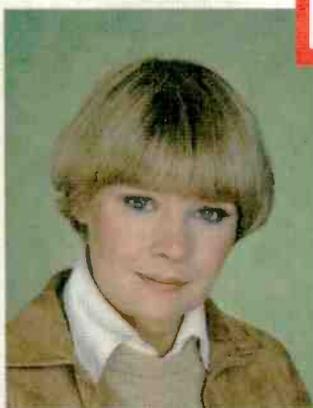


TELEVISION & RADIO 1983



IBA Guide to Independent Broadcasting



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IBA GUIDE TO INDEPENDENT BROADCASTING

Editor Eric Croston



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Introduction

by The Rt. Hon. The Lord Thomson of Monifieth, KT, Chairman of the Independent Broadcasting Authority



1983, the period covered by this Handbook, is bound to be a dramatic and important year for Independent Broadcasting in Britain. It sees the establishment of Britain's first new national television service for twenty years – Channel Four – and it also sees the launching of a national breakfast-time service pioneered by the IBA. These are important developments in themselves, but during 1982, while intensive work was going on in their preparation, the pace of change has quickened still further. The arrival of DBS (Direct Broadcasting by Satellite) and of additional cable channels now seems a likelihood for the middle of the decade. Independent Broadcasting looks forward to playing a full part in as wide a range of these new services as possible, including where appropriate co-operation with our colleagues in the European Broadcasting Union.

At the same time, the existing Independent Television companies maintain the quality and standards of their service to the public as do the Independent Local Radio companies which continue to expand at a rapid rate.

The TV franchise changes which came into operation at the beginning of 1982 have now had time to settle down. Independent Television continues to win an outstanding number of awards for programmes at international festivals. I was glad to note that during 1982 Britain's two new television companies, TSW and TVS, made their mark among the best of British Independent Broadcasting – TVS by being chosen as our entrant in the documentary section of the Prix Italia and TSW by winning an award for its programme on the Penlee lifeboat disaster. In addition, Central Independent Television (a company part-old and part-new) won one of the highest of all awards – the Golden Rose of Montreux.

Much of the consistent progress of Independent Broadcasting has been due to the two Directors General who have served the IBA during the thirty years of its life. Sir Robert Fraser was Director General during the crucial formative years of ITV, from

1953 to 1970. The end of 1982 saw the retirement of his successor, Sir Brian Young. During Sir Brian's distinguished period of office, ITV confirmed its place in the life of this country as a service of high quality and wide appeal. He was responsible for the planning of reviews of ITV, of the case made to the Annan Committee, and of the major operation in 1979-80 at the end of the companies' second franchise period. He led and won the battle for a second IBA television service and played a key role in designing the unique structure of Channel Four as an important and challenging new addition to Independent Broadcasting. Breakfast Television will also significantly affect the viewing habits of the nation, and will be a major new medium of news and information.

Sir Brian's period of stewardship also saw the birth of Independent Local Radio and during recent years its continued steady expansion. I believe this expansion to be one of the most significant aspects of the present decade in broadcasting. It may be without the technological glamour of future advances in television (which will take some time to come into being). But in its intimate sense of local identity, its immediacy, and in its ready availability radio is capable of making as important a contribution to the life of this country as any of the new media that are now being developed.

Sir Brian's successor is Mr John Whitney who is well-equipped through his long experience as a professional in Independent Broadcasting to lead the IBA in facing the challenges lying ahead.

In the pages of this Handbook you will find a guide not only to the programme services of ITV, Channel Four and ILR, but also to the way they reach the screen and the receiver. The guide will give you some idea of the immense amount of work, at many different levels, which goes into the preparation and transmission of the services. I hope that you will find it a source both of understanding and of entertainment, a reminder of pleasures enjoyed, and a foretaste of pleasures to come.

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THE INDEPENDENT BROADCASTING SYSTEM



INDEPENDENT
BROADCASTING
AUTHORITY

- The Chairman (Lord Thomson of Monifieth), Deputy Chairman and Members of the Authority are appointed by the Home Secretary to provide and oversee public broadcasting services of high quality throughout the United Kingdom.
- The Authority has a staff of about 1,600 at its London and Winchester headquarters, transmitter and engineering bases, and regional offices, led by Mr John Whitney who succeeded Sir Brian Young as Director General in mid-November 1982.

FOUR FUNCTIONS OF THE INDEPENDENT BROADCASTING AUTHORITY



The IBA selects and appoints the programme companies



The IBA supervises the programme planning



The IBA controls the advertising



The IBA transmits the programmes

CHANNEL FOUR

- New national television service for the whole of the UK, complementary to ITV (S4C in Wales).
- Transmissions reached 87% of the population (more than 48 million) from start on 2nd November 1982.

ILR
INDEPENDENT
LOCAL RADIO

- ILR services already being provided by 38 companies at the end of 1982 – and six more are expected on air during 1983.
- Authorisation has been granted by the Home Secretary for further localities bringing the total number of areas to 69.

ITV
INDEPENDENT
TELEVISION

- Public television and radio services of information, education and entertainment.
- Provided by fifteen independent regional programme companies in fourteen separate ITV areas covering the whole country.
- Financed entirely by the sale of spot advertising time by the programme companies in their own areas: no income from licence fees or other public funds.

BREAKFAST-TIME TELEVISION

- New nation-wide breakfast-time television service, primarily of news, information and current affairs.
- Due on air February 1983.

INDEPENDENT BROADCASTING IN 1983

The television and radio services of Independent Broadcasting have been greatly extended and strengthened during 1982 and this development will continue during 1983. The start of 1982 heralded the introduction of a new pattern for Independent Television: the fifteen regional ITV programme companies appointed by the IBA for an eight-year contract period included two completely new companies and several which had changed their structures; and they serve modified areas which include two fresh dual regions. On 2nd November 1982 the Channel Four Television Company, an IBA subsidiary, launched its national programme service, the first new television service for nearly twenty years; and from its start it reached 87% of the population of the United Kingdom (including the S4C service provided by the Welsh Fourth Channel Authority but funded and transmitted by the IBA). The development of television services will continue with the start of the nation-wide ITV breakfast-time service from TV-am early in 1983. And the extension of Independent Local Radio throughout the country has been pursued with vigour; with five new stations coming on air during 1982 there will be a total of 38 at the end of the year and it is expected that about eight more will start broadcasting during 1983.

All these public broadcasting services are provided with no charge to public funds and no part of the TV licence fee comes to the IBA or to the programme companies.

The Independent Broadcasting Authority

The IBA is the central body appointed by the Home Secretary to provide Independent Television (ITV), Channel 4, and Independent Local Radio (ILR) services in the United Kingdom. Lord Thomson of Monifieth has been Chairman since 1st January 1981. The Deputy Chairman is Sir John Riddell and there are ten Members in addition, three of whom make the interests of Scotland, Wales and Northern Ireland, respectively, their special care.

In accordance with the Broadcasting Act, the Authority plans the structure of the Independent Broadcasting system, chooses and appoints the programme companies, supervises the programme planning and advertising, and transmits the services. The Authority's function is not merely regulatory. It is closely involved in all aspects of planning and the formulation of

policy, and is ultimately responsible for the content and quality of everything transmitted. All major developments are discussed and matters of policy decided at the regular meetings of the Authority, and the Chairman of the Authority keeps in close touch with the day-to-day activities of the system.

The IBA selects and appoints the programme companies

ITV and ILR programmes are provided not by the IBA itself but by the separate companies it appoints. These companies obtain their revenue from the sale of advertising time in their own transmission areas and pay the IBA a rental to cover its costs in administering the system and operating its national network of transmitters. The ITV companies must also pay a Levy on profits to the Exchequer (some five-sixths of profits pass to the Government in Levy and tax); ILR companies are now also required to pay a Levy on profits to the Exchequer. Each programme company has to work within the provisions of the Broadcasting Act and meet the strict requirements of the Authority with regard to both programmes and advertisements.

There is no single blueprint for a successful company. The Authority seeks diversity of approach and diversity of ownership, and in Independent Local Radio in particular looks for strong local participation. Under the terms of its contracts with the companies it is able to exercise continuing control over the ownership of their voting shares, and to ensure that all the Directors meet the requirements of the Act. The Authority's prime consideration in awarding contracts is to select companies that will provide programming of high quality for the areas they serve. The number of shareholders, and the structure of the company, are likely to vary from area to area. The common factor must be a commitment to good broadcasting.

The IBA is the sole shareholder of the new Channel Four Television Company. It appoints the board of directors and has ultimate responsibility for the service. Funds are raised in the form of a subscription from the ITV companies who sell the advertising on the new channel. (Parliament established the Welsh Fourth Channel Authority to provide the new Sianel 4 Cymru (S4C) programme service in Wales; the IBA pays for the service and transmits the programmes.)

The IBA supervises the programme planning

Although the creative content of the programmes is the concern of the individual programme companies, the IBA aims to ensure that the output of ITV and ILR is of high quality and provides a proper balance. Each company plans and decides the contents of its programmes in consultation with the IBA, which may require alterations before they are approved for transmission. On ITV the IBA also requires specific periods of time to be allocated to special classes of programmes such as education, religion, news, documentaries, programmes serving local tastes and interests, and programmes made in the UK. ILR companies are expected to satisfy the provisions of the Broadcasting Act, including the achievement of a high general standard and a proper balance and wide range in subject matter. The IBA must also ensure, so far as possible, accuracy in news, impartiality in matters of controversy, and the maintenance of good taste; and for these purposes may call for detailed advance information about specific programmes before their transmission. Similar controls apply to Channel 4.

The IBA controls the advertising

The frequency, amount and nature of the advertisements must be in accordance with the Broadcasting Act and the extensive rules and principles laid down under it by the Authority. Television advertising is limited to six minutes an hour, averaged over the day's

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

The IBA transmits the programmes

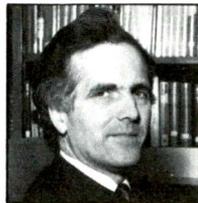
The IBA plans, builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour/black-and-white pictures on 625 lines from over 700 transmitting stations, now reaches almost 99% of the population (the VHF network on 405 lines, which carries the same programmes, will be phased out gradually over the next few years). Independent Local Radio services are already available to two-thirds of the population of the United Kingdom on VHF and MF.

The IBA's Engineering Division also carries out important research and development work on many aspects of television and radio broadcasting, supervises the technical quality of the programmes, and liaises with programme company engineers and international technical bodies. Nearly half the IBA's income is needed for keeping the ITV and ILR transmission systems running, and a third is spent on new station construction and technical development. FURTHER TECHNICAL INFORMATION: IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire, SO21 2QA. Tel: 0962 822444 (or via London, Tel: 01-584 7011).

Members of the Independent Broadcasting Authority (Autumn 1982)



Lord Thomson



Sir John Riddell



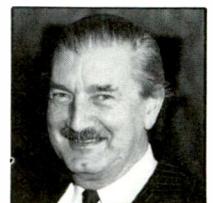
Mr A. M. G. Christopher



Mrs Y. Conolly



Prof. A. Cullen



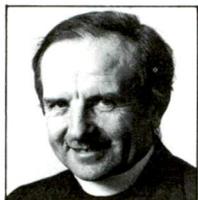
Sir Denis Hamilton



Mrs J. D. M. Jowitt



Mrs J. McIvor



The Revd Dr W. J. Morris



Mr G. R. Peregrine



Mrs P. Ridley



Mr G. Russell

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

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

Consultation and Advice

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

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

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

For ILR the main formal point of regular consultation is the Radio Consultative Committee. Chaired by the Director General and attended by the managing directors of the ILR companies and senior IBA staff, the committee meets quarterly to consider matters of common interest to the Authority and the radio companies and to discuss policy questions. Together with a parallel technical committee it is also a forum for general radio matters.

In both television and radio there is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional offices as appropriate). The IBA's national and regional officers throughout the UK also keep in touch with the opinions and interests of viewers and local organisations in their areas, providing valuable feedback which can be assessed in the light of results from the Authority's more formal research activities. Other members of staff have face-to-face discussions with the public at meetings on a variety of topics. Special meetings have been held throughout the country and viewers have been encouraged to let the IBA know their opinions on any matters concerning new ITV and ILR contracts. Surveys of public attitudes have been published.

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 600 members of the public they render a valuable service to the Authority and their views help it to form its policy.

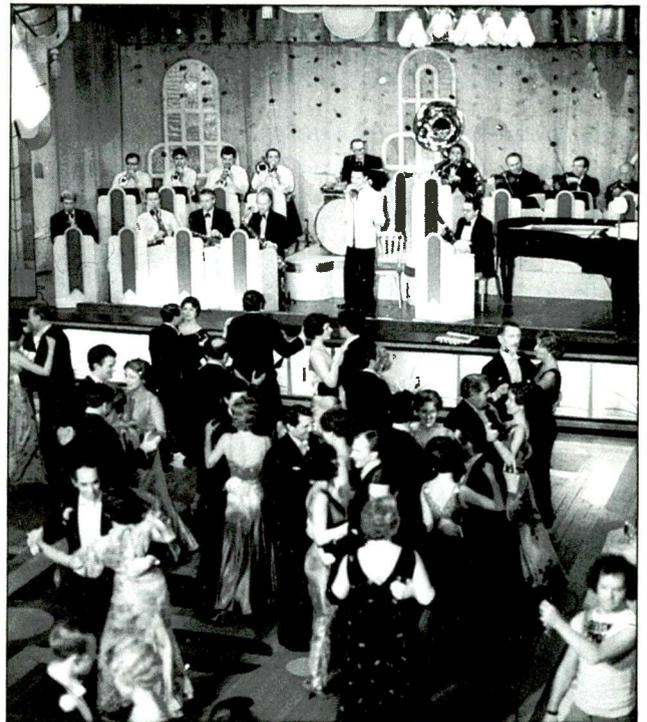
Public Comments

In addition to these close contacts which the Authority maintains with the views of the public, the programme companies have themselves established close links with

their audiences through their broadcasts, advisory committees, research and correspondence. Members of the public who wish to make enquiries about individual programmes or general matters are encouraged to address them to the Press Office of their local programme company. Other enquiries or comments for the attention of the Authority's staff should in the first instance be addressed to the Information Office at the IBA's Brompton Road headquarters, London.

All comments received by the companies or the IBA are given careful consideration and appropriate action is taken. The policy of the Authority is to investigate all programme complaints it receives. A small administrative team undertakes this task for television, dealing with correspondence and telephoned messages from the public. Complaints relating to ILR companies are dealt with by the IBA's specialist radio staff. Where necessary, information about the subject-matter of a complaint is sought from programme officers, or from Regional Officers in the case of local programming. The Chairman or Director General reply in person in all appropriate cases.

Correspondence relating to complaints is circulated and details, either in full or summarised, are provided for the Complaints Review Committee. The subject-matter of complaints is taken into account in the formation of policy.



▲ Many ITV programmes have gained success in international competitions, including eight Prix Italia awards in the last seven years. The 1982 drama prize was won by *Cream In My Coffee* (LWT).

When necessary, a complaint is taken up with the producing company. All broadcast television programmes are viewed by members of IBA staff; but a complaint about a particular programme may cause that programme to be viewed again. Should a specific area of concern become apparent from viewers' complaints, three courses of action may be taken:

- (i) a special monitoring exercise may be instituted;
- (ii) research data may be sought to confirm whether the concern is a general one among viewers;
- (iii) the matter may be raised at a meeting of the Programme Policy Committee or the Radio Consultative Committee.

The volume of complaints reaching the IBA is in fact small by reference to the size of the audience. For example, a total of 1,375 complaints about television was received during 1981. Almost 45% were concerned with general or scheduling matters, some 21% related to taste and decency, 16% to impartiality, 8% to language, 5% to violence, and 5% to accuracy. Complaints about taste and decency often express viewers' concern about the general moral standards reflected in programmes rather than objection to a specific incident. Complaints of bias and partiality are usually directed at news and current affairs programmes. Scheduling changes continue to cause annoyance and, whilst the number of instances of changes are few, they result in a good many telephone calls from irate viewers. During 1981, only nine programmes attracted more than ten complaints. Only 66 complaints were received about Independent Local Radio.

Complaints Review Committee

The Complaints Review Committee, set up by the Authority in autumn 1981, studies the pattern of complaints arising from Independent Broadcasting pro-

grammes and the manner in which these complaints are handled on the Authority's behalf. Although it does not consider appeals from members of the public, the Committee conducts regular reviews and reports its findings to the Authority; it also considers the Authority's response to complaints which the Independent Broadcasting Complaints Commission accepts for adjudication (see below). The Complaints Review Committee is comprised of Members of the Authority and representatives of the General Advisory Council and Local Advisory Committees for Independent Local Radio; IBA staff attend as required.

The IBA's Complaints Review Committee replaced its Complaints Review Board which since 1971 had been part of the Authority's formal complaints procedures. The change was made because the function of considering specific complaints fell within the terms of reference of the newly-created Broadcasting Complaints Commission.

The Broadcasting Complaints Commission began work in June 1981, appointed by the Home Secretary to investigate complaints of unjust or unfair treatment to participants in a programme, or unwarranted infringement of privacy in the obtaining of material included in programmes. Complaints (which should be sent to the Commission at 20 Albert Embankment, LONDON SE1 7TL) may be submitted by an individual or a body of persons, or by a person authorised to do so by the complainant on his behalf. The Commission cannot consider complaints which it believes to be frivolous or *sub judice*, and may not do so if in its opinion the complainant has a remedy in a court of law.

▼ In addition to building and operating the transmitting stations, the IBA also establishes technical standards. One of the duties of field staff at the four Regional Operations Centres is to ensure that the technical quality of transmissions satisfies the IBA's strict requirements.



The New ITV Pattern

The contracts between the Authority and the programme companies it appoints to provide the services in separate areas of the country are for a limited number of years. The maximum time they can run is decided by Parliament. At the end of a franchise period the Authority must decide the terms on which the new contracts are to be advertised; both existing companies and new groups may apply. A new contract period, lasting for eight years, began on 1st January 1982.

Two entirely new companies began broadcasting at that time: TVS – Television South Limited – for the new South and South-East England dual region; and TSW – Television South West Limited – for South-West England.

TVS is expected under its contract to provide distinctive services for each part of the new dual region and, in addition to purchasing and expanding Southern Television's Southampton studios, is building a new permanent studio complex near Maidstone from which it will serve the South-Eastern part of its region.

TSW was also able to purchase the existing studio centre from the previous franchise holders in the region, Westward Television Limited.

Both TVS and TSW were able to re-employ most of the Southern and Westward companies' staff.

The new dual region of East and West Midlands is served by Central Independent Television, a company formed after substantial reorganisation of ATV Network Ltd., the former Midlands contractor. In addition to programming for the Midlands region as a whole, a weekly minimum of 3½ hours of special programming is expected solely for each part of the dual region. In addition to the existing Birmingham studio centre, which is being enlarged, a major new East Midlands Television Centre is being built at Nottingham.

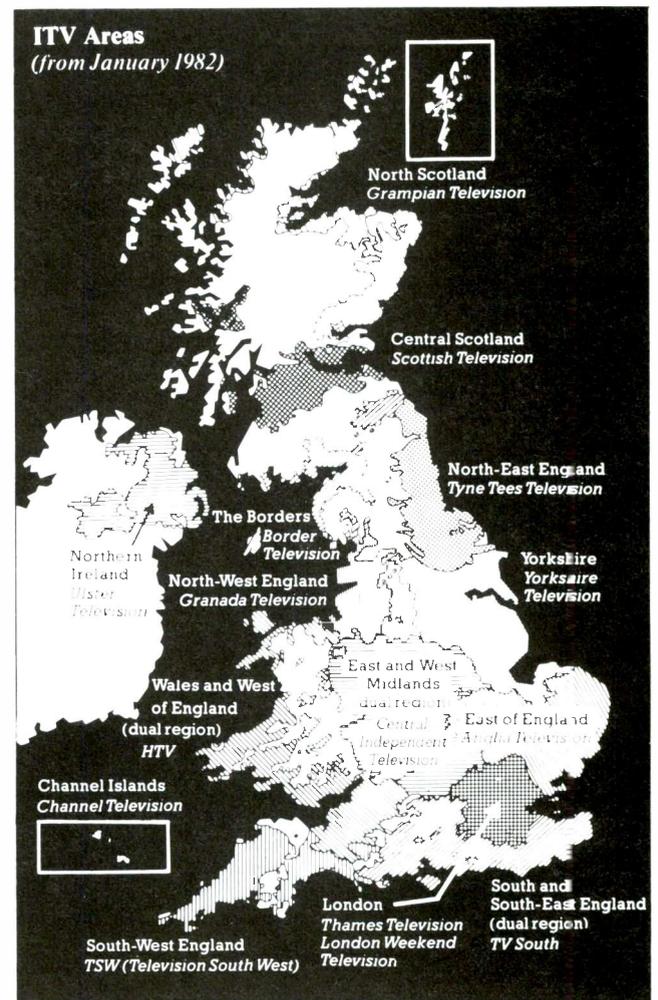
The Authority required changes in the structure of the companies serving North-East England and Yorkshire, both of which were formerly wholly-owned subsidiaries of Trident Television Ltd. Trident's holding in Tyne Tees Television is now limited to 20%, and in Yorkshire Television to 15%.

The franchise for breakfast-time television was awarded to tv-am with the intention that it should come on air early in 1983. The date finally agreed was February.

The remaining ten television companies were reap-

pointed subject to particular requirements being met.

There were some alterations in the allocation of transmitters to meet what appeared to be the wishes of the majority of viewers in a few areas. Despite some initial disappointment among a few of the viewers affected, the alterations were thought to be a worthwhile improvement to the regional structure of ITV.



ILR Gaining Ground

Steady progress is being made towards the eventual coverage pattern as Independent Radio continues to develop. New areas introduced into the family of ILR stations during the past year include Inverness (Moray Firth Radio) and the Bedford transmitters which form part of the Luton/Bedford contract area. Stations at Hereford/Worcester, Preston & Blackpool, Swindon/West Wiltshire, and Bury St. Edmunds all began broadcasting late in 1982. Contracts have been offered to successful applicant groups for Stoke-on-Trent, Wrexham & Deeside, Londonderry, Newport (Gwent), Guildford, and Brighton. These could come on air during 1983.

At the end of 1982, 47 Independent Local Radio companies are either broadcasting or in the process of preparing to do so. In broad marketing terms, about 45 million people are able to hear Independent Local Radio. Bearing in mind the large audiences who turn to ILR (as revealed by independent research) the opportunities for advertisers on radio are growing significantly. ILR companies are developing regional marketing plans as well as continuing to emphasise their national and their particularly local efforts.

Of the 25 additional areas authorised by the Home Secretary in July 1981 the IBA has already advertised the first five. Progress depends on engineering and financial resources, which are sometimes further constrained by difficulties with planning permissions. Although 69 areas are presently authorised by the Home Office not all these are likely to be wholly inde-

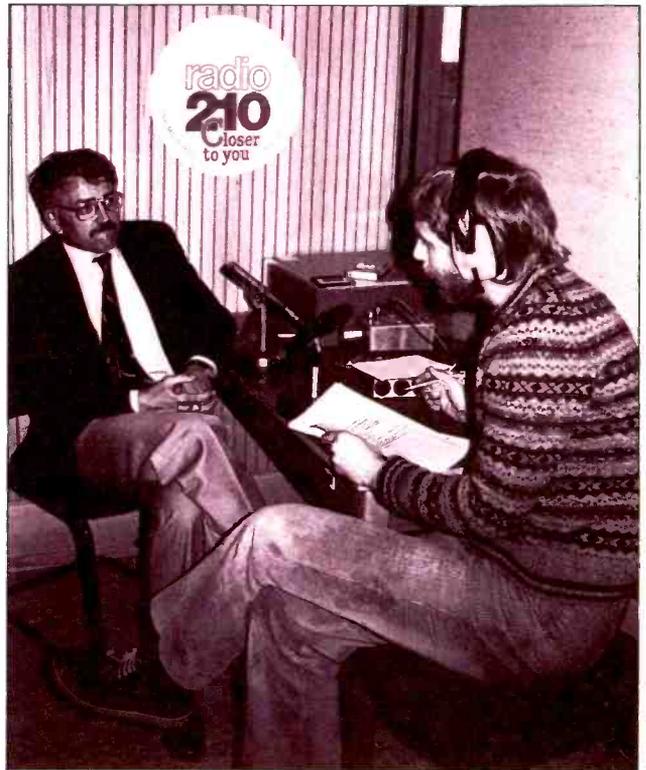
pendent contract areas. In some instances where population coverage is small it is possible that some form of association or co-operation may occur, either when the contract is advertised or later.

The expansion of Independent Radio enables Independent Radio News (IRN) to offer an even better and more authoritative service. Each station has a circuit both to and from IRN's hub in London. Stories originating outside London can be offered speedily to the national news system and incorporated in international/national bulletins where appropriate. The IRN service with its regular features and inherent flexibility provides the backbone to one of the developing strengths of Independent Local Radio.

The local crisis during the winter of 1981-82 provided wonderful opportunities for ILR to demonstrate how communities depend on the flow of information. This



▲ Local radio cares about all members of the community. Pat Cory of Severn Sound talks to one of the participants in the 'Riding for the Disabled' competition at Cirencester Park.



▲ Coverage of local news and events is an important feature of ILR. Barney Jones, local government correspondent, interviews David Sanders, Berkshire County Council's Public Relations Officer, in the Council's headquarters where Radio 210 has a custom-built studio.

dissemination needs to occur speedily, accurately and with compassionate understanding. ILR companies met the challenge with vigour and dedication. Many radio staffs, small at the best of times, stayed at their posts as long as they were needed. The stations became the focal points for promulgating news and information from local authorities, public utilities, schools and factories. The passage of this information became two-way. Listeners rang the stations to up-date the information being prepared. Throughout the country many listeners turned to ILR for the first time. A station only authorised to produce one service on a single pair of frequencies (FM/VHF and AM/MF) will always find it difficult to satisfy everyone's tastes, but when local news is vital then local radio can respond in a way unequalled by any other medium.

While the IBA seeks to extend ILR's overall coverage of the nation, Parliament has decreed that existing contracts shall be readvertised. Section 19 (and Schedule 8) of the Broadcasting Act 1981 obliges the IBA to readvertise the contracts of the first nineteen companies within eleven years of the date of their appointment. Contracts offered after January 1980 (i.e. the 20th station onwards) may be for up to

ten years. Second and subsequent periods for all areas may only be for up to eight years.

The London (News and Information) contract, held by London Broadcasting Company (LBC) from the start of the service in 1973, was readvertised in 1982 for appointment by October 1983. Two applications were received. Two public meetings were held to enable the Authority (and prospective consortia) to hear the views of the public. After interviewing both applicant groups, the Authority reappointed LBC. Five more existing contracts will need to be readvertised during 1983 for appointments in 1984 or early 1985. They include London (General and Entertainment), Glasgow, Birmingham, Manchester and Tyne & Wear.

Independent Local Radio is now a fully fledged partner in the European Broadcasting Union (EBU). Programmes of great quality originated by any one or all of ILR's 38 or so stations can be offered to a wide international audience. Entries are made for prestigious international awards. In reverse, listeners to ILR have the chance to hear memorable programmes offered by other nations. Nevertheless, the IBA has always stressed the 'localness' of its stations. Gaining ground internationally is not to be at the expense of providing a lively, entertaining and locally relevant service to the millions of ILR's present and future listeners.

▼ An enthusiastic crowd respond to members of 'their' local Piccadilly Radio team at Ashton-under-Lyne market.



The Birth of a Channel

4

November 1982 marked an exciting and important milestone in British broadcasting when Channel 4 and its corresponding service in Wales, Sianel 4 Cymru (S4C), began transmitting programmes in all the ITV regions: the first new and distinctive television service in the United Kingdom for nearly twenty years.

The Act establishing the new service received the Royal Assent in November 1980. The Channel Four Television Company Ltd was established as a wholly-owned subsidiary of the IBA and incorporated as a private company limited by shares on 10th December 1980; and it came into operation on 1st January 1981.

The company had to prepare for the launching and subsequent running of a service of about 60 hours of television a week, available throughout the UK from the outset. The small staff of Channel Four was accommodated at the London headquarters of the IBA until early 1982 when the company occupied its own premises at 62 Charlotte Street, London WC1. The work of conversion and subsequently of the installation of technical equipment needed to operate the network went rapidly ahead.

Around the UK, in less than two years available to them, the IBA's engineering staff installed new

transmitters at 31 of the main stations and at more than 80 relay stations. This remarkable achievement ensured that about 87% of the population were able to receive the new service from the commencement of its transmission – more than 90% in Wales – and it is quickly expanding to reach the remainder.

The long-awaited additional television service was intended by Parliament to present a new look in British broadcasting, and the schedule of programmes is required to be complementary to those of ITV, providing a range of choice between the two services for the viewers of Independent Television.

Channel 4 commissions and acquires programmes; it does not make them. Material is obtained from a wide variety of sources, independent producers as well as ITV companies. Channel 4 is providing an outlet for the untried and experimental, and for special interests and concerns for which sufficient time has not been available on the single ITV channel.

There are three programme areas in which the IBA

▼ Members of the Board, senior staff and commissioning editors of Channel 4 at an early meeting to discuss the shape and nature of the new service.



has laid down specific requirements for Channel 4: news, education and religion. The Authority expected ITN to make a major contribution to the new service and, following agreement between the Channel Four Company and ITN regarding the supply of news on weeknights, there is an hour-long early evening news programme on four nights, and on Fridays a shorter news programme is followed by a look at the news from the perspectives of various groups. This latter part of the Friday evening programme is provided by an independent company, Diverse Production. The Authority requires 15% of programme time to be given to educational programmes and at the start this provision amounts to about an hour a day. Religious output is required to amount to an hour a week. Channel 4, like BBC2, looks for outlets for its religious programmes outside the traditional Sunday evening Closed Period currently occupied by ITV and BBC1.

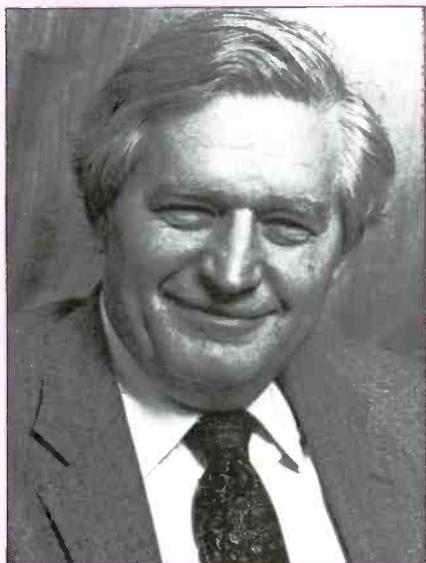
Once a proposal is recommended by the appropriate Commissioning Editor and approved, the business aspects are dealt with by Channel 4's Head of Programme Acquisition, Colin Leventhal. Jeremy Isaacs, the Chief Executive, Paul Bonner, the Channel Controller, and Justin Dukes, the Managing Director, are variously responsible for the management of the company and the implementation of policy agreed by the Board of Directors under the Chairmanship of The Rt. Hon. Edmund Dell.

The financing of the Fourth Channel services, both nationally and in Wales, is coming wholly from the Independent Television companies (which will receive the income from the sale of advertising on the new channel) by way of an additional charge, termed the subscription, payable to the IBA from January 1982.

For the period from January 1981 to March 1983 the IBA has made provision for an operating budget of £104 million for the Channel Four Television Company (and £20 million for the S4C service of the Welsh Fourth Channel Authority).



▲ Two new 40kW transmitters arrive for installation at the IBA's Crystal Palace station to carry the new Channel 4 service to viewers in the London region. /BA



The Rt. Hon. Edmund Dell, Chairman of the Channel Four Television Company Ltd.



Jeremy Isaacs, Chief Executive.



Paul Bonner, Channel Controller.

Waking up to Television

Early in 1983 breakfast-time television comes to the UK with *tv-am*, daily from 6-9.15 a.m. From Monday to Friday there will be two main programmes each day. News will be gathered by *tv-am News*, a wholly-owned subsidiary company.

A team of young presenters will start off the weekday mornings at 6 a.m. with a brisk 45-minute programme of news, weather, and public service bulletins in *Daybreak*; items of special interest to agricultural workers and business people will be included. At about 6.45 there will be a short programme devoted to children between the ages of 5 and 8.

Following this at 7 a.m. will be *Good Morning Britain*, presented by two of the five senior presenters: Anna Ford, David Frost, Robert Kee, Michael Parkinson and Angela Rippon. This magazine programme, which will run until 9.15 a.m., will be a fast-moving blend of news and interviews, with features on a wide range of topics including sport, consumer issues, competitions, and a fiction item corresponding to the popular cartoon strips found in the daily papers. The overall presentation will be informal and conversational.

Many viewers will only be able to stay with the programme for a short period and, to cater for their needs, *Good Morning Britain* will be produced in half-hour sections, each of which will contain bulletins of news and weather along with the development of important news items and some of the special features. In order not to lose the interest of viewers who are able to watch the whole programme, these features will appear only once in the programme.

In the last half-hour or so there will be an increasing number of items of particular interest to women, who are likely to form the majority of viewers at that time.

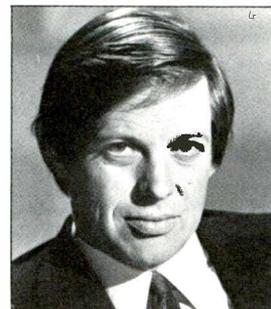
Regional interests are not being overlooked. Operational centres are being set up initially in Manchester, Glasgow and Cardiff to provide regular spots of local news, weather, traffic, sport and debates from the Midlands and the North, Scotland, and Wales and the West, respectively, along with London and the South-East. Other centres will be developed - Birmingham and Belfast coming next on the list.

At the weekend the programmes will reflect the change of pace and contain more feature material than during the week.

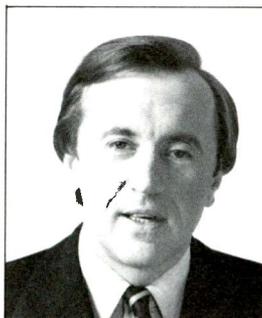
On Saturdays the programmes will include sports previews, information on leisure activities, and shopping advice. There will be sections for children on leisure activities, popular music, sports and sports information.

Sunday mornings will feature topical religious subjects. There will also be a digest of the Sunday papers, features on the Arts, a sports review and round-up, and items for children including general knowledge and science.

▶ Peter Jay, Chairman of *tv-am*.



Good Morning Britain. Regular presenters Anna Ford, David Frost, Robert Kee, Michael Parkinson and Angela Rippon. *tv-am*



Scheduling Arrangements for ITV and Channel 4

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

Scheduling is concerned with the times at which programmes of different kinds are to be shown. Particular programming requirements arise at different times of the day and the Authority looks not only for these needs to be filled but for a balanced variety of programmes to be shown overall. For example, is there a suitable provision of children's programmes around tea-time, religious programmes on Sundays and appropriate programmes for those wishing to view in the afternoons? Are enough programmes with a local or regional flavour being shown? Are programmes shown in the early part of the evening suitable for all the family? Are enough adult education programmes being provided? Is there any excessive 'bunching' of programmes of a similar type?

The Programme Policy Committee is the principal channel through which the Authority informs the ITV companies of its views on programme policy and for

establishing the main principles on which detailed planning proceeds. Presided over by the Chairman of the Authority it is attended by the principals of all the companies (the programme controllers are also free to attend) and senior IBA staff. The work of the PPC is closely linked with that of the Network Programme Committee, which is the main instrument of the ITV companies for arranging co-operation between them in programme matters; two representatives of the Authority sit on this committee.

The make-up of the network part of the schedules is planned by the Programme Controllers Group which meets weekly; the IBA's Director of Television is a member of this group, others being the programme controllers of the five network companies and the Director of the Network Programme Secretariat, who represents all fifteen regional ITV companies.

The schedule of programmes provided by Channel 4 is required to be complementary to that of ITV. The two services are not expected to compete for ratings but instead to provide a reasonable range of choice for viewers between the two services.



▲ The Authority requires some 15% of programme time on Channel 4 to be devoted to educational programmes. *The Practical Book Review* includes discussion on how books can help the home handyman. *Channel 4/Telekation*



▲ Most of ITV's children's programmes are scheduled around tea-time. *Thames*

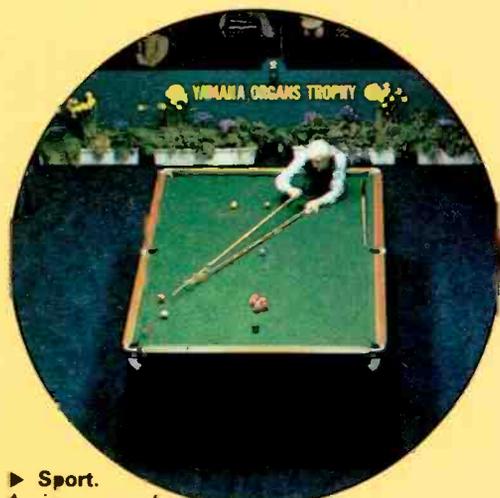
FOCUS ON

ITV

INDEPENDENT TELEVISION

This page illustrates the range and quality of programmes which might be viewed in a typical week on ITV.

▼ **Light Entertainment.** Top-rating performers help viewers to relax and unwind with a variety of light entertainment, music, comedy and contests.



► **Sport.** A wide range of indoor and outdoor sporting activities are covered.

► **Drama Series, Serials, Plays and Movies.** Narrative programmes account for about 30% of ITV transmissions.



▲ **Children.** A 'complete service in miniature' is provided for children which includes informative and entertainment programmes.



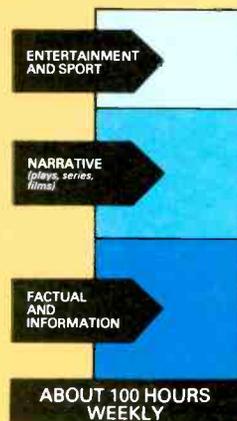
▲ **Education and Religion.** Over 50 series available each year to schools and colleges. Other series are designed for adults seeking learning opportunities at home. Nearly 2½ hours a week are devoted to programmes of religious interest.



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

◀ **Documentaries and The Arts.** ITV's factual and informative programmes, representing over one-third of the total output, include the transmission of almost 70 networked documentaries each year.

BALANCE OF OUTPUT





▼ **Film Production.** In the field of entertainment, £6 million per annum has been allocated to meet the costs of specially-commissioned feature films.



FOCUS ON

4
CHANNEL FOUR TELEVISION

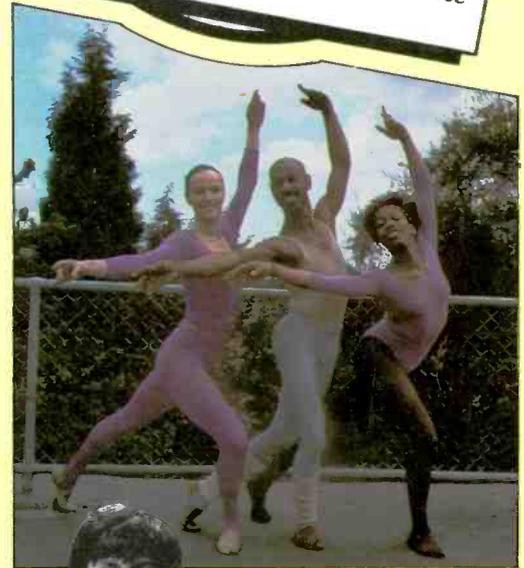
Illustrated here are some of the different programme forms which help to give the new national Channel 4 television service its distinctive character.

▲ **Multi-cultural.** Many programmes take account of the multi-racial nature of British society and are particularly directed to the millions of citizens of Caribbean or Asian origin.



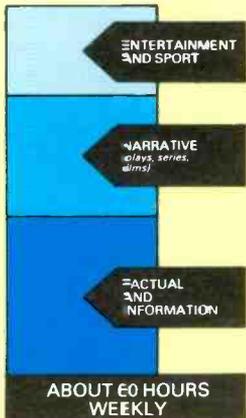
◀ **News.** A nightly hour-long news programme allows time for a thorough explanation of the issues behind the headlines with more scope to investigate stories in greater depth.

▲ **Overseas Programmes.** Programmes and films are acquired from a variety of overseas sources to enhance the range and quality of the service.



▲ **Education.** Around seven hours a week of educational programmes cover the whole canvas of people's interests ranging from the intellectual to the practical. The fullest possible use is made of Channel 4's resources for informal continuing education to help viewers lead more active, satisfying lives.

BALANCE OF OUTPUT



▲ **The Younger Generation.** Programmes for the 15-25 age group reflect the lifestyle of young people today.

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

Television Programme Balance and Content

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

The Authority seeks to achieve these public service objectives in a spirit of co-operation which interferes as little as possible with the artistic aims and commercial independence of the companies. Under its contract each company must observe the provisions of the Broadcasting Act and specified additional requirements of the Authority. The IBA's function, however, is not merely regulatory; the Authority is closely involved in the positive processes of programme planning and the formulation of programme policy.

Each ITV company presents its own schedule of programmes planned to appeal specially to the viewers in its own area; so there are considerable variations in the programmes shown in different parts of the country. The pattern also varies from season to season and temporary changes may arise for a number of reasons. However, because of the core of ITV's network programmes and the basic requirements of the IBA, it is possible to determine the balance of programming which the ITV service typically offers to the public; this is shown for 1979-82 in the accompanying table.

Programmes of fact and information account for more than a third of ITV's output. In 1981-82 news, current affairs, documentaries, arts, religion, education and children's informative programmes represented 39% of the transmissions of the average company, a total of 40 hours a week. Narrative programmes – comprising plays, drama, films made specially for television, and feature films – represented about a third of the output. Entertainment and music accounted for some 18% and sport for about 9%.

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

the Channel 4 service is required to have a distinctive character of its own, containing programmes calculated to appeal to the tastes and interests not generally catered for by ITV, with a suitable proportion of programmes of an educational nature, and encouraging innovation and experiment in the form and content of programmes.

Programme Sources

Of the 102 hours of programmes provided for transmission each week by the average ITV company, around half are produced by the five network companies (49¼ hours); 9½ hours are networked programmes made by the ten regional companies; 8¼ hours are purely local programmes; and over 7 hours comprise news material from ITN. The remaining 28 hours come from a variety of sources outside the ITV companies.

About three-quarters of the programmes which make up the ITV schedules are produced specifically for British audiences by the programme companies themselves. In 1981-82 production in ITV studios amounted to over 166 hours of different programmes a week, an annual total of over 8,836 hours of programmes. Over two-thirds of this production was factual or informative.

WEEKLY TRANSMISSION HOURS OF THE AVERAGE ITV COMPANY

	1979-80 hrs. mins.		1980-81 hrs. mins.		1981-82 hrs. mins.	
News and news magazines	10.42	10¼%	10.56	10¼%	11.07	11%
Current affairs and general factual, arts	13.04	12¾%	13.47	12¾%	13.34	13¼%
Religion	2.28	2¼%	2.27	2¼%	2.20	2¼%
Adult education	2.52	2½%	2.54	2½%	2.16	2¼%
School programmes	6.24	6¼%	6.11	6¼%	6.40	6¼%
Pre-school education	1.16	1¼%	1.29	1¼%	1.33	1¼%
Children's informative	2.19	2¼%	2.22	2¼%	2.34	2¼%
'INFORMATIVE'	39.05	38%	40.06	38%	40.04	39¼%
Plays, drama, TV movies	25.35	24¾%	24.45	24¾%	22.10	21¾%
Feature films	8.27	8¼%	7.23	8¼%	8.06	8%
'NARRATIVE'	34.02	33%	32.08	33%	30.16	29¼%
Children's drama and entertainment	7.32	7¼%	7.45	7¼%	7.56	7¼%
Entertainment and music	13.30	13¼%	13.43	13¼%	14.08	14%
'ENTERTAINMENT'	21.02	20¾%	21.28	20¾%	22.04	21¾%
'SPORT'	8.28	8¼%	10.07	8¼%	9.31	9¼%
TOTAL ALL PROGRAMMES	102.53	100%	104.00	100%	102.02	100%

Source: IBA

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

Programme Content

Accuracy in news, impartiality in matters of controversy, and the maintenance of good taste are among the objectives which the Broadcasting Act requires the Authority to secure so far as possible. It is, of course, the responsibility of the companies, and not just of the IBA, to see that the requirements of the Broadcasting Act and of the programme contracts are observed and that fair practices are established. As with scheduling matters, the basis is co-operation and difficulties which can be foreseen are discussed and usually resolved before transmission.

In 1978 the Authority published a codification of the principles which over the years have come to be applied in many matters concerning programme content. These *Television Programme Guidelines* (revised June 1979) are intended to reinforce, and not to supplant, the guidance that companies have already themselves provided. The guidelines are not designed to fetter normal editorial discretion. Some describe requirements that need to be met; others point to areas where careful judgement is required on each occasion and the general considerations on which such judgement should be based; and several sections emphasise the need for consultation with IBA staff.

Family Viewing Policy

It is the Authority's aim so far as possible not to broadcast material unsuitable for children at times when large numbers of children are viewing. Constraints on this policy arise from two factors: first, there is no time of the evening when there are not some children viewing; and, secondly, the provision of a wide range of programmes appropriate for adults will include some material that might be considered unsuitable for children.

The Authority's Family Viewing Policy assumes a progressive decline throughout the evening in the proportion of children present in the audience. It looks for a similar progression in the successive programmes scheduled from early evening until closedown: the earlier in the evening the more suitable; the later in the evening the less suitable. Within the progression, 9 p.m. is fixed as the point up to which the broadcasters will normally regard themselves as responsible for ensuring that nothing is shown that is unsuitable for children. After nine o'clock progressively more adult material may be shown and it is assumed that parents may reasonably be expected to share responsibility for what their children are permitted to see.

Among the reasons why a programme may be unsuitable for family viewing are the portrayal of

violence, bad language, innuendo, blasphemy, explicit sexual behaviour, and scenes of extreme distress. The IBA's *Television Programme Guidelines* set out the principles which should be applied in relation to these matters both in general and with special reference to young viewers.

The Portrayal of Violence

Independent Television has always paid particular regard to the possibly harmful effects of the portrayal of violence, and the Authority has financed major research projects in an effort to obtain more conclusive evidence. The ITV Code on the Portrayal of Violence in Programmes, which equally applies to Channel 4, has existed since 1964 and is kept under review in the light of continuing research and experience. The IBA has entered into discussions with the BBC on questions of a possible common approach to the question of monitoring television violence and the two broadcasting organisations have jointly published statements of their attitudes to the portrayal of violence.

The IBA's Control of Programme Content

Many other important aspects of programme content are considered in detail in the *Television Programme Guidelines*, including accuracy, privacy, fairness and impartiality, political balance, the treatment of crime and anti-social behaviour, promotion, sponsorship and charitable appeals. The Authority expects all those concerned with the planning, writing, production and presentation of programmes to keep these factors in mind and where necessary to consult with IBA staff.

At any stage the Authority may call for advance information about specific programmes and may suggest changes which it feels should be made in order to satisfy the requirements of the Broadcasting Act. For example, cuts may be proposed to make a programme suitable for family viewing; rescheduling to a later time may appear advisable; or, very seldom, the Authority may regard a programme as unsuitable for transmission in its proposed form. Most problems are resolved to the satisfaction of the IBA and the programme company concerned. But the Broadcasting Act places ultimate responsibility on the Authority for the programmes it transmits and that responsibility has to be exercised.



▲ Programmes of fact and information account for some 39% of ITV's transmission time.



INFORMATIVE VIEWING

'Knowledge,' wrote Dr Johnson, 'is of two kinds. We know a subject ourselves, or we know where we can find information upon it.' Since the advent of television some two-thirds of the population have turned to television as their primary source of information and news. *News at Ten* and the early evening regional news magazines figure regularly in the lists of top-rating programmes. ITV's current affairs series and documentaries are important and highly appreciated elements in the network schedule and local output.

As part of its responsibility under the Broadcasting Act, ITV is required to provide 'a proper balance and wide range' in its subject matter. Informative programmes have always played a prominent role in this. In 1981-82, in an average week, the viewer could have seen 11 hours of news and news magazines and over 12 hours of current affairs and factual programmes on the ITV service. With education, arts and religion taken into account, informative programmes represented more than 40 hours out of ITV's average weekly output of 102 hours.

ITV's national and international news service is provided by Independent Television News, a separate company owned by all the ITV companies. ITN is on the air three times each weekday with *News at One*, *News at 5.45* and *News at Ten*, a total of 65 minutes daily; there are three shorter bulletins on Saturdays and two on Sundays. Special networked programmes are also mounted to cover major events. ITN was responsible for co-ordinating ITV's coverage of the Pope's visit to Britain. Newflashes with first news of critical events are also provided by ITN. During the Falklands crisis *News at Ten* was extended by 15 minutes each night with 'Falklands Special', allowing time for fuller coverage and analysis of the latest events.

News reporting has always been one of ITV's most important responsibilities. Because of its importance, and in order to retain the public's confidence and trust, those responsible for news programmes are required to ensure that the news is presented both accurately and impartially. News coverage must be fair and free from bias, and balanced in order that no viewpoint other than a concern with the facts colours its presentation. Sometimes, of course, if the facts of a story are to be

properly understood it is necessary to explain the background to and the significance of those events, and the analysis and comment of experts can add both depth of understanding and illumination. That is not to underestimate the importance of eye-witness reports from journalists at the scene of the event, together with their film crew, who often risk being shot at or imprisoned so that the viewer at home is informed and able to make a judgement about what is going on in the world. Now, with communications satellites and the widespread changeover from film cameras to electronic cameras (which allow the playback and transmission of pictures immediately, so eliminating the time previously spent in processing film), events on the other side of the world can be brought to the British audience with almost the same speed as for events taking place in this country.

In addition to this network service most ITV companies follow *News at 5.45* with a news magazine bringing their region's viewers up to date on the day's events. These are supplemented by local news bulletins at lunch times and local news headlines in the late evening. While news is an important part of such programmes, their wide-ranging format allows opportunity to cover a host of news-related topics which aim to entertain as well as to inform. Regular features on forthcoming events, voluntary help projects, employment opportunities, citizen's advice, recipes, sports news, weather prospects, all contribute to a service to the region which gives ITV a strong local identity. New ideas for extending and improving this service are always under consideration and one of the most important recent developments in some regions has been the provision of sign language to assist viewers who are deaf or hard of hearing.

Television news reports, however graphic, are always relatively brief and the amount of time available for scene-setting and analysis is invariably limited by the constant pressure on space in news bulletins. It is here that ITV's networked and regional current affairs series are so valuable for the opportunities they provide to get at the stories behind the headlines and to probe long-running issues which may be no less important for the fact that they are no longer making the news.

ITV has three regular networked current affairs series, two of which are shown in peak viewing hours. Granada's *World in Action* on Mondays at 8.30 p.m. has long been celebrated for its terse reporting of

events at home and abroad. On Thursdays at 8.30 p.m. Thames Television's *TV Eye* has developed an immediacy of its own and has earned a reputation for its coverage of overseas stories in particular. On Sundays at noon LWT's *Weekend World* has made a notable contribution to ITV's current affairs output by its in-depth analysis of the week's major political or economic stories. By frequently setting the scene for important events in the week to come and as a result of statements made in response to Brian Walden's courteous but well-directed questioning, the programme has frequently made the news that evening and been reported in the following day's papers.

Without the necessity to be up-to-the-minute, the documentary has long been one of the classic forms of television. Usually for 60 minutes the documentary, and more so the documentary series, allows the possibility of a comprehensive exposition of a subject or theme. It requires considerable careful research and preparation before filming begins and, with shooting and editing, frequently takes well over a year to complete. The results of such extensive investment of time and resources are programmes which at their best

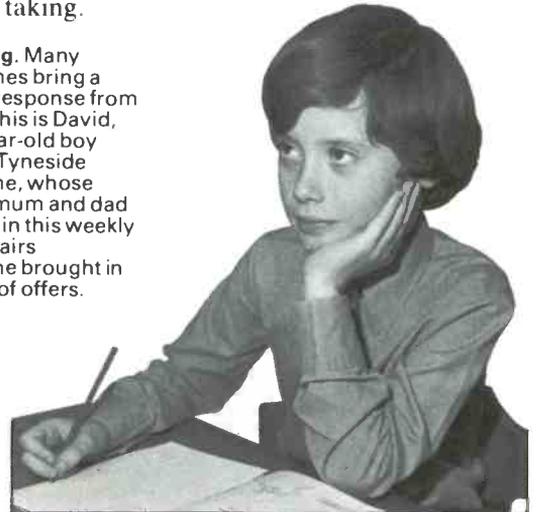
impress by their authoritative grasp of the subject and which remain in the mind long after transmission.

Because documentaries cover such a wide range of subjects it is appropriate that they should vary in their technique and format in order to use the most telling means of exploring their chosen subject. To cover a subject where film records do not exist, Granada's *Strike: The Birth of Solidarity* used the form of the dramatised documentary to reconstruct the events leading up to the formation of Solidarity. Central's first networked documentary *East 103rd Street*, was a moving *télévérité* study of family drug addiction in Spanish Harlem, a study that could only have taken place by the director and crew staying very much in the background. Other documentaries, usually by television presenters whose views have come to be well known over the years, have offered a 'personal view' of a subject. The Authority, while welcoming such programmes, has always considered it important that 'personal view' or 'signed' documentaries are clearly signposted as such so that viewers are put in a position to appreciate the perspective a programme-maker is taking.



▲ **A Full Life Special: Indira Gandhi.** Documentaries and current affairs programmes give viewers the opportunity to appreciate the thinking and personalities of leading public and political figures who influence world events. The Indian Prime Minister, Mrs Indira Gandhi, was interviewed by Jill Cochrane during her visit to Britain to open the Indian Festival. *TVS*

► **Briefing.** Many programmes bring a heart-felt response from viewers. This is David, the ten-year-old boy living in a Tyneside foster home, whose plea for a mum and dad of his own in this weekly current affairs programme brought in hundreds of offers. *Tyne Tees*



► **East 103rd Street.** Major documentaries cover a wide range of subjects and vary in their technique and format in order to use the most effective means of exploring their chosen subject. This networked documentary was a moving story of a poor American family involved in the selling and taking of drugs in Spanish Harlem and necessitated the director and crew staying very much in the background. *Central*



While the majority of ITV's documentaries are made by the network companies, each year the regional companies make an impressive contribution to the year's network documentary output in addition to supplying shorter programmes for the lunchtime documentary series *About Britain*.

In 1983 ITV's spectrum of informative programmes will be broadened and increased by the introduction of a Breakfast-time Television service supplied by tv-am. With its style of presentation geared both to its hours of broadcasting and the likely available audience, Breakfast-time Television will be informal and conversational in tone. The backbone of the service will reside in the provision of up-to-the-minute news which will be supplemented by regular features covering areas such as sport, finance, cooking, films, health and beauty, consumer issues, popular science and television. There will also be opportunities for regional as well as national material to be inserted into tv-am's programmes. At the weekend, tv-am will adopt a more leisurely pace with greater emphasis on service and feature material.

The most recent major development to restructure

▶ **Alice: A Fight For Life.**

Many programmes focus attention on matters of public concern and stimulate widespread debate. John Willis produced this two-part programme on the health dangers of asbestos. The picture shows workmen kitted out for asbestos stripping in Brixton, Yorkshire



◀ **Northern Life.** An important development in some regions has been the provision of sign language to assist viewers who are deaf or hard of hearing. Sheila Lunn is one of the team of signers who provide a nightly service for deaf viewers on this regional news magazine programme. *Tyne Tees*

▼ **North Sea Saga.**

Many documentaries are produced by the regional companies reflecting the history and life of their own communities. Members of the Norwich branch of the Norse Film and Pageant Society helped recreate scenes of the Viking invasion for the historical documentary series on the links between East Anglia and North West Europe from the Ice Age to the Vikings. The programmes were filmed in Britain, Holland, Germany, Sweden, Denmark and Norway. *Anglia*

▼ **Country Focus.** Series

for the farming and agricultural communities are often provided by those companies whose transmission coverage extends into rural areas. Reporter Jeanne Gavin is seen filming on location for this programme. *Grampian*



the shape of British television was the introduction of a second IBA service, Channel 4. With an unprecedented opportunity for a new service to broadcast to some 87% of its potential audience from day one, Channel 4 has a special responsibility to widen viewers' choice by catering for interests not already provided for on ITV and to encourage innovation and experiment in the form and content of programmes. Within that output news, current affairs and documentaries have an important place. Channel 4's nightly hour-long news programme, *Channel Four News* supplied by ITN, aims to give a more thorough explanation of the issues behind the headlines and more scope to investigate stories in greater depth. By regularly broadcasting news stories from overseas sources the news service aims to give British viewers a better idea of how others see us. Also important is the range of comment on the week's events that Channel 4 has been keen to pioneer. Amongst other programmes there will be fresh perspectives supplied by an all-women team, by ethnic groups and by specialist coverage of other interests. With many single documentaries and a number of long-running major documentary series the IBA services are providing the British audience with a still more substantial and comprehensive service of informative programmes.

Behind the Headlines



▲ The Queen with President Reagan and his wife during their stay at Windsor Castle. ITN co-ordinated the coverage of the President's visit to London for all the major American networks as well as ITV. /ITN

Peter Sissons opened *News at One* on Friday 2nd April 1982 with the words: 'The prospect grows hourly that the simmering dispute between Britain and the Argentine may escalate into armed confrontation.' This was the first clear indication to ITV viewers that the crisis in the South Atlantic was about to begin. The Government were expecting an Argentine attack on the Falkland Islands at any moment and the Argentines were, in fact, claiming they had already invaded.

For Independent Television News it was the start of the most active and outstanding three months in its 27-year history.

On Monday 5th April Michael Nicholson sailed with the Task Force, in the flagship HMS *Hermes*, to his fourteenth war for ITN. Jeremy Hands left Southampton four days later on *SS Canberra*, after ITN had won the toss of a coin with the BBC for the one available place.

By then Norman Rees and Ken Rees were reporting from Argentina and Jon Snow, who had been covering the elections in El Salvador, had flown to Chile. Diplomatic correspondent Trevor McDonald went to the United Nations in New York and John Suchet reported further diplomatic moves in Washington. Tim Ewart was dispatched to Montevideo, Uruguay. In the midst of the journalistic hustle to report the story he was knocked down by a taxi and went to hospital. He was replaced by David Smith, who suffered an appendicitis and he in turn was succeeded by Brent Sadler, who reported without personal mishap.

Throughout April, May and June they reported the conflict in the South Atlantic. Behind them, at home and abroad, were hundreds of journalists, technical and production staff. It was a round-the-clock watch. There were long hours, often waiting for a voice-only report from Michael Nicholson or Jeremy Hands, or reporters from the BBC and IRN, whose material went into a joint broadcasting pool with ITN's.

Michael Nicholson's and Jeremy Hands' despatches were widely quoted in newspapers both at home and overseas. Nicholson's graphic account – in sound only at the time –

of the Argentine attack on the landing ship Sir Galahad in Bluff Cove was featured in every British national newspaper the following morning, being the main page one story in a number of them.

Nicholson and Hands, like the other correspondents, shared with the troops the hardships of fighting in the bitterly cold and barren Falkland Islands. ITN cameraman Robert Hammond and sound recordist John Martin trained hard at sea with the Royal Marines to prove they were fit enough to go ashore with the second wave and carry with them their own equipment, together with all personal needs for survival on land. With Jeremy Hands they waded ashore at San Carlos and later witnessed incessant Argentinian air attacks. At Goose Green – from where Michael Nicholson also reported – they endured the bullets and shrapnel that were being laid down on the advancing British paratroops.

In London ITN had a permanent base at the Ministry of Defence, with ITN's defence correspondent, Geoffrey Archer, giving daily assessments of the military situation. Political editor Glyn Mathias and political correspondents David Rose and David Walter reported the political scene. Every evening for six weeks Alastair Burnet presented 'Falklands Extra', as part of *News at Ten*, providing a nightly background of facts and interviews in addition to the news stories of the day. IBA qualitative research showed that *News at Ten* was more highly appreciated by viewers than the BBC's news earlier in the evening. The ITV companies also made many contributions in their news and current affairs programmes.

Long before any suggestion of the South Atlantic confrontation, ITN was preparing for its largest-ever outside broadcast – the visit of Pope John Paul II to Britain.

More than 1,250 ITV staff from ten companies were involved in *The Pope in Britain*, including fifteen ENG crews and seventeen outside broadcast units. ITN co-ordinated the coverage. Alastair Burnet was the commentator, with virtually the same team which was responsible for the ITV presentation of the Royal Wedding the

previous year. Alastair Stewart travelled with the Pope throughout the tour and Martyn Lewis prepared special reports.

ITN technicians engineered a link from the Papal aeroplane when it landed at Gatwick Airport and departed from Cardiff, providing pictures of the crowds as the Pope would have seen them. Another first for ITN was the fixed camera inside the Popemobile which provided close-up pictures of Pope John Paul – the first time on one of his overseas tours.

As for the Royal Wedding, the ITV team won praise from critics and viewers and ITN received more letters of appreciation from the public than for any other story.

For the week ended 2nd June 1982 ITN broadcast more than 23 hours of news and special programmes, which is more than three times its normal weekly output. Alastair Burnet was particularly busy on 2nd June – he was commentator for the programme on the Pope's departure from Britain, he interviewed the Archbishop of Canterbury and the Prime Minister and ended the day as one of the newscasters for *News at Ten*.

The following day there was an assassination attempt on the life of the Israeli Ambassador in London. Shortly afterwards the Israelis attacked Palestinian guerillas in

the Lebanon. ITN was then reporting its second war. Derek Taylor went to Israel and Desmond Hamill to Beirut, both with ITN camera crews. Other ITN staff later joined the reporting team.

The following week another major story for ITN was the visit of President Reagan to Europe. In England he addressed both Houses of Parliament in the Royal Gallery at Westminster, lunched at 10 Downing Street and stayed with the Royal Family at Windsor Castle. ITN co-ordinated the coverage of the President's visit to London for all the major American networks as well as ITV.

ITN went off to the World Cup too with David Smith and Jeremy Thompson reporting the news stories from Bilbao and Madrid.

Then on 21st June the Princess of Wales, with Prince Charles at her side, gave birth to Prince William of Wales, second in line to the throne. In February the Princess had visited the ITN studios to see the preparations for and transmission of *News at 5.45*.

For some time now ITN has been recognised as a major international news organisation; it has established ITV as the channel for news. The momentous events of 1982 have certainly confirmed ITN's strong position.



▲ Reporter Michael Nicholson sailed with the Task Force to the Falkland Islands aboard HMS Hermes. ITN

Channel Four News

ITN's *Channel Four News* programme is the first regular hour-long news programme broadcast in Britain. It goes out at a peak time – 7 to 8 p.m. on Mondays to Thursdays and 7 to 7.30 p.m. on Fridays when it shares the Channel 4 news hour.

ITN's programme uses the additional air-time to develop a distinctive approach to the news that combines analysis with revelation, broadens the treatment of major stories and increases attention to such specialist areas as the economy, science, technology and the arts. Foreign news coverage has also been increased with, again, greater emphasis on the background to major events of the day.

Although the Channel 4 programme has drawn upon ITN's existing coverage of events at home and abroad, a special team was recruited by ITN's Editor, David Nicholson, to handle the new programme. This is headed by Derrick Mercer, formerly Managing Editor (News) with the *Sunday Times* and now ITN's Associate Editor (Channel 4). In all, more than 100 new jobs were created by the new programme, of which around 30 are editorial posts.

Areas of particular attention within the programme are the economy and foreign news. On the economic front ITN has demonstrated that there is more to industrial news than strikes or disputes, and more to financial news than the movements of share prices. In this area, as many others, the programme adopts a less insular approach than previous time constraints generally allowed.

The foreign coverage, in addition to providing a

foreign perspective to domestic problems, regularly features reports from overseas broadcasters. But the Channel 4 unit itself mounts its own foreign coverage with, in particular, closer attention to Europe.

Arts news is reported more regularly for the first time in daily news bulletins. Derrick Mercer says: 'I believe that intelligent and lively coverage of the arts is very important for us – not only in its own terms but to make the programme as a whole less two-dimensional. Too often the pressure of too many events and too little time mean that the news is full of topics viewers feel they ought to know about rather than topics they want to know about. Covering the arts leavens the mix and broadens the appeal.'

The programme uses film reports, studio analysis and live interviews to provide a multi-faceted approach to the major issues of the day. The presenters – Peter Sissons, Sarah Hogg, Trevor McDonald and Godfrey Hodgson – play key roles, acting also as front-line reporters and leaders of specialist teams within the overall Channel 4 unit.

Along with ITN's major contribution of news for Channel 4, each nightly hour contains an opinion column from a speaker chosen by Channel 4 independently of ITN. And the second half of each Friday's hour is handed over to 'Friday Perspective', from a new independent company, Diverse Production, which provides a very important opportunity to report from different viewpoints, offering alternative perspectives on some stories and the first coverage of stories all other journalists might have neglected.



CHANNEL FOUR TELEVISION



▲ Peter Sissons, former *News at One* front-man, now a presenter of ITN's *Channel Four News*. ITN

Minority Television in Action



▲ Trevor Phillips.

Skin has been a highly successful regional current affairs programme for and about London's Black and Asian communities, produced by LWT's London Minorities Unit, since 1980.

When the Unit was set up it was clear that programmes for Blacks and Asians would be one of the strands within it. The average black population of London is double the national average and in some parts of the city the proportion is as high as 50 or 60%. There are a number of different important centres of Blacks and Asians, each with its own traditions, forms of organisation, work patterns, culture and so on: Brixton with its Jamaican population; Notting Hill settled largely by Trinidadians; Southall, centre for the biggest Asian community in the country, drawn largely from the Punjab; and the Bengali community in the East End; to say nothing of dozens of smaller communities from Reading to Harlow, from Walthamstow to Wembley. None of these different communities had been adequately reported or explained to the outside world. It was clear that there were many issues that needed coherent reporting.

Skin set out to explain issues in the widest possible context, reporting the views of all sides fully and fairly. The strength of the series came from the quality of its analysis of the issues facing black people. In the two years since its beginning, the programme has won the respect of all sections of organised opinion within the Black and Asian communities.

The second series of 26 programmes included editions on 'Racial Attacks', which brought about a call from the Home Secretary for a special enquiry into this

phenomenon; 'Mental Health', which revealed that the cultural misconception of doctors led to black patients being misdiagnosed as schizophrenic on a wide scale; and 'Deptford Fire', an enquiry into the events behind the fire in which thirteen West Indian teenagers died.

Skin is used educationally in many London schools and there is a steady stream of requests for transcripts and for material for projects for pupils and teachers. Transcripts are also requested by government departments, and there is regular correspondence with MPs whose areas are covered by the programmes.

Now, as a major contribution to Channel 4's multicultural programming, LWT is filling a weekly slot, for 40 weeks of the year, with a series of two alternating news magazine programmes from the Afro-Caribbean and Asian communities respectively. Each programme reflects the news, views and flavour of the two different communities from their perspective but addressed to the whole audience, both black and white.

The series is being produced by LWT's Trevor Phillips and Samir Shah, who were on-screen reporters for the London-only *Skin* series.

These programmes draw on the pioneering experience of LWT's London Minorities Unit, but they are aimed at a nation-wide audience. Each programme reports from black communities around the country and also includes coverage from the Indian sub-continent, the Caribbean and Black America. The music and culture of the communities is included in the programmes as well as hard current affairs reportage.



◀ Jane Hewland, Head of Features and Editor of the London Minorities Unit at LWT.

▶ Samir Shah.



Linking Company and Audience

The London Community Unit, set up by LWT to provide a link with its audience, makes programmes which involve the viewer, provides an information service for groups which are active within the community, and follows up key programmes transmitted by LWT in the hope that they will be of educational use.

The first of its viewer involvement programmes, *London Talking* (chaired by Melvyn Bragg), was launched in 1981 and gave members of the audience an opportunity to put their complaints and grievances about ITV programmes to a panel of programme makers, bosses and celebrities. *London Talking* is a travelling show, shot on location at a different centre within the London Weekend region each month.

The Community Information Service, launched in the late autumn of 1982, makes

available 30-second slots in between programmes which voluntary and statutory groups can use free of charge to advertise their services and recruit volunteers. LWT has installed a switchboard to enable the viewer to make contact with these groups.

The method of follow-up varies according to the nature of the programme concerned but the object is to ensure that serious programmes which have been the result of lengthy research will be put to positive use after they have been transmitted. For example, *The Great Depression* became the subject of a number of ILEA adult education courses; and a major conference about education was held jointly with the Royal Society of Arts to develop issues raised by the education series *Starting Out*.

Here and Now

Central Independent Television's regional Sunday magazine programme *Here and Now* deals with the issues and cultures of our multi-racial society. The series, which is produced and presented by Zia Mohyeddin, is aimed at a general audience but concerned specifically with minorities.

The problems not only of the two major

groups – Blacks and Asians – but also of the other minorities are examined. During the past year the programme has looked at the current plight of the gypsies, the Chinese community in Liverpool, the deportation threat hanging over Filipinos in the hotel trade, and Rastafarians in Birmingham.

The programme has dealt with all the major issues affecting the minorities such as probation, education, immigration, community policing, housing, fostering and adoption and the Nationality Act, plus some of the less obvious aspects. For example, there was a special investigation into the existence of racism in the media, spread over three weeks, dealing with television, newspapers and children's books. Occasional 'specials' have offered whole programmes devoted to black humour, a reggae spectacular, the world of dance, and a specially commissioned half-hour drama by Farrukh Dhondy.

▼ **Here and Now.** Including music, dancing, poetry and drama, the programme sets out to entertain as well as inform, and presents both established stars and talented newcomers; Ravi Shankar has been among those appearing. *Central*

► **Here and Now.**
Producer and presenter
Zia Mohyeddin. *Central*



Analysing the News

Three regular network current affairs programmes produced independently by Granada (*World in Action*), London Weekend Television (*Weekend World*), and Thames Television (*TV Eye*) offer ITV viewers a comprehensive and balanced background to the daily flow of news and information. Each of these weekly series has its own approach but all set out to analyse and probe the underlying trends behind news events and investigate issues that do not 'make' the daily news.

World in Action devotes a fair proportion of its resources to investigative journalism. Well-researched reports, sometimes deeply moving, draw attention to important issues at home and abroad. These have included the 'pinning down' of the actual chain of gun money between America and Ireland. A completely different, brighter view of Northern Ireland was given in 'Irish Lessons' which looked at the high academic standards achieved in both Protestant and Roman Catholic schools in Ulster. The series' world-wide compass has included programmes on the civil war in Uganda ('Bleeding to Death') and the conflict

between Church and State in Guatemala ('In the name of the Lord').

Weekend World celebrated its tenth anniversary in October 1982. Brian Walden, the presenter, has been with the programme for five years. His courteous but pressing questions throw fresh light on current problems. Each week a prominent issue or event in the news is singled out and the background, the strength of the forces at work and likely developments are examined. The scripted analysis is often followed by a live interview which is as distinctive a feature of the programme as the analysis itself.

Leading political and industrial figures regularly appear. The programme has a justified reputation for authoritative and well-informed reporting and is often quoted in the following day's press.

Among the subjects covered in recent months were unemployment and defence. In the week before elections in El Salvador, a film crew went to report on the state of the country and to explore American attitudes towards the situation there. In another programme the laws on rape were ex-



► **Weekend World.** Enoch Powell, Geoffrey Rippon, Roy Jenkins and Denis Healey appearing in the regular Sunday lunchtime current affairs series presented by Brian Walden. *LWT*

amed and the Attorney General. Sir Michael Havers, was asked whether the government intended to take steps to bring about stiffer penalties for rapists. After Mr Roy Jenkins' success at the Hillhead by-election, *Weekend World* asked how the Liberal/SDP Alliance might expect to fare when the country next goes to the polls.

Summing up the 1981-82 series of *Weekend World*, Brian Walden said it had been 'notable above all for one story – the Falklands crisis. Before the crisis began, the programme was concerned with following a number of major long-running developments – for example, at home, the mid-term traumas of the Tory Government, and, abroad, the agony of Poland. But after that fateful Friday in April when the Argentinians invaded, only the Falklands story mattered; so the *Weekend World* team concentrated all its efforts on analysing what became perhaps the most important and remarkable British news story in a generation, and one whose consequences are likely to have an impact on the events the programme handles for a very long time to come.'

TV Eye's range of subjects is both wide and international. In 1982 a number of government measures came under review and there were interviews with the Prime Minister, Mrs Margaret Thatcher, and the Chancellor, Sir Geoffrey Howe.

With severe winter conditions through-

out the country, the programme examined whether the government's response was sufficient to meet the expenditure incurred by local councils for snow clearance operations and the damage caused by blizzards and floods. Looking further afield the programme presented an account of the Afghan guerillas' determined but disorganised resistance to Soviet occupation, and examined the strategy employed by the Polish government to discredit Solidarity.

In the face of increasing concern about the stress on the British economy caused by Japanese exports to this country, *TV Eye* mounted an hour-long special report on how Japanese industry is responding to the latest technological advances. The programme illustrated how extensive automation will both increase Japanese manufacturing output and, as robots replace the workforce, bring about a crisis of unemployment.

After the Home Secretary's approval for the introduction of cable television in Britain, the programme asked what such a service would be like.

The Falklands crisis was extensively covered in all the regular news and current affairs series and in a number of special programmes.

And now with the advent of Channel 4 and tv-am viewers are being offered an even greater choice of current affairs programmes.



◀ **TV Eye.** Sir Geoffrey Howe (right), Chancellor of the Exchequer, being interviewed at 11 Downing Street by Llew Gardner. *Thames*

Living in Styal

'Look at it all! People are gonna see this on the telly and think "What are they moaning about? They've got colour tellys. They've got a record player down there" and all this. But what do people really think we're going through in our heads?'

That's Margaret speaking. She is a woman in her twenties serving three-and-a-half years in prison for robbery. Her question was one that found an answer in Granada Television's four films *Living in Styal*. When producer/director Peter Carr and Granada's Head of Features Steve Morrison decided to make the films they were not responding to any sort of journalistic imperative. There were no hints of scandal to be unearthed, brutality to be exposed. It was simply an exercise in discovery. The film makers wanted to know if it is different for a woman to be imprisoned than for a man.

The immediate difference is obvious, the matter of children, but surely there must be others. Women do treat each other differently, do have different emotional responses to crisis, different strengths and weaknesses. Or do they?

When the method was discussed before filming, Morrison and Carr decided to paint on a small canvas. There would be no major explanations of penal policy, classification of offences or whatever; the film would simply record the doings of a small sample of inmates and staff over as short a period of time as possible.

The theory is a simple one. If you film almost continuously for a short time – in this case three weeks – people's reactions are

truer and richer in detail. Film for longer periods and they are more likely to develop defences against the camera, a penchant for performance, or quite simply grow to resent the intrusion.

That decision made, the film crew had to be chosen. Should it be an all-women crew rather than the more usual all-male team? This was a strong temptation but in the end it was decided that more would be lost than gained. An all-women team might encourage more candour in their subjects but they would also lose something. Outside of prison the women presumably talk and relate to both men and women and would prefer to do so inside. So Diane Tammes was chosen to be the camerawoman with a mixed crew, and the party of eight that eventually entered the prison included four men and four women.

First impressions were indeed extraordinary. The handsome redbrick detached houses of a former Victorian orphanage nestle amongst the trees that grow on this rich Cheshire farmland and the whole site is surrounded by lawns and the greenhouses of an extensive market garden. The tall chainlink fence almost seems a mistake. Along with the bars across the windows of the dormitory houses, it is the only visual reminder that this agreeable rural location is that of a secure, closed prison – Styal.

The Granada team decided that their best chance of understanding the prison process was to follow one week's intake, or anyway as many of them as agreed to be filmed, through their three-week induction

► The gates of Styal Prison, Cheshire. Granada



and assessment process. The Home Office and the Prison Governor, Molly Morgan, had already given permission for filming of all of the management processes involved. Much of it was routine, arrangements for accommodation, work and so on, but their routine turned out to be immensely rich in detail. Considerations of accommodation, for instance, quickly revealed the fact that a significant proportion of women committed to prison in this country are considered either inadequate or psychologically disturbed. They have to be housed in single lockable rooms, whilst others live in dormitories.

Then there are recidivists, the women who come back to prison again and again. Joan has spent over twenty Christmases in Styal and in the summer Miss Morgan can depend upon a postcard from Blackpool just to keep the lines open.

So for Joan coming in is a comfortable and familiar experience. For others it is less so. For Christine, the experience could not have been worse. In for a second time for

causing a breach of the peace, she had a history of severe emotional disturbances. 'I've a feeling she'll end up back here or in Prestwich Hospital,' observes an assistant governor sadly. Watching the prison administrators deal with these problems and the disciplinary matters inevitably associated provided a clear insight into prison life. The films left everybody with the worrying impression that there is something wrong with a system that re-imprisons inadequate women.

Does being in prison affect a woman differently? It is worth going back to Margaret, this time talking to her friend Theresa. 'A man is there to do his bird. That's it. But a woman when she comes in prison, it's just a completely different world. We have it harder than men, I'll say that, much harder. Because it's not just us that's suffering. It's the children that are suffering really bad. I don't want them to keep seeing Mummy in prison; going back to school saying "Mummy's in prison" and all that. It's really hard, you know.'

Britain's Prison System

PRISON, Anglia Television's three-part documentary series, takes a penetrating look at the realities of the British penal system, exploding several well-established myths along the way. But producer Geoffrey Weaver emphasises that the series is certainly not another *Strangeways* – nor does it attempt to be.

'That was a series of intensive observation at one prison,' he points out. 'This is a series of interpretation for which we had extensive access to a lot of prisons of very different types.'

Filming took place at the local prisons, remand, training and mid-security institutions and the new Frankland high security prison in County Durham, which Anglia was the first television company to visit. Typical prison scenes from years gone by were also reconstructed to show the historical background to today's gaols. Prisoners were interviewed at length together with prison staff, Home Office officials, academics and 'Con-turned Don' John McVicar, now a writer and broadcaster.

The first programme, 'The Bankrupt Estate', attempts to identify the precise cause of the prison crisis, dismissing *en route* the widely-held view that it is all about over-crowding. The programme

argues that the crisis is not about resources but is much more fundamental, in that Britain has lost faith in the aims of imprisonment.

The second and third programmes, 'Invisible Men' and 'Inside Out', examine the problems of containing men in high security prisons and the way our society's values and hidden attitudes are unmasked within the context of prison.

The series also contrasts the British approach with the attitude of the Dutch, who have totally rejected the idea that imprisonment can reform criminals or have a direct effect on crime rates.

▼ **Prison.** A reconstructed scene from Victorian times with prisoners hooded to hide their identity, kept in separate cells and only allowed out for exercise and to attend chapel. *Anglia*



Reflecting the World- past and present



▲ **The Great Depression.** One of the programmes in this series, 'From Weimar to Hitler', showed how the collapse of the American economy in 1929 undermined both the German economy and the democratic Weimar Republic. This photograph shows a German soup kitchen. *LWT.*



◀ **The Longest War.** This trilogy of documentaries was designed to give a view of the major factors in Middle East politics. *Thames*

▼ **Water, Water Everywhere.** Television's well-loved countryman Jack Hargreaves comes out of retirement at 71 to put his personal stamp on a documentary about man-made lakes of Blagdon and Chew Valley in the heart of the Avon countryside. *HTV*



◀ **Going Back: A Return to Vietnam.** Four Americans who had fought in the Vietnam War return to the scene of their terrifying combat. The programme showed their traumas and tears as they relived their memories and gradually came to understand and feel at peace with a nation they once tried to destroy. *Central*



► **The Air Battle for Malta.** A Gloster Gladiator, one of the older aircraft taking part in the filming of this documentary which tells the story of how Malta came through what Churchill described as 'The Supreme Struggle'. *STV*

▼ **In a Different World.** A documentary which showed the horrific effects of glue sniffing on a young Tyneside addict's lifestyle. *Tyne Tees*



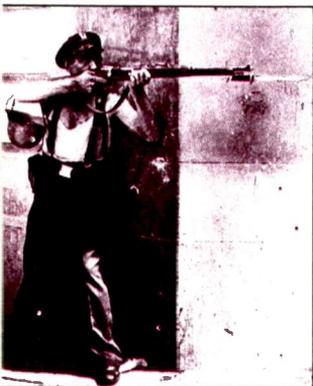
► **Venture.** One programme in this regional series on business and industry in the Midlands looked at an effort to create 2,000 jobs in the Black Country. About 50 people were employed in a job creation project to demolish a large steel works near Dudley so that factory units could be built on the site. *Central.*



► **Disappearing World.** The subject of this edition was the Kwegu tribe living in the Lower Omo Valley in Southern Ethiopia whose special skill is in building canoes. *Granada*



The Spanish Civil War



▲ An assault guard, who stayed loyal to the Spanish Republic, is seen during the street-fighting to crush the right-wing military uprising in Barcelona (July 1936).

Men and women who fought the Spanish Civil War tell the story of one of Europe's bitterest conflicts in a six-part Channel 4 documentary series produced by Granada Television.

In spite of television's appetite for human drama and historical documentary, there has never been a major series on the 1936-39 war which was one of Europe's greatest social and political upheavals this century. It precipitated the most profound (albeit unsuccessful) revolution since the Russian Revolution of 1917. For some who fought, it was a titanic struggle of right and wrong, the battleground of democracy versus fascism, a dress rehearsal for the Second World War. For others, from both the right and the left of the political spectrum, it became a struggle against totalitarian communism.

Spanish Falange nationalists rebelled against the infant republic which with growing Soviet involvement was subject to increasing internal dissension. After three years of conflict and half-a-million deaths, General Franco emerged a victorious dictator.

A tremendous amount of literature – political, historical, intellectual, poetic – flowed from the conflict. The passions of the war inspired a generation of writers, and yet the story has never found full expression on television. There is one simple reason. Until the death of General

Franco and the restoration of democracy in 1975 many Spaniards had been too frightened to recall the trauma of those years. Much unique and fascinating contemporary film was locked up in government controlled archives. Crucial eye-witnesses have been silent.

Over the last few years the veil of silence and suppression has lifted. The powerful emotions of 40 years ago are being freed. Granada Television's documentary series seized the opportunity to capture that momentous period of European history, while the eye-witnesses were still alive and the archive became available.

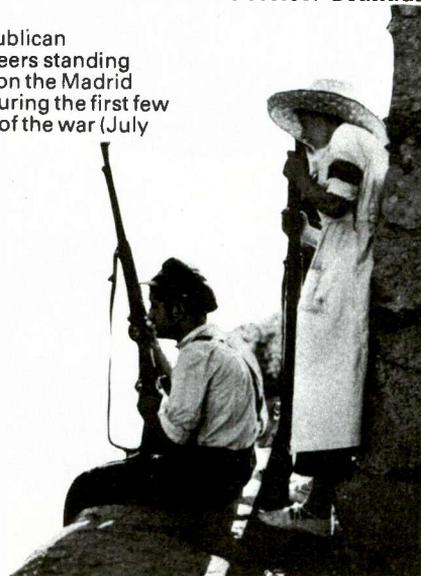
Film researcher Jenni Pozzi scoured the world for contemporary film material. Apart from official sources and private collections in Spain, she visited the United States, France, East Germany, West Germany and Italy. She meticulously checked sources in Russia, Mexico and Holland. In all she saw nearly 1,000 hours of film and selected 25 hours of rare material to be edited into the series. It was a unique task. Never before has anybody been able to survey this material so comprehensively; much of it had never been seen since the War itself.

Meanwhile researchers Patrick Buckley, Jane Wellesley and Karen Brown set out to interview more than 300 people to find the 50 or so who would eventually contribute their personal stories to the series. Granada



▼ Bill Bailey, a 72 year-old American volunteer in the International Brigades flew to be interviewed by Granada on the battlefields where he fought. Here he describes the bitter fighting at Belchite.

► Republican volunteers standing guard on the Madrid front during the first few weeks of the war (July 1936).



▼ Peasants loyal to the Republic are captured by Nationalist troops advancing on Madrid.



was keen to tell the story, not just through the eyes of generals and leaders, but the ordinary foot soldiers, peasants and workers.

In the search for an objective account from all sides, the witnesses included Franco's brother-in-law, Serrano Suner, an admirer of Hitler and the 'grey eminence' of the Franco regime; Enrique Lister, a Communist agent who became commander of the Republican army's 5th Regiment, escaped to Moscow after the war, survived Stalin's purges, and emerged unscathed in Madrid after Franco's death; Conde Montarco, a leader of the Fascist Falange, who was imprisoned by the Republicans, who fought for Hitler after the Civil War in the Spanish Blue Division on the Russian Front, but returned from the Nazi experience converted to the ideals of liberal democracy.

To reflect the experience of ordinary people in the war, the researchers discovered typical microcosms of Spain's tragedy. For example, there were the prison records of one small Andalusian village in July-August 1936, which carefully documented the reign of terror (first Republican, then Fascist) following Franco's uprising; and two young girls (now women) and their mother, who survived the bombing of Guernica only to be separated for five years in refugee camps in collaborationist Vichy France.

When Bill Bailey, an American volunteer with the International Brigades, was filmed on the Ebro battlefield he found the

45 year-old ruins of his machine gun trench – and the spot where he buried his best friend.

The search for photographic records of the war also uncovered remarkable material. Stills researcher Annabel Davies found shots of the inhuman conditions inside those concentration camps. They were taken by refugees who had smuggled in secret cameras.

Inevitably the release of Spain's tensions is not complete. In Badajoz, near the Portuguese border, survivors of the massacre of more than a thousand civilians by Franco's troops are still too frightened to be filmed for television. To admit that they (or even their fathers) opposed Franco is to threaten their livelihoods in a conservative part of the country. Their story is told by Mario Neves, then a journalist, later Portugal's Ambassador to Moscow. Neves visited Badajoz the day after the massacre. He saw the carnage. He was so moved he swore he could never return to that town. Forty-five years later standing on the walls overlooking Badajoz he told the Granada crew, 'In my whole life as a journalist, this is the most dramatic thing which I would like to forget forever. I have agreed to come here because I feel it is my duty, as a witness to those facts, to disclose them. We meet young people in Badajoz who know terrible things had happened, their families had disappeared but they did not know why. Here is your television and here I am to tell what happened then. That tragic memory should not be erased'.

▲ General Franco, the 'Generalissimo' of the rebel troops, takes a break between military operations in the last months of the war (January 1939).



CHANNEL FOUR TELEVISION



SPORT ON SCREEN

World of Sport is Independent Television's longest-running and most regular sports programme. Every Saturday afternoon of the year this four-and-a-half-hour networked programme broadcasts a mixture of sporting events, some live, some recorded, from this country and from countries all over the world. During the soccer season the programme starts with 'On The Ball', a round-up of football news of the week and of the coming afternoon, followed by live coverage of horse racing from two racecourses. The International Sports Special after the racing may be a recorded event, often a minority sport, from a European country or from North America and the programme ends invariably with wrestling, unless a major live event such as golf is being shown, and the results of the day's sporting events.

The other major source of networked sport on ITV is *Midweek Sports Special*, an Independent Television Sport presentation which usually consists of international football or a major boxing contest.

An important part of ITV's overall contribution to sport is the regional sports programme. Most of the programme companies have their own regional sports magazine such as Yorkshire's *Calendar Sport*, HTV's *Sports Arena* and TVS's *Friday Sportshow*. These weekly programmes cover most of the sporting events, both major and minor, of interest to viewers in their respective regions. Many companies also produce their own programmes of soccer highlights such as LWT's *The Big Match*, *Shoot* from Tyne Tees and *Star Soccer* from Central. These programmes are shown on Sunday afternoons during the football season and include recorded highlights of a Football League Game or an FA Cup-tie played on the previous Saturday and of specific interest to the region concerned.

While most of the sport shown on ITV is of majority appeal many companies also produce programmes of minority interest covering local tournaments in such sports as bowls, darts, speedway, squash, tennis and snooker – a sport which should now perhaps more

accurately be described as ranking equally in viewer interest with football, horse racing and other more traditional 'majority sports'.

There is criticism from some viewers that television tends to concentrate overmuch on the so-called majority sports and they point out, with some validity, that there are many thousands of sportsmen and women round the country whose appetite for televised sport lies in directions other than football, racing, athletics or cricket. It has for many years been a considered policy of *World of Sport* to show from time to time sporting events which do not normally attract much, if any, television time but it is difficult for a single channel television system to give comprehensive coverage. With the introduction of Channel 4, however, it is anticipated that sports viewers will obtain more satisfaction than they have until now since it is the stated policy of the Channel to try to cater in the sporting scene, as in other areas of programming, for those who have not been able to find what they want on the other and longer established channels. The growing number of enthusiasts for basketball will no doubt already have gained considerable satisfaction from Channel 4's regular weekly coverage of the sport.

Finally, it has to be remembered that however much appeal television sport may have for many viewers there are many others throughout the country for whom it has no appeal at all and who object strongly to missing out on their favourite programmes because of a major sporting event. There are undoubtedly occasions when there is a concentration of sport on television which may make it appear to the non-enthusiast that there is nothing to watch but sport. For the uncommitted viewer a particular irritant over the years has been the simultaneous showing on BBC and ITV of football during the four weeks of the World Cup competition. Attempts have been made in the past to reach sensible agreement on this problem with varying degrees of success. Prior to last year's World Cup held in Spain, ITV and the BBC reached an agreement which ensured that, with the exception of the Final, viewers would not see the same game at the same time on two different channels – a welcome step in the right direction.

◀ Despite the increasing popularity of some minority sports football coverage on ITV remains an important element in the sports output. *Granada*

Keeping Their Eye on the Ball

▼ Gary Newbon, ITV reporter for LWT, outside the Santiago Bernabeu Stadium in Madrid, scene of the 12th World Cup Final. Here, after four weeks and 51 games, Italy played and beat West Germany for football's most coveted title.



Football on television has always been an emotive subject – but surely never more so than in recent years, writes Bob Patience, Editor of *World of Sport's* 'On The Ball'.

Crowd violence, flagging attendances and viewing figures, bankrupt clubs, million-pound players and the ever-spinning managerial merry-go-round have all been reflected on ITV, as well as the marvellous success stories.

At the end of it all, football officials were still claiming that over-exposure on television was costing the game thousands of fans while television's top executives, in reply, pointed to the drop in viewing figures.

Certainly in television viewing terms the halcyon days of the sixties and seventies seem to have disappeared, at least for the time being. Football audience figures have dropped considerably over the last few years and already there are murmurs of dramatic changes when the present football contract runs out in the summer of 1983.

Changes or not, 1982 was an eventful year in football and while other sports such as snooker, speedway, squash, gymnastics and ice skating grabbed a bigger share of screen time than before, soccer still remains the biggest sporting draw in television terms. But if the year proved anything it was that viewers are becoming more discerning.

Quality, as ever, was high on the wanted list by ITV viewers and there were some splendid moments to savour.

Liverpool under Bob Paisley, written off at the turn of the year, suddenly came alive to confound the critics and lift both League Cup and Championship. Paisley and Liverpool fans will point to the title, their fifth in seven years, as the ultimate achievement. But for television viewers the highlights had to be their dramatic extra time win over Spurs in the League Cup Final at Wembley in March.

Spurs, at the time in the running for four major trophies, led 1-0 until three minutes



▲ Selected highlights being compiled in an electronic editing suite.

from the end when Wembley 'début lad' Ronnie Whelan grabbed a dramatic equaliser to force the game into extra time. When Whelan struck again Spurs were beaten and a late goal from Ian Rush only underlined the fact that Liverpool were back in business.

Spurs too played their part. Their year climaxed at Wembley in two dramatic FA Cup Final matches against Queens Park Rangers. In the first game, Rangers, given no chance as Second Division contenders, deserved their 1-1 draw as throughout the

world countless millions watched on television. And the same audience thrilled to and then wept for Rangers in the second match as they hammered Spurs, only to lose out to a Glenn Hoddle penalty. In the end many argued justice was done as it would have been tragic had Spurs ended a season, so full of promise, with nothing. But if Spurs won the FA Cup, it was Rangers who got the television vote for bravery.



So on the domestic front Liverpool and Spurs, arguably the two best teams in the land, wound up with the glittering prizes.

But of course the biggest interest of all centred on the international front and in particular the World Cup. It was a traumatic year for the home countries. For the first time three countries qualified for Spain, with England and Northern Ireland giving their fans many anxious moments before joining Scotland in the Finals.

But the World Cup will be probably best remembered for its surprises: Algeria beating West Germany 2-1 in the first round; Northern Ireland triumphing over the home nation Spain by 1-0; teams like the Cameroons, Kuwait and Honduras holding weightier football nations to a draw; while two football favourites – Brazil and Argentina – both being beaten by the eventual winners Italy. All of these moments were captured by television and enjoyed by millions around the world. And although there was no World Cup held aloft by a Briton at the end of it all, ITV viewers could look back on another night of glory by one of our teams in the European Cup.

Aston Villa were given little chance of beating mighty Bayern Munich in the European Cup Final on a hot steamy May night in Rotterdam. But win they did, giving Britain her sixth successive European Cup win and providing their new Manager Tony Barton with a fantastic

finale to three months as Villa boss. Peter Withe's winning goal may not have been hailed as 'a classic' but it came at a time when British viewers welcomed some cheering light relief . . . and it did much for everyone's morale.

So what changes will 1983 bring to the football viewer? Advance technology continues and as innovative split screen pictures, instant replays from strikingly differ-

◀ Playing important roles behind the scenes were, left to right, Ted Ayling (Director), Andrew Franklin (Co-ordinating Producer), Trevor East (Editor), John Bromley (Executive Producer) and Jeff Foulser (Editor).



ent angles, unusual slow-motion pictures and the ability to link from previously inaccessible locations become increasingly available football producers will certainly use them to the full.

ITV's lively and informed coverage of football events will ensure that the viewer keeps his eye on the ball.

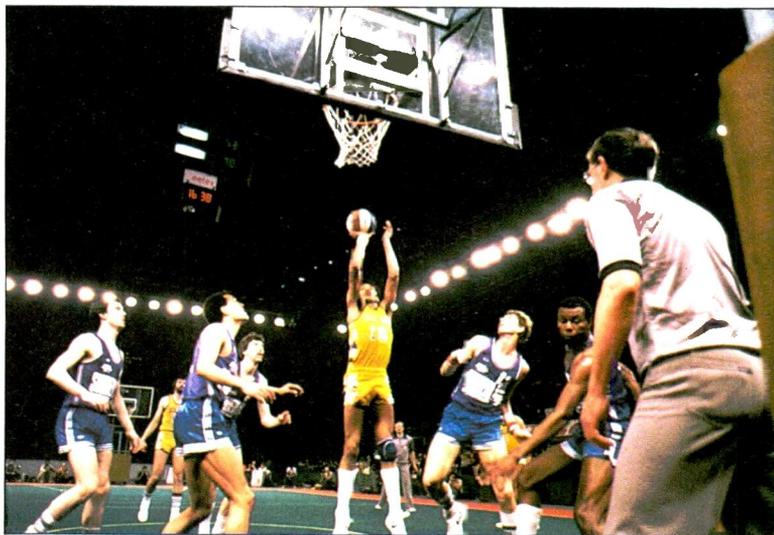
▼ Expert opinion and comment on the game from (left to right) Brian Clough, George Best and Jimmy Greaves. Standing is Brian Moore, regular presenter of 'On The Ball'.

▼ A glimpse of some of the busy behind-the-scenes activities which are essential to the smooth planning and presentation of football events.



A Changing View of Sport

▼ Basketball, both at home and abroad, is extensively covered on the new Fourth Channel. *Channel 4/ Cheerleaders Productions*



► **Ovett.** An exclusive documentary portrait of Steve Ovett, one of the greatest-ever distance athletes, went behind his public image to discover the private man. He is seen here with the programme's producer, Adrian Metcalfe. *LWT*



Interest in televised sport over the last few years has been undergoing a considerable change. Football, for example, has seen a decline in viewing figures yet a sharper and more discerning audience, while the one-time minority sport, snooker, now dominates the popularity stakes. Indeed, research carried out by the IBA has proved, among other things, that not only is snooker preferred by viewers to other sports, but also that it is watched more often than other

sports. A further interesting point which emerged from this research was that snooker appeals as much to women as it does to men. A far cry from the dingy, smoked-filled snooker halls of old!

If snooker has increased in popularity, so have a number of other 'minorities'. Darts, speedway, basketball, squash, American football, table tennis are all gaining new enthusiasts. With the arrival of Channel 4 more air time has been made available for

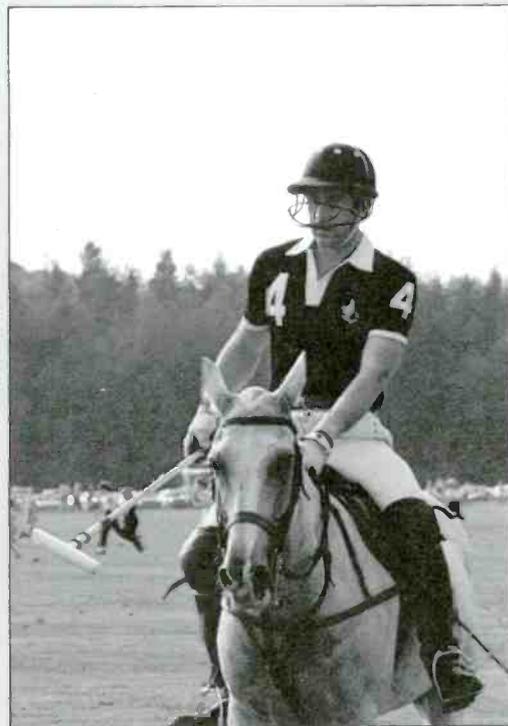


▲ **Tolly Original Classic.** Veteran ex-world snooker champion John Pullman with the 1981 champion Steve Davis, commentator and player in the tournament which was recorded by outside broadcast cameras at the Corn Exchange, Ipswich. *Anglia*



◀ **World of Sport.** Neck and neck! Doncaster, one of the racecourses visited for Saturday's ITV Seven. *LWT*

▼ **World of Sport.** One of Britain's minority sports, polo, makes for more fascinating viewing when HRH Prince Charles is in the saddle. *LWT*



◀ **1982 Scottish Cup Final.** A close tackle in the exciting final between Rangers and Aberdeen. *STV*

▲ **World class swimmer** Sharron Davies racing 'butterfly' style. *TVTimes*



A Changing View of Sport

Continued

these and a myriad of other sports. Channel 4 seeks to complement ITV's sports coverage by presenting its own distinctive programmes at different times. Big sporting events from other countries are being shown: rugby from New Zealand, table tennis from China and Australian Rules Football. On the domestic front, Channel 4 presents regular basketball games and other sports for the under 25s.

ITV's own *World of Sport* is, of course,

no stranger to most minority sports. It presents frequent coverage of speedway, swimming, rallying and cycling, as well as more diverse events like kayaking, black marlin fishing and surfing! But its usual Saturday format centres around live coverage of horse-racing (The ITV Seven), wrestling and the day's football results.

And, of course, ITV is able, through its regional structure, to cover a wide selection of sporting events around the country.

▼ **Junior Gymnast of the Year.** Roman Edwards from Bletchley in Buckinghamshire wins the 1982 boys' title. *Thames*



► **Sportstime.** Roger Tames interviews Newcastle speedway rider Tom Owen in this weekly sports magazine for north-east England viewers. *Tyne Tees*

► **Brian Barnes** on the way to winning the 1982 Scottish PGA Championship at Dalmahoy. *STV*



► **The System 15 Pro-Am.** New Zealand's Ross Norman tackles Hiddy Jahan of Pakistan in the final of the professional-amateur tournament to mark the opening of the new squash club in Dyce, Aberdeen. *Grampian*



STV, for example, in the heart of golfing country, televised the Scottish PGA Championship held in 1982 at Dalmahoy, one of Scotland's most beautiful and historic courses. It also sponsors the Scottish Boys' Golf Championship. Curling, too, has always been a tremendously popular sport north of the border and both STV and Grampian cover major competitions.



▲ Curling is a popular sport in Scotland and coverage of the Ayr Curling International reflected this considerable national interest. *STV*

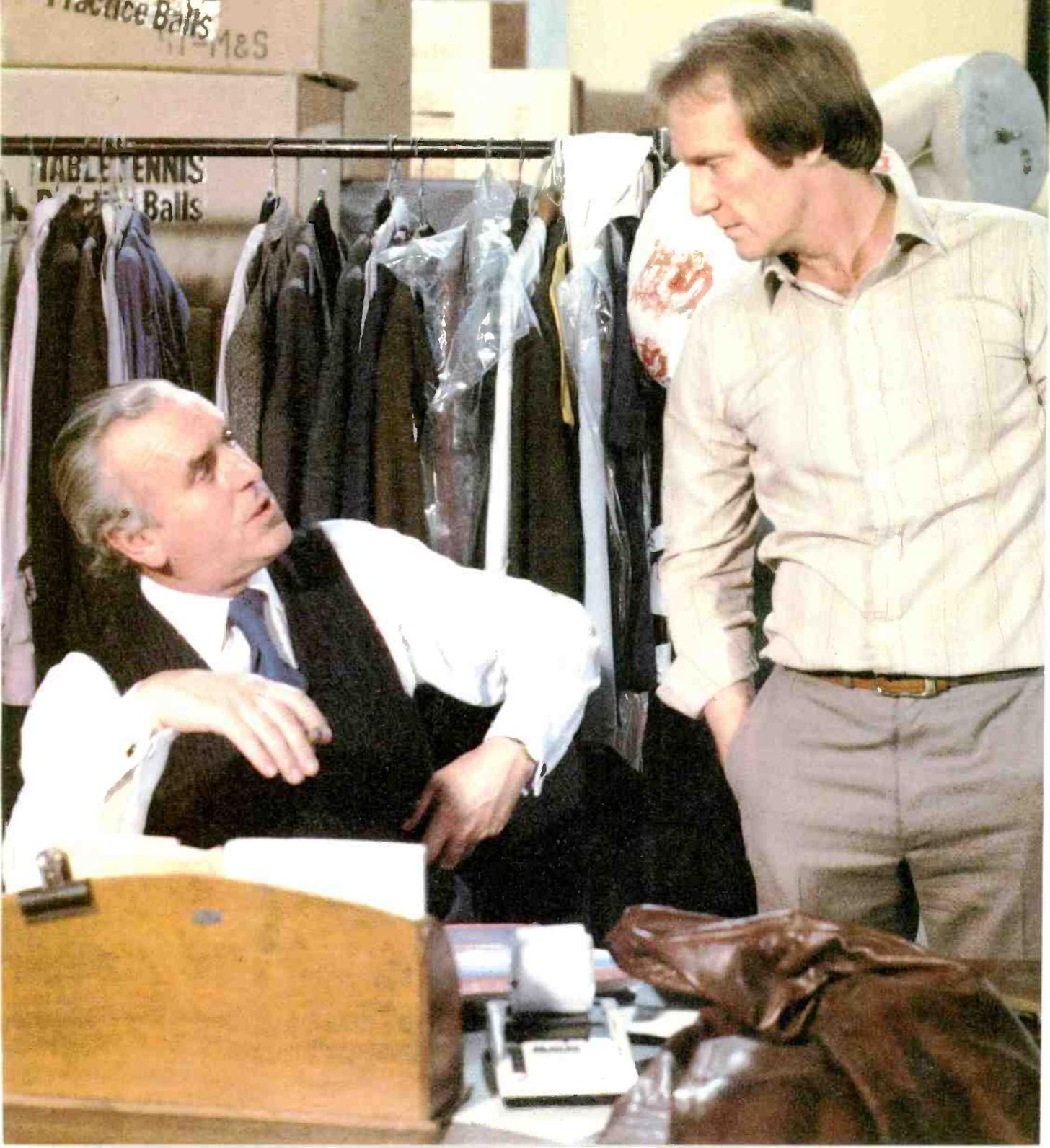
► **Owzat!** One of England's greatest batsmen, Tom Graveney, presents this networked instructional cricket series with a little help from the full Somerset County Cricket side. *TSW*



TABLE TENNIS
Practice Balls

M&S

TABLE TENNIS
Practice Balls



DRAMA ON TELEVISION

The average viewer in Britain watches television for nearly three-and-a-half hours a day; and though some people may spend less time viewing, others make up for them. On Independent Television, drama represents the largest slice of the programmes provided to meet this great demand, amounting to 10% of the total output and providing 30% of the average evening's viewing. If drama is the Greek for 'a thing done', and if theatre means 'a seeing place', television relates to both; and it is important to remember all those men and women in the drama departments of Independent Television who provide the doing and the thing to be seen.

Good drama, like all television of quality, is not produced by committees, but by men and women of flair and imagination receiving the right kind of sympathetic backing and encouragement. There is not a limitless supply of talent and it takes time to nurture the skills of drama producers and directors, designers and actors, cameramen and other technicians. The high standard of British television throughout the world is not a flash in the pan, but the result of many years of striving for excellence. The writers, of course, are of critical importance. Where would this enormous output be without them? Since the earliest days of *Armchair Theatre* in the late 1950s Independent Television has nurtured and produced the work of innumerable writers including Alun Owen, Philip Mackie, Jack Rosenthal, Keith Waterhouse, John Mortimer, John Bowen, Alan Plater, William Trevor, Michael Frayn, Ken Russell, John Braine and more, too many to name. It is profoundly to be hoped that this long and fine tradition in television drama will survive the complications of satellite and cable, the future communications technology.

ITV drama covers a very wide range indeed and comes in many forms. There are the regular serials such as *Coronation Street* (Granada), *Crossroads* (Central), *Emmerdale Farm* (Yorkshire), *Take The High Road* (STV) and so on. Such serials, most of which have maintained a high standard for a long time,

are popular with the audience and some have become part of the folklore of the community.

Then there are the drama series which use the same settings or characters for a wide range of stories, for example *The Gentle Touch* (LWT) and Yorkshire's *Number 10* about the private lives of seven Prime Ministers. Central produced *Pictures* about the cinema in 1927, a six-part series about a fishing club in the Midlands called, naturally, *Fishing*; and *Forever Young* about a female rock singer who has survived from the 1960s and is now facing middle age. Also in this category is *The Hard Word* (Thames) which in terms of drama takes a serious look at unemployment; and Granada also has a new series, *Brass*, a tongue-in-cheek drama set in deepest industrial Lancashire.

Another way of assembling separate stories together is the anthology. This groups a number of plays on a common theme. For instance *Widows* (Thames) deals in six parts with the widows of three criminals and how they cope with life. *All For Love* (Granada) is an anthology of six plays about personal relationships based on distinguished short stories. Then there are adaptations such as *Jemima Shore Investigates* (Thames) which is based on Antonia Fraser's character in her detective story books.

The last, and possibly the most important form of drama, is the single play. Some notable ones are planned for 1983, such as the television-only version of *King Lear* (Granada) with Laurence Olivier in the lead. Since the days of *Rock Follies* (Thames) there have been a number of plays which include music. For example, *Visiting Day* (Granada), an original rock musical written for television about the tender relationship of a simple boy and his faithful girl-friend. There is also the two-hour play on film, *Saigon* (Thames), and *Thank You Mrs Clinkscales* (Yorkshire) from Alan Plater.

So far all the drama mentioned has come from the major companies. But a number of the regional and smaller companies also produce series and plays, notably Anglia Television which has been contributing to the network since its beginning. During 1983, apart from *Tales of the Unexpected*, Anglia provides a series, *Death of an Expert Witness*, adapted from the novel by P. D. James, and the single play *The Kingfisher* by William Douglas Home. Scottish Television also

◀ **Minder.** Arthur Daley (George Cole, left) obviously trying to persuade Terry (Dennis Waterman) to take a job, for which he has already promised the long-suffering bodyguard's services, in a scene from this ever-popular series. *Thames*

provides a good deal of drama; apart from its serial *Take The High Road* there are single plays such as Alma Cullen's *Two Per Cent* and it continues to produce the *Preview* series of half-hour plays by Scottish writers new to television.

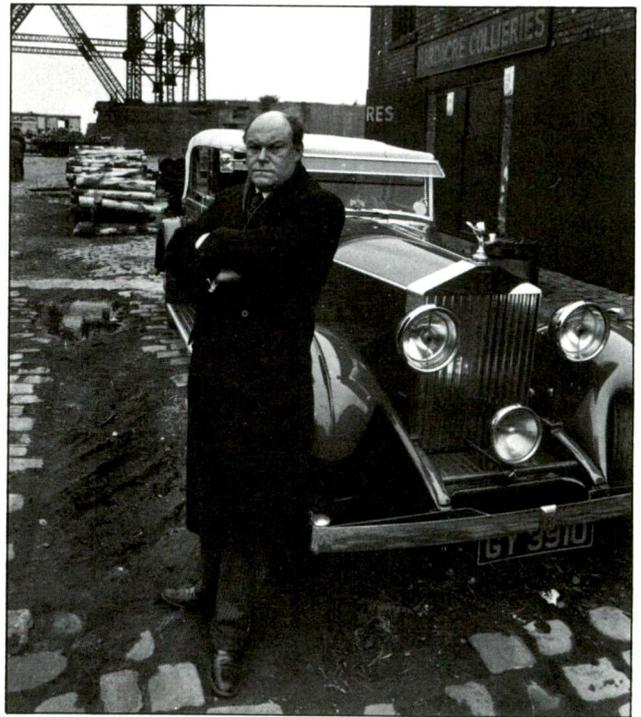
In its own research the Authority tries to measure the extent to which the audience appreciates different kinds of programmes. There is no doubt that a considerable part of the audience favour the popular serials or at least are not positively against them. It is part of the Authority's duties to ensure that programmes maintain a high standard of quality and to find places for new programmes. Until November 1982 the problem with a single channel was how to serve those who take great pleasure in the long-established popular serials without so hardening the arteries of the schedules that there was no place for fresh or original drama. The arrival of Channel 4 has therefore widened the scope for drama and its writers. David Rose, the Commissioning Editor for drama on Channel 4, says that the company's aim is to provide conditions in which programme makers have more space to flex their muscles and so challenge the assumptions and expectations of the audience. They are trying to create a climate of quality, risk and adventure: to give the best and brightest contemporary directors and writers the opportunity to express themselves. They will also be



open to a wide range of younger talent, including those who have come from film and television schools, so as to encourage the country's film community and stimulate the use of the latest video technology.

Channel 4 has its twice weekly serial *Brookside* set on a new Merseyside housing estate and portraying a group of families settling in. The main strand, however, is the weekly *Film on Four* which includes a number of original films commissioned specially for Channel 4. These are essentially single plays on film, and the distinguished names associated with them – John Boorman, Jack Rosenthal, Michael Apted, Philip Mackie, Jack Gold – read like a roll of honour. Also on Channel 4 is *The Irish R.M.* adapted by Rosemary Anne Sisson from the classic stories written by Edith Somerville and Martin Ross.

The Authority's research shows that single plays (and whether this is true for Channel 4 has yet to be judged) are less appreciated by the audience than anthologies on a generic theme, historical drama, serials or adaptations of novels. This is not surprising since the single play has to establish itself on the one



▲ **Brass.** A tongue-in-cheek drama set in industrial Lancashire which features Timothy West as the scheming boss, Bradley Hardacre. *Granada*

◀ **Saigon.** Judi Dench (seated right) and Frederic Forrest head the cast of this television film, written by David Hare, set at the time of the American evacuation of Saigon in 1975. Stephen Frears (second left), the director, sets up a shot for a scene, while filming in Bangkok. *Thames*

occasion and is often more demanding and more complicated. There are those writers, drama producers and critics who contend that television will cease to be a serious medium if the main aim of its drama is to help viewers entertainingly to pass the time (although obviously that must be part of its service) and hold that television comes nearest to being an art form with the single play. They argue that it is an extension of the theatre in television and provides a place for the writer of ideas to work in a way different from a commission to adapt a novel or write to a given theme. Although it is not always easy to maintain single plays, the Authority and the companies believe that it is part of their public service so to do and the advent of Channel 4 should assist in the extension of that service.

Thus most of the drama pleases most of the viewers

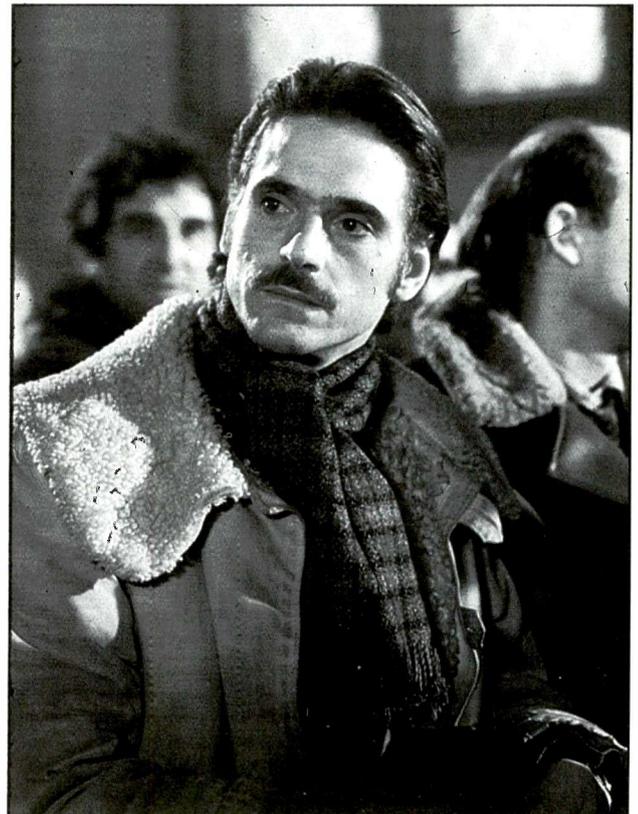
most of the time. But not all the drama pleases all the people all the time. Writers, especially of single plays, are frequently trying to get under the skin of human experience and human relationships, often portraying unusual situations and sometimes pushing the frontiers on contemporary problems. In comparison with the size of the audience there is but a small volume of complaint; and it would be strange indeed if such plays, usually striving to be realistic and believable, did not give rise to some complaints from a minority of viewers. Most complaints relate to the familiar trio of bad language, sex and violence, with swearing being the front runner. The dilemma is how on the one hand to protect the freedom for serious writing and at the same time to limit the degree of offence to an audience which has not chosen to go to the cinema or the theatre, but is viewing drama in its own home. The past few years have seen a good deal of high quality costume and historical drama such as *Lillie* (LWT), *Edward the Seventh* (ATV, now Central), *Edward and Mrs Simpson* (Thames) and so on. The present trend is away from that kind of production and towards more serious handling of contemporary issues. It is to be hoped that with the choice of four channels providing networked drama viewers will tolerate a wider range of treatment and subject matter now that they have a greater choice of programmes to turn to if they do not like what is on one particular channel.

The long-standing and good British broadcasting tradition is that anyone anywhere, having paid the licence in order to receive sounds and pictures (the revenue from which goes to the BBC), expects to get television as most of them get piped water. And like water they expect their television to be reasonably pure. The difficulty is that one man's purity is another's impurity. In the case of bad language, for example, there are some families who do not swear at all or only under extreme provocation. There are some families and environments in which swearing is part of the pattern of speech. There are children who swear at school, but use a different language at home. There are men who swear at work, but are affronted if the set in their living room utters similar words. There also seems to be an age difference in that younger people tend to accept bad language more readily than their elders. In the face of such plurality the Authority does not believe it ought to exclude swearing totally. It does not permit gratuitous bad language, but accepts that a limited amount may be necessary to establish character and situation. Similarly the Authority holds that scenes of sex or violence should not be gratuitous, but should be handled with great care and that what is shown should be necessary to the character and the situation.

There is a lengthy and continuous process of editorial judgment about these matters. Writers,

programme controllers and producers in the companies try to judge carefully and responsibly what should or should not be heard or seen. The Authority's own programme staff receive a synopsis of every play and every episode of a series or serial. If the Authority's staff perceive problems they raise them with the producing company. They may ask to see a full script or, on some occasions, preview the filmed or recorded programme. The producing companies and their staff, if they anticipate problems, can and do raise them with the IBA. This process of control may lead to changes in the dialogue and/or consideration of the most suitable time at which to transmit the programme. With so much drama, and with the need to exercise subjective editorial decisions about the line to be drawn between what should or should not be shown, it would be surprising indeed if some of so large and varied an audience did not disagree with the line drawn.

It would be wrong, however, to make too much of the question of complaints. Clearly the majority of viewers find television drama entertaining, wholesome, often instructive and sometimes thought provoking. From the research over the years the viewers have not minded unusual situations, new themes, original treatments and so on. What they cannot stand is the incomprehensible play.



► **Film on Four.** 'Moonlighting', one of many specially-commissioned filmed dramas for the new channel. Picture shows Jeremy Irons. *Channel 4/Michael White*

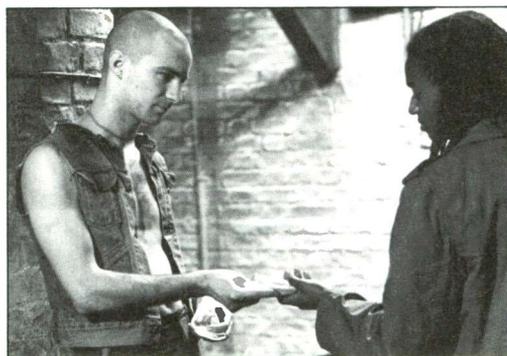
New Directions

With the restructuring of ATV as Central Independent Television from the beginning of 1982 the company took the opportunity to bring a fresh look to many aspects of its programming. 'We intend to establish Central as a company recognised and acclaimed for the adventurous, open-minded and risk-taking television programmes it produces,' announced Charles Denton, the Director of Programmes. 'We shall make drama programmes which will attempt to break free of formula.'

So began a new drama policy under the guidance of Controller of Drama Margaret Matheson. Immediately, Central presented an original and ambitious film series, *Muck and Brass*. With Mel Smith in the role of a ruthless property developer, this powerful six-part series got Central's drama policy off to a flying start.

Muck and Brass was a hard-hitting commentary on corrupt practices in a Midlands city, very much a contemporary story of one side of life in our modern society. Written by Tom Clarke and directed by Marek Kaniévska, it was in some aspects reminiscent of *The Power Game*, ATV's distinguished series of the late 1960s about the boardroom politics of the aircraft industry. A contemporary and forward-thinking drama of its day, it was one of the first and the best of its kind. But *Muck and Brass*, in its first minutes, showed

▼ **Shine On Harvey Moon.** Set in 1946, this is the story of an East London family coping with the changes which followed the Second World War. Kenneth Cranham (centre) as Harvey Moon with mother (Elizabeth Spriggs) and son Stanley (Lee Whitlock).



▲ **Oi For England.** Neil Pearson and Lisa Lewis in a scene from a gritty look at youth in contemporary Britain.

how Central's drama style has been changed, with its realistic and cynical approach to the intricacies and machiavellian intrigue of some big business practices.

In complete contrast there quickly followed the startlingly lavish *I Remember Nelson*, four self-contained plays which portrayed Nelson as seen through the eyes of people close to him at different times in his life. The first, 'Love', was narrated by his wife Fanny, at the time of the break-up of their marriage; the second, 'Passion', covered an earlier part of his life – the beginning of his infatuation with Emma Hamilton – and was narrated by her husband; the third, 'Duty', narrated by Captain Thomas Masterman Hardy, explored the conflicting sides of his character at the time of the Battle of Trafalgar; and the last, 'Battle', was narrated by one of the gunners and was set below decks on the 'Victory'. This was not a conventional biography: instead, it attempted to show the human face beneath the public image of a great hero.

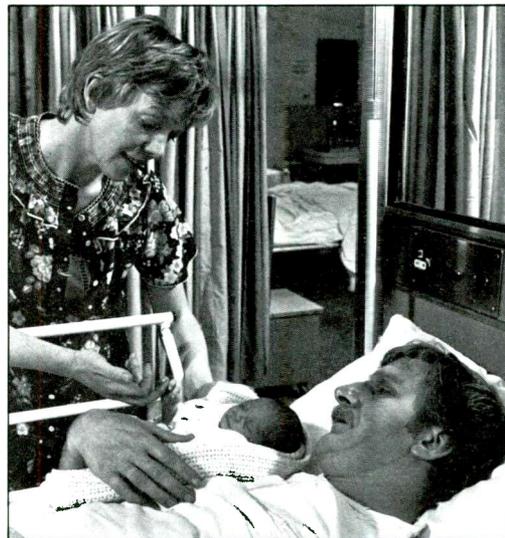
Still in its first few months of operation, Central followed up with a number of single dramas which took an uncompromising view of life in Britain today. They attracted both notoriety and acclaim. Les Blair's *Four in a Million*, first performed at the Royal Court Theatre in London, dealt with four entertainers staying at the same guest



house, whose late night conversations reveal their differing attitudes to a business with which they are becoming rapidly disillusioned. Trevor Griffith's *Oi For England* brought a new step forward in drama and pushed back some of the conventional barriers with its outspoken and controversial opinion about the youth of today; it was screened at a later hour than usual. Grazyna Monvid's *A Change in Time* was both controversial and at times extremely moving as it told of a family's changing attitudes brought about by a terminal illness. There was also Peter Cheevers' and Ian La Frenais' *Harry Carpenter Never Said It Was Like This*. Barry Hines' and Ken Loach's *Looks and Smiles*, which highlighted unemployment in Britain and the bleak prospect of the dole queue, continued the proud association with Ken Loach which had previously brought about *The Gamekeeper*; further work is already being planned.

The Home Front, six plays dealing with aspects of the English domestic scene, is another example of bold and uncompromising attitudes. The plays are dramatic – always very funny, and very typical of their author, the well-established comedy writer Peter Tinniswood who already has novels as well as work for television and radio to his credit. The series revolves around a North Country family, with the linking character of Mrs Place (Brenda Bruce) and her three grown-up sons.

Shine On Harvey Moon, written by Laurence Marks and Maurice Gran, is another series with a large following of viewers, telling of the somewhat quirky home life of East Londoners soon after the Second



▲ **A Change in Time.** Marjorie Yates and Malcolm Story in a moving drama about a man who learns to relish life when his redundancy coincides with the discovery that he is suffering from a terminal brain tumour. Written by Grazyna Monvid, it is her first television play for the ITV network.

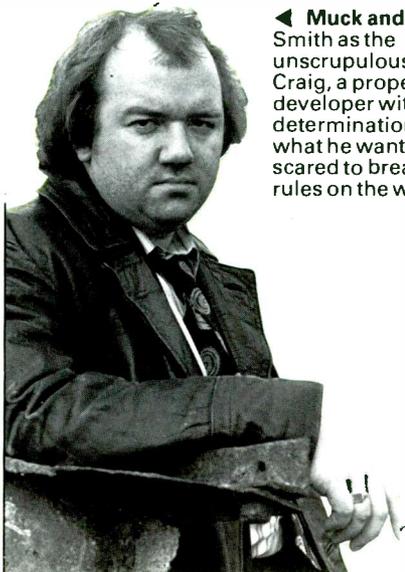


▲ **The Home Front.** Brenda Bruce (left) as Mrs Place with one of her sons, Garfield (Malcolm Tierney), and his wife Hazel (Sue Robinson). The series makes unusual use of flashbacks and voice-overs, and of the acted-out fantasies of the sons whose lives have not gone quite as they feel they should have. The style of presentation is down-to-earth and topical, and surprisingly representative of modern society.

World War. And *Pictures*, seven hour-long programmes, tells of the efforts of a movie-struck chorus girl to break into the world of pre-war films.

So, in its first few months of operation, Central established a very different pattern of drama programming covering a wide range of subjects. ATV had a long and worthy record, especially in historical drama, as one of the major producers of drama for the network, including such memorable series as *Clayhanger*, *Flickers*, *Disraeli* and *Edward the Seventh*. It also produced many popular adventure and action series such as *The Persuaders*, *The Saint* and the unusual *The Prisoner*. Although Central has continued the production of historical drama, in a different manner, the main emphasis has recently fallen on contemporary drama, obviously of importance to Margaret Matheson. The approach is more forthright and realistic and possibly less sentimental; perhaps this is the major change which has been wrought on the drama department by its new controller.

◀ **Muck and Brass.** Mel Smith as the unscrupulous Tom Craig, a property developer with an iron determination to get what he wants and not scared to break a few rules on the way.



Drama Series

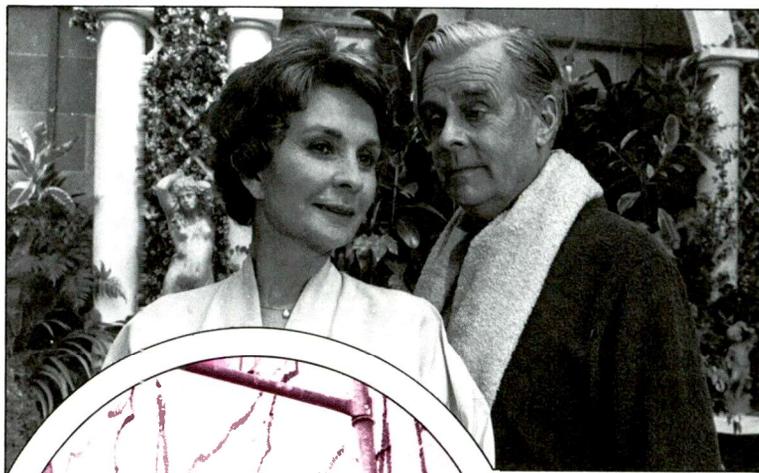
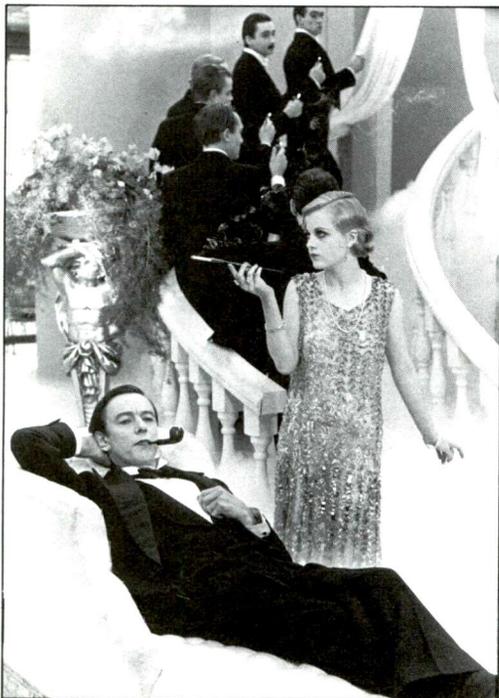
There are many different ingredients which go to make up a successful or popular drama series. Whether an adaptation of a novel, an historic or costume drama, detective or criminal fiction or a contemporary story of modern life, one essential requirement is for a tight, well-constructed plot. There is no doubt about the technical excellence of today's television drama, but if the story cannot hold the interest and imagination of its audience then it will not be watched. A high standard of acting and presentation is also vital. The audience is becoming increasingly discerning and has strong opinions of what is good and what is not.

Over a number of weeks the audience comes to recognise and know the characters in a drama series. Viewers may find they

can anticipate how a particular character will react to a given situation, or catch on to certain phrases used by the regular characters. For example, Arthur's references to 'her indoors' in *Minder* (Thames) and his tendency to land Terry in trouble and disappear when the going gets tough, only to return when there is talk of money. George Cole and Dennis Waterman as Arthur and Terry combine humour with action in a light-hearted look at the shady business of back-street deals, and help to make this one of many series which have gained an increasingly large and loyal audience. Adaptations of known novels can provide additional interest for viewers who may like to compare their own mental picture of situations, characters and places with that of the series' director.

▼ **Pictures.** Set in the movie world of the 1930s, Wendy Morgan plays Ruby Sears, a chorus girl with a burning ambition to enter the big-time. Bill Trench (Peter McEnery) is the scriptwriter who decides to turn her life story into a film script. *Central*

► **All For Love.** Jean Simmons and Ian Carmichael star in 'Down At The Hydro', one of the stories in this second series. *Granada*



◀ **S.W.A.L.K.** A six-part series about a young girl, Amanda (Nicola Cowper), whose life is heavily influenced by what she reads in magazines – to the extent that her fantasies are straight out of their pages – but finds that she is surrounded by a very different reality. Here, Amanda puts the finishing touches to an 'Equal Rights' campaign mural. *Channel 4/Thames*

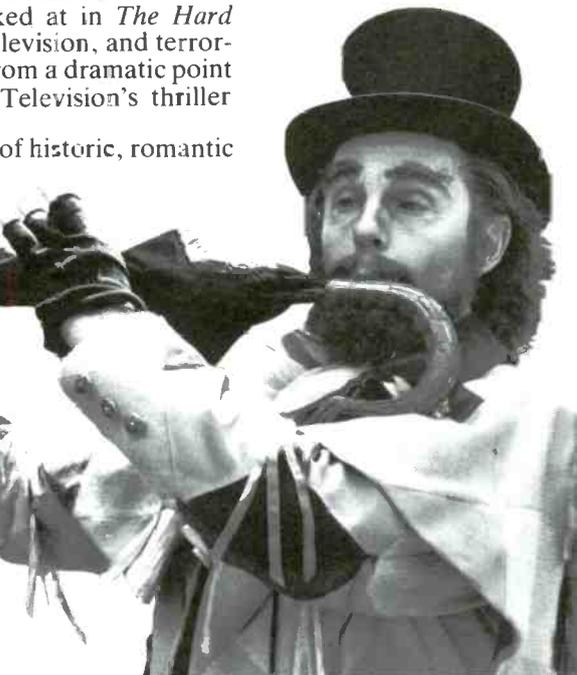
Series which look at crime from the opposite end of the law are also popular. *The Gentle Touch* (LWT), for example, takes a more serious viewpoint of crime in London. Anglia Television's dramatisation of *Death of an Expert Witness* is based on a novel by P. D. James, one of the genre's top authors. The shrewd detective hero in this story set in the Fens, Ch. Supt. Adam Dalglish, is played by Roy Marsden. Another adaptation from the novels of a top crime writer, this time Agatha Christie, is *Partners in Crime* (LWT), based on the Tommy and Tuppence short stories. This series is different in that it has a period flavour, being set in the 1920s.

In contrast to previous years, contemporary drama about modern society and the way we live has been brought beyond its niche as the property of the single play and has been expanded to fit the format of a series. For example, the disillusionment of unemployment is looked at in *The Hard Word* from Thames Television, and terrorism in Ireland is seen from a dramatic point of view in Yorkshire Television's thriller *Harry's Game*.

The audience's love of historic, romantic



▲ **Shades of Darkness.** A nerve-tingling exploration into the world of the supernatural and paranormal. Samantha Gates 'materialises' as Lady Elinor, a ghost who returns to haunt in an episode entitled 'Feet Foremost' dramatised by Alan Plater from an L. P. Hartley story. *Granada*



▶ **Tales of the Unexpected.** Derek Jacobi as the eccentric mystery visitor in 'Stranger in Town' plays a tune on his umbrella. Director Wendy Toye also directed the original film version in 1952 entitled 'The Stranger Left No Card'. *Anglia*



◀ **The Nation's Health.** The kitchens become the centre of controversy after the morning has brought an outbreak of food poisoning in the wards of St. Clair's Hospital. *Channel 4/Thames*

▲ **The Hard Word.** Duggie Brown (left) and Michael Melia in a drama which takes a serious look at two families coping with the tensions of unemployment. *Thames*

Drama Series

Continued

and costume drama is, nevertheless, not forgotten. Many of these combine the illusions of the television studio with the grandeur or spaciousness of filming on location. One such series is *The Jewel in the Crown* (Granada), filmed both in the splendour of India and in Britain. *The Irish R. M.* (Channel 4/James Mitchell), filmed entirely in Ireland, is a comic drama based on the works of Somerville & Ross, classics of Anglo/Irish literature. The central theme, after the arrival in the West of Ireland in late 1895 of Major Sinclair Yeates (played by Peter Bowles) to take up his new appointment as Resident Magistrate, is that curious affection and mutual misunderstanding between the English and their Irish neighbours.

▼ **The Irish R. M.** Major Yeates (Peter Bowles, seated), the newly-arrived magistrate, wonders which side of the law he is on. Channel 4/James Mitchell



▼ **Mitch.** John Thaw (right) slows down the pace since his action-packed days in *The Sweeney* for the title role in this series about a Fleet Street crime reporter and the stories he covers. With him here, looking somewhat confused by a pair of slippers, is Timothy Kightley. LWT

▲ **Harry's Game.** Ray Lonnen as Harry in a three-part thriller adapted for television by former ITN reporter Gerald Seymour from his own best-selling novel of the same name. Yorkshire



◀ **Bloomfield.** Claire Toeman (left), Michael Elphick (centre), Carol Hawkins and Marc Zuber in a scene from the three-part series about a crippled Pakistani wrestler studying to become a Roman Catholic priest. Yorkshire



▼ **The Boy Who Won The Pools.** The amusing adventures of sixteen-year-old Rodney Baverstock (Michael Waterman, in the passenger seat) who wins £3¼ million. He is out driving with his Chauffeuse, Claudine (Sylvia Sachs), and friends when they meet his father (played by Don Henderson) going to sell their furniture. *TVS*



◀ **Something in Disguise.** Elizabeth Garvie as Liz with Anton Rodgers as the wealthy John Cole at his villa in the South of France, where she has joined him for an idyllic stay. *Thames*

▼ **The Gentle Touch.** Jill Gascoine as Maggie Forbes, police detective and mother, trying to make both roles in her life work in a profession which is still essentially a man's world. She is seen here in a 'brief' meeting with, from left to right, Brian Gwaspari as Det.-Insp. Croft, Paul Moriarty as Det.-Sgt. Barratt and William Marlowe as Det.-Chief Insp. Russell. *LWT*



▼ **Death of an Expert Witness.** Roy Marsden (right) as Ch. Supt. Adam Dalgliesh, with John Vine as his young assistant Insp. Massingham, arrive by helicopter at the East Anglian Forensic Science Laboratory to investigate the murder of a senior biologist. *Anglia*



▲ **Partners In Crime.** An adaptation of the Agatha Christie short stories starring James Warwick (left) and Francesca Annis as the two private investigators Tommy and Tuppence, seen here with T. P. McKenna as Randolph Wilmott in an episode entitled 'The Ambassador's Boots'. *LWT*

Researching Reilly



▲ Sam Neill as Professor Sigmund Rosenblum, later to become Sidney Reilly.

▼ Baku, Russia 1901. Rosenblum (centre left), as he is still known, travelling through the foothills of the Caucasus when he and his fellow travellers, the Revd and Mrs Thomas (Jeananne Crowley, centre right, who later becomes his wife), are forced by the frontier police to leave the train.

Sidney Reilly was a legend in his own lifetime, acknowledged by many to have been the greatest of all espionage agents. He was both courted and feared throughout Edwardian Europe. An important member of the newly-formed British Secret Service, his exploits took him around the world before he eventually came to the cells of Lubyanka. Helen Szamuely, Thames Television's researcher on the series now being planned, talks about the difficulties of researching such an elusive character.

Reilly: Ace of Spies is to be a historical series, not documentary/drama. Though based on facts, it will not be a strictly factual account. It would be difficult to have a strictly factual series about Sidney Reilly. Though undoubtedly an historical figure, he is also a very mysterious one. Little is known about him and a great deal has been invented by Reilly himself, by his friends or by his enemies. The Reilly known to those interested in espionage or the Russian Revolution (he is better known in the Soviet Union than in Britain) is a myth. On the other hand, certain episodes in his life are reasonably well documented. He is, therefore, an ideal figure for a historical drama.

There are two kinds of historical fiction. One is what might be called period fiction. It concerns entirely fictional characters, who have adventures or just lead out their lives in a certain specified historical era. In

this case the researcher's task is to verify period detail – details of every-day existence and details of how certain historical events might have affected various people.

Then there is the other kind of historical fiction that involves particular events and personalities. Research then becomes more complicated. Particulars of events have to be verified. Even the 'might have beens' of history, permissible in historical fiction, have to be rooted in possibility. For instance, Reilly never met Lenin but, given what is known of his arrival in Russia in 1918, he might have done. On the other hand, any account of him meeting Tsar Nicholas II would not just be untrue – it would be implausible.

When dealing with a mysterious personality like Reilly, or with well-known but widely varying interpretations of events like the Russian Revolution, more than just unimportant minutiae have to be carefully researched and thought out. For instance, one of the well-documented episodes in Reilly's career is his involvement in something called the Lockhart plot in Russia in 1918. Ostensibly an allied plot to overthrow Lenin's government, it has since been discovered to have been largely a Soviet provocation. After sifting through the evidence of Reilly's memoirs (whose veracity leaves much to be desired), his friends' accounts (based mostly on his stories), more or less unbiased Western historical accounts and biased but more knowledgeable Soviet ones, a decision has to be made about how the episode is to be treated.

Should one stick to Reilly's tales and treat them as a story of tragic betrayal? Should one be guided by the older generation of Western historians who saw the plot as a puzzling farce? Should one incorporate recent Soviet revelations of deliberate provocation? Should one at least refer to even more recent theories that Reilly, the ace of spies, was actually a Soviet agent? The Lockhart plot was crucial in Reilly's career. On its interpretation depends one's interpretation of Reilly's character. To create a historical series that is based on facts, evidence not only has to be researched but evaluated.



From Stage...to Screen

There are a variety of styles in which a theatre performance can be transferred to the small screen. The theatre audience may be included to achieve a sense of atmosphere; or it may be disposed of totally in order to remove any possible distractions. The drama need not necessarily even be staged in the theatre but the production may be opened up by going out on location. *The Kingfisher* (Anglia), written by William Douglas Home, is one such production, filmed on location in Norfolk. Rex Harrison, in the role he played on stage, stars with Dame Wendy Hiller and Cyril Cusack in this frothy comedy about a young thwarted romance revived years later, much to the chagrin of a jealous old butler.

Many theatre productions, however, are shot in the television studio. An outstanding example is *King Lear* (Granada). Its very impressive cast is headed by Laurence Olivier who last played the title role at London's Old Vic in 1946, with Diana Rigg as Regan, Dorothy Tutin as Goneril, John Hurt as the Fool, Leo McKern as Gloucester, Colin Blakely as Kent, Anna Calder-Marshall as Cordelia, Robert Lindsay and David Threlfall as Edmund and Edgar respectively and Jeremy Kemp as Cornwall. Lord Olivier is also the producer; and the director is Michael Elliott. Granada has also a very fruitful association with the National Theatre; this has in the past presented to viewers such classics as Somerset Maugham's *For Services Rendered*, Alan Ayckbourn's *Bedroom Farce* and William Congreve's *The Double Dealer*.

The television version of the Royal Shakespeare Company's much acclaimed epic stage interpretation of *Nicholas Nickleby* has been filmed in the theatre. This was Channel 4's very first commission and a major feature of the channel's opening month, with nine hours spread across four parts. This is only the start of Channel 4's policy to give its nation-wide audience access to some of the best stage performances, whether West End hits like Richard Briers in *Arms and the Man* (Argent), Ben Kingsley as *Kean* (Yorkshire), the National Theatre in *The Oresteia* or fringe successes like the all-woman revue *The Raving*

Beauties' In the Pink (Tempest Films).

But while transferring a stage success into effective television always poses a challenge, *Nicholas Nickleby* involved a dual feat of translation. The TV account was faithful to the stage version, while the stage version miraculously preserved almost all the novel's myriad characters and sub-plots intact.

Though a theatre audience is seen at the beginning and end of the action, and in key scenes of audience involvement, we often forget we are in a theatre. Indeed, though the production was shot on the stage of London's Old Vic, it was recorded shot by shot like a film. What was preserved was the stage version's non-naturalistic style, with minimal scenery and 39 actors sharing 130 roles; and the narration, which contrasts with the simplified plots and elaborate Victorian visual detail of most screen versions of Dickens.

One of the benefits of television is that the viewer's attention can be focused on the important characters or action in a scene. By using the camera lens as an 'opera glass' the director can close in on specific details, emotions in a tragic or happy moment, or a conversation which might be lost in the theatre itself.



▲ **Nicholas Nickleby.** The Nicklebys, Nicholas (Roger Rees) and his sister Kate (Emily Richard), stand behind their mother (Jane Downs). Channel 4/Primetime TV

▼ **Nicholas Nickleby.** Defending the pupils of Dotheboys Hall in the television adaptation of the RSC's highly-praised production. Channel 4/Primetime TV



The Jewel in the Crown

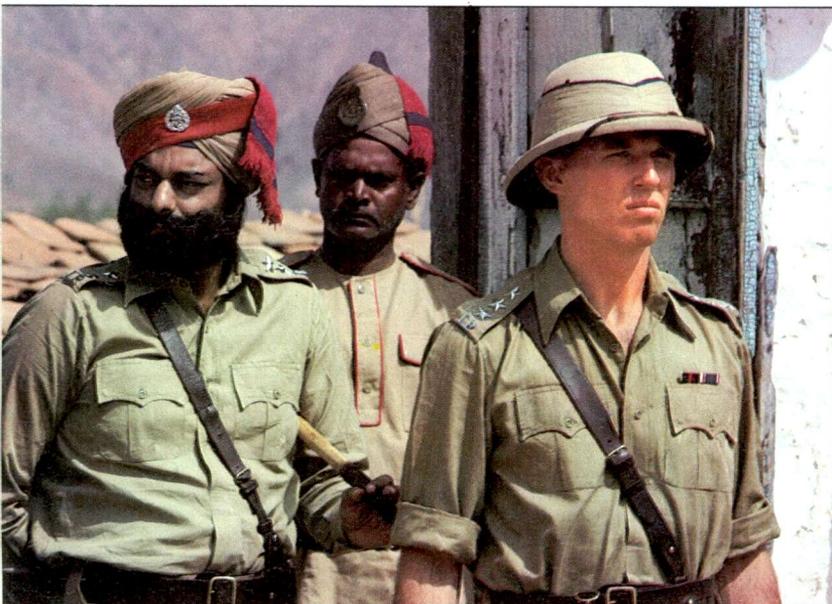
In December 1980 a short notice appeared in the announcements column of *The Times*. 'Granada Television is preparing a drama series based on Paul Scott's novels *The Raj Quartet*. For design reference we would be interested to see photographs or home movies of all aspects of British life in India during the period 1942 to 1947.'

Later that month a dramatisation of Paul Scott's award-winning novel *Staying On*, starring Celia Johnson and Trevor Howard, was seen on the ITV network. The television film of Scott's last novel – written as an epilogue to *The Raj Quartet* – was acclaimed by the critics.

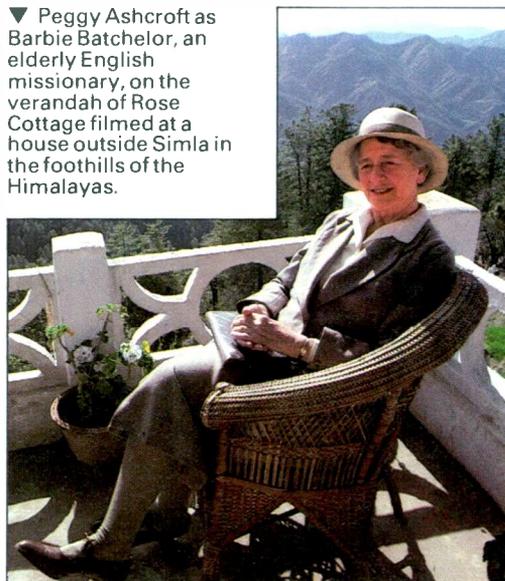
In fact Granada had embarked on *Staying On* as a reconnaissance before deciding whether or not to undertake the huge enterprise of turning Scott's four books into a television series.

Thirteen months later a Granada film crew in Udaipur began work on the 18-month schedule of *The Jewel in the Crown*, the 14-part dramatisation of Scott's novels.

▼ Ronald Merrick (Tim Pigott-Smith, right), the District Superintendent of Police in the fictitious town of Mayapore, arrives at the local sanctuary to conduct a search.



▼ Peggy Ashcroft as Barbie Batchelor, an elderly English missionary, on the verandah of Rose Cottage filmed at a house outside Simla in the foothills of the Himalayas.

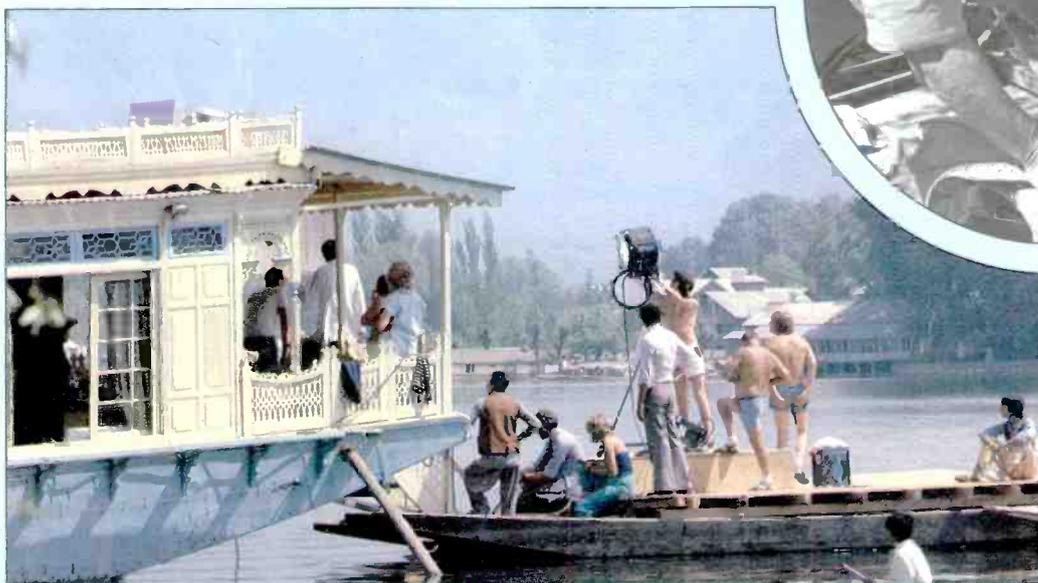


The Times' notice and stories in Manchester and Liverpool newspapers produced an enormous quantity of material from all ranks of army people stationed in India. Photographic albums helped researcher Lesley Beames to provide designer Vic Symonds and the costume and props department with first-hand evidence of the way India and its inhabitants – both British and Indian – looked in the 1940s. The scrapbook of one warrant officer even offered examples of 1940s railway tickets, cinema stubs and matchbox covers – an unexpected bonus for any props man.

Archive film from such sources as the Imperial War Museum and news agencies was a further invaluable source of reference for the production team, while the India Office library and Colindale newspaper library backed this with extensive files covering the turbulent period which forms the background to the dramatisation.

In the year before filming began, several visits to India were made by producer and director Christopher Morahan, co-director Jim O'Brien and members of the unit,

▼ Filming in Kashmir for a scene on Lady Manners' houseboat.



► Sarah Layton (Geraldine James) and Guy Perron (Charles Dance) on the eve of his demobilisation at the end of the Second World War and departure from Pankot



▼ Count Bronowsky (Eric Porter, second left), a Russian émigré brought to India by the Nawab of Mirat, arrives with Ahmed Kasim (Derrick Branche, left), son of the imprisoned Chief Minister of the Provincial Government and a distant relative of the Nawab, for a wedding reception.

primarily to decide on the location to represent Paul Scott's fictitious settings. Though India may have changed less than western countries over the years from the 1940s, care still had to be taken to avoid anachronisms. Even in Simla, in the foothills of the Himalayas, the video parlour has arrived on the main thoroughfare, so for filming of a June 1944 street scene a false shop sign had to cover 'Playworld Video Games'.

While costumes and most props for the four months' Indian filming were shipped out from England, once production began the design and properties teams made use of local shops, homes and craftsmen to add to their long list of items.

An advert in an Indian newspaper unearthed a supplier of period vehicles, while the Indian Army provided the Jeeps, trucks and lorries which are an essential part of the setting of much of Scott's story.

Although the story is set entirely in the sub-continent, many scenes were filmed in widely varied locations throughout Britain. Whether on the banks of the River Irwell,



in North Wales or a Buckinghamshire railway station, the high standard of period reconstruction was maintained. With an Indian adviser on hand at every stage of filming, and on-the-spot continual checks on all details, 1940s India emerged more than 4,000 miles away from Granada's home base.

The Single Play

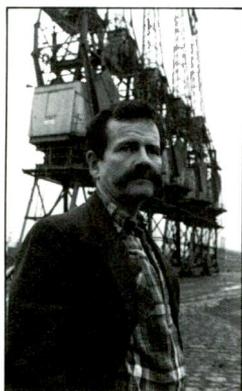
It is generally agreed among television writers, drama producers and critics that the single play is one of the most important and rewarding forms of drama; but it is also the hardest to sustain. The audience can be unpredictable. It is difficult to establish character and situation in such a short space of time. And what people will accept in a theatre to which they choose to go, they are often less willing to accept on television. The single play, however, can also provide scope for covering new, original subjects. It can be used as an opportunity to comment on the society in which we live or to deal with subjects which might be considered controversial.

The single play can also provide an excellent forum for new writers. For example, Robert Love, Head of Drama at STV and producer of the *Preview* series which aims to give authors the opportunity to write for the television medium for the first time, points out: 'It is really a kind of "enlightened self-interest", for it can only be in the best interests of television to be continually drawing on fresh talent and developing that talent towards quality

television drama. For the first series I approached 35 to 40 aspiring authors and came away with eight commissions. All were new to television although some had previous experience in radio or theatre. One had only written short stories and was even new to drama itself.

'In the second and third series of *Preview* our aim has been not only to introduce more new talent, but also to invite some of those already featured to provide further plays, developing their skills and learning from their experience. The third series was transmitted in early 1982 and introduced two new writers, Catherine Lucy Czerkawska ("Ugly Sisters") and Robert Forrest ("Song and Dance Man"). A fourth series, made later in 1982, includes a second play from these two young writers. In fact for the first time, *Preview* has a unifying theme, Youth. All the plays are written by young playwrights for an audience of 15 to 20 year olds.

'The concept of the series won the Silver Medal at the 1981 New York Film and Television Festival. Two individual plays, "Martha" and "The Audition" both by

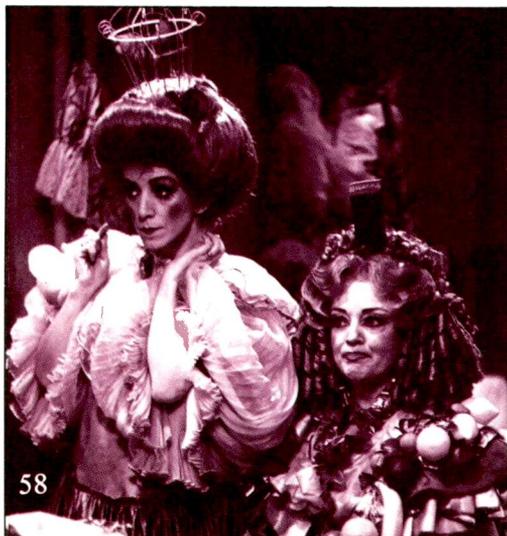


▲ **Strike - The Birth of Solidarity.** Ian Holm plays Lech Walesa in a reconstruction of the dramatic seventeen days in Gdansk in August 1980 when the workers went on strike and Walesa became the leader of Solidarity. The script came mainly from the shipyard workers themselves - they had recorded it on their pocket cassette recorders. *Granada*

▶ **Film on Four.** Glenda Jackson on location in Dublin for 'Giro City'. She plays a television investigative journalist exploring corruption, mainly in South Wales. *Channel 4/Cine Cymru*



▼ **Preview.** 'The Spaver Connection' by Sue Glover is a delicate study of the difficulties of adolescence brought to the fore when a young girl, Gina, discovers she is illegitimate. Lesley Fitz-Simons plays Gina, with John-Gordon Sinclair (left) as Neil and Nicolas Sherry as Ritchie. *STV*



◀ **Preview.** Putting the final touches to their costumes as the 'Ugly Sisters' in *Cinderella* are Josephine (Dorothy Paul) and Geraldine (Wilma Duncan), a well-known singing sisters duo, in a gentle comedy about middle-aged loneliness and dependency. *STV*



► **Heather Ann.** Susan Penhaligon and Maurice Roëves star in a story of a Newlyn trawler which nets a torpedo. *TSW*



▼ **The World Cup: A Captain's Tale.** Tom Clegg, the director, lines up a shot for a scene in which miners pawn their furniture to pay for their trip to Italy to compete in the first World Cup. The story, starring Dennis Waterman, far left, is based on the true story of the amateur team's historic victory in 1910. *Tyne Tees*

David Ian Neville, have won Silver Plaques at the Chicago International Film Festival.

'Our major obligation has been to promote Scottish talent, which means Scots based anywhere in the UK, or other writers based in Scotland.'

In recent years, production of single plays has become more ambitious and sophisticated. In the early days of television they were rehearsed for a brief period and then shot in the studio. Now they are very often filmed on location and have expanded into massive productions. Channel 4's major contribution in this sphere is not billed as drama at all: under the heading *Film on Four* it is providing up to 20 feature-length films which it has commissioned and largely financed itself. Some of them, like Colin Gregg's 'Remembrance' and Neil Jordan's contemporary thriller 'Angel', produced by John Boorman, have received successful 'preview' runs in the cinema first. Other plays in the series include *Praying Mantis*, written by Philip Mackie and directed by Jack Gold, *Giro City* starring Glenda Jackson and *Moonlighting* starring Jeremy Irons.

▼ **Yorkshire Playhouse.** Frank Middlemass as the problem grandfather and Andrew Green as his adoring grandson in Mike Stott's hilarious comedy 'Grandad'. *Yorkshire*



Through the single play, writers can broach arguments which would not perhaps be voiced or accepted in a series but may open new avenues of thought to the audience. Without this opportunity, to shock, surprise or reassure, television drama might become first complacent and eventually dull and prosaic.

► **A Wife like the Moon.** Prunella Scales as Olga Knipper, mistress and later wife of Anton Chekhov. *Granada*



The Changing Face of Downing Street

Dr Joan McKinnon, daughter of former Prime Minister Ramsay MacDonald, stood aghast in Yorkshire Television's massive Downing Street set and was transported back nearly 60 years as she watched 'herself' skip home from school as a little girl.

'It's uncanny. That's my school uniform. Where did you get it? The school doesn't exist anymore.'

The exclamation was a tribute to the exacting research and effort put in by the *Number 10* production team in the interests of accuracy – even the badges of the now

non-existent Camden Town school were accurate to the last detail. And the same methodical work and research went into each of the other six programmes in this prestigious drama series.

But perhaps the most outstanding technical feature of the series is the huge set, which was constructed in a massive old underground aircraft hangar alongside the Leeds and Bradford Airport in Yorkshire. The largest set ever built for a programme by Yorkshire Television, it is a near perfect reconstruction of Downing Street and the home of the First Lord of the Treasury, the official title of the Prime Minister.

Number 10, produced by Margaret Bottomley, tells of the private lives of seven Prime Ministers as they were lived behind what is probably the best-known front door in the world. The subjects range in period from the 1700s – William Pitt the Younger – to Ramsay MacDonald's first period of office in the 1920s. Other Prime Ministers in the series are Lloyd George, Gladstone, the Duke of Wellington, Asquith and Disraeli.

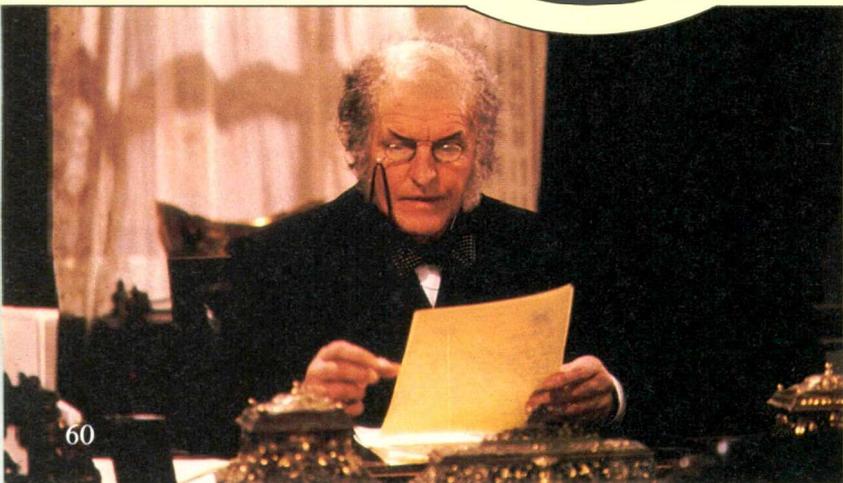
It was that time scale which caused some headaches for the production team, for Downing Street's make-up has changed considerably over the past 150 years. For example, at one time there were two pubs in the street which, when it was given to Robert Walpole by the then King, was the centre of a rather poor, rough area. Over the years, buildings have been knocked down or changed as Downing Street developed into the street we know today.

The staff at Number 10 itself could not have been more helpful. Margaret Bottomley, the author Terence Feely, and the designer Roger Andrews were given a conducted tour of the building and considerable help with historical facts. A huge publication called *A Survey of London* also proved invaluable, and the Department of the Environment supplied numerous photographs and prints. The interior sets of *Number 10*, reconstructed in Yorkshire's own studios, were not quite such a problem. The Board of Works have immaculate

► The two Prime Ministers. Margaret Thatcher was welcomed into a 1797 version of her own home by Jeremy Brett, as William Pitt, on her visit to the specially constructed set of Downing Street.



▼ William Ewart Gladstone (Denis Quilley) working on his policy of Home Rule for Ireland.



records of all work done inside the building, the exact cost of every item, and even the colour with which each room was decorated. Of course, certain pieces of well-known furniture – the porter's chair in the hall for example – had to be specially reproduced.

'It was a fascinating exercise,' says Margaret, who, when the project was first given to her, was terrified because history had been one of her weakest school subjects. 'I've become quite interested in history since we began the series, and my head is now full of facts and figures on Number 10.'

And the knowledge paid off more than once. A descendant of the Duke of Wellington, reading that the Duke was to be one of the subjects of the series, rang to deny that he had ever lived in Downing Street. 'It was quite common for Prime Ministers not to live at Number 10 at one time, but we were able to point out that he had done so while his own home, Apsley House, in Piccadilly, London, was being redecorated – and that took over a year.'

On another occasion, Margaret was in the studio watching an episode being recorded when she noticed ashtrays on the table of the Cabinet Room. She was able to point out that smoking was not allowed in that room until Ramsay MacDonald came into power in 1924!

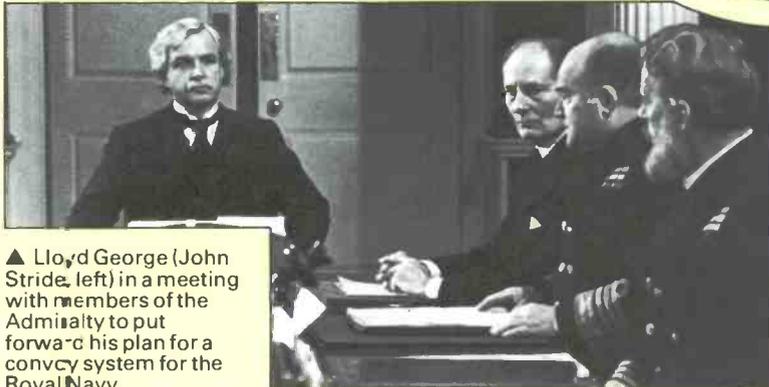
► Downing Street in the 18th century. A Yorkshire Television film crew shoots a sequence for the episode on Pitt the Younger – 'Bloodline'.



◀ Putting the final touches to the building of Downing Street in an old underground hangar near Leeds, Yorkshire.



▼ The Duke of Wellington (Bernard Archard, seated) writing the letter which resulted in his fighting a duel in Battersea Fields.



▲ Lloyd George (John Stride, left) in a meeting with members of the Admiralty to put forward his plan for a convoy system for the Royal Navy.



Serials

Serials continue to win an enormous following among the British public, despite the criticisms often levelled at this form of drama. The characters are known and loved, and are treated almost like close personal friends. Long-standing members of the cast of any of these programmes may be stopped in the street to be given sympathy and advice over a problem they may have had in the series, or just simply to receive words of appreciation.

A tremendous amount of skill and thought needs to be put into a successful drama serial to make it so abidingly popular. It demands co-operation and respect between the scriptwriter, production team and cast to provide episodes on such a fast schedule. It is much to their credit that they manage to make them something more than just superficial entertainment.

One of the delights of a serial is the fundamental simplicity of the setting. For example *Coronation Street* (Granada) is

based around a pub, corner shop and factory, and the lives and work of the people who live on the street. A new outdoor set has recently been built on the site of a former railway yard, and although viewers may not see any appreciable difference the improvements considerably help the production team. The previous set, built in 1968, was about two-thirds scale and camera angles had to be carefully chosen to make the houses look bigger! Originally, when *Coronation Street* first started in 1960 any exterior shots were recorded by an outside broadcast unit in the Salford area. For the new set, old bricks and slates were reclaimed from nearby demolition sites to keep the authentic finish, and yet more were needed for the viaduct. There is also a new house, filling in the gap left when No. 7 collapsed in 1965. There is even space on the site for building sets of places talked about but never actually seen.

The motel in *Crossroads* (Central) has also had a facelift since, in the story, most of

▼ **Coronation Street.** Filming an exterior scene on the new set which was opened by the Queen on 5th May 1982. Granada



the original one burned down accidentally during bonfire night celebrations. This gave producer Jack Barton the long-awaited chance to 'rebuild' the motel reception, bar and office areas and to establish, by means of outside broadcast filming, a new exterior to the motel. An existing motel was found in Gloucestershire, and artists and production staff were transported there to film exterior shots for forthcoming episodes of the serial. Meanwhile, in Central's Birmingham studios a new set was constructed to match up with the exterior of the Gloucestershire motel.

Another established favourite, Yorkshire Television's *Emmerdale Farm*, much of which is recorded on location in the unrivalled countryside of the Yorkshire Dales, celebrated its tenth anniversary in October 1982. *Take The High Road* (STV) also benefits from the beauty of its locality, filmed as it is in the breath-taking scenery of Loch Lomondside. This serial, about a small community which finds itself having to change its traditional way of life and face up to the economic realities of the eighties, is relevant to many people who find themselves in a similar situation.

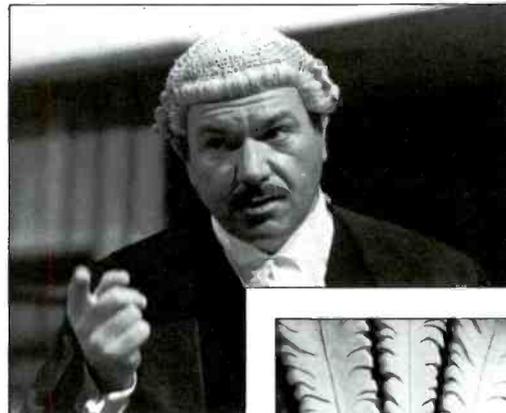
Among these long-standing successes a new serial appears. In its twice-weekly drama *Brookside*, Channel 4 hopes both to

win a popular following and achieve something new with one of the medium's most enduring forms, the drama serial. *Brookside* is set on a new private housing estate outside Liverpool and is entirely recorded and edited on just such an estate. It is produced by a new independent company, formed by writer Phil Redmond who created the series after originating the BBC's *Grange Hill* and Southern Television's *Going Out*.

▼ **Emmerdale Farm.** A singsong around the piano in the Woolpack for some of the regulars of this popular twice-weekly serial. *Yorkshire*



▼ **Crown Court.** Michael Elphick plays the prosecuting counsel in a case where two men are accused of 'jury-nobbling' in this lunchtime serial which authentically portrays the processes of law in a particular case, dramatised over three episodes. *Granada*

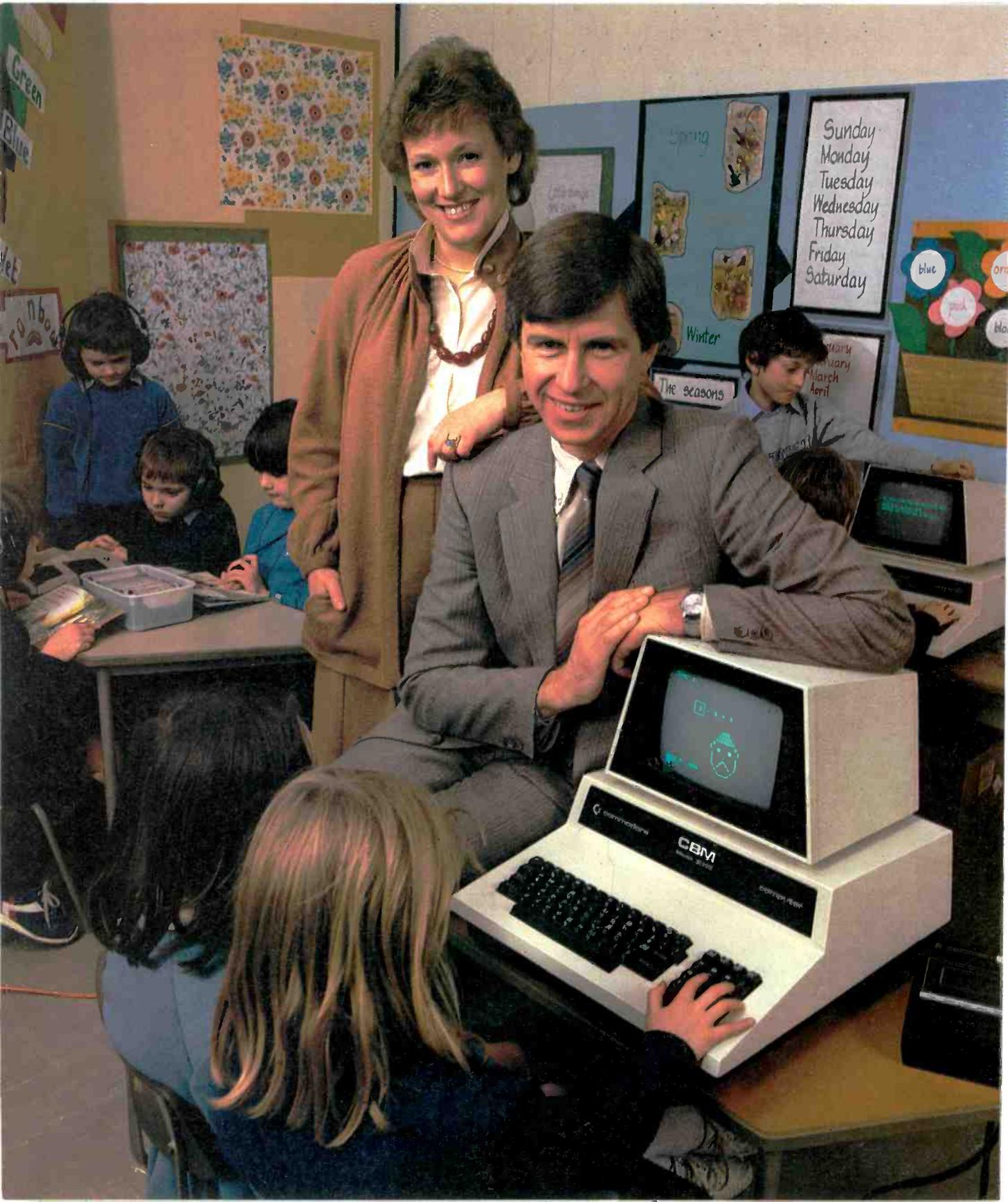


▼ **Crossroads.** David Hunter (Ronald Allen), Jill Harvey (Jane Rossington) and Barbara Hunter (Sue Lloyd) outside the new motel. *Central*



◀ **Take The High Road.** Alice McEwan (Muriel Romanes) arrives for her wedding at Glendarroch church dressed for the Scottish weather in wedding dress and wellington boots! She is accompanied by her brother-in-law Dougal Lachlan (Alec Monteath). *STV*





SCIENCE ON TELEVISION

The age we live in is one where few aspects of our daily lives remain uninfluenced by science and technology. Independent Television reflects this in a variety of programmes. There are two main routes by which it can proceed. It can either adopt the more orthodox approach and produce special science programmes by specialist teams who have the talent and experience to present science in a lively and informed way. Or it can find it appropriate to cover scientific topics and developments within its general news, news magazine and current affairs programmes; presented in this way, the output may be just as informative and is likely to attract larger audiences.

While Independent Television adopts both approaches, it currently prefers the second, taking the view that, for example, there is no better way to report an important medical breakthrough than on ITN's *News at Ten*, where it can be explained simply and clearly to a very large audience. Again, the regular current affairs programmes *World In Action* (Granada) and *TV Eye* (Thames) provide from time to time, as the subject warrants it, detailed reports on medical topics. During 1982 an area of recurrent interest was the development in sophisticated military weapons occasioned by, among other factors, the Falklands conflict.

Among the specialist science programmes is *The Real World* (TVS) which examines the way science and technology affect the way we live. Further information

about this series is given later. Again in the area of medicine, *Where There's Life* (Yorkshire) developed the type of human interest science programmes aimed at a blend of curiosity and information which the same company had exploited with earlier series, featuring Dr Miriam Stoppard. There are of course certain caveats. For example, the greatest care is needed when reporting advances in medicine, particularly when they are as yet unproven. It is only too easy to raise the hopes of thousands of sufferers by a careless word or phrase and it is a rule that viewers must be informed if a new drug or treatment has yet to be approved or is not yet generally available.

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

The natural environment is a fruitful source for ITV's scientific output. *Survival* (Anglia) is its longest-running natural history series. The programme's consistent success derives from the enthusiasm and persistence of its production team; and its worldwide reputation gives it an entrée into places which might well be suspicious of film crews and the paraphernalia of television. Another fascinating series is *Nature Watch* (Central) which has continued to report the work of naturalists around the world.

As the impact of science and technology grows, Independent Television recognises its duty to keep viewers informed about new developments and their significance. It will continue to do so through its news, current affairs, documentary, educational and children's programmes.

◀ **The Real World.** Presenters Michael Rodd and Sue Jay investigate the role that computers are now playing in Primary Schools. *TVS*

Natural History

The changing face of the earth, whether caused by natural evolution or man's own exploitation of the world's resources, continues to provide almost limitless opportunities for ITV's documentary programme makers. Well-researched wildlife films in particular, expertly shot by skilled and adventurous camera crews, often working in the remotest corners of the globe, have ensured that natural history on television remains both an informative and an enjoyable element in ITV's scientific output.

Anglia Television's award-winning *Survival* series, which has now been running for almost 22 years and screened in over 100 countries, continues to reveal to viewers the beauty and rarity of much wildlife and the urgent need to preserve it. Among *Survival* 'specials', a report on 'Operation Drake' followed the adventures of over 400 young explorers from 27 countries who worked with scientists on wildlife and conservation studies in a round-the-world expedition.

Another widely-acclaimed series is



▲ The Haunt of Man.

The world's largest man-made excavation site near Salt Lake City, one of the areas filmed for this documentary about the exploitation of the earth's resources. *Anglia*



► **Survival.** Wildlife film-maker Cindy Buxton studies a cautious black browed albatross guarding its chick in 'Falkland Summer'. *Anglia*

► **Nature Watch.** Bats hold none of their usual fears for Bob Stebbings, an expert on these fascinating mammals which are a seriously threatened breed in Britain. *Central*



Nature Watch (Central) which offers a new and intimate look at the kingdom of animals and plants, birds and insects, through the eyes of naturalists who have committed their lives to the study of natural history.

A number of one-off networked and regional documentaries are also produced by the ITV companies from time to time. For example, *The Haunt of Man* (Anglia) presented an alarming catalogue of evidence about the threat to man's survival if the plundering of the earth's natural resources continues at the present rate; *Space to Breathe* (STV) made a case for the preservation of the Cairngorm mountain area in Scotland; and *The Time Capsule* (Channel) examined the L'Ancrese Dig at Les Fouillages in Guernsey where excavations revealed signs of civilisation dating back to the mesolithic period between 6000 and 5000 bc.

► **Survival.** A Sarus crane, the largest of all cranes at almost five feet tall, was one of the survivors of the Bharatpur drought in India. Here she pecks at an egg to release her second chick. *Anglia*



▲ **Space To Breathe.** Hugo De Burgh was the presenter of this local documentary about preserving the Cairngorms in the Scottish Highlands. *STV*

► **The Time Capsule.** A view of the excavated mound revealing the Early Neolithic phase when the area was selected as a site for a major funerary monument. The unusual triangular shape amazed the archaeological world. *Channel*



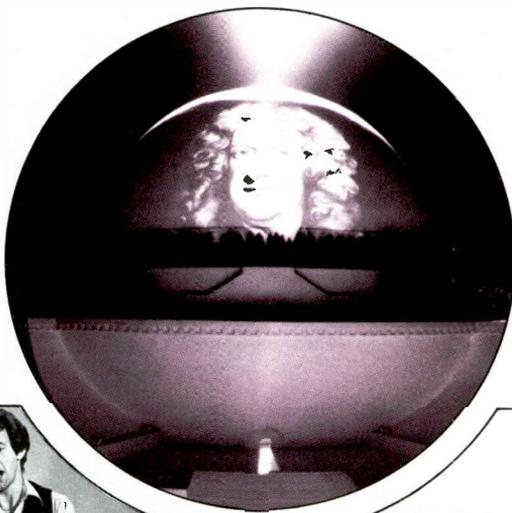
Brave New World



In our increasingly technological and scientific age, television programmes which observe, applaud and critically analyse the new developments in such areas as medicine, industry, nuclear power and the microchip are of greater significance than ever before.

The Real World, created by TVS's Director of Programmes Michael Blakstad and presented by Michael Rodd and Sue Jay, looks at the revolution in technology and finds out what is happening now. Cutting through the boffins' jargon and unravelling the mystery and complexity

▲ **Is Your Brain Really Necessary?** Sharon, a vivacious girl studying for her GCE Advanced Level in chemistry, was one of the young people featured in this documentary who were discovered to have virtually no observable brain. *Yorkshire*



which surrounds the latest research and developments in science and medicine, the series looks at the exciting discoveries and successes which are helping to make life easier and more comfortable. But it also considers and investigates where things have gone badly wrong and what is being done to put things right.

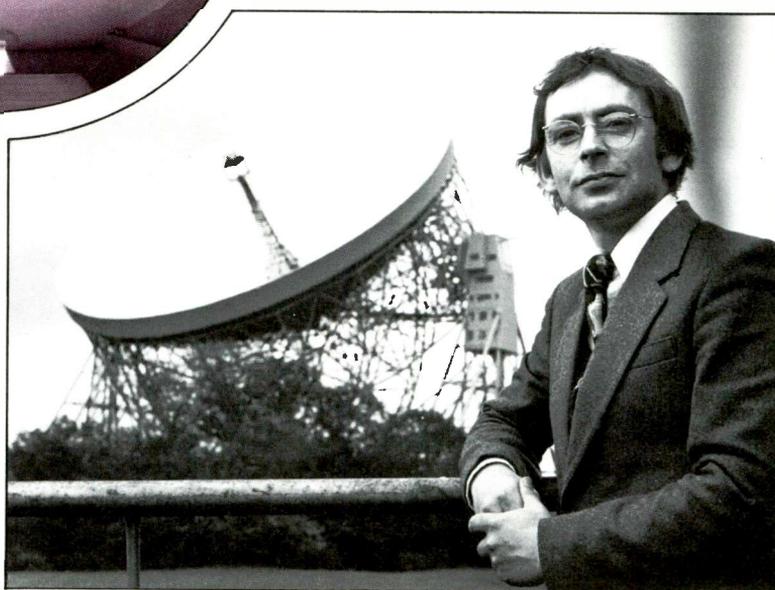
Crucible, a new series produced by Central Independent Television for Channel 4, provides a critique of science – without aiming to be anti-science – looking at all aspects of the biological, physical and human sciences. *Crucible* seeks to find ways

◀ **Crucible.** Isaac Newton is immortalised in this memorial designed by Etienne-Louis Boullé in 1785. *Channel 4/Central*

▼ **The Final Frontier.** Schoolteacher Fred Talbot, seen here at Jodrell Bank, presents this lively magazine for children. *Granada*



▲ **Starting Science.** Max Mason has problems with a house of cards in the edition about 'Catastrophies'. The demonstration helps to explain to children how a slow build-up of tension will reach a point where there is a sudden drastic change. *Central*





◀ **Animal Passions.** A documentary which investigated the controversy surrounding laboratory experiments on animals. *Anglia*

of making priorities in scientific research and development more open to worker and consumer initiatives and accountable to society as a whole. The aim of the series is to inform, educate and entertain, so increasing public awareness and involvement in the decisions which at present are made on our behalf by the experts in areas ranging from nuclear technology and multinational drug research to local supermarkets, doctors' surgeries, offices and factories.

Granada's series *Questors* is about the every-day work of scientists – not the earth-shattering, headline-hitting discoveries of science, but the down-to-earth research – to find practical answers to various problems around the globe. For example, 'Only to Starve' looked into how scientists are trying to find a defence against a caterpillar called the 'army worm' which is attacking crops in Kenya in large numbers; 'Rust to Rust' showed how researchers are trying to fight corrosion in North Sea oil rigs and, medically, in artificial hip joints; and other editions deal with such topics as land erosion by the sea and tapping the resources of the human body.

Is Your Brain Really Necessary? (Yorkshire) explained how traditional knowledge of the human brain has now been seriously challenged by the discovery that a number of perfectly healthy and intelligent young people have a virtually hollow brain.

Animal Passions (Anglia) investigated the wide-ranging experiments animals are subjected to daily in research laboratories up and down the country. The programme

questioned whether medicines, cosmetics and other toxic substances, such as those used in the manufacture of household cleaners, could not be tested by alternative methods.

A series made by Granada for younger viewers, *The Final Frontier*, looked at the future of space travel, astronomy, UFOs and satellites; and Central's *Starting Science* introduces junior school children to a practical experience of science, with programmes covering such topics as Communication and Control; Sensitivity; Impulse and Impact; and Survival.



◀ **The Questors.** Brian Trueman investigates the holding powers of industrial glue in a scientific series which looks at scientific research affecting every-day life. *Granada*



THE ARTS IN VIEW

Television can offer millions of viewers the chance to sample, in the comfort of their own homes, a range of opera, drama, dance, music, painting, poetry and film. Many who would not normally visit the theatre, concert hall or art gallery have the arts brought to them intimately at the touch of a button. Others through television come into contact with aspects of the arts previously unknown to them and so enlarge their experience and appreciation.

ITV's coverage of the arts aims to meet a wide variety of tastes and interests. Channel Four's aspirations are described later in this chapter.

ITV's major arts series is LWT's *The South Bank Show* which is shown regularly on Sunday evenings throughout the network. Edited and introduced by Melvyn Bragg, the programme sees its role in essence as that of providing viewers with images and information about what is being created by contemporary artists whose work is interpreted by interviews cut together with extracts from their products. *The South Bank Show* – which travels the world as well as covering the arts in Britain – has achieved a distinguished record at a number of international festivals and in 1981 it won the Prix Italia for television music programmes for the second year running with a profile of Sir William Walton, 'At The Haunted End of the Day'. A major production in 1982 was a three-hour definitive study of Stravinsky to mark his Centenary Year, with each instalment tracing a major phase in the composer's creative existence in Russia, Europe and America. The series also marked 50 years of the Sadlers Wells Ballet and in particular Dame Ninette de Valois' devotion to it. Other topics included the background to the National Theatre production of *Guys and Dolls*, the paintings of David Hockney, the work of German film director Fassbinder and a celebration of the poet Philip Larkin.

◀ **Jazz At The Gateway.** The legendary jazz giant Oscar Peterson hosts twelve programmes presenting the best of British and European jazz. *Channel 4/STV*

Many items covering the arts are included in local arts magazine programmes. The programmes and series on the arts produced by the various ITV companies may be seen purely locally, or by viewers in a number of different regions, or by viewers throughout the whole network. Again, a number of educational series and documentaries dealing with the arts are shown throughout the country as, for example, Thames Television's *I Really Want To Dance*, a delightful introduction for children to the world of the Royal Ballet. Many of the established news magazine series also devote a fair amount of attention to the arts.

Television South has maintained ITV's strong connections with Glyndebourne; STV gives special coverage to the Edinburgh International Festival in its series *Encore for the Arts*; and HTV Wales has provided extensive coverage of the Eisteddfod and other Welsh arts events in both the English and Welsh languages. HTV's special recording of a performance of Carl Orff's *Carmina Burana* was broadcast nationally on the occasion of the composer's death. Grampian Television covers the Mod (the Gaelic Arts Festival) with a special local programme called *Mod Report*, and Ulster Television provides regular arts coverage in its daily 60-minute news magazine programme in addition to specially produced local arts programmes.

Nor is ITV's support of the arts confined to producing programmes. Since 1968, the ITV companies have contributed more than £4 million in direct grants to the arts, sciences and training, the largest part of which has been spent on the encouragement of artistic creativity and public involvement in the arts. Musicians, singers, dancers, actors, film-makers, painters, sculptors, theatres, museums, art galleries and festivals have all benefited. In return, the makers of ITV programmes on the arts have been able to draw from a growing fund of activity and interest that might not otherwise have been available. ITV also participates in the European Broadcasting Union's activities in the arts.

The South Bank Show

Words and Music

The British television system is unique in its serious and consistent attempts to integrate its arts coverage into the general television pattern. In almost every other country, arts programmes – if they appear at all – arrive in the gift wrapping of a treat or the funereal uniform of dull worthiness. Despite its many shortcomings – most of which can be traced back to lack of air time – British television has instigated and nurtured arts programmes which often manage to grapple with the subject, sometimes serve it well, occasionally even enhance it.

This has occurred, says Melvyn Bragg, editor and presenter of *The South Bank Show*, because of the balancing of three loyalties: to the material, to the audience and to the craft. 'Lose sight of the "material",' writes Melvyn Bragg, 'and the subject and the programme will become superficial and patronising; forget the audience and you break the contract with clarity and accessibility which characterises the best popular communication; programmes made without scrupulous regard for television's best production practices are a waste of everybody's time.' Based on the attempt to keep those three loyalties in mind, a strategy for a particular programme can be constructed.

The South Bank Show has a broad spectrum and a tight brief. It covers literature, drama, dance, painting, cinema, and music. With each carefully pre-selected story, however, Melvyn Bragg and his team try to bring together an appreciation in depth and news values, an examination of the work and an insight into the particular quality of the subject.

Presentation of Music

In music, for example, several approaches have been adopted – all of which conformed to the basic drive of *The South Bank Show*, which is to attempt to have both a current affairs edge (even if it means manufacturing one) and to do the research necessary for as deep an understanding as can be assembled and transmitted.

'With Rodrigo and Julian Lloyd-Webber,' says Melvyn Bragg, 'we took advantage of that charming partnership between the old Spanish composer and the young British



virtuoso cellist to make a unique process film, showing the course of the composition from its commission to its first public performance. Another young British musician, Elvis Costello, was filmed in the natural habitat of pop singers – a recording studio, this time in Nashville, Tennessee. The purpose here was to portray a subtle culture-clash: the country music of Nashville and its leading producers came up against a thoughtful and painstaking British band whose appreciation of the music both challenged and concurred with the traditional method.

'Traditional ways of presenting opera were attacked in his spirited and authoritarian fashion by the young English composer Stephen Oliver who proceeded by example and argument to anatomise the historical and economic reasons for his dislike of traditional opera and the public's apprehension when faced with contemporary opera. One of contemporary music's most prolific and successful composers – Peter Maxwell-Davies – was featured, his ideas challenged, his music both celebrated and explained in a programme whose style often took risks similar to Maxwell-Davies' musical risks.

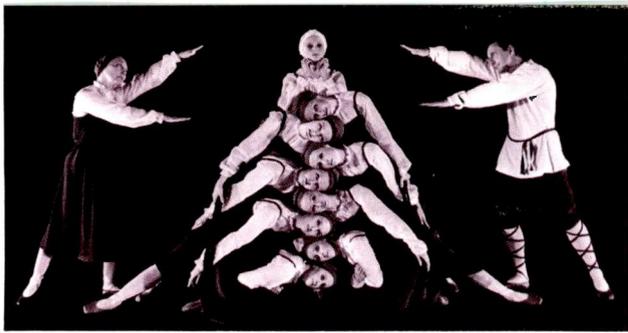
'There was an essay/performance on Miles Davis, a world premier of John Mayer's new piece played by James Galway, an appraisal of the life and work of Leiber and Stoller, a celebration of the talent of Bernard D'Ascoli. But the "centrepiece" of *The South Bank Show's* music last season was the three hour "Life of Stravinsky" directed by Tony Palmer. In this all the research resources were pulled together: culling film and tape, photographs, and interviews from Russia, France, the UK and the USA; the Stravinsky family participated in the work; Robert Craft, his great friend, aided and counselled the director; performances were re-staged with some of the world's greatest artists. Even three hours seemed too short and the screen bulged with material and could not fail – as it did not – to carry both the audience and the critics away with it.'

Portraying the Written Word

Since its first broadcast five years ago, *The South Bank Show* has accorded the written word a high priority in the list of subject areas the programme ought to be covering during the 26 weeks a year it is on the air: witness the number of playwrights working in theatre and TV, the

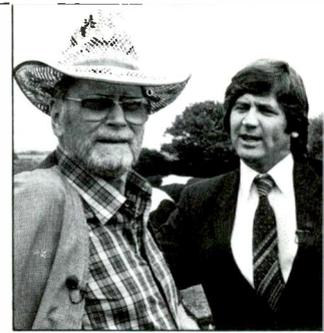
◀ *The South Bank Show* profile of controversial composer Peter Maxwell-Davies in 'The Musical House That Max Built'. An extract from his opera *Taverner* is performed here by Neil Jenkins (right) and Michael Rippon.





◀ A performance from *Les Noces* – part of *The South Bank Show*'s television documentary on the life of Russian composer Igor Stravinsky.

▶ In two 90-minute *South Bank Show Specials*, Lord Olivier talks to Melvyn Bragg about his life and work – the first film biography of Britain's esteemed and much-loved actor.



novelists and poets who have appeared; the essays that have been commissioned; and the editions which have dealt with literary topics such as biography, adaptation and the book of the journey.

The debate among TV practitioners about which has primacy, word or picture, has been with us since the medium was invented, writes Tony Cash, a producer/director for *The South Bank Show*. The scorn which is sometimes directed against the 'talking head' kind of programme, coupled with the praise TV critics are prone to lavish on beautifully lit and composed photography, could lure the programme-maker into concluding that the word was secondary. Yet, although there may be a minimum and a maximum period of time any shot can hold interest on the screen (regardless of accompanying sound-track), it is clear that words are more often than not what determine the length and sequence of the pictures.

Any arts programme examining a play for theatre or TV, a feature film or an opera, is already dealing in the combined word and image. Rarely, if ever, will an extract shown in *The South Bank Show* be chosen for its purely abstract visual qualities. The aim is to select extracts that will represent the work under consideration and throw light on psychological relationships, on the interaction of the individual and society, the problem of moral priorities, and on the process of making the work of art itself. For an arts programme it must be ideas that have primacy.

In approaching the written word, the difficulty is usually in finding sufficiently potent illustrations for the ideas the programme wishes to explore. Not surprisingly, the interview provides a staple mode of presentation. When writers as lively, opinionated and loquacious as Norman Mailer, John Osborne and Gore Vidal make themselves available it would be looking a gift horse in the mouth, perverse even, to prefer other images to their 'talking heads'. However invigorating and thought-provoking a TV conversation may be, though, it will be that much richer for the inclusion of appropriate illustration. In the case of Mailer, there was newsreel footage about the murderer Gary Gilmore, the subject of his book. When the interviewee is as camera shy as William Golding has been over the years, a different strategy may be needed. It was decided to talk to him in a number of locations associated with his life and work. In the event he talked so engagingly and to such purpose that the visual props proved to be simply a bonus. Apart from the interview, the Golding programme also included samples of the novelist's prose read by the author himself over specially

shot sequences, a procedure which can prove invaluable not only in acquainting the viewer with the flavour of the work but also in varying the texture of the programme itself.

Naturally, it helps the producer if the writer has already dreamed up pictures for his words or has written them with certain images in mind, as Ted Hughes did when he wrote a cycle of poems inspired by black and white photographs of the Yorkshire moors taken by Fay Godwin. The colour film which *The South Bank Show* introduced into this equation furnished both a commentary and a context for the poems and photographs alike.

When the writer also happens to be a seasoned TV performer, the producer can count his blessings. Anthony Burgess and Michael Holroyd are compelling TV presenters who are also capable of devising a prose style at once distinguished and adapted to the camera. Burgess's programme on Ernest Hemingway raised intriguing questions about the propriety of using feature film footage to represent a moment in a novel. The film was 'To Have And To Have Not' starring Humphrey Bogart, and the justification for the clip was that the dialogue was almost verbatim that of the novel. More importantly, however, it conveyed in the most graphic manner Hemingway's own views on personal loyalty.

Like the Hemingway programme, Michael Holroyd's 'No Need To Lie', the tragic love story of Lytton Strachey and Dora Carrington, was a commissioned essay. It was the biographer's written word that inspired two very different playwrights, Peter Luke and Christopher Hampton, to produce respectively a stage and a film-screen play, extracts from which were incorporated in the programme. Since Dora Carrington was a most gifted letter-writer and also a fine painter, this was a programme where illustrative material abounded and a variety of texture was easily obtained.

The same can be said of 'Nickleby & Co'. Here the starting point was what is generally reckoned a literary masterpiece. It was simply good fortune that the stage production should have been undertaken by the Royal Shakespeare Company, the most talented troupe of actors and directors in Britain. But the programme was not a televised version of the theatre event, though it contained sizeable extracts. It was a documentary about adapting a novel for the stage, and the programme's success here and in the United States was surely due to the entertaining and enlightening way that this theme was explored for a mass television audience spanning all sections of the adult community.

The Arts on 4

With the introduction of the new Fourth Channel has come the opportunity to widen and intensify television's coverage of the arts. Channel 4 documentaries, news, profiles and performances span an extensive diversity of topics and taste.

Included are such classics as the National Theatre's *Oresteia*, *The Rake's Progress* and *Checkmate* in rehearsal with the Royal Ballet (IFPA); and opera from Glyndebourne (TVS).

Special documentaries explore a variety of interests: art critic Peter Fuller disinters the heritage of two of Britain's great Victorian visionaries in *John Ruskin and William Morris* (Third Eye Films); while

the programme *John Cooper Clarke: Ten Years in an Open-necked Shirt* (Metropolis Pictures) contemplates the sardonic poems of this young, popular artist.

Among its many musical offerings Channel 4 has a special weekly place for jazz, including performances from the Camden Jazz Festival (AFP) and also the series *Jazz At The Gateway* (STV) which presents the very best of talents from Britain and Europe.

Channel 4's arts coverage also reflects its multi-cultural commitment with such series as *Deep Roots Music* (Mirus Productions) which – with clips of Bunny Wailer, Prince Buster and the late Bob Marley – examine the progression and development of reggae.



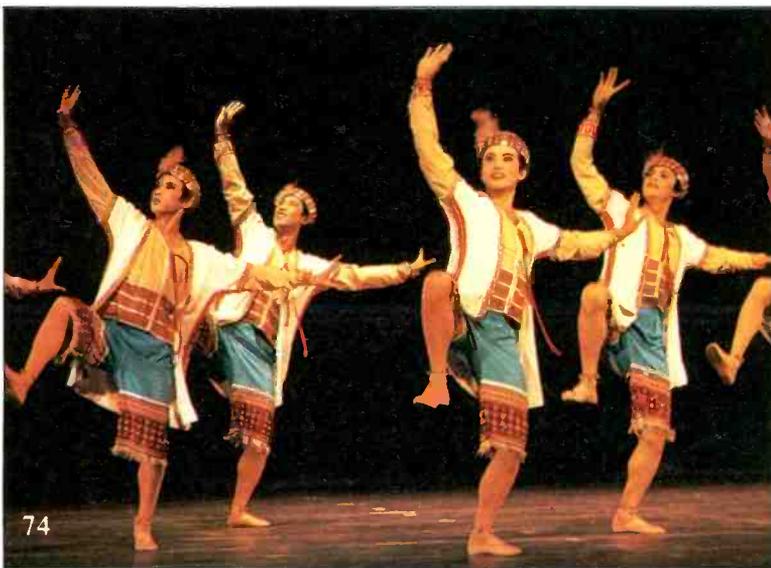
◀ Africa Come Back.

This major documentary series examines the influence African music has on all kinds of popular Western music. *Channel 4/Third Eye Films*



◀ **China Dance.** The internationally-acclaimed China Song and Dance Ensemble are profiled in this programme which follows their recent American tour. *Channel 4/IFPA*

▲ **Madam.** Dame Ninette de Valois rehearsing David Bintley and Kim Reeder in *The Rake's Progress*. *Channel 4/IFPA*



and ITV

ITV has always endeavoured to offer its audience a lively and stimulating view of the arts. Apart from *The South Bank Show* and the successful local magazines like *Folio* (Anglia), *Calendar Carousel* (Yorkshire) and Granada's *Celebration*, Independent Television presents a number of programmes which concentrate on a single theme.

LWT's new series *Understanding Opera* is designed to appeal to those who are intrigued by opera but are put off by the feeling that some sort of privileged knowledge is needed to enjoy it fully. Presented by the contemporary composer Stephen Oliver, the four hour-long programmes use extracts from well-known operas to demonstrate that the action, narrative and drama of opera are contained principally in the

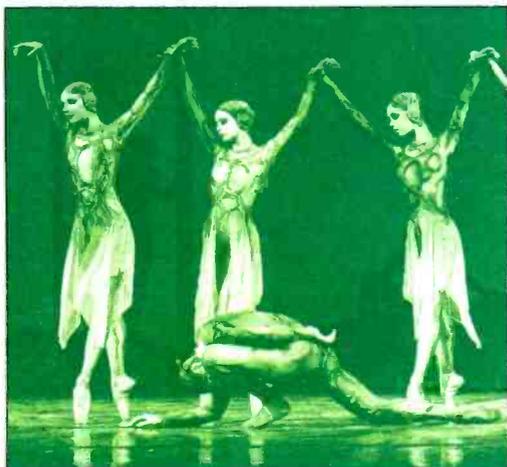
music itself, and not just in the words or the plot outline.

In the north of Scotland viewers can enjoy *Cover to Cover*, Grampian's weekly look at books, authors and bestsellers, while in the south-west of England there is the occasional series *In Concert* (TSW) which presents artists as varied as the Bournemouth Symphony Orchestra and pop group Classix Nouveaux.

► **Folio.** Wood sculptor Nicholas Deans, from Norfolk, featured in this weekly arts magazine which provides a platform for lesser-known talented men and women working in the arts. *Anglia*



► **Cover to Cover.** William Campbell (left) and Eric Sykes with presenter Gerry Davis (centre) in this weekly series which highlights new publications and their authors. *Grampian*



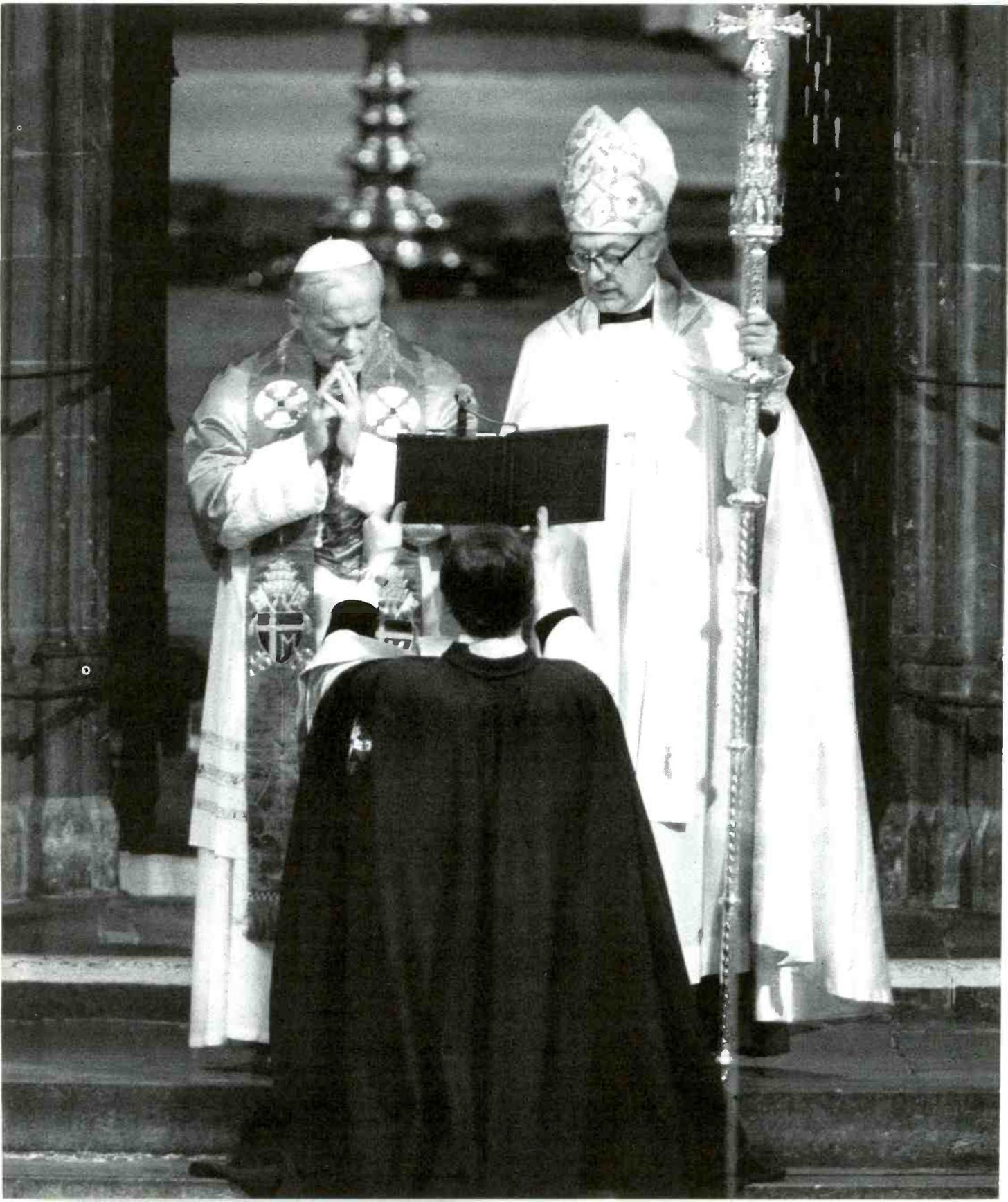
▲ **Gloria.** Members of the Royal Ballet in a performance of Kenneth Macmillan's notable work at the Manchester Palace Theatre. *Granada*

► **In Concert.** Classix Nouveaux takes the stage in this occasional music series for south-west viewers. *TSW*



◀ **Understanding Opera.** A specially-created television performance of a key moment from *La Traviata* sung by Ileana Cotrubas and Neil Shicoff. *LWT*





RELIGIOUS TELEVISION

The arrival of Channel Four adds a new dimension to religious programming on television; a new weekend news programme, produced for the new channel by Yorkshire Television, is presented early on a Saturday evening. Recognising that religion is very much in the news, the series aims to deal not only with obviously religious events but also with general stories and background issues, treated in proper perspective. Other programmes of varying styles and format are being produced to satisfy the Authority's requirement for the new channel of 'not less than one hour a week of programmes recognisably religious in aim'.

From the start, the Authority has seen Channel Four as 'complementary' to the existing ITV service. So these new programmes find their place alongside the various regular strands of religious programmes on ITV. On the network, these consist of three elements: *Morning Worship*; the documentary programmes at 6 p.m. on Sunday evenings; and the more popular religious programmes that follow the early evening news at 6.40 p.m. In all these strands there are developments.

On Sunday mornings ITV has long prided itself on providing, most weeks of the year, a live outside broadcast of worship. In recent years, variations have found their way into this provision. Viewers have come to expect linked series for Lent and sometimes for Advent, recorded in advance. For Lent 1983 ITV will revert to a run of live services, planned in conjunction with each other. The reflective element will come in the three Sundays running up to Lent, when Yorkshire Television plans to network a series of three half-hour meditations on the three great themes – faith, hope and love.

The needs of the Sunday morning audience have received attention by Granada Television producer Peter Heinze in a recent study commissioned by the World Association for Christian Communication. The report points towards possible ways of providing support and back-up for *Morning Worship* on television. It suggests that the future of religious television could well lie in the establishment of a television ministry, which would embrace an 'air-care' service for viewers, calling for pastoral help.

More of interest to the majority of viewers, the Sunday evening pattern also begins to change. It is now six years since the break from the original arrangement that provided a slab of religion on both BBC and ITV at the same time early on a Sunday evening. With the arrival of Channel Four, that arrangement may have to be viewed differently. For the moment viewers can still expect to see popular religious programmes back to back on BBC1 and ITV. In time television may want to spread its wings further, and avoid the doubling up of similar programmes at the same time. Like so many important decisions to do with religion on television, that is a matter for discussion by the Central Religious Advisory Committee (CRAC), which advises both ITV and the BBC on general policy regarding programmes of a religious nature.

Increasingly CRAC recognises the need for religion to find its own place on the output, and indeed to reflect the fact that the United Kingdom is now a 'multi-faith' society. Just as *Morning Worship* now sets aside two Sundays a year for the worship of faiths other than Christianity, so, more generally, the business of religious television is to touch all those for whom faith matters.

Programmes which are recognisably religious in aim currently account for nearly 2½ hours of the weekly transmission time of the average ITV company; and they represent 5% of all the programmes produced in ITV's own studios.

Praise and Worship

Observing on the sidelines, the television cameras capture the ways in which people express their love and appreciation of God through worship. Each Sunday, *Morning Worship* seeks to attract those who want to participate in worship but for one reason or another cannot attend a local church.

Morning Worship usually comes live from a church or chapel somewhere in the United Kingdom, and follows familiar forms, either traditional or more up to date. But from time to time worship devised for television comes from a studio. For example, in a service conducted from the studios of Grampian by Father Andrew Mann of St. Mary's Cathedral, Aberdeen, Desmond Chrystal and Patricia Moore took part in the praise by singing and playing on their guitars while children's paintings from St. Joseph's local primary school were on display as a visual contribution to the worship.

Worship on television is not confined to Sunday mornings. The Psalmist knew the reality of God's love and Yorkshire Television's series *Psalms of David* looks at the impact of the Psalms on people all through history: in Jewish and early Christian life and in personal and national life. The first two programmes are on location in Jerusalem, the last two at Beverley Minster in Yorkshire.



▼ **God Help Me.** Meditations for Lent introduced by singer-songwriter Cindy Kent. HTV



▲ **Postscript.** Former drug addict, now a Christian singer-composer, Lou Lewis expresses her personal faith in Jesus. TSW



▲ **Psalms of David.** Flautist James Galway and the orchestra, conducted by Robert Harley, provide the musical element in this series. They are pictured here in Beverley Minster, Yorkshire

► **Morning Worship.** An Easter Day family service from Jordanhill Church of Scotland, in Glasgow. STV



▼ **Morning Worship.** Desmond Chrystal and Patricia Moore participate in a studio worship service. *Grampian*

A modern-day 'psalmist' is singer-composer Lou Lewis who has appeared on TSW's *Postscript*. Her songs of worship and gratitude to God represent one expression of Christian commitment today.

Making a greater challenge to thought, Cindy Kent, another singer-songwriter, introduced *God Help Me*, HTV Wales' networked series of meditations for Lent. The six programmes considered the Lord's Prayer clause by clause, involving discussion and readings as well as music and songs of praise from Cindy Kent's own repertoire.

The central act of Christian worship is reflected not only live from different churches every fortnight or so, but more intimately in Television South's *House Communion*. A celebrant and half a dozen of his people gather round a living-room table, and worshippers of different Christian traditions take turns to present the service. This TVS series is based on Jesus' words 'Where two or three are gathered together in my name there am I in the midst of them'.

Alongside these various reflections of Christian worship, ITV's religious television also reflects the fact that Britain is a



multi-cultural society by bringing the worship of other faiths to the screen. The Newcastle Sikh Gurdwara was the setting for the first ITV Sikh religious outside broadcast, produced by Tyne Tees Television.



◀ A Sikh worshipper makes an offering during a shabad at the Sikh Gurdwara in Newcastle. *Tyne Tees*

▲ **House Communion.** Father Tony Cashman administers communion to five members of his flock. *TVS*

Living Faith



► **The Pope in Scotland.** The Moderator of the Church of Scotland, Rt. Revd Professor John McIntyre, shakes hands with Pope John Paul in the courtyard of the Church of Scotland Assembly Hall. *STV/Grampian*



▲ Pope John Paul, the first reigning Pope ever to visit Britain, held the first mass of the visit in Westminster Cathedral. *Thames*

► **Love.** Dr Jack Dominian, a Roman Catholic consultant psychiatrist, visited Rickmansworth Primary School to hear children's views on going to school. *Central*

The Pope's historic visit to Britain in 1982 marked a further advance for the ecumenical movement. Independent Television cameras followed the Pope around the country as he voiced his desire for peace and reconciliation between churches and nations. Millions of viewers were able to share in the excitement of the large crowds addressed by the Pope, to witness the services held in churches of different denominations, and to see the memorable meetings with the Queen, the Archbishop of Canterbury and, underneath the statue of John Knox in Edinburgh, the Moderator of the General Assembly of the Church of Scotland.

The ecumenical theme was also followed in *To Render Up My Sword* (STV) which looked into the life of Lord Macleod of Fiunary, an ecumenist of the 1930s and soldier turned pacifist. He was a baronet by birth who chose to be a minister, working amongst the poverty and unemployment of Govan in preference to a fashionable ministry offered to him in Edinburgh. As founder of the community based on the Isle of Iona he established a centre which today sends its members out to work amongst the underprivileged in deprived areas.

Company (TVS) each night draws together around a kitchen table a group of Christians from different traditions to chat about faith and life over a cup of coffee. On the ITV network *The Other Side of Me* (TVS) involves well-known people including Lesley Caron, Dickie Davies and Terry Waite. They talk about themselves and their own faith in between poetry readings,



▼ **The Other Side of Me.** Dickie Davies, one of the people who talked about his faith in this series, pictured with the choir of Salisbury Cathedral. TVS



singing and musical compositions. Central Television's series *Love* explored the roots of love through the different stages of life and suffering.

A *Cloud of Witnesses* (STV) looks at various Christians, from the eighteenth century to the present day, and their contribution to the quality of life of the people around them. People discussed in this series have included John Newton, an eighteenth century slave trader who reformed after a dramatic conversion to Christianity (he was the author of the well-known hymn *Amazing Grace*); Mary Slessor, a nineteenth century cotton mill worker in Dundee who went to Nigeria and lived as one of the natives, putting an end to infanticide and trial by poison, two practices common amongst people there; and

Dudley Gardiner, a professional soldier of the second world war who on his way home stopped off in India where he met Mother Theresa and worked with her for the rest of his life. He was affectionately known as 'the angel with the bushy beard', his firm beliefs being soup, soap and salvation: Mother Theresa talked about his life and work.

Meanwhile Channel Four brings its own contribution to religion in *The Actor and the Role* (CTVC). Prominent actors and actresses consider a biblical character and discuss how, if offered the part, they would portray the character in question. Another CTVC programme, *Happy Birthday Comrade Martin*, being made for Channel Four reflects the worldwide celebrations of the fifth centenary of the birth of Martin Luther.

▲ **Happy Birthday Comrade Martin.** The 500th centenary of the birth of Martin Luther, a founding father of the Reformation, is to be marked by this celebratory programme. Channel 4/CTVC

► **Company.** This religious conversation piece closes the evening's viewing in the South and South-East region: three of the regular participants—Ken Gardiner, Father Peter Ball and Ann Warren. TVS





CHILDREN'S TELEVISION

As a public service, ITV has always provided material made specifically for children by specialist producers who have the needs and wishes of young viewers very much in mind and do their best to keep abreast of current thinking on child development. Some of these programmes aim to provide instruction or enlightenment, others simply offer undemanding relaxation and entertainment. Nevertheless all have as their fundamental aim the presentation of ideas which it is hoped will help the child grow both in an individual sense and as a member of his community.

In planning the programme pattern throughout the week ITV is concerned to provide a balance of material for younger viewers. And here rests what is probably the greatest single problem – that in an hour and a half or so a day television has to provide a whole schedule in miniature for an audience that varies widely in terms of interests, ages and backgrounds. This is further complicated by the fact that the IBA's regular research into children's appreciation of their own programmes and of those made for the general audience reveals, perhaps not surprisingly, that the older the child the more he or she is attracted to more adult material.

In broad terms, ITV provides its special programmes for children aged from four to fifteen. From the beginning of 1983, ITV introduces a new pattern of presentation for its children's programmes. Each weekday afternoon at 3.45, before the start of 'children's hour' proper, a half-hour of special pre-school programmes will be broadcast. The repetition of these programmes, first transmitted at lunchtime, will provide reinforcement for younger viewers and should give greater coherence to the whole afternoon's provision for children. It is followed by a cartoon and then by two half-hour programmes, whose content reflects the progression in the ages of the viewers.

The weekly output of children's programmes in any ITV area will normally include: two or more adventure/drama series; informative programmes, either in the form of a magazine with a number of items, a competition or miscellany; light entertainment or pop shows; cartoon or puppet animation series; and simple stories for the youngest viewers. ITV offers children's programmes on weekday and Sunday afternoons and most companies provide a Saturday morning show which includes films, cartoons and other feature material selected for children and put together by one or more presenters. Throughout

this output particular care is taken over any scenes which might unsettle young children and to ensure that the requirements of ITV's Code on Violence are met. Swearing and blasphemy are also excluded.

Those who are concerned with children's television agree that the starting point for any programme must be the child himself. Children are a demanding audience with varying degrees of intelligence, imagination, curiosity and enthusiasm; they will let their opinions be known, unrestrained on occasion by the social politeness of adults. Little is gained from a programme which merely gives an impression of childhood that derives from the adult's idealised view of how children should look and behave, or of what they should take an interest in. It is perhaps more difficult to make good programmes for children than for any other section of the audience, for it is adults and not children who produce them. In a sense, the producer has to fascinate and interest 'the child within himself', as sincerely and truthfully as he or she can.

From research it is clear not only that many children enjoy programmes intended for adults but also that a substantial number of them are viewing relatively late into the evenings. The Authority therefore operates a 'family viewing policy' to ensure that so far as possible no programmes shown in the evening from the start of children's programme time until 9 p.m. are unsuitable for an audience in which large numbers of children are likely to be present. This family viewing policy is applied progressively through the evening. While it is recognised that children go to bed later and watch television longer than in the past, the Authority considers that 9 p.m. is a reasonable time at which to expect parents themselves to assume responsibility for what their children watch and after which adults may reasonably expect to see adult programming.

The responsibility for co-ordinating and supervising the quality, planning and supply of Independent Television's output for children rests with the ITV Children's Committee, which meets monthly and includes a member of the Authority's own staff. As a result individual companies are enabled to plan in advance their contributions in relation to the known requirements of the network as a whole.

The Authority from time to time undertakes a major review of ITV's children's output by means of a conference at which producers, directors and management are encouraged to discuss basic issues, problems and the future in an atmosphere of mutual frankness. The last such conference, held in July 1981, led to a fundamental reappraisal of ITV's overall performance.

◀ **Murphy's Mob.** Peter Blake with some of the young cast of this contemporary drama series for children. *Central*

Adventure and Drama



▲ **Young Sherlock.** Guy Henry plays the title role in this serial based on the early life of fiction's famous detective. *Granada*

Children like nothing more than a good story. The visual impact of television can take the child into the heart of a realistic drama or open up a world of fantasy. There are pitfalls, however, as children take delight in enacting scenes and imitating the part of their favourite characters. Because of their susceptibility great care is taken with the scheduling of programmes for young people to avoid showing anything which could be dangerous or harmful.

An important criteria of the stories presented, particularly for the younger children, is that they must be fast moving with plenty of action and not too much dialogue if interest in the programme is to

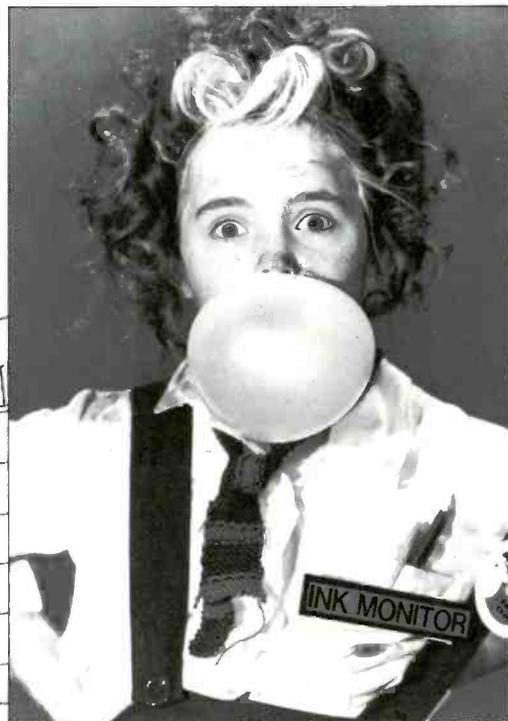
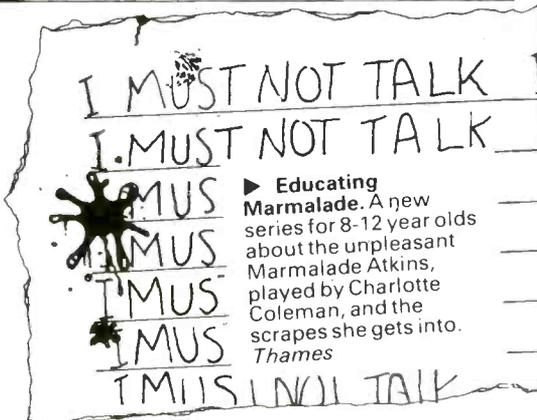
be retained. The range of material covers a broad spectrum including historical drama, science fiction and adventure.

Contemporary themes have become increasingly popular. For example *Murphy's Mob* (Central) deals with the fortunes of a fourth division football club and its young fans, formerly members of gangs responsible for disturbances at the local team's ground, who form a junior supporters' club. The series covers, with commendable authenticity and realism, the life-style and problems of today's youngsters.

Another programme dealing with the changing face of society is *Nobody's Hero* (Thames). This covers the adventures of a young boy whose family are forced to leave their temporary home in Wales and move back to London. The serial follows his progress as he sleeps rough, is caught by the police, appears before the magistrates' bench and ends up in the care of the local authority before he succeeds in establishing his innocence.



▲ **Nobody's Hero.** A quiet moment for Billy (Oliver Bradbury) and his mother (Kika Markham). *Thames*





▲ **Andy Robson.** Andy (Tom Davidson) takes a knitting lesson from his new friend Victoria Dennison (Stephanie Tague) in this drama series set in rural Northumberland at the turn of the century. *Tyne Tees*

▶ **Jangles.** Contemporary musical drama about a young girl who dreams of making a name for herself in today's pop scene. Hazel O'Connor as Joanne is seen here on stage at Jangles. *HTV*

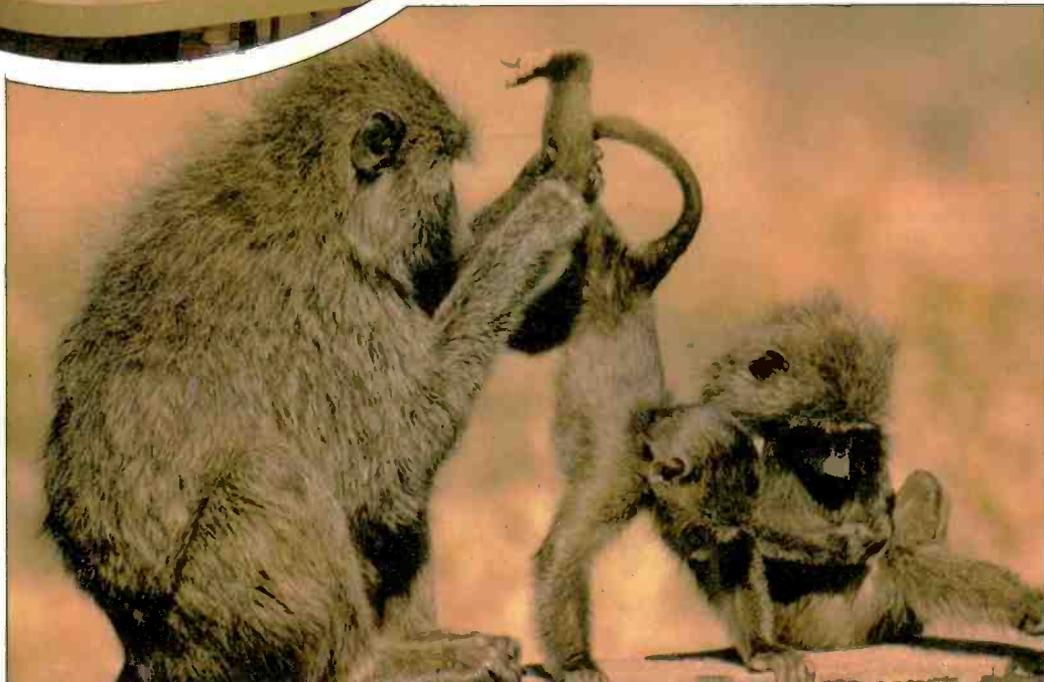


▲ **The Pied Piper of Hamelin.** Animated puppetry of the highest quality. Awards have included the Prix Jeunesse International 1982 and the 1982 BAFTA award for the best children's programme. *Thames*

Informative Series



▲ **CBTV – Channel 14.** A lively magazine programme presented by Steve Steen (left) and Jim Sweeney, seen here congratulating Jade Taylor, the nine-year-old who won the Maritime England 'Paint a Poster Competition', *Thames*

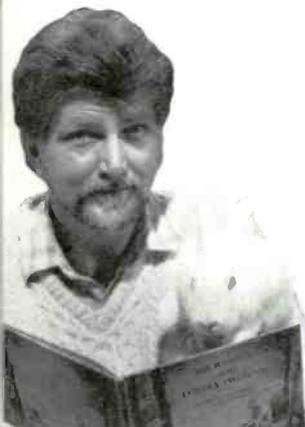


◀ **The Book Tower.** Current books – fact and fiction – presented by Stephen Moore. The series won the Bronze Award at the New York International Film and Television Festival (November 1981). *Yorkshire*

Factual programmes included during the hour or so a day set aside for children tend to be approached from a different angle to the more formalised and structured series made for the specifically 'educational' output on ITV. They are presented in a lively and imaginative style, often incorporating humour, and have wide appeal among younger viewers whose curiosity and intuitive ability for learning and acquiring new ideas make them a receptive audience.

Whether a science-based series, a literary review, or a programme on travel or leisure activities, ITV's output for children continues to increase young people's awareness and understanding of the world about them.

▲ **Animals in Action.** Wash and brush up. Baboons at their favourite pastime in the series which examines animal behaviour. *Anglia*





◀ **Film Fun.** The history of cartoons and how they are made. Presenter Derek Griffiths, seen here as The Manager, enacts many characters in the series. *Grenada*



▲ **Two-Way Ticket.** A travel series featuring children who live in very different terrains all over the world. Traveller and writer Sarah Hobson begins each programme with a brief historical survey and then contrasts the romantic view of each country as seen through Western eyes by talking to local children. Here children are seen enjoying the refreshing water of an oasis in the desert sands of Mauritania. *Yorkshire*



◀ **Madabout.** The tall and the short of the foxtrot. Matthew Kelly takes a look at unusual hobbies and interests. *Tyne Tees*



Children's Entertainment



Entertaining programmes providing music, fun and laughter are an integral part of ITV's provision for the young. Children, with their highly original sense of humour coupled with a vivid imagination, require a varied mixture of light-hearted viewing to supplement the more serious elements of the schedule.

◀ **The Sooty Show.**
Established favourites with younger viewers – the lovable Sooty with Soo. *Thames*



▼ **Razzmatazz.**
Slapstick humour with Brendan Healey (centre) in this pop music series. *Tyne Tees*



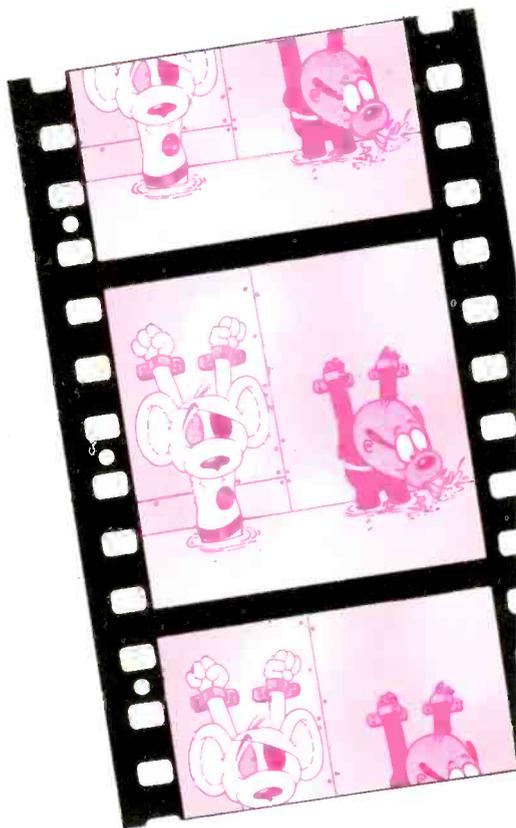
▲ **On Safari.** Crossing a jungle swamp is just one of the many tasks set for competitors in this entertaining show. *TVS*



Animated cartoons, age-old favourites like *The Sooty Show* (Thames) and rock music as provided by such popular series as *Razzmatazz* (Tyne Tees) are examples of undemanding series for young people which must none the less be produced to a high standard if they are to sustain the interest of what is after all a very discerning audience.



◀ **Emu's World.** For the moment Rod Hull has Emu under control.
Central



◀ **Dangermouse.** Soggy situation for Dangermouse and his faithful assistant Penfold. This original animation series features such famous voices as David Jason, Terry Scott, Edward Kelsey and Brian Trueman. *Thames*

▼ **The Saturday Show.** Two members of the highly successful pop group Haircut 100 happily oblige the audience by signing autographs in this lively Saturday morning show, transmitted locally in the south west. *TSW*





LIGHT ENTERTAINMENT

Information, education and entertainment are three of the elements which the Broadcasting Act requires the Authority to provide in its public broadcasting services. Entertainment is, for many people, the most important part television plays in their lives. But the group of programmes specifically categorised as 'light entertainment' – encompassing comedy, variety, music and quiz-game shows – accounts for about 14% of the transmissions of the average ITV Company.

Most of ITV's entertainment programmes are produced in Britain by the ITV companies in their own studios, a total of more than 700 hours of new production each year. In addition there is now the considerable extra production for Channel 4 by independent producers and by the ITV programme companies.

The volume of production and the wide range of content and origin are two ways of measuring how the IBA meets its obligations. But programmes must also meet the needs of viewers. One basic indication of popularity is gained from the detailed metered measurement system which reveals the vast size of the audiences which watch ITV's programmes – over 15 million for *The Benny Hill Show*, nearly 15 million for *Family Fortunes*, 13 million for *The Bounder* and *Give Us A Clue*, nearly 12 million for *Winner Takes All* and *The Morecambe and Wise Show*.

The size of audiences does not necessarily reflect the quality of programmes or how much viewers enjoy them. Some indication of the response of different age and social groups may be gained from the detailed breakdowns of the nature of the viewing audience for individual programmes. But for some years past the IBA has also measured the responses of individual viewers. Sample surveys, for instance, reveal the level of appreciation recorded by viewers for each programme they have seen. This is expressed as an Appreciation Index (AI) on a scale ranging from 0-100 (the higher the AI the greater the level of appreciation).

The programmes which gain most appreciation are not always the ones which have the largest viewing audiences. Equally, the achievement of large audiences does not always carry with it the highest average level of appreciation.

◀ **A Fine Romance.** Judi Dench and Michael Williams in the heart-warming situation comedy about two middle-aged lovers who manage to be both hilarious and touching. Among the awards received for the programme, Judi Dench was named Best Actress by the British Academy of Film and Television Arts. *LWT*

Sometimes programmes have a particular appeal to particular sections of the audience, so the Appreciation Indices are subdivided by age and sex as well as the familiar social categories. Some programmes have a strong appeal for young adults although more senior viewers may dislike them; the reverse is also true. A programme may not be much liked when it is first shown, but the producers and the programme planners may decide it has promise and it may be 'nursed' for a year or two; some very popular programmes have been developed in this way. So though the overall Appreciation Index is a valuable instrument for assessing viewers' responses it is not the only factor which has to be taken into account.

Quite different measures of success are those provided by television critics or awards in competitions. To take one example, among the many television awards these days one of the oldest and most prestigious is the Golden Rose for comedy and light entertainment, presented each year at the Montreux Television Festival. Independent Television's successes during recent years have included:

1977 The Golden Rose: *The Muppet Show* (ATV)

1980 Press Jury Award: *The Plank* (Thames)

1980 The Silver Rose: *It'll be Alright On The Night* (LWT)

1982 The Golden Rose: *Dizzy Feet* (Central)

Like most television festivals, Montreux is not just a competition but a place where television professionals show off their work to other television professionals, and come to learn from them.

Some countries are lucky – their sense of humour can be exported. So the Americans, the Canadians, the British and the Scandinavians have tended to dominate Montreux over the years. To overcome the barriers of language there is a great search for the visual gag – silent cinema, with its slapstick and its chases, was a universal language. It is always fascinating, though, to see the work of television producers in countries with which our day to day links are weak – in Eastern Europe, or Latin America. Sometimes there are rows, but for the most part national rivalries, or even internal rivalries, disappear. 'There was only one thing wrong with *Dizzy Feet*,' says the gravely courteous executive from the BBC, 'The BBC should have made it.'

And there is joy when countries, whose politicians may be quarrelling, find delight in each other's television programmes. Perhaps television festivals are underestimated as one route to understanding.

Variety Shows

Viewers who wish simply to relax and unwind can be sure to find something to suit all tastes among the music and comedy shows on ITV and Channel 4. Both established artists, whose style and humour have remained popular over many years, and more recent newcomers to the profession appear in a variety of programme formats – often taking advantage of the advanced visual and technical effects unique to the medium of television.

▼ Hoagy – The Old

Music Master. One of the all-time greats in the popular music field was the subject of a special programme. Hoagy Carmichael, who wrote such songs as 'Up A Lazy River', 'My Resistance Is Low', 'Two Sleepy People', and 'Georgia On My Mind', was seen in interviews with Georgie Fame. The Irving Davies Dancers were among the artists who appeared in the programme. *STV*

Shows like Central's *Starburst* have, over the last couple of years, brought new life back into the world of variety and the same company's glittering dance spectacular *Dizzy Feet* scored a major triumph for ITV, and indeed for Britain, when it won the prestigious Golden Rose of Montreux at the international Festival of Comedy and Light Entertainment in 1982.

Old favourites like Benny Hill and Morecambe and Wise continue to delight millions of viewers with their familiar comedy routines; and Channel 4 will be featuring great comedians of the British

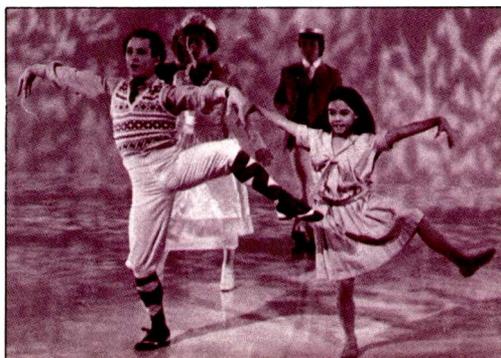
theatre such as Max Wall, and Max Miller (played by John Bardon). The new channel will also venture into different areas. For example, *Pure Libby* is an intimate show for the multi-talented Canadian-born actress/singer Libby Morris – a relaxing hour of music and dialogue; The Art Ensemble of Chicago, in full tribal dress, are featured in a breath-taking and outrageous celebration of black music; and in *Baryshnikov on Broadway* the great dancer leaps from classical ballet to contemporary dance. The practice mirror of his studio becomes his looking glass and through it he explores – partnered by Liza Minnelli – a marvellous mix of American musical theatre, from cowboys and the cancan through to the Charleston and the rigours of the chorus line. Other international entertainment on Channel 4 will include *Fantastico*, a colourful and spectacular variety show from Brazil; and two of Australia's top comedians, Paul Hogan and Norman Gunston, will be appearing for the first time on British television.



► **Dizzy Feet.** Winner of the 1982 Golden Rose of Montreux, this dance spectacular covered the whole range of dance styles, from classical ballet through modern dance and tap to jazz. Wayne Sleep was among the programme's well-known performers. *Central*



▲ **The Morecambe and Wise Show.** From two of London's top musical shows, *Cats* and *Pirates of Penzance*, ITV discovery Bonnie Langford joins two of Britain's top comedians, Eric Morecambe and Ernie Wise (no 'Marx' for guessing Eric's disguise). *Thames*



▼ **The Benny Hill Show.** A picture of innocence! Benny Hill as a Scottish schoolgirl, all set to recite one of his cheeky monologues. *Thames*



▼ **A National Salute to the Falklands Task Force.** Prince Charles meets some of the galaxy of stars appearing in this special variety performance from the British Theatre – left to right: Roger Moore, Dame Anna Neagle, Wayne Eagling and Dame Vera Lynn. (Inset: Tommy Steele.) *LWT*



▼ **Russ Abbot's Saturday Madhouse.** A lively comedy show aimed at the family audience. *LWT*

► **Monologues.** In a distinguished club setting Arthur Askey joins such well-known names as Cilla Black, Maureen Lipman and Alec McCowen for a series based on MP Michael Marshall's 'The Book of Comic and Dramatic Monologues'. *Channel 4/Bright Thoughts*



◀ **London Night Out.** International singing star Cleo Laine and her bandleader husband, John Dankworth, are among those who have appeared in this popular show. *Thames*



◀ **The Paul Hogan Show.** Australia's top comedian has been described as a composite of Monty Python, Benny Hill, Sid Caesar, and Charlie Chaplin. *Channel 4/JP Productions*

▲ **Starburst.** A series which packs comedy, song and dance into a sparkling show. *Central*

Creating a Good Impression

No well-known figure, whether in politics, public life or from the world of entertainment, is safe from the versatile talents of ITV's top impressionists.

Some years ago LWT's *Who Do You Do?* series introduced a number of new faces in a succession of fast routines played for quick laughs; characters like Max Wall, Fyfe Robertson, Shirley Temple and Max Bygraves were easy targets, as indeed was Tommy Cooper who at one stage appeared to be included in the repertoire of just about every comic entertainer in the business.

But it is one thing to pick out a few exaggerated mannerisms and vocal catchphrases – quite another to get together an act which presents an image of a well-known personality of such convincing resemblance (both visually and vocally)

▼ Janet Brown as Barbara Woodhouse. *Thames*



▼ Breakfast with *Coronation Street*'s Hilda Ogden can only spell laughter when it's Janet Brown behind the curlers. *Thames*



that viewers could be forgiven for thinking that they were watching the 'real' person.

Very few impressionists therefore have the talent or indeed the range of characters to sustain a full show, let alone a television series. Janet Brown (originally from *Who Do You Do?*) and namesake Faith Brown both have had successful television series and probably rate as Britain's leading female impressionists. Their musical ability enables them to portray such singing stars as Barbra Streisand, Shirley Bassey and Dolly Parton, as well as a whole galaxy of characters from the political arena (Margaret Thatcher, Shirley Williams, etc.) and the entertainment scene (Hilda Ogden, Cilla Black, Barbara Woodhouse...).

But perhaps the most accomplished of all impressionists, and certainly the most

▼ Stanley Baxter as the legendary Jimmy Durante. *LWT*



successful, is Mike Yarwood who has joined ITV for a series of programmes and the occasional 'special'. His highly topical impersonations of political figures have put Yarwood in a class of his own and, points out Thames producer Keith Beckett, he is also a very fine comedian. Unlike some impressionists, Yarwood prefers to play 'straight' to an audience rather than use stand-ins for those multiple character shots – he relies very little on television's advanced electronic 'tricks' which in recent years have opened up whole new possibilities for producers of light entertainment shows.

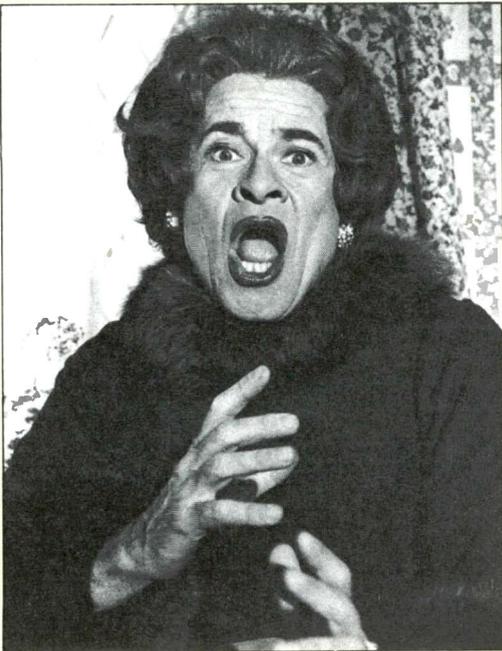
In contrast to his normal style of programme, Mike Yarwood's first 'special' for Thames Television staged one of those big theatrical variety occasions when as Terry Wogan he interviewed the star guests. All were played by himself, of course, as indeed were most of the stage acts which followed. And to complete the scene there was the attendance of one of Yarwood's most popular and successful subjects, Prince Charles! A following series of half-hour

programmes also breaks new ground for Yarwood by involving him in imaginative dance routines and including outside filming.

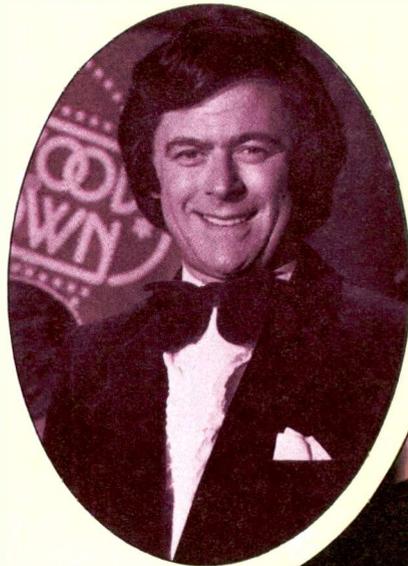
Casting a sometimes less-than-kindly eye on the entertainment world is Stanley Baxter whose highly specialised 'send-ups' and lavish production sequences have won wide acclaim from critics and viewers alike. Extensive research, meticulous attention to design, make-up and costumes, and lengthy editing sessions all combine to achieve the accuracy and perfection demanded by Baxter and his production team.

The development of the home video cassette recorder (VCR) has proved invaluable for today's impressionists. Subjects to be impersonated can be studied in minute detail on the TV screen – voice, mannerisms, dress, make-up – and replayed any number of times. But electronics do not necessarily provide all the clues – Mike Yarwood has been known to travel to a subject's birthplace to study the local dialect. The lengths to which some entertainers go, to create a good impression!

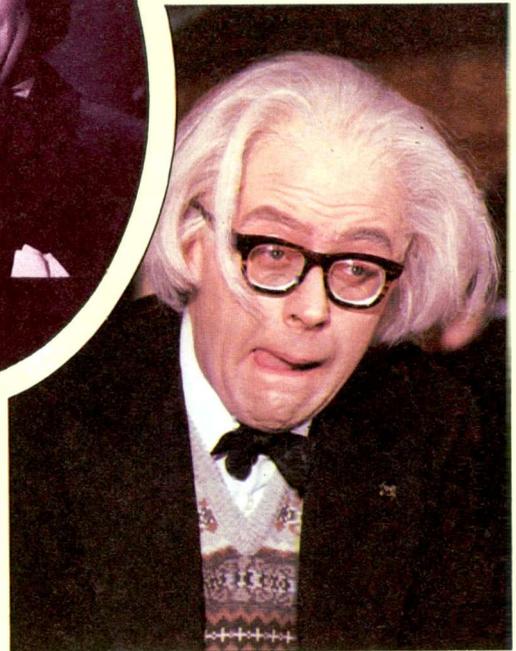
▼ Ethel Merman gets the Baxter treatment. *LWT*



► Terry Wogan joins the Yarwood collection. *Thames*



▼ Opposition leader, Michael Foot, one of Mike Yarwood's amazingly lifelike impersonations of political figures. *Thames*

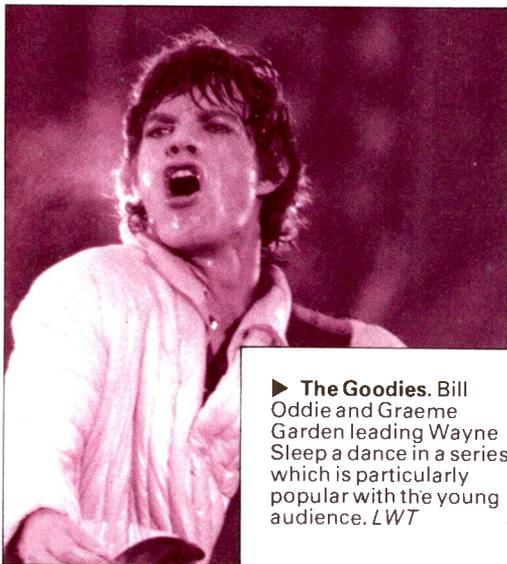


Of Appeal to Young People

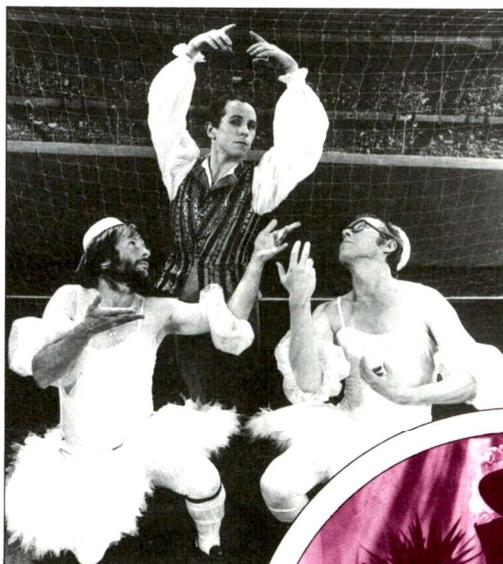
Although the teenage audience has always tended to view television less than other age groups, there is now a growing awareness of the importance of catering for the special needs and tastes of these young people. A number of current affairs and magazine series are already responding to unemployment and other topics of particular significance to this age group. With the introduction of Channel 4 it is now possible to reflect the lifestyle of the young more extensively and provide additional programmes, in peak time, from a young person's perspec-



▲ **Dance Crazy.** Billy Boyle, seen here recalling Gary Glitter's hit 'I'm the Leader of the Gang', and Lesley Judd sing and dance their way through the decades. *Granada*



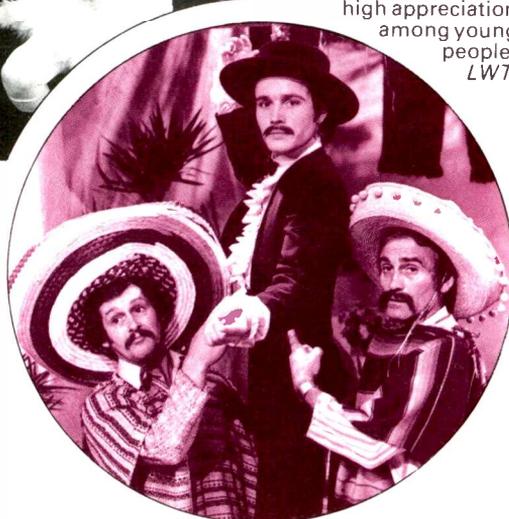
► **The Goodies.** Bill Oddie and Graeme Garden leading Wayne Sleep a dance in a series which is particularly popular with the young audience. *LWT*



▼ **The Cannon and Ball Show.** Guest star Adam Ant (centre) with Bobby Ball and Tommy Cannon in a family show which attracts high appreciation among young people. *LWT*

▲ **The Tube.** Mick Jagger with the Rolling Stones was televised before a huge crowd at St James Park, home of Newcastle United football team. *Channel 4/Tyne Tees*

tive. For example, new-wave humour from the irreverent, anarchic contemporary comedians of *Comic Strip* is created by a group of young actors/writers/comedians, and there is a major new rock music series, *The Tube*, from Tyne Tees Television. But, as IBA research reveals, the younger generation continues to show very strong appreciation for many of the programmes designed for a more adult audience, and some of these from the light entertainment field are among the programmes illustrated here.



Situation Comedy

One of the most popular forms of television entertainment is the situation comedy. A successful series can shoot to the top of the viewing ratings quicker than almost any other kind of programme; take, for instance, *A Fine Romance* (LWT) which rapidly established itself in the affections of viewers and went on to achieve international recognition in competition with the rest of the world. Britain is fortunate in being able to draw on talented and experienced

writers and some of the best comedy actors in the world. Yet with all the right ingredients, professional back-up and production expertise it is seldom possible to predict with any certainty whether a series will eventually prove to be a success with its audience. From the commissioning of the scripts to transmission can take as long as a year; and at the end there is a high failure rate.

The universal appeal of the situation

▼ **Shelley.** Hywel Bennett as the work-shy lad who seems to be able to talk his way out of anything. *Thames*



▼ **Foxy Lady.** Diane Keen as Daisy Jackson, a London magazine journalist brought in to help rescue an ailing northern newspaper, is seen here with the paper's staff. *Granada*

▶ **A. J. Wentworth, B.A.** The late Arthur Lowe as the Senior Assistant Master of a prep school in Southern England. The series was adapted by Basil Boothroyd from the books by H. F. Ellis. *Thames*



◀ **Third Time Lucky.** Derek Nimmo as George and Nerys Hughes as Beth in the series about a couple who used to be married and are planning to remarry – both having been married to, and divorced from, someone else in the meantime. *Yorkshire*



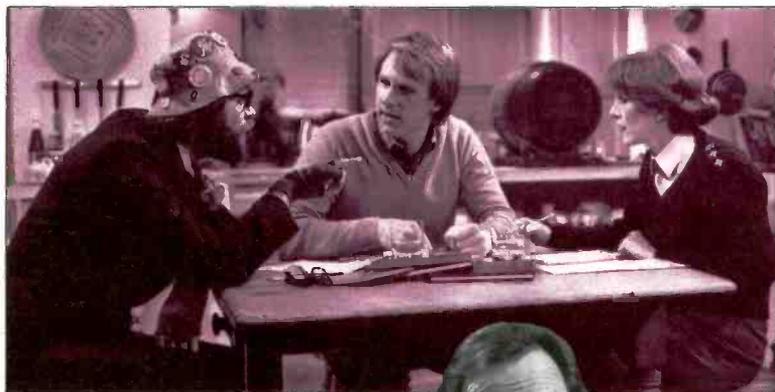
Situation Comedy

Continued

comedy can be readily understood. It offers relaxing light entertainment with identifiable characters in recognisable settings. It provides the opportunity to enjoy the wit of clever writing, convincing performance and effective comic presentation and timing; and each episode is generally self-contained. And in exploring a wide range of different social and personal backgrounds the situation comedy often has its own contributions to make to a greater awareness of the problems of other people and the breaking-down of destructive barriers.

The situation comedy will no doubt remain for many years ahead as one of the central and most challenging elements in a broadly-based and popular television service.

▼ **Holding the Fort.** A situation comedy which brings together home-brewing and the Army. Left to right: Matthew Kelly, Peter Davison and Patricia Hodge. *LWT*



▼ **Pig in the Middle.** Joanna Van Gyseghem (left), Terence Brady and Liza Goddard, in a light-hearted look at the eternal triangle. *LWT*



◀ **The Bounder.** Peter Bowles (right) as Howard Booth – suave, sophisticated, eloquent and elegant – who has just spent two years in gaol for embezzlement; and George Cole as Trevor, his stuffy, suspicious brother-in-law. *Yorkshire*

▲ **Only When I Laugh.** Keeping the viewers in stitches are: Christopher Strauli and Peter Bowles (standing), James Bolan and Richard Wilson. *Yorkshire*

► **The Gaffer.** The crafty, conniving boss of an engineering firm, played by Bill Maynard (left). Also in the picture are Russell Hunter and Pat Ashton. *Yorkshire*



▼ **Keep it in the Family.** The story of Dudley, a zany artist, and Muriel Rush (Robert Gillespie and Pauline Yates) and their two daughters who live in the basement flat of the family's house. Here Dudley and Muriel play Cluedo, to decide who does the washing up. *Thames*

▼ **Union Castle.** Stratford Johns (left) as Lord Mountainash, a union leader elevated to the peerage. *Granada*



► **Tom, Dick and Harriet.** Lionel Jeffries (centre) as Tom, a widower who goes to live with his son Dick (Ian Ogilvy) and daughter-in-law Harriet (Brigit Forsyth) in London. *Thames*



Game For A Laugh

'Twas on a Sunday, at the time of tea, in late June

*When the crowd on the banks of the silv'ry Tay had grown and grown –
Twenty thousand people from the villages by Aberfeldy*

Had gathered to watch Game For A Laugh being prepared for the telly.

With apologies to Scotland's best-loved worst poet, William McGonagall – but that is how he might have recorded the scene in one of his epic works, writes Alan Boyd, LWT's Head of Light Entertainment.

What the crowds really saw last summer was a jet-black helicopter skitting along the River Tay, ten feet from the water and going higher only to clear the occasional electric power cable. Onboard was an LWT film crew. Below, 1,000 brawny Scots were paddling home-made rafts through the



► Presenters Henry Kelly, Matthew Kelly, Sarah Kennedy and Jeremy Beadle, with singer Joe Brown, one-time engine driver, and the engine he used to drive, at the Severn Valley Railway Station.

◀ Presenter Sarah Kennedy getting ready for the commando assault course at Lymptone in Devon.

white-water rapids on the annual race from Loch Tay to Aberfeldy. On board one of the eight-men craft was *Game For A Laugh* presenter Sarah Kennedy with a miniature camera and waterproof tape recorder strapped on beside her.

Filming the gruelling seven-mile race for the second series of *Game For A Laugh* involved, in all, four cameras, a complicated set of routes for getaway cars to ferry them up and down the river bank, and the helicopter. It was all co-ordinated by pre-arranged signals given through walkie-talkie radios.

The problem with filming real-life events, as opposed to staging your own, is that you have one shot at it. No rehearsals and no re-takes, says Alan Boyd. 'We cover events with the speed of news crews – but we have to produce a final product with the style of a light entertainment show.'

GFAL – as the series is known for short – came from nowhere to hit a high of over fifteen million viewers during its first series in Autumn 1981. One tough Fleet Street critic called it 'the freshest, most sparkling entertainment show in years'.

The idea of a show which mixed and



matched slapstick with thrills, and belly laughs with amazement had been buzzing round in a few heads for some time. But it all really started with a terrifyingly blank sheet of paper. When Boyd arrived at LWT the decision was taken to make fourteen shows to put up against the programme he used to produce at the BBC, the long-running *Generation Game*. First thing to appear on that sheet of paper was the bald statement: 'The people are the stars'.

GFAL is not a magazine programme but it looks at the people usually described as 'ordinary'. It shows that many of them are anything but ordinary. The vicar whose impressions of Liberace were up to a professional standard; the laundry worker who built a magnificent robot in his spare time; the sales manager who just cannot

stop dreaming up zany characters to play; the man who, just because he fancied the idea, devoted his life to decorating the inside of his house with beautiful Old Master-style paintings. All of them were discovered on GFAL – and all of them have since appeared on other TV programmes around the world.

GFAL reveals the long string of weird customs and events – usually staged to make money for charity – that go on around Britain. The people who enter the world custard pie throwing championships or race tin baths round the harbour at Cowes do it because they love it.

GFAL is not a talent show but it features many professional acts that would otherwise never be seen on television, from Northern club comedy acts to fringe theatre groups. It is not a game show but every week members of the 500-plus audience in LWT's Studio One clamour to answer Jeremy Beadle's call: 'What I am looking for this week is ...' And the rest of the audience, which is booked solid for months in advance, laugh *with* the contestants, not *at* them.

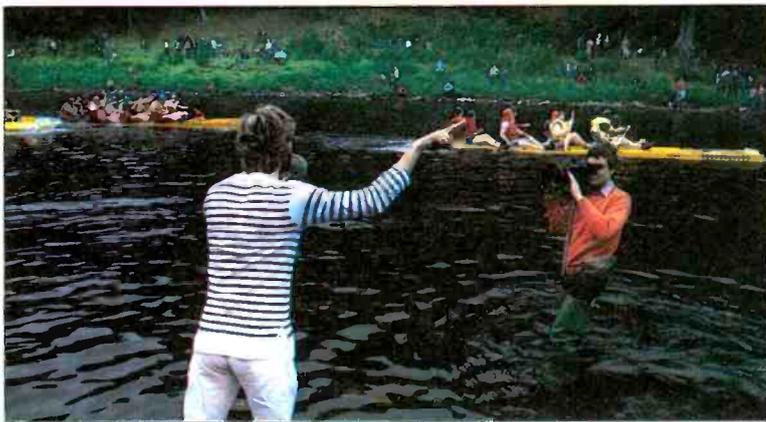
loco fireman and Kenny Everett went back to the bakery for the day, for example.

GFAL is not an American import although US production companies with experience in some areas have helped to provide basic ideas. Across the Atlantic they have a system for getting people to take part in this sort of programme. They offer bigger and bigger prizes up to luxury holidays abroad and motor cars. Get to the head of the massive queue to appear on GFAL and you get, simply, an acrylic block with your name laser-inscribed inside it. The prize is practically worthless. But recipients accept it as a priceless memento of their big night.

'It goes back to our basic point,' says Boyd. 'The British do things for fun. They do things because they love to do them. You don't have to bribe them. They are game for a laugh.'

▼ Anyone for a 'deserted island'? The question put to the *Game For A Laugh* audience drew volunteers, dreaming of sun and palm trees. The chosen couple, Victoria and Nigel Rives, were put up for the night at the Savoy Hotel, driven to Gatwick Airport by taxi, past the departure lounge, and on to ... a deserted grass island in the middle of a runway! The palm trees were there – specially 'imported' – but the only sun came from a sunray lamp as the rain poured down. But the participants, pictured here with presenter Jeremy Beadle, were *Game For A Laugh*

▼ Filming the Aberfeldy Raft Race.

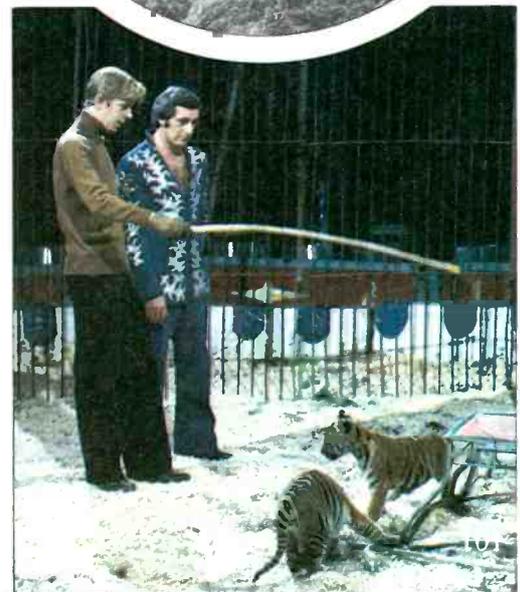


Although not a children's show, younger viewers love to watch the series and many of them have appeared on it, carefully licensed and chaperoned.

GFAL is not just devoted to the weekly practical joke stunts but 11,000 wrote in after the first series suggesting their husbands or wives or mothers or bosses for that regular slot. Strangely, 90% came from women wanting to play jokes on men.

It is not a variety show but stars have appeared on it – to reveal aspects of themselves not normally seen. Rock singer Joe Brown went back to work as a steam

► Presenter Henry Kelly (left) trying his hand at tiger taming.



Contests

▼ **University Challenge.** Bamber Gascoigne hosts this evergreen series. *Granada*



▼ **The Krypton Factor.** Contestant Annie Francis, a teacher from Basildon, Essex, on the assault course. *Granada*



Quizzes and games programmes on ITV continue to be extremely popular with the majority of viewers. *University Challenge* (Granada) remains a firm favourite, giving viewers a chance to test their general knowledge while teams of students battle it out in the studio, cheered on by their respective sides, and the highly successful celebrity charades game *Give Us A Clue* (Thames) gives undemanding pleasure to millions.

Programmes such as *Mr and Mrs* (Border) and *Sale of the Century* (Anglia) enable viewers to identify easily with the contestants; in contrast, *The Krypton Factor* (Granada) demands considerable physical stamina on the part of the competitors as well as an agile brain.

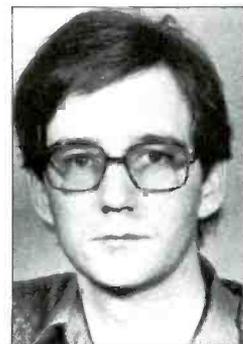
Satellites brought a new development in 1982 when the international quiz *Top of the World* (Thames) linked contestants from Australia, the UK and the USA.

A fresh idea for Channel 4 is *Treasure Hunt*. Two contestants in a London studio with a presenter follow up clues with the aid of maps and reference books. They are linked by two-way radio to a 'runner', out on location with a helicopter, who is then directed to selected areas.

► **Password.** A new word association game, hosted by Tom O'Connor. On each programme there are two guest celebrities and two members of the public. Here with Tom O'Connor are Isla Blair and Robin Nedwell. *Channel 4/Thames*



► **Top of the World.** The winner of this international contest was James Eccleson, 31, an insurance broker from Wirral, Merseyside. His specialist subject was American soul music. *Thames*



▼ **3-2-1.** Ted Rogers, host of this high-rating contest which includes elements of music and comedy, with the show's mascot and booby prize, 'Dusty Bin'. *Yorkshire*

▲ **Treasure Hunt.** The helicopter used in the new series. *Channel 4/Chatsworth Television*

► **Give Us A Clue.** Michael Aspel, who chairs this celebrity charades game, with the two resident team captains, Lionel Blair (right) and Una Stubbs. *Thames*





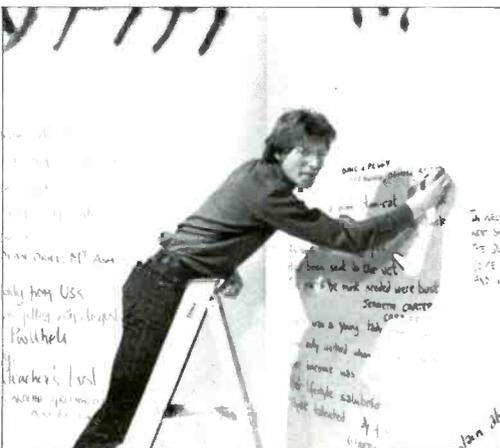
Regional Entertainment

Local tastes, outlook and culture are reflected by the ITV companies not only in their presentation of regional news and current affairs but also in their entertainment programmes. Local artists are promoted and use is made of traditional music and indigenous humour. Although regional light entertainment programmes may not always be as expensive or lavish as the spectacular networked programmes, they give a great deal of pleasure to many viewers and keep alive some of the traditions of separate parts of the country.

▼ **Maggie Moone.** Aberdeen harbour was the setting for a musical 'special' featuring this singer and dancer seen here with the Cliff Power Dancers. *Grampian.*



▼ **All Kinds of Everything.** Variety is the spice of this local series. Here viewers were invited to phone in their graffiti suggestions and limericks. *HTV*



► **Late Night from Two.** Susan Brookes (left) and Shelley Rohde did a 'Hinge and Brackett' for the local chat and music show. *Granada*



► **Entertainer of the Year.** Sammy Mackie, one of the finalists in a regional contest which promotes local talent. *Ulster*

◀ **The Hogmanay Show.** A traditional Scottish welcome to the New Year networked live from the Glasgow studios. *STV*





LEARNING THROUGH TELEVISION

1983 sees the first full year of Channel Four's contribution to educational broadcasting in the Independent Television system. The amount of adult educational programming now offered has increased from three to rather more than ten hours a week, and with this increase the availability of better viewing times for educational material. The new channel will greatly extend choice and make educational programmes accessible to a wider audience than was previously possible. A comment on some Channel Four educational intentions appears later in this chapter.

All Channel Four programmes are transmitted nationally. So great is this addition to networked education that it has been possible for the Authority and the companies to swap an hour of networked education on ITV for an hour of 'local' education/social purpose programming (E/SP). Local programming is a particular strength of ITV, and the quality and vitality of the E/SP output is already such that this looks like being a particularly valuable sector for the future.

In educational broadcasting, as in the mainstream of education, importance is attached not just to the general 'exposition' of ideas and information but to subsequent activities that individuals may be stimulated to pursue. The spin-offs from broadcasts often include additional reading, discussion, local classes, and referral to appropriate local agencies, in various combinations. Now that the amount of broadcast adult education has become so substantial, more ample arrangements have been instituted to help make those connections between the viewer and the broadcaster, or the viewer and the appropriate local agencies, which can do so much to extend the value of a broadcast. A network of 'Community and Continuing Education Officers' has been established by the ITV companies to help make connections before and after broadcasts, and these CCEOs will be supported by a small central 'Unit' based within the IBA.

ITV has recently completed 25 years of broadcasting to schools and colleges. In the school year 1982-83, 54 series will be on offer to educational institutions. The service covers core curriculum subjects together with a number of specialist areas where teachers have expressed a particular need for a broadcast resource.

New examples this year include *Craft, Design and Technology* for secondary schools, and *Tomorrow's People*, a resource for multi-cultural education in the upper primary/lower secondary range.

As with adult education, most programmes for schools are networked in all ITV areas, but some are designed specifically for use in a particular region. Scotland, Wales and Northern Ireland have many of their own programmes which they offer in addition to the main networked core of school broadcasts. This year, school programming in the Welsh language becomes the responsibility of Sianel Pedwar Cymru – the Welsh Fourth Channel. ITV will continue, however, to provide special programmes for Welsh schools in English, such as HTV's *About Wales*.

The IBA seeks advice on policy for educational broadcasting from its Educational Advisory Council, a formally constituted body required under the terms of the Broadcasting Act. Specialist advice about school programming matters comes from the Pre-school, Primary and Secondary Panels of the EAC. Out in the field, ITV and IBA education staff maintain contacts with teachers and others who use the programmes, in order to contribute to the evaluation of the effectiveness of programmes, and to pass on ideas about priority areas that need broadcast support.

One very recent development deserves special mention. The Manpower Services Commission has established an alliance with Channel Four to see how broadcasting might help with better training and education, especially for young adults. If broadcasting is to be involved in such a new and large-scale enterprise, then careful 'piloting' will be essential to discover what sorts of broadcasts work best, and to see how broadcasts can be effectively integrated with print materials and with the work of tutors and trainers in industry and in colleges. What is being attempted this year is on a very small scale; but it presages, if all goes well, a major development in the educational use of broadcasting to match an unusual national initiative.

Current discussions about the future role of cable TV, satellite broadcasting and recorded rather than live viewing of programmes, involve educational broadcasters as much as any other. Patterns of use are changing, while new needs and priorities continue to emerge. The present service is now moving into a period of technological development. One outcome is likely to be an even richer choice of resources for learning.

◀ **Starting Out.** This local series investigated current education practice in a variety of London schools, state and private, primary and secondary, selective and comprehensive. *LWT*

For Very Young Children



Television programmes with specific educational objectives can offer all pre-school children, whether viewing alone or with a group, with or without an adult, the chance to develop skills in language and in perception, and to learn more about their immediate environment and the sorts of people who inhabit it.

ITV offers four networked pre-school series. Each is shown at around midday every weekday and has its own day in the week (*Rainbow* has two). Each series is characterised by a different style and character – young children have their favourites among individual presenters, actors and puppets – all four, though, have the common aim of encouraging activity and participation and not just passive watching.



Once Upon A Time (*Granada*)

A story-teller, with the help of a colourful picture, brings to life traditional and contemporary tales. 'Black Theatre' sequences reinforce the main themes or ideas in the story. The style is simple and slowly-paced to appeal to the younger pre-school child.

Get Up and Go! (*Yorkshire*)

A zany puppet character, Mooncat, learns about everyday earth life. A serial story about the adventures of a little girl and her dog, Woodley, together with songs, rhymes and film of children's own activities, are all integrated into the programme.



Let's Pretend (*Central*)

Two presenters and a musician encourage young children to 'pretend' with them in constructing a story. Simple costumes and scenery are used that children can copy. Add music and sounds and, hey presto, you have a play . . . which the presenters then perform. The viewing children are given lots of chances, by response and imitation, to join in the fun.

Rainbow (*Thames*)

Set in a studio playroom, Geoffrey and his puppet friends George, Zippy and Buggle the Bear, present a mixture of stories and animation, specially written songs and filmed items around a common theme. In addition, longer *Rainbow* documentaries have been made for afternoon family viewing. These often highlight subjects that can cause concern for young children, such as going into hospital or moving house. The most recent, *All Together*, shows young friendships developing in a multi-cultural playgroup.

ITV for Schools and Colleges

The audience in schools and colleges for ITV's educational broadcasts has been slowly increasing over the years: 85% of primary and 82% of secondary schools in the UK now use the service regularly, each school taking an average of four different series from the 50 or so currently transmitted.

The steady increase in the availability of video recorders in secondary schools and in further education institutions has meant a change in the pattern of use: nearly all viewing is now in recorded form. Teachers select, from a resource library of tapes, particular programmes or parts of programmes to match their particular curriculum needs, syllabuses and teaching styles. In primary education where the timetable is generally more flexible, off-air viewing is still very common, though recorded use is growing in that sector too.

ITV's service for schools and colleges runs on weekday mornings for 30 term-time weeks a year. At its core are some 35 series produced by four of the major ITV companies – Central, Granada, Thames and Yorkshire – and shown throughout the UK. The series are made for a great range of purposes – for infants learning pre-reading skills to 'A' level students taking Physics. To this core some regionally-



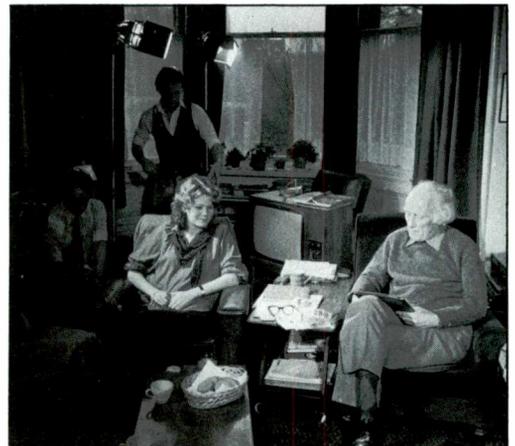
◀ **Let's Read with Basil Brush.** Basil Brush and Howard Williams help young children enjoy learning to read.
Granada

shown schools series are added. Most are made by the ITV companies in Scotland, Wales and Northern Ireland, but some English regions also receive their own 'tailor-made' programmes.

At secondary level, 'compendium' series have proved to be an effective means of packaging broadcast resources. A range of short units, covering a diversity of topics at different ability levels, are put together under a single, large series title. Thames Television's *The English Programme* in 1983-84 offers units to support different aspects of English teaching – media studies, poetry, language work, literature for ex-

▼ **Time to Think.** Glasgow sixth-formers visit poet Norman MacCaig in this Literature series for Scottish secondary schools. *STV*

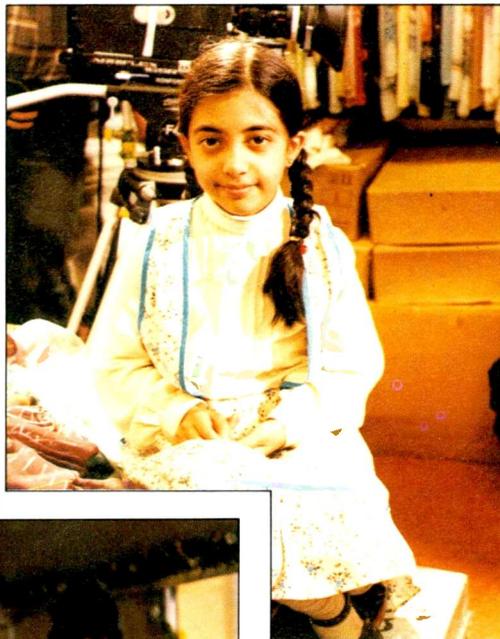
▶ **Good Health.** A pair of false teeth comes to life and tells a tale of woe in a programme about oral hygiene in this junior health education series.
Central



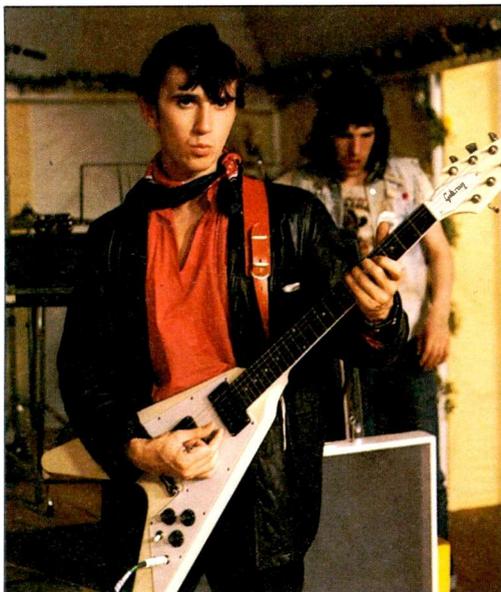
aminations among them. Thames' *The French Programme* offers a similar diversity of resources for students in their 2nd, 3rd, 4th and 5th year of learning French.

Significant developments for this year include *Tomorrow's People* (Yorkshire) – a resource for multi-cultural education for the 9 to 12 range, which shows aspects of the lives of children in a number of different communities in Britain. In *Craft, Design and Technology*, Thames begins its five-year commitment to this important and expanding curriculum area with ten 'foundation' programmes, each to be developed during the course of the series. This year, too, Granada introduces a new secondary

► **Tomorrow's People.** Angla Aurora in her father's fabric showroom in Southall, West London. Angla describes her life in an Asian community as part of this new resource for multi-cultural education. *Yorkshire*



▼ **The English Programme.** Phil Daniels stars in *My Sister's Eighteenth* by John McGrath specially commissioned for *The English Programme's* Drama unit on the theme of 'Power'. *Thames*



► **Living and Growing.** A networked sex education series for 10 to 13 year-olds. Baby Hannah Gailey and her family appear in many of the programmes which show preparations for the birth, the delivery itself, and the love and care she needs in the early years of life. *Grampian*

history resource, *History in Action*, which brings some of the sense of contemporary drama in 'World in Action' to key historical events. *Ways with Words*, a junior English series made by Central, encourages children to link writing about their own experiences with 'real' writers' fiction and non-fiction work. Yorkshire Television's new *Political Education* is aimed particularly at mixed-ability 14 and 15 year-olds following a General or Social Studies course.

Among the regional contributions to the overall pattern, STV continues to develop its environmental studies series *Take a Good Look*, and *Scottish History*. Grampian Television has remade its long-established and very successful sex education series *Living and Growing* for 1982-83. Made for use with 10 to 13 year-olds, the programmes offer a sympathetic resource for teachers and parents which, whilst essentially biological in approach, places particular emphasis on family relationships and support. Ulster Television continues its junior language and music series *Pieces of Eight*, which will also be seen by schools in Scotland, and an environmental series for secondary schools, *Ulster Landscapes*. HTV offers three environmental studies series – *About Wales (People)*, *About Wales (Places)* and *Manscape* – all for the 10 to 13 age range.

Education staff in the IBA and in the ITV companies continue to liaise with teachers in the field and with educational organisations at national and local level, to encourage wider knowledge about, and more effective use of, a resource particularly valuable at a time of economic stringency in the education service.



Into the Community

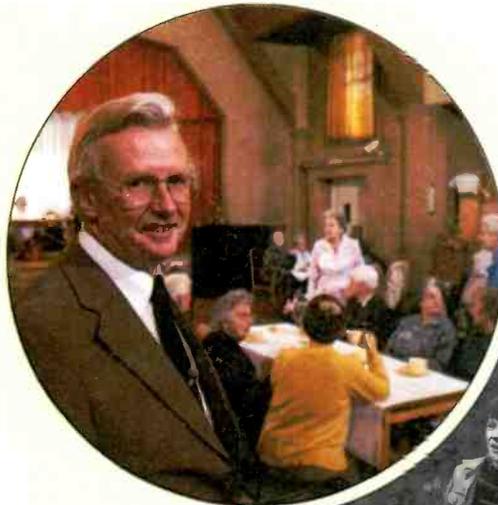
Television has always been good at looking at life. Different people, communities, customs, cultures – these have long been favourite subjects for programmes.

What television has been less good at, until recent years, is giving an opportunity to groups in the community to make their own contribution on screen, and to individuals to act upon what they see and hear. Some television is now made with interaction in mind. These programmes not only describe aspects of life in the community but invite people watching to make some practical response, either to offer or to seek help, advice and information.

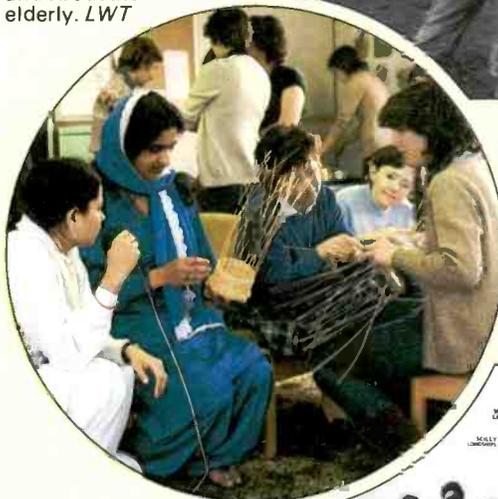
Public Service Announcements (currently operated by Central, HTV West, TSW, TVS, and Tyne Tees, and planned to start soon in the London Weekend and Grampian areas) offer local voluntary, statutory and community organisations the opportunity to 'advertise' in short slots between programmes throughout a given week. In Central's region, for example, two organisations are provided with at least five slots each week. Central itself wholly funds the charity which deals with the large response from the public these PSAs create. The local organisations which have been involved greatly value the opportunities the service offers.

PSAs serve many functions: they can appeal for volunteers, recruit new members to self-help groups, offer services and advice to the public, and increase awareness of and interest in the work of individual organisations. Some ITV companies pursue similar aims through regular programming, from a few minutes to half-an-hour or more in length. Thames' *Help!*, STV's *Action Line*, Yorkshire's *With a Little Help* and HTV's *The Good Neighbour Show* are all examples of series made for and with the local community. There are many others.

Whether they feature the elderly, the very young, mothers at home, teenagers, the disabled, the unemployed, people in cultural and ethnic minorities, these programmes are of potential interest and concern to everyone watching, and each viewer has the opportunity of joining in – for the benefit of himself and of others in the community.

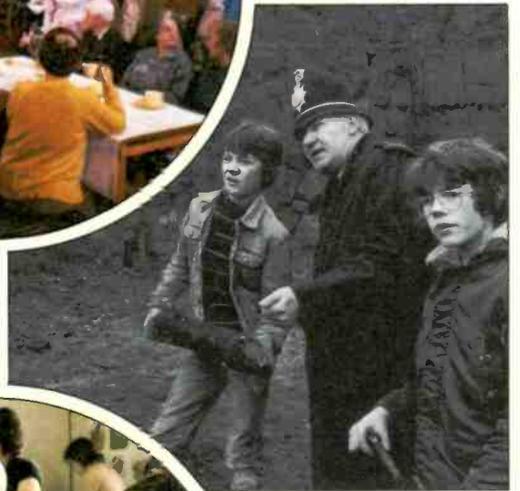


▲ **Old Times.** Alastair Hetherington, a former Editor of *The Guardian* newspaper and himself a pensioner, visits a Day Centre in this series for and about the elderly. *LWT*



▶ **Help!** This edition featured the work of 'Young Disabled on Holiday', who organise trips for young disabled people. It appealed for both volunteers to help and for potential holiday-makers. *Thames*

▼ **With a Little Help.** Community Policing: what does it mean, and how does it work? P.C. Tom Robson, a community policeman in Huddersfield, talks about working with local children to convert a disused quarry into a cycle track. *Yorkshire*



◀ **With a Little Help.** Special classes at Fairfax Community School in Bradford. The programme asked: Why can't more schools open their doors to the community out of school-hours? *Yorkshire*



Learning at Home

As well as providing programmes for use in educational institutions, ITV also makes a wide range of series for more informal kinds of learning.

Every ITV company transmits about two hours a week of such series for adults, and though they are all different in subject, content and style, they have a common aim in stimulating their audience to participate in some kind of further activity beyond just watching the broadcast. For this reason, many have supporting print materials – paperback books, information sheets and packs, or lavishly illustrated hardbacks – and some have more extensive support services on offer. These may include telephone referral to relevant organisations and agencies, linked classes in local colleges, conferences, counselling and discussion groups, and other related activities which individuals can join if they wish.

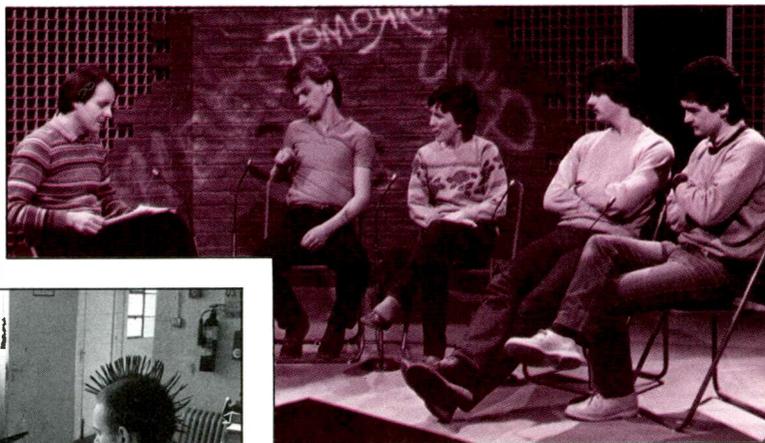
The range of educational programmes for adults on ITV is very broad. Some will appeal to people with clearly defined interests and hobbies – in 1983, Central's *Collecting* and Yorkshire's *Me and My Camera* (a second series) are examples of this category. Others aim to provide deeper

insights into ideas and institutions: Television South West is planning a series about the Common Market; Granada proposes to extend its series *Public Office*, which spotlights individual men and women who hold high office in public life; and Thames Television's *The Economists* will help to explain, from a variety of economic perspectives, Britain's prolonged economic difficulties and offer some (theoretical) solutions. *The Due Process* (LWT) sets out to dispel some of the mystique surrounding the machinery of justice – both civil and criminal – in England and Wales.

Certain programmes have a particular target audience in mind. Tyne Tees has produced a number of series for the deaf and hard of hearing, and *The Listening Eye* is a development of this strand. Among recent series, Yorkshire's *Be Your Own Boss* gave detailed instructions and advice about setting up a small business, and Granada's *Under Fives* aimed to help parents make informed choices about educational and day-care provision for their pre-school children.

Sometimes series deal with important social concerns. STV recently participated

▼ **What a Waste.** A work experience scheme in the Craigmillar district of Edinburgh was examined in this contribution to an international co-production about problems facing the world's young people. STV



▲ **Maybe Tomorrow.** This local series for and about Scotland's young unemployed also offered a phone-in information service and free print materials. STV



◀ **Be Your Own Boss.** Henry Cooper champions the cause of the small business sector, in this series designed to help people set up and run their own business. *Yorkshire*

▶ **Chalkface.** Why are so few girls training for careers in engineering? One programme in this education magazine series examines allegations of sexism in Britain's schools. *Granada*



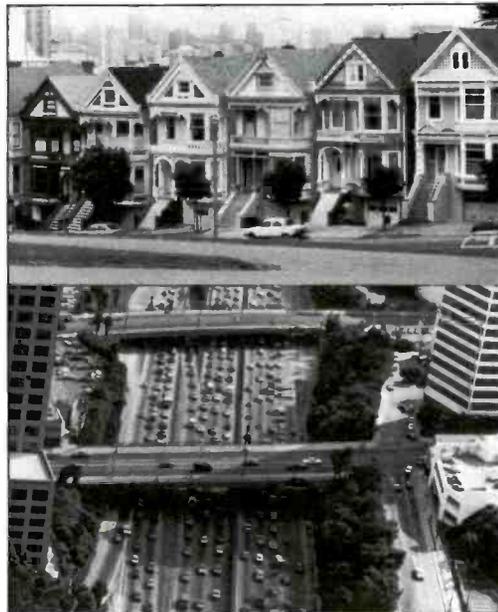
in an ambitious co-production project with broadcasting organisations in Europe, the USA and Japan to produce a series about the problems facing young people in different countries. STV's contribution, *What a Waste*, centred on Britain's (and in particular, Scotland's) youth unemployment situation, built on its experience in making *Jobs for the Boys (and Girls!)* and *Maybe Tomorrow*, two local programmes for the young unemployed of the Strathclyde region. Unemployment is also the subject for six programmes planned by Yorkshire Television for network transmission early in 1983.

In addition to the two hours of networked programmes, each ITV company provides an hour of programming, either education or 'social purpose' or both, that is suitable for local participation and follow-up. *Maybe Tomorrow* (STV), for example, had a linked telephone referral service and a 'job-finder' pack. Also under this local heading, Ulster Television produced several series of *Family Matters*, a magazine programme about health, budgeting and social issues; and HTV followed up the networked series *The Great Depression* (LWT) with a 45-minute programme *That's the Way it Was*, about Wales in the 1930s.

With the additional contribution of Channel Four (covered later) and the gradual extension of non-broadcast support to programmes, audiences will have wider choice and greater opportunities than ever before of 'learning through television'.



◀ **Under Fives.** What facilities are available for the pre-school child? Could they be better? This series asked all the pertinent questions about pre-school provision in Britain today. *Granada*



◀ **The Human Race.** Images of modern urban life recur in Dr Desmond Morris's major series about human behaviour. *Thames*

Channel Four and Education



Naomi McIntosh, Channel Four's Senior Commissioning Editor for Education, describes the new service:

As Channel Four goes on air nation-wide it triples at a stroke the quantity of educational television programming under the IBA's aegis. Much of this output is provided at more convenient times on the new channel than was previously possible.

Seven hours a week, 52 weeks a year, of educational output cannot all be provided in tidy, 'structured' series. Some of course will be, but some programmes will come weekly in a magazine format, while others will be indistinguishable from serious general output.

Even with so much more time we have had to choose some priorities: among these in our first year we have decided on a regular magazine programme for the over 60s, and another one for people as consumers, both of goods and services. But among the regular strands there will be something for everyone: art, history, books, fitness and sport, health and medicine, local government, Parliament, and the Third World. The emphasis on Channel Four will be on more choice. At the same time we do not want to waste resources and overlap with BBC and ITV. It does not seem sensible to get into areas

where the BBC has been pre-eminent: language, for example, and literacy. Since we do not open up until 5.30 p.m. we have decided, at least initially, not to engage in schools programming or to programme regularly for younger children. We are, however, planning two specific series for children, one to promote multi-cultural education under the title *Everybody Here*, the other aimed at mentally-handicapped children.

We wish to make a major commitment to a major national educational need. The Cockcroft Report, the Advisory Council for Adult and Continuing Education in its Gallup Survey, and several similar findings, make a clear case for numeracy – a hidden need. The response to Yorkshire Television's first series *Make It Count*, when it was put out at a reasonable time of day, surprised everybody. We are working with Yorkshire to build on its two existing series, *Make it Count* and *Numbers At Work*, and are putting in the resources to up-date them and add a third series, *Counting On*. If it works, we can continue our commitment for more than one year. Both the existing series are designed for people to learn from at home, and there are work books published by the National Extension College to go with them. We are going further this time and working through the



◀ **Everybody Here.** A series for children about children – of all ethnic backgrounds.
Channel 4/Telekation International

NEC to produce individualised postal feedback to people in their own homes. In addition we have joined with the Adult Literacy and Basic Skills Unit, Broadcasting Support Services, and their equivalents in Scotland, in the planning of the whole series and its various extensions. We are delighted that everyone is keen to work with us. We also hope that a major commitment of this sort can act as a stimulus locally, raising people's awareness of the need, and we hope to provide easily available materials which can be used by tutors and groups, if they want to, in the community.

Other interesting projects will be a monthly series about History associated with *History Today* magazine and a continuing contribution to development education from the International Broadcasting Trust.

While much of our output will be aimed at stimulating people to learn for themselves, we are also working with a wide range of groups in the community to ensure that as many people as possible are encouraged to build on what we are able to offer. After all Channel Four offers the largest single addition to educational opportunity in the country for many a year.

The IBA Fellowship Scheme

Educational programmes are made with specific purposes in mind for specific audiences: how do broadcasters find out whether their series are successful in reaching their audience and fulfilling their aims?

The IBA Fellowship Scheme was set up to help meet the need for a fuller understanding about educational broadcasts and their use. It covers pre-school, school, and adult education, television and local radio. Experienced teachers, lecturers and researchers, educational broadcasters and other educational specialists, are given the opportunity to spend between six months and a year investigating in detail some aspect of the relationship between education and broadcasting. Sometimes this will consist of a careful evaluation of a new or experimental series; sometimes the Fellow may wish to investigate not a particular programme but a curriculum area or some general need, to see how it might be best served by broadcasts.

Fellowships arise in different ways: interested candidates submit their own projects for consideration; educational institutions approach the IBA with a project they have in mind; sometimes the IBA itself initiates a project to meet a special need. Fellows are usually seconded to an appropriate university or college under a Director of Studies. The Fellow's salary and expenses are paid by the IBA. On completion of each study, its findings are made available to an appropriate audience.

Some Recent IBA Fellowship Reports:

BROWN, Ray. *That's the Way*. An evaluation of an adult education series dealing with basic skills. IBA, 1982.

HILL, Raymond. *An Evaluation of Insight*. A schools series for hearing impaired and slow learning children. IBA, 1981.

HUNT, Albert. *The Language of Television - Uses and Abuses*. An examination of presentational techniques in adult education. Eyre Methuen, 1981.

MASTERMAN, Len. *Teaching About Television*. Television studies in secondary schools. Macmillan, 1980.

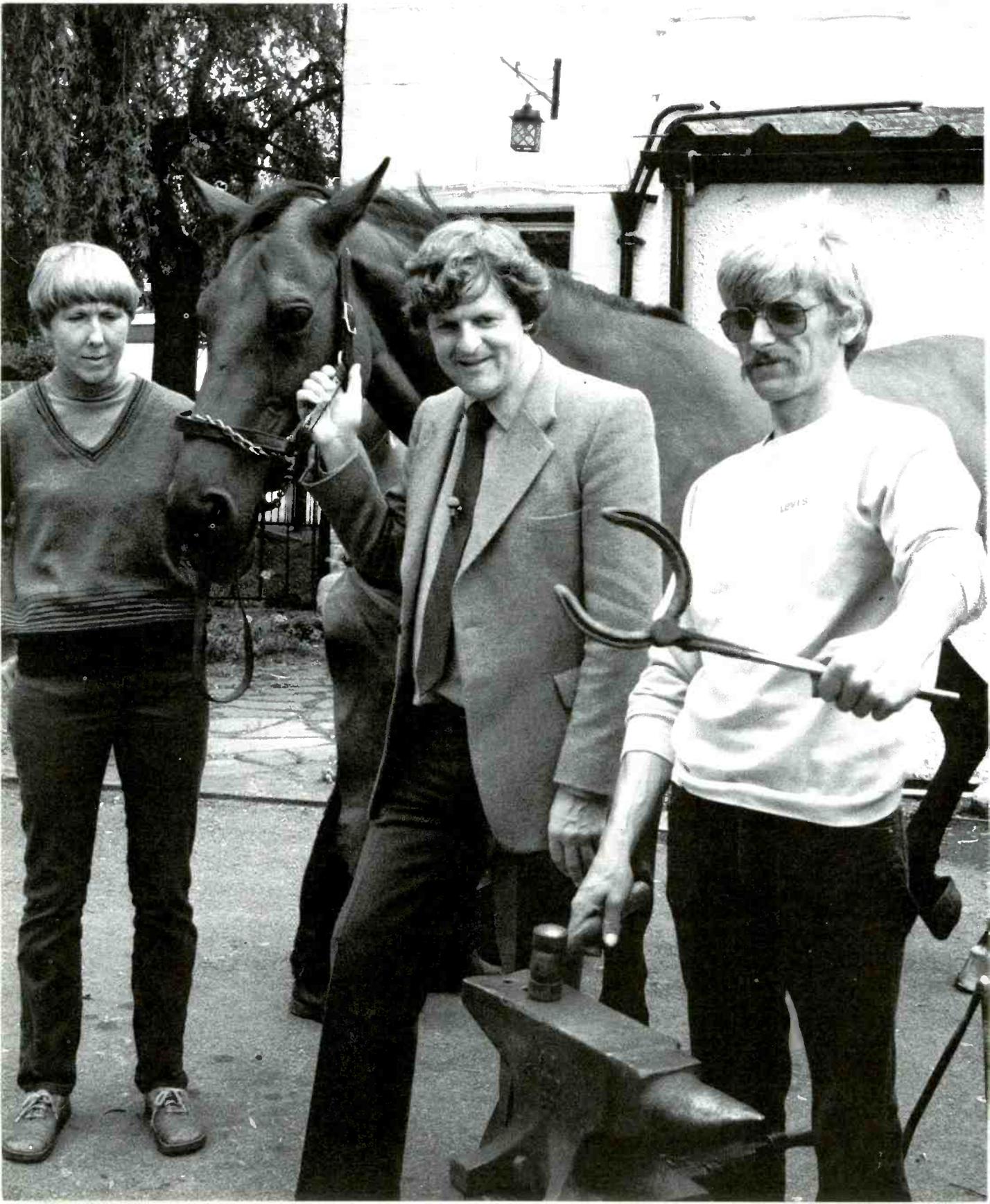
RYDER, Neil. *Science, Television and the Adolescent*. An examination of the ways in which contemporary events may be used to develop scientific understanding. IBA, 1982.

WILLIAMS, Michael. *Curriculum Decision-making and Educational Television*. A study in the organisation of audio visual resources in secondary schools. IBA, 1980.

WOMACK, David. *The Role of Television in the Gaining of Early Mathematical Concepts - with particular reference to slower learning children*. IBA, 1982.

WRIGHT, Anthony. *Local Radio and Local Democracy*. An investigation of the potential of ILR to help develop adult political education. IBA, 1982.

For details of the Scheme write to: The Fellowship Officer, Education Department, IBA, 70 Brompton Road, LONDON SW3 1EY.



TV REGIONS AND COMPANIES

The central feature and strength of Independent Television is its regional structure. In creating this system the Independent Broadcasting Authority has been able to provide not only a regional TV service in each area but also a nationwide network through which programmes of wide appeal are made available to the whole of the country.

Fifteen individual companies have been appointed by the Authority to serve the fourteen areas of the country (London is served by two companies on a weekend/weekday basis). Each company has local representation, thus closely linking it and identifying it with the people in its region.

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

The ten regional companies do not have a responsibility to provide regular programmes for the national network. Primarily their task is to produce programmes of specific regional appeal which will meet the needs of the people living in the coverage areas. However, they do participate in all the activities of the ITV system as a whole and in varying degrees make their own contributions to the network.

The ITV companies produce an annual total of more than 8,800 hours of different programmes in their own studios around the country, an average of about 167 hours of new programmes each week. Of the companies' own production, nearly 70% consists of informative and factual programmes – news and news magazines, current affairs and documentaries, arts, religion, education and children's informative programmes.

Following its detailed review of all aspects of the structure and performance of ITV, the Authority awarded the present ITV regional contracts to run for eight years from 1st January 1982. Two additional 'dual regions' have been created to allow programmes of a more local nature to be provided for separate parts of

South and South-East England and the East and West Midlands. The existing Wales and West of England dual region continues to be served by the two studio centres of HTV at Cardiff and Bristol; programmes in the Welsh language are now confined to Channel Four in Wales, the responsibility of the Welsh Fourth Channel Authority (S4C).

A new nation-wide breakfast-time television service provided by tv-am begins in early 1983 using the existing ITV network of transmitters.

IBA national and regional officers are based in the main centres of each television region and keep in touch with the different interests and opinions of the local people. They also assist the Authority in its continual assessment of how well the programme companies fulfil their obligations.

ITV'S REGIONAL PATTERN (end 1982)

Area	Company	IBA UHF Transmitters	Population Coverage†
		UHF	BARB/AGB 000s
The Borders and Isle of Man	Border Television	43	610
Central Scotland	Scottish Television	58	3,598
Channel Islands	Channel Television	4	120
East and West Midlands	Central Independent Television	42	8,565
East of England	Anglia Television	16	3,656
London	Thames Television <i>(weekdays to 5.15 p.m. Friday)</i>	27	10,675
	London Weekend Television <i>(weekends from 5.15 p.m. Friday)</i>		
North-East England	Tyne Tees Television	30	3,464
Northern Ireland	Ulster Television	28	1,375
North Scotland	Grampian Television	58	1,121
North-West England	Granada Television	42	6,613
South and South-East England	Television South	39	4,671
South-West England	Television South West	54	1,498
Wales and West of England	HTV	152	4,786
Yorkshire	Yorkshire Television	45	5,699

†Aged four and over in ITV homes

◀ **Portrait of a Village.** Travelling farrier, Ivan Holton, demonstrates his skill to Paul Barnes at Moreton, a village in Essex. *Anglia*

Scotland

Scotland is served by two ITV companies: STV (Central Scotland) and Grampian (North Scotland). Each company seeks to reflect the diversity of character of its region in terms of geography, industry and population. In addition the southern area of Scotland is served by Border Television whose transmissions straddle the English/Scottish border.

The separate legal, religious, educational, arts and sports institutions within Scotland present a separate and distinctive challenge to the producing companies, requiring them to provide material of a specially Scottish nature. As regional companies they must also serve and reflect their individual areas in their output of news, current affairs and entertainment. In addition STV has committed considerable resources to drama production. Grampian, a smaller company, has placed particular emphasis on local news and current affairs. The companies also provide programmes for the ITV general network from time to time.

STV has completed new offices at its Glasgow base and re-equipped its Edinburgh studio. An exciting development at STV is the provision of the first regional ORACLE teletext service.

Grampian has completed a £3 million replacement and building project at its Aberdeen studios. This enables the company to provide local facilities for the input of material into the national services such as Channel 4 and ORACLE, as well as updating its equipment.

Grampian and STV co-operate with the exchange of programmes in the Gaelic language and about the Gaelic culture. An informal agreement exists with BBC Scotland regarding non-simultaneous scheduling

of Gaelic material. The continuing success of Scotland in World Cup football qualifying competitions has demanded much attention. However, other sports such as curling and golf produced by STV have also been the subject of co-operative scheduling between STV and Grampian which provides occasional production units. The Authority recognises that such co-operation can broaden and strengthen the service to viewers without diminishing regional identity.



▲ **Crann-Tara.** Angus Peter Campbell and Anne MacKenzie present the regular Gaelic magazine. *Grampian*



◀ **Band of Brothers.** A documentary about Scottish fighting men. Ex-Commando Donald Gilchrist with film crew at Spean Bridge, the site of the old training ground. *Grampian*

▲ **It's George.** Dundee comedian and impressionist George Duffus for once appears as himself, hosting his own show. *Grampian*



▼ **The Glen Michael Cavalcade.** Two young hopefuls show their skill on xylophones in the Junior Showcase Spot of this regional children's series. STV



▲ **The Scotsport Cup Final Special.** Rangers' goalkeeper Jim Stewart dives at the feet of Aberdeen's John McMaster, before a capacity crowd of 85,000 at the 1982 match at Hampden. STV

◀ **Mrs Livingstone I Presume.** Mrs Edna Healey, narrator and writer of this award-winning documentary, with a young citizen of Botswana. STV

THE IBA'S SCOTTISH COMMITTEE

The Scottish Committee is appointed by the Authority to give advice to the Member who, as required by the Broadcasting Act 1981, makes the interests of Scotland his special care. The committee first met in 1957; its existence became a statutory requirement under the IBA Act 1980.

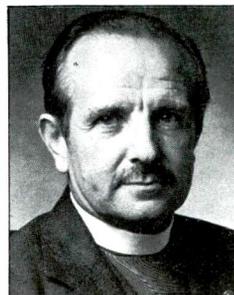
The Scottish Committee meets regularly in Glasgow and other parts of Scotland and occasionally at the IBA's headquarters. Its meetings are serviced by the IBA's Officer for Scotland and are attended by other senior members of the Authority's staff when matters arise which the committee wishes to discuss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

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

The Members of the Scottish Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Scotland. The membership (1982) is:

The Revd Dr W. J. Morris, JP.	Authority Member for Scotland
LL.D. (<i>Chairman</i>)	
Miss J. M. Brannen, MBE	Retired Principal Nursing Officer
Mrs Alison Burnett	Farmer's wife, Dornoch
Mrs Anne Burnett	Housewife, Edinburgh
Mr R. A. Byers	Youth Participation Project
Mrs E. K. Dunlop	Housewife
Mr M. Frood	Police Superintendent
Mr J. P. Fyle	Chartered Surveyor
The Revd J. Harvey	Church of Scotland Minister
Mrs F. Mackenzie	Proprietor of health food shop
Mr J. Morton	Production Director of a knitwear company
Mr J. Munro, MBE	Retired Inspector of Taxes
Professor P. Wilkinson	Chair of International Relations - University of Aberdeen

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



◀ **The Revd Dr William J. Morris** (Chairman of the IBA's Scottish Committee) is the Member of the Authority who makes the interests of Scotland his special care. Appointed in August 1979, he is Minister of Glasgow Cathedral, Chaplain to the Queen in Scotland and Chaplain to the Lord High Commissioner.

Wales

1982 has been a year of profound change for broadcasting in Wales. A new pattern of broadcasting has been established which is unique in the United Kingdom. It is hoped that the new service offered by all the broadcasting authorities will not only provide an extended Welsh language service in peak viewing time but also offer the non-Welsh speaking majority a new opportunity to lessen the sense of deprivation felt in the past when Welsh language programmes replaced programmes on offer throughout the network.

Since S4C (the Welsh Fourth Channel Authority) commenced its programme service (reaching over 90% of the people in Wales) viewers in Wales have three channels (HTV Wales, BBC Wales and BBC2) which are free of Welsh language programmes and a fourth which offers a mix of Welsh language programming (some 22 hours per week) and most of the Channel Four programmes which are to be seen in the rest of the country. The Authority has fulfilled its obligation to give adequate funding to the new service and to give priority to Wales in the transmitter building programme; it extends its best wishes to S4C in the exciting challenges ahead.

Despite the opportunities offered by the new broadcasting arrangements, HTV, which has provided the ITV service in Wales and the West of England since 1968, still has the challenging task of serving a very

diverse audience. It now has the opportunity not only of being able to show more of the regular ITV network programmes but also of expanding its English language service to viewers in Wales. The Authority expects HTV to produce at least five hours a week of programmes in English (averaged over the year) of specific interest to viewers in Wales. The compulsion that many viewers on the southern and northern coastal strips of Wales have felt over the years to turn receiving aerials away from the Welsh services in order to avoid the Welsh language programmes should now be so strongly felt. These viewers will now have the opportunity of receiving the programmes designed specifically for them covering local news and sport, about the arts in Wales, about the environment and leisure, on a service which will transmit English language programmes exclusively.

HTV has ambitious plans for a new studio complex at Culverhouse Cross near Cardiff but will continue to make considerable use of its existing Cardiff studios and the studio centre in Mold, together with bases in Carmarthen and Bangor, to provide the whole of Wales with a comprehensive programme service.



▲ **Green, Green Baize.** In this local programme Jack Howells (right) takes a light-hearted look at the Snooker 'greats' of Wales, seen here with champion Ray Reardon. HTV



◀ **Carmina Burana.** As a tribute to Carl Orff who died in March 1982 his Choral Cantata, performed at the Cardiff Festival of Choirs, was networked on ITV. Bass Thomas Allen is pictured here with the Royal Philharmonic Orchestra. HTV

Rhaglenni Cymraeg

Ar ddiwedd 1982 trosglwyddwyd rhaglenni Cymraeg HTV a'r BBC i sianel S4C, ynghyd a rhaglenni pellach oddiwrth gynhyrchwyr annibynnol. O hyn ymlaen, ni fydd rhaglenni Cymraeg yn ymddangos ar HTV, ond bydd cynnyrch y cwmni yn ymddangos ar sianel S4C, yn ddiau mewn gwedd newydd.

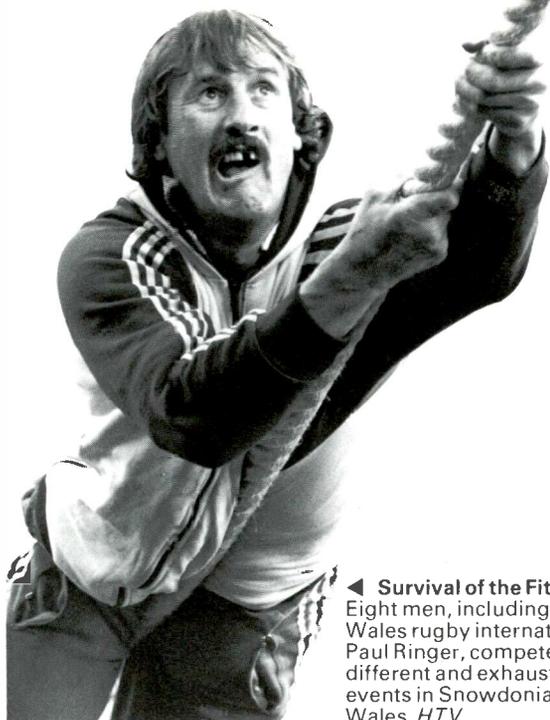
Dros gyfnod o chwarter canrif bu'r Awdurdod Darlledu Annibynnol a chwmnïau annibynnol yn gyfrifol am ddarparu rhaglenni Cymraeg; diddorol ydyw nodi mae cwmni Granada oedd y cyntaf ac mai un o'u cyflwynwyr cyntaf oedd Owen Edwards, Pennaeth S4C. Ers hynny, datblygwyd ac ehangwyd y gwasanaeth gan TWW, Teledu Cymru ac HTV.

Bu cwmni HTV yn gyfrifol am ddarparu gwasanaeth amrywiol o dan amodau'r cytundeb gyda'r Awdurdod Darlledu Annibynnol. Rhoddwyd pob ymdrech i gynnal gwasanaeth gynhwysfawr o newyddion a materion cyfoes a theg fyddai talu teyrnged i'r sawl fu'n gyfrifol am raglenni'r 'Dydd' a'r 'Wythnos'. Cyflwynwyd nifer helaeth o raglenni nodwed ynghyd a chyfresi amrywiol ar gyfer y gwraeged ac yn ogystal a chynnyrch crefyddol.

Adlewyrchwyd byd y chwaraeon a'r celfyddydau yn gyson a chafwyd twf a datblygiad arbennig o lwyddiannus yn y rhaglenni ar gyfer plant o bob oedran a'r ysgolion.

Mae gan Cymru ddyled i'r penaethiaid a'r cynhyrchwyr, y technegwyr a'r perfformwyr am eu hymdrechion a'u hymrod-diad i'r gwasanaeth. Mae eu cyfraniad yn sylfaen gadarn i wasanaeth Sianel 4 Cymru; dymunwn iddo - ac iddynt oll - bob llwyddiant.

THE IBA'S COMMITTEE FOR WALES



◀ **Survival of the Fittest.** Eight men, including former Wales rugby international Paul Ringer, compete in eight different and exhausting events in Snowdonia, North Wales. *HTV*



▲ **Opportunity Wales.** The winner of the annual business opportunities competition 1982 was Emlyn Richards, seen here (right) being presented with a cheque for £1,000 by the Speaker of the House of Commons, the Rt. Hon. George Thomas, MP; Alan Rustad (centre) presented the programme. The competition, which helps individuals to set up in business, was sponsored by the Midland Bank with HTV and the Design Council. *HTV*



◀ **Tomorrow's Star... Maybe.** Twelve-year-old Suzie Kemeys from Pontnewydd, Cwmbran, pictured in the title role of the musical *Annie* at the Victoria Palace Theatre, London. *HTV*

The Committee for Wales is appointed by the Authority to give advice to the Member who, as required by the Broadcasting Act 1981, makes the interests of Wales his special care. This committee first met in 1963.

The committee meets regularly at Cardiff and other parts of Wales, and occasionally at the IBA's headquarters. Its meetings are serviced by the IBA's Officer for Wales and the West of England and are attended by other senior members of the Authority's staff when matters arise which the committee wishes to discuss directly with them.

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

The members of the Committee for Wales are drawn from a wide variety of backgrounds and sections of society from all parts of Wales. The membership (1982) is:

Mr G. R. Peregrine,
DL, JP (*Chairman*)
Mrs C. Barton

Authority Member for Wales

Part-time teacher; Vice-Chairman of the Welsh Liberal Party; Secretary of the Council for the Protection of Rural Wales

Dr E. L. Evans

Economic Development Officer, Gwynedd County Council

Mr F. C. Evans

District Secretary of the Amalgamated Union of Engineering Workers based at Neath, West Glamorgan; Councillor for North Neath; former member of the IBA Committee for ILR in Swansea

Revd H. Hughes

Lecturer at Trinity College, Carmarthen; member of the IBA's Religious Advisory Panel

Mr B. Lymbery

Director of the Prince of Wales Committee

Mrs R. Phillips

Part-time teacher

Mr R. Reeves

Represents *Financial Times* in Wales and West of England

Mr D. Walters

Secretary of the Royal Welsh Agricultural Society

Mr V. Williams

Assistant Director of Education for the Gwent Education Authority

The Secretary of the Committee is the Authority's Officer for Wales and the West of England, Mr Eirion T. Lewis.



◀ Mr G. R. Peregrine (Chairman of the IBA's Committee for Wales) is the Member of the Authority who makes the interests of Wales his special care. Appointed in August 1982 (and also as a Member of the Welsh Fourth Channel Authority) he was the first Chief Executive of Dyfed County Council from 1974-81 and has been Deputy Lieutenant of Dyfed since 1974.

Northern Ireland

Northern Ireland is small and compact. Three-quarters of its population of nearly 1½ million live within 25 miles of the capital, Belfast. To the north-west lies Londonderry, a city of great charm and steeped in history; to the west, Enniskillen, set amid the beautiful lakes of County Fermanagh; to the south-east is Armagh, the city of St. Patrick and ecclesiastical capital of Ireland; and to the south are the Mourne Mountains and Newry on the direct route to Dublin. Although mainly town dwellers, Ulster folk are mostly within three or four generations of the farm, while further back in time their ancestors are a mixture of Scots, English and Irish, of Planter and Gael, a mixture which gives great spirit, warmth and individuality but which also accounts in part for the diversities of culture and the tensions which have racked society.

Ulster Television, with its headquarters in Belfast, a small studio in Derry and an outside broadcast unit which is seen out and about all over the Province, has been serving Northern Ireland for 23 years and has well established itself in the affections of the viewers. To carry the pictures provided from Havelock House, the Authority has built a total of 28 transmitters with more to be added during 1983. These provide UHF coverage

in colour for over 97% of the population. In addition, the Channel Four pictures at present transmitted from Divis Mountain just to the north of Belfast will also be extended to the other two main stations at Brougher Mountain and Limavady and to three relay stations in 1983.

Every week Ulster Television provides an average of nearly seven hours of locally-made programmes. These include the regular nightly magazine *Good Evening Ulster*; news headlines at closedown and at other times during each day; *Farming Ulster* which gives people in the towns a glimpse of life on the land and the farmer some idea of the latest developments in the industry; and regular series which consider the arts and sport not only in the Province but on occasions throughout Ireland. Comment on political, industrial and social affairs is to be found in *Counterpoint*, while other programmes consider religious matters and the role played in society by the churches. Added to this wide variety of material is the contribution made by the outside broadcast unit which provides coverage of sporting events, the big occasion such as the Royal Ulster Agricultural Show and various entertainment features including the very popular *Gloria Plus*.



▲ **Ulster Landscapes.** Rex Cathcart (far left) writes this series about the origins and development of Ulster, both geographical and industrial, from the ice-age to the present day. *Ulster*



▲ **Opportunity Ulster.** Local inventors were encouraged to submit commercially viable ideas in a competition organised in conjunction with the Design Council. *Ulster*



◀ **The Royle Line.** Cliff Richard was one of the guests in the series in which the Revd Roger Royle took his own special look at life and faith in Northern Ireland. *Ulster*

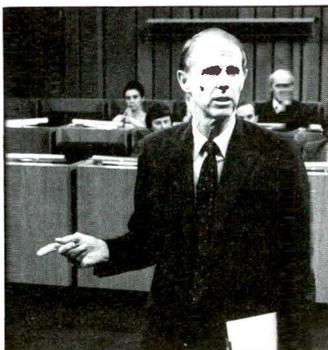
▼ **Schools Challenge.** A competition in which schools from all over the Province participate. *Ulster*



▼ **Gloria Plus.** Londonderry singer Josef Locke, with presenter Gloria Hunniford, and songwriter Phil Coulter with impressionist Faith Brown, in an outside broadcast series which featured locally and internationally known performers. *Ulster*



▶ **Counterpoint Special.** Professor Roger Fisher of Harvard University brought a fresh mind to the political issues in Northern Ireland in a major two-part forum attended by political leaders, analysts and independent observers. *Ulster*



THE IBA'S NORTHERN IRELAND COMMITTEE

The Northern Ireland Committee is appointed by the Authority to give advice to the Member who, as required by the Broadcasting Act 1981, makes the interests of Northern Ireland his special care. This committee first met in 1959 and its existence became a statutory requirement under the IBA Act 1980.

The committee meets regularly in Belfast and other parts of the Province and occasionally at the IBA's headquarters. Its meetings are serviced by the IBA's Officer for Northern Ireland and are attended by other senior members of the Authority's staff when matters arise which the committee wish to discuss with them.

The committee considers a very wide range of topics affecting broadcasting in Northern Ireland and has a significant influence in drawing the Authority's attention, through the national Member, to the particular needs of the Province. As there is a separate advisory committee for each Independent Local Radio area, the committee gives its main attention to television matters. It looks carefully at the programme performance of the local ITV company and makes its views known on the type of programming that needs to be provided. The committee has been particularly concerned with matters of coverage, the reporting of affairs in Northern Ireland and the adequate provision of local programmes.

Members of the Northern Ireland Committee are drawn from a wide variety of backgrounds and sections of society from all parts of the Province. The membership (1982) is:

- | | |
|-----------------------------------|--|
| Mrs J. McIvor (<i>Chairman</i>) | Authority Member for Northern Ireland |
| Mrs J. Brett | Housewife; voluntary worker for Citizens Advice Bureau |
| Mr J. Grew | Managing director; former member of the Northern Ireland Economic Council and past Chairman of the Post Office Advisory Committee (NI) |
| Mrs M. Mooney | Barrister; graduate of Queen's University, Belfast |
| The Very Revd H. Murphy, OBE | Parish Priest of Coleraine; Vicar Forane; member of the IBA's Religious Advisory Panel |
| Miss M. Seale, MBE | Retired housing manager |
| Cllr F. Wheeler, JP | Member of Moyle District Council; civil engineer and architectural designer |
| Mrs M. Wilson | Chairman and Chief Executive for Equal Opportunities Commission, Northern Ireland |
| Mr D. Wylie, MBE, JP | Former President of Irish Congress of Trade Unions and Member of Board of Northern Ireland Labour Relations Agency |
| Revd J. Young | Presbyterian Minister |

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



◀ Mrs Jill McIvor (Chairman of the IBA's Northern Ireland Committee) is the Member of the Authority who makes the interests of Northern Ireland her special care. Appointed in January 1980, she is a graduate in law of Queen's University, Belfast, a Barrister and is well known for her social and charitable work. She lives in Spa, Ballynahinch, Co. Down.

The English Regions

THE BORDERS

Border Television's coverage area stretches from Berwick-on-Tweed in the east to the Isle of Man in the west and from Kelso and Hawick in the north to Coniston in the south. It embraces a Manx Government, a nuclear power station, an important part of Scotland and a newly united Cumbria. These are challenging elements in a most unusual mosaic. The area is served by two main transmitters at Caldbeck and Selkirk and a large number of relays, to which have recently been added the six South Lakeland stations of Windermere, Grasmere, Kendal, Sedbergh, Hawkshead and Coniston.

This large geographical area supports a modest population of about 610,000 spread thinly throughout. Not surprisingly, the diverse cultural and ethnic interests of three distinct groups—Scots, Cumbrian and Manx—provoke coverage problems from time to time. A pugnacious nationalist pride generates discussions about adequate representation for the various areas in programme terms; but the rich heritage of culture and history, combined with the natural beauty of the Borders, unite rather than divide this diverse population.

CHANNEL ISLANDS

Although the Channel Islands are not part of the United Kingdom, they have a direct relationship with the Crown, which is represented by two Lieutenant Governors, in Jersey and Guernsey respectively. The islands are divided into two Bailiwicks—Jersey, with a population of about 75,000, and Guernsey, including Alderney, Sark and the smaller islands, with 45,000. Each Bailiwick has its own government—the States—elected on a non-party basis.

Both areas encourage tourism as a source of income; in addition Jersey earns substantial amounts from finance, dairy farming and market gardening, while Guernsey specialises in tomato growing. The sea plays a large part in the lives of the islanders, and off-shore fishing is a major activity.

While conscious of their common identity as Channel Islanders, the people take pride in their own islands and their separate local institutions.

Channel Television, which pioneered the use of light-weight electronic equipment, continues to provide a television service for the islands.

EAST AND WEST MIDLANDS

From 1982 the Midlands has been designated a dual region with a requirement for separate programming for the East and West parts of the area. This reflects the size and diversity of the ITV region, which stretches

from the Potteries across to the Derbyshire Peak District in the north and from Gloucester across to Swindon, Oxford and Aylesbury in the south. It includes large rural stretches as well as the great industrial centres of Birmingham and the Black Country in the west and Derby, Nottingham and Leicester in the east.

The programme service is provided by Central Independent Television, a restructured company developed from ATV, the previous contractor for the Midlands. In addition to its main board, Central has separate regional boards for the East and West Midlands, including representatives of industry, the arts and education.

Under the terms of its IBA contract Central is required to operate from separate studio centres in the East and West Midlands. In addition to the existing facilities in Birmingham, a new major studio complex is being built at Lenton Lane in Nottingham. Until it is completed (in Autumn 1983), East Midlands programmes will be produced from a temporary facility at Giltbrook in Nottingham.

It is intended that up to four hours a week of programmes designed for viewers in the East Midlands will be transmitted from the main station at Waltham, near Melton Mowbray, while the transmitters at Sutton Coldfield, the Wrekin, Ridge Hill and Oxford will carry programmes of special interest to the rest of the Midlands. This split service will reflect the separate character of both parts of the dual region, but there are areas of common interest and a number of regional programmes are shown in both the East and West Midlands.

► **Fashion Today.** Derek Batey (standing), familiar to viewers through the popular networked quiz show *Mr & Mrs*, presents this local series. *Border*



► **Contrasts.** Historian Alan Crawford, pictured here at Eastnor Castle in Herefordshire, presented 'Out of this World', an edition of this series which aims to take a fresh look at the arts. *Central*



EAST OF ENGLAND

Anglia Television, which has been serving the East of England region since 1959, has seen its potential audience grow from less than one million in the early days to over 3½ million today.

This region comprises Norfolk, Suffolk and Cambridgeshire, roughly what is known as East Anglia, plus Bedfordshire and parts of the counties of Essex, Northamptonshire and to a lesser extent Buckinghamshire as well. It is quite different in population and outlook from the traditional East Anglia and presents a major problem of distance and complexity in providing a good local television service of wide appeal. Moreover, it is one of the fastest growing regions in the UK with all that that implies in minorities to be served, new industries to be covered, and the growing importance of East Coast ports and their links with the EEC.

A recent Anglia series, the *North Sea Saga*, gave an interesting historical perspective to the growing interdependence between the company's viewers here and their neighbours in Western Europe who also include a proportion of Anglia viewers among their numbers.

The coverage by Anglia Television is being extended by the establishment of county news centres in Peterborough, Northampton, Luton, King's Lynn and Chelmsford. A direct link provided by the IBA from the Essex news centre back to the studios in Norwich will permit immediate broadcasting from the centre and will greatly enhance the effectiveness of the new technology. Combined with this, the major development of Anglia Television's Norwich base, including a new studio as a permanent home for the regional news magazine *About Anglia*, has increased the company's capacity to make programmes for its own viewers, for national showing both on ITV and on Channel Four, and for showing on a wider international scale as well.

LONDON

If London is not the geographical heart of the nation, it is certainly at the centre of national life; and the heartbeat of much of the economic, industrial and cultural life of Britain is strongest in the Capital city. With a population of 10¾ million, the challenge of serving the television audience poses particular problems for London's two ITV stations, Thames Television (weekdays) and London Weekend Television (from 5.15p.m. Friday). The reverberations of so much of what happens in London spread throughout the country, but London has its own problems and issues and these are the immediate concerns of the millions who live and work in London and the Home Counties.

The densely-populated nature of the area is a constant problem for news-gatherers who have to cope with London's notoriously traffic-clogged streets. But the sheer breadth of social and ethnic backgrounds

which are represented in the city and its suburbs more than compensate and are a constant source of interest; and an ever-changing range of guests and visitors from the rest of the world enrich London's complex, sometimes frustrating, but rarely boring life.

NORTH-EAST ENGLAND

Three main transmitters Chatton, Pontop Pike and Bilsdale, with some two dozen relays, serve an area stretching from North Northumberland to North Yorkshire. With opt-out arrangements for Teesside and North Yorkshire the contractor, Tyne Tees Television, is gradually increasing the coverage given to those who live in the southern part of the region.

In spite of economic depression the area nevertheless exudes a buoyancy in its cultural and artistic life which is reflected in the programmes provided by the programme company.

Rich in historical interest and natural beauty, the North East offers great scope to writers settling there in increasing numbers. Their work is attracting national recognition which in turn reflects advantageously on a part of the country often inaccurately described as mainly industrial.

The new studios in Middlesbrough and the impressive extension to the Newcastle complex provide further opportunities for expanding the service to viewers and adding to the unity of purpose of the people who live in the North East.

► The 6 o'clock Show.

Every Friday evening Michael Aspel and Janet Street-Porter present the weekly news stories in an interesting, relaxing and light-hearted style. *LWT*



◀ The Time Capsule.

Dr Ian Kinnes, British Museum archaeologist, with two assistants on the site of the funerary mound at the L'Ancrese Dig. This television documentary looked at the history of the area from 5,000 BC to the present day. *Channel*

► **Farming Diary.** Reporter Richard Foxton investigates the large savings made by British farmers who bought and imported tractors from the continent. He is pictured with Suffolk farmers Peter and Roger Dixon. *Anglia*



NORTH-WEST ENGLAND

The North-West England ITV region is served by a single main transmitter at Winter Hill and, because of the local topography with several valleys running north to south, some 40 relay stations.

Under the new contract arrangements from January 1982, five relay transmitters in South Cumbria have been transferred to the Borders region; four relays around Todmorden in the Pennines to the Yorkshire area; and the relay station at Buxton switched from the Midlands to the North-West. These changes represent a decrease in the North-West's region of only about 1% of the population.

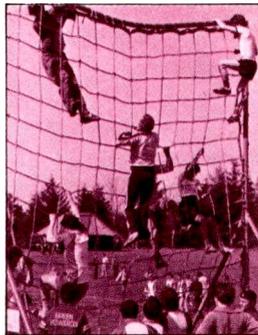
It is a large, diverse area extending from Barrow-in-Furness and Lancaster in the north to Crewe in the south. At the heart of the region are the large conurbations of Greater Manchester and Merseyside, rich in industrial history and within which the separate cities and towns strive to preserve their own identity and character. To the south of the great industrial belt, in Cheshire, and north of it in the county of Lancashire, there are extensive rural areas, historic cities and popular seaside resorts, which mean that agriculture and tourism are also important local industries.

Granada Television continues to serve the North-West, having first come on the air in May 1956. The company is based in Manchester, with an additional studio in Liverpool.



◀ **Reporting London.** Dr David Eversley talks to Denis Tuohy in this edition of the lively, topical magazine which covers the news stories of the week in greater detail. *Thames*

▶ **Northern Life.** Just a few of the 3,500 people who tackled a 'fun run' assault course event organised by this nightly news magazine programme in conjunction with the Green Howards Regiment at Catterick Camp. *Tyne Tees*



▶ **Celebration.** Pianist Anna Markland, the 1982 Young Musician of the Year, featured in this local arts documentary series for viewers in the North West. She is a music student in Manchester. *Granada*



SOUTH AND SOUTH-EAST ENGLAND

SOUTH OF ENGLAND

The South of England forms the western part of this ITV dual region and extends from Brighton to Dorchester and includes the counties of Hampshire and West Sussex, the Isle of Wight, and parts of Berkshire, Dorset and Wiltshire. Along the coast, the people of the ports and resorts concern themselves with tourism, electronics, light industry and marine matters, with the major centres of population being situated around the shores of the Solent. Across the other side of the region's agricultural heartland lies the commuter country to the south-west of London. The dominance of the capital, from which the traditional lines of communication radiate, is a significant factor in much of the region, influencing tastes in entertainment and leisure and claiming the social and business allegiance of significant numbers. The rest of the population is in a sense unified by its non-Londonness.

The service to the south part of the dual region is from the IBA's main transmitters at Rowridge, Hannington and Midhurst and associated relays.

SOUTH-EAST ENGLAND

The South-East area of the region stretches from Brighton to Broadstairs and covers the counties of Kent and East Sussex. Inland from the channel ports, Britain's gateway to Europe, is The Weald which draws its strength from a healthy agricultural industry and is aptly named the Garden of England. With no natural single focus, the many towns and villages generate a high degree of local awareness and loyalty, while the wealth, history and natural beauty of much of the area leads to active concern over the conservation of the traditional and support for cultural endeavour on a very local basis. Much of the area's industry is situated around the estuaries of the Medway and the Thames, but in common with the southern part of the dual region the mass of London to the north-west of the region is a major influence in the lives of many.

Both parts of this dual region are served by Television South (TVS), the newly-formed company appointed by the IBA from the start of the present ITV contract period on 1st January 1982. The new studio centres in Maidstone and Gillingham provide separate local programmes reflecting the interests and activities of the South-East. These are carried by the main transmitters (together with associated relays) at Dover and Heathfield, and at Bluebell Hill—the IBA's transmitter serving Maidstone, the Medway towns and other parts of north-west Kent.

SOUTH-WEST ENGLAND

The South-West England region comprises the county of Cornwall, most of Devon and small parts of Somerset and Dorset. From Weymouth in the east to the Isles of Scilly in the west, its length is 170 miles as

the crow flies – and a good deal farther by some of the narrow winding roads.

A population of 1½ million is served, of whom some half-a-million live in the three main urban areas, Plymouth, Exeter and Torbay. The remainder are spread over a large number of small towns and rural areas.

The region has its share of economic problems. Cornwall suffers from serious unemployment since its major industries, mining and fishing have, for different reasons, ceased to provide a way of life for many. Cornwall has, nevertheless, a great pride in its identity, its traditions and its language.

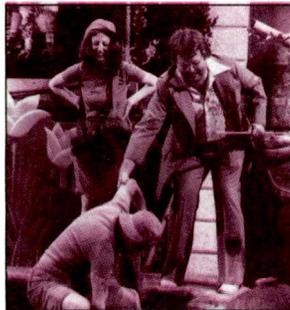
Devon has a high proportion of elderly people, partly because many of the people come to retire and partly because the younger leave in search of work. Though Plymouth Dockyard is a major employer, and there is some light industry in the towns, agriculture and tourism play a large part in the economy of the region.

Television South West (TSW), which took over the programme contract for this area at the beginning of 1982, has developed and enlarged its Plymouth studios and provides a wide-ranging service to the region.

▼ **Avon Voyage.** In this five-part documentary Norman Bowler explores the River Avon, from its quiet backwaters to the Bristol City Docks and Brunel's Clifton Suspension Bridge. *HTV*



▼ **It's a Vet's Life.** John Baxter, assisted by Marylyn Webb, offers advice on caring for small pets and also looks at the work of farm vets, zoo vets, and subjects such as in-breeding and rabies. *Yorkshire*



▲ **On Safari.** A lively children's quiz series where adults and children answer questions about mystery animals which appear when the identity of the animal has been revealed. *TVS*



▲ **Robinson Country.** Robert Robinson (right) takes a personal look at some of his favourite people and places in this series. He is pictured here at Ilfracombe talking to a fisherman. *TSW*

WEST OF ENGLAND

The West of England continues to be served by HTV, the company appointed by the IBA to provide programmes for the dual ITV Wales and West of England region; the area lies mainly to the south of the Bristol Channel and the Severn Estuary. It stretches from the south of Gloucester to beyond Minehead. Inland, it takes in parts of Exmoor, the Somerset Flats, the Mendip and Quantock Hills, the western edge of Salisbury Plain and part of the Cotswolds. The major city Bristol and its surrounding area contain over a third of the region's population and acts as a cultural, business and industrial magnet. Recently the city has developed as a centre for computer-related businesses.

Outside Bristol, agriculture, tourism and small manufacturing industries tend to buffer the region against some of the worst effects of the current economic recession.

Extensive work has continued on improving UHF reception of HTV West services in the area. Part of this process was the re-attribution of the Marlborough relay to transmit HTV programmes from the beginning of 1982.

The West of England is one part of a dual region arrangement in which two separate and distinct areas are served by one company. The company has two separate operations and HTV West, operating from its own studios in Bristol, with its own regional Board of Directors, its own production and presentation staff, fulfils the IBA requirement to provide at least five hours a week of programmes designed to cater for and appeal to its own audience in the West of England.

YORKSHIRE

The Yorkshire Television region, apart from minor changes in relay allocations in the west favouring the company, and the special relays in North Norfolk providing a choice between Anglia and YTV, remains the same following the franchise allocations from 1st January 1982.

Apart from north, south and west Yorkshire, the region also includes Humberside and a large part of Lincolnshire with pieces of Derbyshire, Nottinghamshire and, as already mentioned, Norfolk.

Transmissions are provided by two main transmitters, Emley Moor and Belmont, supplemented by over 40 relay stations. The Belmont transmitter provides an opt-out facility to enable viewers served from that station to enjoy specially provided local programmes different from those broadcast elsewhere in the region.

The nature and industry of the area served is diverse, ranging from the heavily populated textile areas of West Yorkshire and the heavy steel centres of South Yorkshire and Scunthorpe to export/import and fishing at Humberside and agriculture in Lincolnshire and North Yorkshire.

Television Centre, CARLISLE CA13NT
 Tel: 0228 25101
 33 Margaret Street, LONDON W1N7LA
 Tel: 01-637 4363

Directors. Prof. Esmond Wright (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); R. H. Watts (*Deputy Managing Director and Company Secretary*); D. Batey (*Assistant Controller of Programmes (Production)*); B. C. Blyth (*Sales Director*); H. J. Brewis, DL; Mary Burkett; J. C. Clucas; The Earl of Lonsdale; Dr June Paterson-Brown; J. I. M. Smal, OBE, MC, TD, DL; D. W. Trimble.

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

Religious Advisers. Father P. S. D'Arcy, OSB (*Roman Catholic*); Revd A. Cameron Gibson (*Church of Scotland*); Revd Dr John Marsh (*Free Church*); Revd C. J. Morris (*Church of England*).

Staff. Total members of staff: 203.

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

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

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

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

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelances cover the extensive Border area. Processing laboratories for 16mm and 'stills'



BORDER TELEVISION

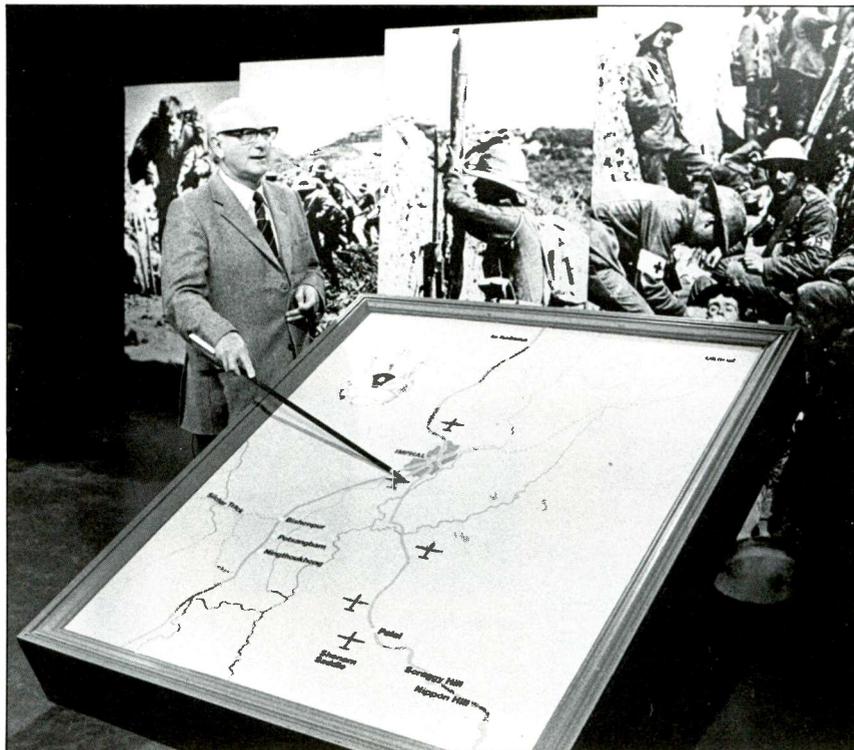
work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock facilities being incorporated in camera and sound recorders.

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

monthly review of events at Westminster with two of the region's ten MPs; *Sporting Month* which highlights local sports events and organisations and includes 'Star Spot' when nationally known sporting personalities are interviewed; a series of fifteen-minute programmes, *Fashion Today*, looked behind the scenes at the world of fashion with top designers, fashion journalists and leading hair stylists; *The Sound Of...*, a series of music programmes featuring top names from the world of music; *Cooking With Tovey*, a new series with international chef and gourmet, John Tovey; and *Campaign*, a series which used archive film and stills to recreate famous military campaigns involving regiments from the area.

Other light entertainment and quiz programmes include *Look Who's Talking*; *Mr & Mrs*; *Try For Ten*, a true or false quiz game; *Brain of the Border*, a more serious quiz; and *Take the Mick*, a jazz series. A series of 'One Man Shows' starred performers including Ken Dodd, Cyril Fletcher and Ian Wallace and *The Sound of Children* highlights the music of Border area schoolchildren and soloists. Occasional farming programmes are produced, as are filmed documentaries. The series *Issue* deals with topical issues in this television region, a *Lunchtime News* and *Late News Summary* are broadcast each day.

Colonel Ralph May describes the part played in the battle of 'Imphal' Burma 1944 by the Border Regiment in this series entitled Campaign.



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 Tel: 031-556 5372
 30 Old Burlington Street, LONDON W1X 1LB
 Tel: 01-439 6233
 Station Tower, COVENTRY CV1 2GR
 Tel: 0203 29724
 Thomson House, Withy Grove, MANCHESTER
 M60 4BJ Tel: 061-834 7621

Directors. Sir Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Sir Kenneth Alexander; Gavin Boyd, CBE; Bill Bryden; Revd Robin D. Buchanan-Smith; Mrs Dorothy Dunnett; Charles A. Fraser, MVO; Hugh W. Henry (*Sales Director*); Lewis J. M. Hynd, OBE (*Company Secretary*); David K. Johnstone (*Director of Programmes*); Mrs Barbara Leburn, MBE, JP; Sir Iain Stewart.

Executives. Shaun N. Clamp (*Technical Controller*); Ferdi Coia (*Production Controller*); Don J. Kinloch (*Finance Controller*); John Loch (*Public Relations Manager*); Robert McPherson (*Head of Education, Religion and Children's Programmes, and Edinburgh Controller*); Jonathan F. Shier (*Executive Director, Sales*); Colin S. Waters (*Personnel and Industrial Relations Manager*).

Officers. Peter Alexander (*Head of Design*); Ken Blackie (*Head of News*); John Dunlop (*Chief Engineer*); Brian Durkin (*Head of Programme Planning*); Russell Galbraith (*Programme Administration Controller*); Walter Hayward (*Sales Controller*); Robert Love (*Head of Drama*); Brian MacLaurin (*Head of Information*); Sean Magee (*Facilities Manager*); John Paton (*Recruitment and Training Officer*); Clarke Tait (*Head of Light Entertainment*); Michael Trotter (*Head of Programme Acquisition and Marketing*); Ken Vass (*Head of Current Affairs and Documentaries*).

Staff. Permanent members of staff: 732.

Education Advisers. L. Clarke; Cllr. T. M. Dair; Dr E. Gray, CBE; Cllr. M. Kelly; I. Macdonald; R. MacGregor; N. McNicol; A. W. Miller; A. Nicolson; Cllr. W. Perry; D. Semple; Sister M. Sheridan; Cllr. W. J. Taylor; Cllr. W. M. Timoney; J. I. Wallace.

Religious Advisers. Revd Douglas Alexander; Mrs Mary Campion; Revd T. Connelly; Revd Dr Ian B. Doyle; Revd Fergus Macdonald; Revd David Reid; Mrs Jean Smith.

Studios. COWCADDENS, GLASGOW: Studio 'A' of 6,200 sq.ft. has permanent seating for an audience of 200. Studio 'C' of 3,600 sq.ft. is used principally for the production of day-by-day news, features and sports programmes. The company has recently acquired a second OB unit, to be used for increased outside broadcast coverage of sports events, light entertainment, arts, current affairs and drama. THE GATEWAY, EDINBURGH: The 4,500 sq.ft. studio has four cameras and all supporting equipment including a complete control room suite, rehearsal rooms, and a remote control news studio with a direct link to the main complex in Glasgow.



STV

SCOTTISH TELEVISION

Sales and Research. STV offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central Scotland transmission area are available from sales offices in Glasgow, Edinburgh, London, Manchester and Coventry.

Programmes. As a regional company in a national area, STV requires to provide a wide range of programmes to meet the broadcasting needs of Scotland with its separate church, educational system, legal system and football league.

News, current affairs and sports programmes

Alec Monteath (left) and William Armour on location on the mountains near Loch Lomond for the drama serial Take The High Road.



account for more than half of the company's weekly average of ten hours for the 4¼ million Scots in Central Scotland. *Scotland Today*, the daily news programme, includes regular contributions which offer advice and information to the viewing public. *Crime Desk* invites help for the police; *Job Spot* details vacancies; *Action-line* invites Scots to respond in a practical way to help the less fortunate, while for the deaf and hard-of-hearing an interpreter 'signs' local, national and international news headlines. Practical advice on consumer, social and welfare affairs is offered in *What's Your Problem?*. The *Scotland Today Report* is a weekly report on topical stories; recent examples were an investigation into daily life in the Special Unit at Glasgow's Barlinnie Prison; the story of young Scots athlete Linsey MacDonald; and an examination of whooping cough and the dangers of the vaccine.

Politics are reported in *Ways and Means*. Documentaries have included *Space to Breathe*, a film on the preservation of the Scottish Highlands, one of Europe's last truly wild areas; and *Mrs Livingstone, I Presume?*, where Edna Healey narrated the life story of explorer David Livingstone's wife.

Sport is covered in two regular programmes and a number of special broadcasts. *Scotsport* at the weekend covers Scottish and English football and a wide selection of minority sports which includes basketball, archery, judo, karate, rallying, motor-cycling, badminton, ice hockey, squash, snooker, swimming, hockey, gymnastics and athletics. *Sports Extra* on Friday evenings is a preview of weekend sporting events.

In education the company made an adult education series *Maybe Tomorrow* and, for primary schools, *Take a Good Look*, as well as a two-programme contribution to an international film exchange *Young People Today*.

In religion the nightly epilogue *Late Call* continued and Sunday programmes included *Into The Eighties* - Christian comment on current affairs. *A Cloud of Witnesses* looked at the lives of prominent Christians over the ages, and *That's The Spirit* produced a blend of music and studio discussion.

The arts were featured in *Encore*, and a number of special programmes including *Masterclass*, with American cellist Lynn Harrell and the Scottish National Orchestra. Outside broadcasts included the *Last Night of the SNO Proms* from Glasgow's Kelvin Hall. Programmes on the Edinburgh Festival were included in the special programmes in *Festival Focus '82* and *Festival Cinema*.

In light entertainment there was the last series of *Thingummyjig*; a sixth *Jazz at the Gateway* series, featuring the legendary Oscar Peterson; and *Hoagy - The Old Music Master*, a tribute to Hoagy Carmichael with Annie Ross and Georgie Fame. Special programmes were made to celebrate Burns' Night, St. Andrew's Day and Hogmanay.

In drama, STV's innovatory series *Preview* continued with another six half-hour plays introducing writers new to television. The two comedies *Northern Lights* and *Something's Got To Give* starring Ian Charleson were shown on the network, and drama serials *Take The High Road* and *Skin Deep* also appeared successfully on the ITV network.

The Television Centre, STHELIER, Jersey.
Channel Islands Tel: 0534 73999
Les Arcades, STPETER PORT, Guernsey,
Channel Islands Tel: 0481 23451

Directors. J. R. Riley (*Chairman*); K. A. Killip, OBE (*Managing Director*); Harold Fielding; Mrs M. Kay-Mouat; D. J. Le Marquand; M. Letto; G. Le G. Peek.

Officers. Brian Turner (*Operations Manager*); John Henwood (*Head of News and Features*); Michael Le Cocq (*Head of Sales*); T. R. Parker-Garner (*Company Secretary*).

Staff. The total staff of the company is 75.

Religious Advisory Committee The Very Revd Canon John Foster, Dean of Guernsey (*representing Anglican Church, Guernsey*); The Very Revd Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Revd D. Mahy (*Roman Catholic, Jersey*); The Rt. Revd Mgr W. Raymond Lawrence (*Roman Catholic Church, Guernsey*); Revd A. Morton (*Free Church, Guernsey*); Revd K. E. Street (*Free Church, Jersey*).

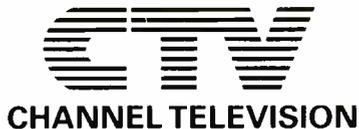
Programme Journal. *Channel TVTimes* is published by Channel Islands Communications (Television) Ltd. and its editorial address is: The Television Centre, St Helier, Jersey. *Editor:* Robin N. Wright.

Studios, JERSEY. Studio One is 40ft by 25ft – three colour cameras equipped with ten to one zoom lenses, and normal sound facilities for television. Presentation Studio with colour camera. Two colour telecine units for 35mm, slide and 16mm projection with optical, magnetic and SEP/MAG facilities.

GUERNSEY. Studio measuring 30ft by 20ft designed for live television usage. A microwave link from Guernsey to Jersey provides for live television from Guernsey into local programmes.

Tape Facilities. Channel has three ENG units, two in Jersey and one in Guernsey. They are equipped with Sony BVP300P cameras and Sony BVU50P portable recorders. There are two ENG editing suites, comprising BVU800 edit recorders together with the necessary ancillary equipment for sound control, colour and level correction etc. There is also a PAG magnetic film recorder using 16mm perforated stock and equipped with a Q Lock synchroniser for use with a BVU200P or with a 16mm projector. This enables Channel to carry out a full range of audio post and pre-production from either VCR tapes or from 16mm film. Channel also have a preview theatre, equipped with a 16mm projector capable of showing COMOPT, COMAG, SEPMAG, and DUO-SEPMAG and a dubbing suite with commentary booth.

Programmes. The flagship of Channel's local programmes is *Channel Report*, a news and current affairs magazine broadcast every weekday evening at six o'clock. The programme is a mix of hard news and feature items with the day's top stories covered in depth using



on-the-spot ENG reports. The mobility and flexibility of the station's ENG units mean that events of importance occurring as late as 5.30 p.m. are frequently included, fully visualised, on the same day's programme. *Channel Report* also finds room for items reflecting the lighter side of island life. The extensive range of subjects covered by *Channel Report* continues to be popular and the programme regularly features as the top rating show in the region.

Channel Lunchtime News is broadcast every weekday immediately following *News at One* from ITN. It features all the morning's local news in brief, and is illustrated with ENG reports on the major stories. The programme also includes a weather forecast and a diary of minor events, *What's on Where*.

Channel Late News is a three-to five-minute roundup of the day's news headlines and is broadcast after ITN's *News at Ten*. This too is frequently illustrated with ENG reports of the day's major stories.

Actualités, Channel's news programme for the French speaking residents, is a late bulletin broadcast four nights each week. *Commentaires*, a current affairs programme for the French speaking residents, is also broadcast late at night on Tuesday.

Link Up is a monthly half-hour religious

programme which is afforded a weekday, peak time transmission. This programme examines a separate important topic in each edition. Religion is also the subject of *Good News*, an occasional series of prologues broadcast as the first programme on Sunday afternoons.

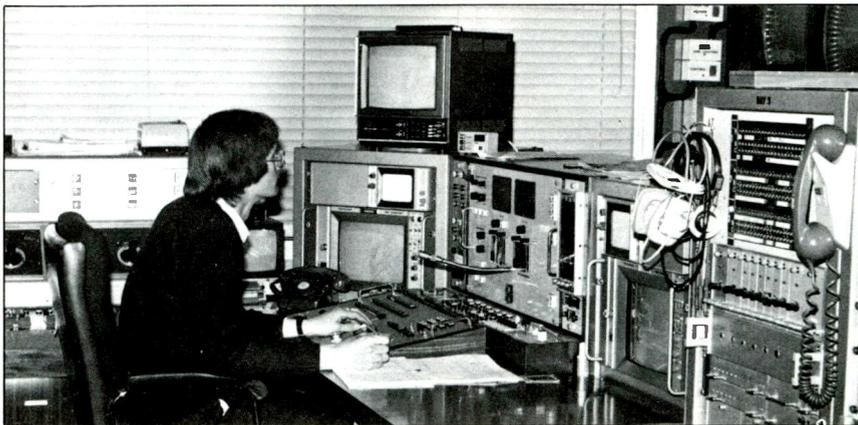
The local arts scene is fully covered in *Brown Study*. The programme reflects the whole arts spectrum from book and film reviews through local amateur dramatics and the work of musicians and writers to interviews with visiting celebrities. *A Chance to Meet...* is an occasional series which presents islanders with the opportunity of meeting personalities from the worlds of entertainment, sport and science. *Encore* has proved popular with those who enjoy nostalgic recollections. This programme dips into Channel's own archives and reflects the way the islands have changed over the years. *Puffin's Pla(i)ce* continues to be broadcast at teatime on Saturdays when Channel's mascot Oscar Puffin sends birthday greetings to the younger viewers.

Channel also produces a number of local documentaries, some recent examples being *Herm – One Man's Island*, which studied one of the most beautiful and unspoilt islands in Britain. Its tenant Peter Wood admits to running his holiday island in a feudal fashion, being totally responsible for the island's administration. The programme was networked as part of the *About Britain* series. *The Time Capsule* followed the progress of a team of archaeologists who uncovered some of the earliest evidence of man's presence in Guernsey. *The Great Race* was the story of a local airline pilot who took part in the Paris-New York-Paris Air Race in the smallest aircraft to compete.

Music has also been featured in Channel's local programmes with a series of *All That Jazz*, featuring local and French musicians.

Apart from scheduled programmes Channel is always prepared to mount special public service broadcasts at short notice. Over the years the public have come to rely on Channel for information in times of difficulty.

Duty Engineer David Evans at the master control console in Channel Television's Rouge Bouillon studios.



WEST MIDLANDS

Central House, Broad Street, BIRMINGHAM
B1 2JP Tel: 021-643 9898

EAST MIDLANDS

Newland House, Mount Street, NOTTINGHAM
NG1 6GN Tel: 0602 413111

Directors. Sir Gordon Hobday (*Chairman*); Robert Phillis (*Managing Director*); Cliff Baty (*Financial Director*); Ellis Birk; Charles Denton (*Director of Programmes*); John Jackson; David Justham (*Chairman - West*); John Madocks, CBE, DL (*Chairman - East*); Peter Mears (*Director of Sales*); Jean Parker; Sir David Perris, MBE, JP; Sir Leo Pliatzky, KCB; Murray Thomson; Colin Campbell (*Company Secretary and Legal Officer*).

Officers. Alan Pankhurst (*Director of Personnel and Industrial Relations*); Marshall Stewart (*Director of Public Affairs*); Peter Gardner (*General Manager (West)*); Jeremy Taylor (*General Manager (East)*); Dennis Basinger (*Studio Controller (Elstree)*); Gerry Kaye (*Chief Engineer*); Richard Creasey (*Controller of Features and Channel 4 Offers*); Margaret Matheson (*Controller of Drama*); Jon Scofield (*Controller of Entertainment and Music*); Philip Grosset (*Controller, Education and Religion*); John Terry (*Controller of Programme Planning and Presentation*); Billy Wright, CBE (*Controller of Sport*); Brian Lewis (*Controller of Documentary Programmes*); Terry Johnston (*Controller of News and Current Affairs*); Lewis Rudd (*Controller of Young People's Programmes*); Garry Newbon (*Head of Sport (West)*); Trevor East (*Head of Sport (East)*); David Gerrard (*Head of Regional Programmes (East)*); Douglas Howell (*Senior Press Executive*); Jean Morton (*Head of Audience Relations*); David Davidovitz (*Studio Controller (West)*); Peter Pearson (*Studio Controller (East)*).

Central Productions. 46 Charlotte Street, London W1P 1LX

EAST AND WEST
MIDLANDS

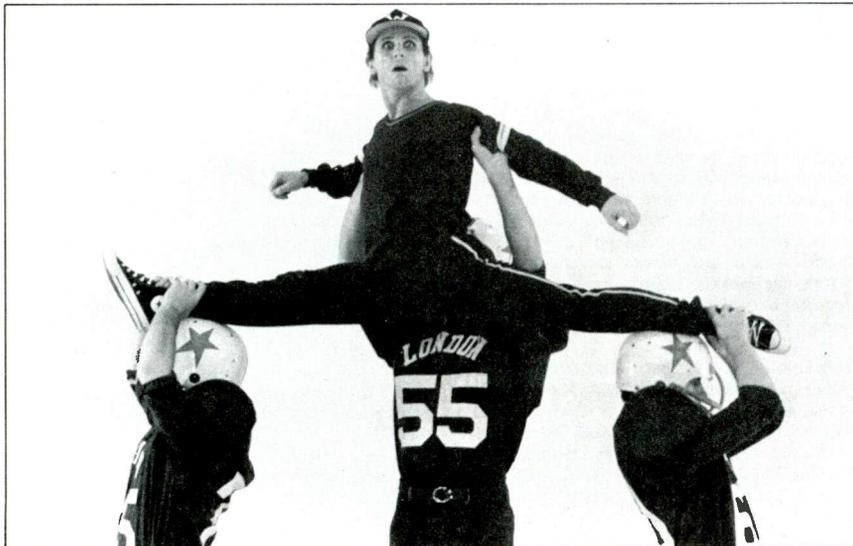


CENTRAL INDEPENDENT TELEVISION

Sales Department. Stanley Smith (*General Sales Manager*), Central House, Birmingham; Malcolm Grant (*Sales Contoller*), 35/38 Portman Square, London W1.

Educational Advisers. Prof. R. Gulliford, Dean of the Faculty of Education, University of Birmingham; Mrs P. Woodfine, Registrar (Student Community), Stantonbury Education & Leisure Campus, Milton Keynes, Bucks; A. J. Davies, Assistant County Clerk (Urban Politics), Leicestershire County Council; K. L. Smith, Headmaster, Lodge Farm Middle School, Redditch, Wores; B. P. Hayes, HMI, Department of Education & Science, Reading; R. E. Freeman, Headmaster, Hollyhedge Primary School, West Bromwich; Colin Ward,

Dizzy Feet, a dazzling dance spectacular, which won the 1982 Golden Rose of Montreux. Wayne Sleep was among the dancers.



General Adviser to Schools (Junior Education) for the City of Coventry; Mrs Kathleen Edwardes, Head Teacher, Stanstead Primary School, Rise Park, Nottingham.

Religious Advisers. Canon D. R. MacInnes, Diocesan Missioner to the Diocese of Birmingham (*Church of England*); The Revd Richard J. Hamper, General Secretary, The Free Church Federal Council (*Free Church*); The Revd Geoffrey R. Tucker, Priest of St. Mary's, Harvington, Kidderminster, Worcestershire (*Roman Catholic*); Mrs Anne Gatford, The Vicarage, St. Martins, Sherwood, Nottingham.

Studios. For the first time in 25 years the East and West Midlands has a television service based in the region it serves, with the company's head office now established at Broad Street in Birmingham. Central is the largest of the Independent Television companies which broadcast seven days a week. More than 8½ million people live in the region.

The West Midlands studios in Birmingham are being enlarged and modernised, and a new 17-acre studio complex for the East Midlands is being completed at Lenton Lane, Nottingham. Between them, these two sophisticated Midland studio centres will produce Central's regional and network programmes. Central has also developed an important strand of output for Channel 4 and its production of *Walter* (starring Ian McKellen) was one of the new network's early programmes.

Programmes. DRAMA: *Muck and Brass; Looks and Smiles; I Remember Nelson; On The Line; Sapphire and Steel; The Home Front; Shine on Harvey Moon; Pictures; Crossroads.* Single Plays: *Four in a Million; A Change in Time; Oi For England; Harry Carpenter Never Said It Was Like This.* ENTERTAINMENT: *Family Fortunes; O.T.T. The Paul Squire Show; Starburst; Funnybone; Bullseye; Dizzy Feet.* DOCUMENTARIES: *Nature Watch; The Best of Health?; Newswatch.* OUTSIDE BROADCASTS: *Birmingham International Showjumping Championships; International Snooker; Moving The Metal - Motor Show 82.* YOUNG PEOPLE'S PROGRAMMES: *Tiswas; Murphy's Mob; Emu's World; What's Happening?; Big Daddy's Saturday Show.* PRE-SCHOOLS: *Let's Pretend; The Munch Bunch; Windfalls; Pull-over.* SCHOOLS: *Alive and Kicking; Believe It Or Not; Over To You; Basic Maths; Good Health; Stop, Look, Listen; Starting Science; Starting Out; Cities.* ADULT EDUCATION: *Parents and Teenagers; Dr. Sweet-Tooth; Vet; Super Savers; Herbs for All.* RELIGION: *Jaywalking; Love; Morning Worship; Appeals.* LOCAL PROGRAMMES: *Central News; Come Close (Something Different); The Royal Show; Gardening Time; Contrasts; Venture (plus Venture Specials); Citizen '82; Star Soccer; Farming '82; Left, Right and Centre; Bullins Grand Masters Darts; Here and Now; 'N' Division; England Their England; Close Encounters; Reporter of the Year; Professional Basketball; Angling Today; Midlands Player of the Season; Central's Girl of the Year; Central Girl of the Year Final, Summer Sport; Link; Getting On; Pro-celebrity Angling (made in conjunction with UTV); Something in the Air.*

Anglia House, NORWICH NR1 3JG
Tel: 0603 615151

Brook House, 113 Park Lane, LONDON W1Y 4DX
Tel: 01-408 2288

Macintosh House, Shambles Square,
MANCHESTER M4 3AF Tel: 061-833 0688

Regional News Centres: Chelmsford
Tel: 0245 357676; Luton Tel: 0582 29666;

Peterborough Tel: 0733 46677; King's Lynn
Tel: 0553 64424; Northampton Tel: 0604 24343.

Directors. The Marquess Townshend of Raynham* (*Chairman*); Lord Buxton, MC, DL* (*Chief Executive, Anglia Television Group Limited*); D. S. McCall* (*Chief Executive, Anglia Television Limited*); J. P. Margetson* (*Sales Director*); Sir John Woolf*[†]; Philip Garner*[†]; (*Programme Controller*); P. W. Gibbings; R. G. Joice; D. E. Longe, MC, DL; Mrs John Nutting, JP; P. G. Sharman.

* *Executive Directors*

Executives. I. Artherton (*Engineering Facilities Manager*); A. T. C. Barnett (*Chief Engineer*); V. B. H. Birtles (*Group Press Officer*); P. J. Brady (*Head of Public Relations*); H. S. Brooker (*Head of Presentation*); J. Bunyan (*Production Manager*); D. Dawson (*Head of Stills*); K. Elphick (*Deputy Programme Controller/Programme Planning Controller*); C. Ewing (*Assistant Programme Controller*); M. J. Hughes (*Head of Personnel and Staff Relations*); D. S. Little (*Programme Business Manager*); R. J. Pinnock (*Administration Controller*); G. M. Rac (*Group Financial Controller/Company Secretary*); J. Rosenberg (*Head of Drama*); P. Sargeant (*Operations Manager*); P. J. Waldron (*Station Engineer*); S. West (*Promotions Manager*); R. J. Whitlam (*Chief Accountant*); J. H. A. Wilson (*Head of News/Assistant Programme Controller*); N. Wood (*Head of Film*); B. Connell (*Programme Adviser*); Revd Ivan Bailey (*Religious Adviser*); C. W. Newman-Sanders (*Education Officer*).

Anglia Marketing Limited. J. P. Margetson (*Managing Director*); T. P. Wootton (*Sales Controller*).

Survival Anglia Limited. C. Willock (*Executive Director*); M. Hay (*General Manager*).

Anglia Television International Limited. T. Buxton (*Chief Executive*); B. Keyser (*Sales Director*).

Engineering. Anglia Television Headquarters are in the centre of Norwich at Anglia House where there are two main production studios - Studio A, 3,224 sq. ft. and Studio F, 1,980 sq. ft. A further studio, Studio B, 1,025 sq. ft. is available if required. There is also a continuity studio of 234 sq. ft. Situated approximately half a mile from Anglia House are further facilities which contain Studio E, 5,000 sq. ft. The central technical facilities area in Anglia House contains: TELEVISION: Three 16mm channels with Sepmag facilities, and three 35mm channels. A colour slide scanner and caption/slide colour facilities are also provided. The colour slide facilities are shortly to be enhanced with the addition of a digital slide store. VIDEOTAPE RECORDING: The VTR suite contains five reel-



ANGLIA TELEVISION

to-reel machines and one videotape cartridge machine. A further two videotape cartridge machines are expected to be available shortly. The Studio E facilities has its own videotape facilities. There is also a time code editing system in conjunction with two VTR editing suites and a synchronised off-line audio facility. OUTSIDE BROADCASTS: There are three outside broadcast units. OBU 1 is a 'compact' unit with three cameras and a VTR machine together with ancillary facilities; OBU 2 is a five-camera vehicle equipped with two VTR machines; OBU 3 is a single camera unit with a self-contained power supply and radio link.

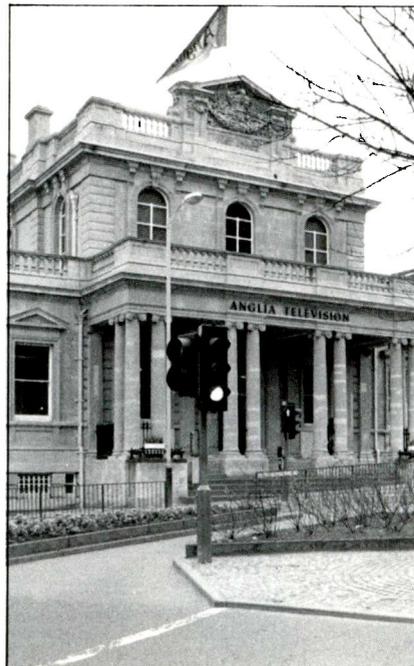
Film Facilities. There are eight film sound units serviced by a colour processing plant using the Kodak VNF 1 process. The Norwich studios are equipped with twelve cutting rooms and there are ten more in London handling the work of the Natural History Unit. Both Norwich and London have 16mm preview theatres and Norwich also has a 35mm preview theatre, a nine-channel dubbing theatre and a film sound transfer suite.

News and Weather Facilities. Anglia operates five staff units, ENG and film, from Norwich and from news centres at Peterborough, Luton, Chelmsford, Northampton and King's Lynn. Editorial staff at these county news centres work direct to a purpose-designed newsroom in the new development at Anglia House. Links will shortly be available for transmission of ENG material direct from Peterborough and Chelmsford to Norwich. There are over 100 correspondents and fifteen attached cameramen throughout the region. Anglia also has its own regional weather bureau which operates throughout the week.

Programmes. NEWS AND MAGAZINES: *About Anglia*; *Anglia News*; *Round Robin*; *Write Now!*; *Eastern Sport*; *Police Call*; *Patrick's Pantry*. CURRENT AFFAIRS AND DISCUSSIONS: *Anglia Reports*; *Members Only*; *Arena*; *Enterprise* (networked). FEATURE SERIES: *Bygones*; *Portrait of a Village*; *About Britain*; *Folio* (arts magazine); *Country People*; *Heirloom*; *Movie Memories* (networked); *Join us for Bridge*

(networked); *Video Age* (networked). DOCUMENTARIES: *Animal Passions* (networked); *The Haunt of Man* (networked); *Last Chance*; *Treasures Of The Tower*. CHILDREN: *Animals in Action* (networked). RELIGIOUS: *Morning Worship* (networked); *The Big Question*; *Tuesday Topic*; *Bible For Today*; *Reflections*; *Personal View*; *Your Music at Night*; *At The End Of The Day*. ENTERTAINMENT: *Sale of the Century* (networked); *Gambit* (networked); *Peterborough Festival of Country Music*; *Miss Anglia*. SPORT AND OUTSIDE EVENTS: *Match of the Week*; *Newmarket Racing* (networked); *Speedway*; *Snooker*; *Darts*; *Squash*; *Basketball*; *Bowls*; *Vintage Air Show*; *Colchester Tattoo*. FARMING: *Farming Diary* (part-networked); *Face The Camera*. DRAMA: Under John Rosenberg, Head of Drama, the department has two major productions in hand for ITV: *Death of an Expert Witness*, a 7-part serial based on a P. D. James novel and with a strong star cast headed by Roy Marsden and Barry Foster, and William Douglas Home's *The Kingfisher* with Rex Harrison, Dame Wendy Hiller and Cyril Cusack. Production is continuing also on the popular half-hour dramas for the *Tales of the Unexpected* series. Other projects are in preparation. NATURAL HISTORY: The Survival Unit supplies the network and overseas with half-hour series and one-hour specials which include 'The Missing Monsoon'; 'Falkland Summer'; 'Stranded on South Georgia'; 'Operation Drake'; 'Opportunity South Atlantic'; and 'A Season in the Sun'.

The new main entrance to Anglia's £6 million studio and office complex in Norwich, a restored Victorian listed building linked to the company's original headquarters. The complex was opened by Lord Thomson, Chairman of the IBA.



London: Thames Television House, 306-316 Euston Road, LONDON NW1 3BB Tel: 01-387 9494
 Teddington: Teddington Lock, TEDDINGTON Middlesex, TW11 9NT Tel: 01-977 3252
 Regional Sales: Norfolk House, Smallbrook Queensway, BIRMINGHAM B54LJ
 Tel: 021-643 9151
 Mobile Division: Twickenham Road, HANWORTH, Middlesex Tel: 01-898 0011

Directors. H. S. L. Dundas, CBE, DSO, DFC, DL (*Chairman*); Sir John Read (*Deputy Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; Sir Richard Cave; The Rt. Hon. The Viscount Colville of Culross, QC; John T. Davey; Richard Dunn (*Director of Production*); Verity Lambert; Ian M. Scott (*Director of Finance*); James F. Shaw (*Director of Sales & Marketing*); J. A. Sibley; Muir Sutherland (*Director of Programmes*); Colin S. Wills.

Executives. Ben E. Marr (*Company Secretary & Director of Personnel*); Fred Atkinson (*Production Director, Euston & Hanworth*); Donald Cullimore (*Public Relations Director*); Philip Jones, OBE (*Director, Light Entertainment*); Tony Kenber (*Programme Business Director*); Eric Parry (*Production Director (Teddington)*); Barrie Sales (*Director, News & Current Affairs*); Roy Addison (*Chief Press & Public Relations Officer*); Ronald Allison (*Controller, Sport & OB's*); Jack Andrews (*Controller, Programme Administration*); Derek Baker (*Assistant Company Secretary*); Paul Cheffins, MBE (*Controller, Sales Administration*); Mike Coxill (*Technical Controller, Teddington*); Catherine Freeman (*Controller, Documentaries & Features*); James Gilbert (*Head of Comedy Programmes*); William Goddard (*Head of Presentation*); Mike Harvey (*Controller, Publicity*); Ian Howard (*Controller of Contracts*); Derek Hunt (*Deputy Director of Finance*); Tony Jones (*Controller, Business Development Sales*); Peter Kew (*Head of Central Planning*); Max Lawson (*Assistant Director of Finance*); Bob Louis (*Assistant Controller (Light Ent.)*); Geoffrey Lugg (*Head of Programme Liaison*); Pat Mahoney (*Head of Purchased Programmes*); Ian Martin (*Controller, Educational Programmes*); Jim McDonald (*Technical Controller, Hanworth*); Julian Mounter (*Controller of Children's Programmes*); Ewart Needham (*Head of Film*); Vic O'Brien (*Technical Controller, Euston*); A. C. Parkinson (*Controller, Administration*); Tim Riordan (*Controller, Programme Planning and Presentation*); Lloyd Shirley (*Controller, Drama*); Brian G. Scott (*Chief Engineer*); Ken Smallwood (*Head of Staff Relations*); Barry Spencer (*Controller, Sales*); Douglas Thornes (*Controller, Sales Research & Development*); Brian Walcroft (*Assistant Controller, Drama*).

Thames Television International (for Programme Sales). Bryan Cowgill (*Chairman*); Muir Sutherland (*Deputy Chairman*); Mike Phillips (*General Manager and Deputy Managing Director*); Ben E. Marr; Ian Scott; Philip Jones; OBE.

Programmes. Thames Television's area covers over 10½ million people in and around London

LONDON
WEEKDAYS



THAMES TELEVISION

from Monday morning to 5.15 p.m. on Friday. But the company's fame extends throughout the world. Since it took up its contract in 1968, the company's programmes have consistently won top national and international awards, including the Prix Italia (five overall and three in documentary) and five American Emmys. Each individual programme department has won awards for Thames in that time.

International prizes like these have also been reflected in Thames' success in selling programmes overseas, with its shows now being seen in over 100 countries around the world, with particular success in America. Notoriously the most difficult market for British TV, the USA now widely recognises Thames' name, and associates it with products as widely diverse as *The Benny Hill Show*, *Rumpole of the Bailey* and the documentary series *Hollywood*.

Technological advances in such areas as cable TV, satellites and video mean that there are



Impressionist Mike Yarwood as Leonid Brezhnev, one of the new characters he has introduced to ITV in his own show, Yarwood in Town.

growing new markets for Thames' programmes and nowhere more than on Channel 4 and in Britain's home video trade. A large number of Thames' programmes have been scheduled by Channel 4, and after eighteen months in business, Thames Video has already made a marked impact on the home video market with cassettes such as *The Royal Wedding*, *The Benny Hill Show*, *Kenny Everett*, *The World at War* and *The Naked Civil Servant*.

Most of Thames' programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events. Working from its own independent base is Euston Films which produces major film dramas and drama series, on location. Just outside Manchester is Cosgrove Hall Productions, Thames' growing animation subsidiary. So all Thames' international success is achieved with programmes made here in Britain – specifically with the aim of pleasing ITV viewers. **DRAMA:** *Rumpole of the Bailey*; *Edward and Mrs Simpson*; *Minder*; *The Three Sisters*; *Single Plays: The Flame Trees of Thika*; *Something in Disguise*; *The Agatha Christie Hours*; *Brack Report*. **CHILDREN'S:** *Rainbow*; *Fanfare for Young Musicians*; *The Sooty Show*; *We'll Tell You A Story*; *Dangermouse*; *Cockleshell Bay*; *Button Moon*; *Crying Out Loud*; *Rod, Jane and Freddy*; *CBTV – Channel 14*; *Educating Marmalade*; *Nobody's Hero*; *Spooky*; *S.W.A.L.K.*; *The Wind in the Willows*; *Beauty and the Beast*; *Freetime*. **LIGHT ENTERTAINMENT:** *Let There Be Love*; *Give Us A Clue*; *Jim Davidson*; *Don't Rock the Boat*; *This is Your Life*; *The Benny Hill Show*; *Top of the World*; *London Night Out*; *Does The Team Think*; *Two of a Kind*; *Max Rolls On*; *Shelley*; *Side by Side*; *Looks Familiar*; *Janet and Company*; *A Royal Variety Gala*; *Sorry, I'm A Stranger Here Myself*; *The Morecambe & Wise Show*; *The Eric Sykes 1990 Show*; *The TVTimes Top Ten Awards*; *Never The Twain*; *A. J. Wentworth, B.A.*; *Tom Dick & Harriet*; *Sheena Easton*; *Eric Sykes Special*; *Keep It In The Family*; *Mike Yarwood*; *Whose Baby*; *Carry on Laughing*; *It Takes A Worried Man*; *Michael Barrymore*; *London Night Out*; *Password*; *Jeopardy*; *Qwert*; *Bruce Forsyth*; *Shirley Bassey*. **CURRENT AFFAIRS:** *TV Eye*; *Thames News*; *Reporting London*. **DOCUMENTARIES:** *SS 1923-1945*; *Victoria Park*; *The Shape I'm In*; *Prostitute I am, Common I'm Not*; *The Deafened*. **SPORTS AND OUTSIDE BROADCASTS:** *Football*; *Racing*; *Snooker*; *Darts*; *Show Jumping*; *Gymnastics*; *Swimming*; *Boxing*. **SPECIALS:** *The World Disco Dancing Championships*; *Wish You Were Here ...?*; *Big Top Variety Show*; *Miss World*; *Stuntmen Challenge*; *The Champions*. **FEATURES & ADULT EDUCATION:** *After Noon Plus*; *The Evolution of Darwin*; *A Taste of China*; *Thirty Minutes Worth* (for Channel 4); *Computer Club*; *Help!*; *Citizen 2000* (for Channel 4); *I Simply Can't See*; *Money Talk*; *Social Concern series – '100% Responsibility', 'Second Chance', 'Someone To Talk To', 'Artsline', 'Inner City Living', 'Creating Jobs in London', 'Stress'*. **RELIGION:** *Sit Up and Listen*; *One Man's Easter*; *God and the Artists*; *I am The Great Sun*; *For Christ's Sake!*; *I am a Muslim*; *Xmas Special with Monica Furlong*.

London: South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9LT

Tel: 01-261 3434

Outside Broadcast Base: Stonebridge Park Studios, Wycombe Road, WEMBLEY, Middlesex
Tel: 01-902 8899

Regional Sales Office: 6th Floor, Adamson House, Shambles Square, MANCHESTER M3 1RE
Tel: 061-834 6718

Directors. The Rt. Hon. John Freeman, MBE (*Chairman*); Brian Tesler (*Managing Director*); John Birt (*Director of Programmes*); Peter Cazaly (*Director of Production*); Vic Gardiner, OBE (*General Manager*); Peter McNally (*Group Finance Director*); Ron Miller (*Sales Director*); Jeremy Potter (*Director of Corporate Affairs*); Heather Brigstocke; Roland Freeman; Roger Harrison; The Hon. David Montagu; Robin Scott, CBE.

Executives. Roger Appleton (*Director of Engineering*); Humphrey Barclay (*Deputy Controller of Entertainment and Head of Comedy*); David Bell (*Controller of Entertainment*); Bernard Bennett (*Controller of Research Services*); Sid Blumson (*Deputy Chief Engineer*); John Blyton (*Controller of Stonebridge Park Studios*); Alan Boyd (*Head of Light Entertainment*); Melvyn Bragg (*Head of Arts*); Warren Breach (*Controller of Programme Planning, Presentation and Promotion*); John Bromley (*Controller of Sport*); Alan Chilton (*Marketing Manager*); Peter Coppock (*Head of Press Relations*); Barry Cox (*Controller of Features and Current Affairs*); David Cox (*Head of Current Affairs*); John Donovan (*Group Chief Accountant*); Richard Drewett (*Head of Specials - Entertainment*); Nick Elliott (*Controller of Drama and Arts*); John Emery (*Head of Scenic Design*); Bernard Finch (*Head of House Services*); Colin Freeman (*Head of Programme Finance*); Roy Van Gelder (*Director of Staff Relations*); Suzanne Hatley (*Head of Programme Research*); Robert Healy (*Head of Studio Production*); Derek Hemment (*Sales Manager*); Tony Hopher (*Controller, Visual Services*); Jane Hewland (*Head of Features*); John Howard (*Head of Programme Organisation*); Skip Humphries (*Head of Music Services*); Paul Kelly (*Head of Projects*); Stuart McConachie (*Deputy Controller of Sport*); Craig Pearman (*Controller of Sales*); Sydney Perry (*Director of Programme Organisation*); Doug Pettitt (*Head of Administration Services*); Richard Price (*Head of Casting*); Les Roworth (*Head of Production Engineering*); Clifford Shirley (*Chief Accountant*); Judith Thomas (*Company Secretary and Controller of Legal Services*); Nick Evans (*Deputy Head of Arts*).

London Weekend Television International Limited (for programmes sales). Directors: Vic Gardiner, OBE (*Chairman*); John Birt; Richard Leworthy; Peter McNally; Ron Miller; Richard Price; Brian Tesler.
New York office: Robert Shay, Suite 206, 485 Madison Avenue, NEW YORK NY 10022. Tel: (212) 980 6960.

The South Bank Television Centre. The South Bank Television Centre, situated on the South Bank of the Thames between Waterloo Bridge

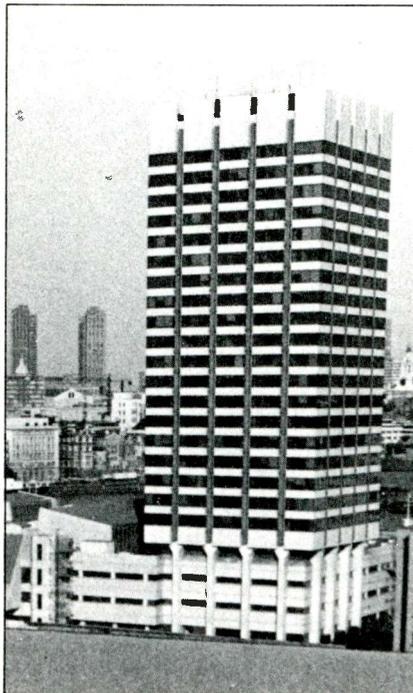


LWT LONDON WEEKEND TELEVISION

and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated television centres in Europe, containing five studios with a net total of 22,050 sq. ft. of floor space.

Enquiries and tickets for Programmes. Enquiries about artists and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

London Weekend's South Bank Television Centre, overlooking the River Thames.



Programmes. London Weekend's franchise is unique in Independent Television. It is the major ITV weekend company, broadcasting from central London from 5.15 p.m. on Friday evening until closedown on Sunday.

LWT's South Bank studios and outside broadcast units produce comprehensive programming for the whole ITV network and for the Greater London area. Its programmes range across the whole spectrum of current affairs: the arts; religion; adult education; social and cultural minorities; children's programmes; drama; light entertainment; sport; and news. The company is also a major supplier of programmes to Channel 4 with nearly 130 hours' material commissioned for the channel's first broadcast year.

LWT assumes the principal network responsibility at weekends for such programming as current affairs, with a major political programme in *Weekend World*; sport, with the major ITV programme, *World of Sport* and coverage of international events such as the *World Cup* and the *Olympics*; and the arts, with ITV's major arts programme, *The South Bank Show*, winner of many international prizes including the Prix Italia - three times - and BAFTA awards. LWT also makes a contribution to the roster of weekly church services and to the weekend's other religious programmes with *Credo*.

The company also contributes a large proportion of the network's weekend drama and entertainment. Among the thousands of hours of such programmes produced since the formation of London Weekend Television in 1968, those which have won awards, audiences, critical acclaim and world-wide sales include comedy series such as *A Fine Romance*; *Holding the Fort*; *Agony*; *Pig in the Middle*; *Whoops Apocalypse*; *Now and Then*; *Two's Company*; *Bless Me, Father* and *Mind Your Language*; novel entertainment shows such as the multi-award-winning *Stanley Baxter* shows: the *Cannon and Ball* series; *Game For A Laugh*; *Russ Abbot's Saturday Madhouse*; the *Brian Moore Meets* series; *Bruce Forsyth's Play Your Cards Right*; *Punchlines*; *Clive James's* shows and Denis Norden's *It'll Be Alright On The Night*; plays and series such as the *Agatha Christie* productions starring Francesca Annis and James Warwick; *The Gentle Touch* with Jill Gascoine; *Mitch*, with John Thaw; *We'll Meet Again*, with Susannah York; thrillers; single plays; anthologies from *Dennis Potter* (including the 1982 Prix Italia winner *Cream In My Coffee*) and *Alan Bennett*; *Lillie*; *The Professionals*; *Love for Lydia*; *Bouquet of Barbed Wire* and - most famous of all - *Upstairs, Downstairs*.

Regular LWT programmes for over 10½ million viewers in the LWT transmission area include *The 6 o'clock Show* on Friday evenings; *The London Programme*, an investigative series about local issues; *The Big Match*, for football enthusiasts; *Police 5*, produced in association with New Scotland Yard; *London Talking*, in which viewers are invited to discuss television programmes and the issues raised by them; *Saturday Action*, the programme for youngsters; and LWT area news and information.

LWT is one of Britain's leading exporters of television programmes and its programmes have been seen throughout the world.

The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL Tel: 0632 610181
 Television House, 32 Bedford Row, LONDON WC1R 4HE Tel: 01-242 1666
 Brazennose House, Brazennose Street, MANCHESTER M2 5BP Tel: 061-834 4228/9
 Corporation House, Corporation Road, MIDDLESBROUGH Tel: 0642 219181

Directors. Sir Ralph Carr-Ellison, TD, DL (*Chairman*); R. H. Dickinson (*Deputy Chairman*); Peter S. Paine, CBE, DFC (*Managing Director*); Andy Allan (*Deputy Managing Director and Director of Programmes*); Professor L. W. Martin; Paul Nicholson, DL; Lord Peart, PC; Viscount Ridley, TD, DL; Dennis Stevenson, CBE; Sir Maurice Sutherland; John Wilkinson; G. Oliver Worsley, TD; Peter Wrightson, OBE.

Executives. Andrea Wonfor (*Programme Controller*); Anthony D. Sandford (*Deputy Programme Controller*); Leslie Barrett (*Assistant Programme Controller*); David Hellewell, FCA (*Financial Controller and Company Secretary*); Brian J. Lavelle (*Technical Controller*); Dr Geoff Brownlee (*Head of Public Relations and Publicity*); Peter Moth (*Head of Current Affairs and Documentaries*); George Taylor (*Head of Sport*); R. Maxwell Deas, TD (*Head of Religious Programmes*); Heather Ging (*Head of Arts and Entertainment Programmes*); Janet Jacobson (*Personnel Manager*); Andrea Kinghorn (*Education Officer*); Laurie Taylor (*Chief Press Officer*).

Sales and Research Departments. Tyne Tees air time is sold by Link Television Limited. Clive Leach (*Managing Director*); Tony Vickers (*Sales Controller*); Brian Adcock (*Regional Sales Manager*).

LONDON: 32 Bedford Row, LONDON WC1R 4HE. Tel: 01-242 1666

NEWCASTLE: The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL. Tel: 0632 610181
 MANCHESTER: Brazennose House, Brazennose Street, MANCHESTER M2 5BP Tel: 061-834 4228/9

Religious Advisers. Canon Charles Smith (*Church of England*); Revd Father Thomas Towers (*Roman Catholic*); Revd Stanley O. Jones (*Free Church*).

Technical Facilities. There are three main studios at Newcastle: a 220 sq.m. three camera studio, a 360 sq.m. and a 416 sq.m. studio which share four permanent cameras operated from a central production control room. The largest studio can accommodate seven cameras when necessary. These studios have dedicated one-inch VTR machines and they can all access digital still storage facilities. There are comprehensive video and sound-post production editing suites for ENG and VTR. Animation facilities are provided by a recently installed, fully computerised Rostrum Camera.

Location production is covered by a six-camera OB unit backed up by mobile VTR facilities and four microwave link units. News gathering is accomplished electronically by four ENG units while feature programming has access to four 16mm ENG/EPF units. There is a 53 sq.m. two-camera studio in Middlesbrough



TYNE TEES TELEVISION

which also acts as a base for two of the ENG units.

Central Transmission Facilities include two 2-inch, five 1-inch videotape recorders and two Bosch computerised multicassette VTRs, together with three MK3 Cintel telcine machines.

Programmes. NEWS: *Northern Life* further enhanced its reputation as the North East's leading nightly news magazine with regular appearances in the region's top ten ratings. Its comprehensive and expanding coverage of an area from Berwick in the North, through Tyneside, Wearside, Durham, Cleveland and North Yorkshire was developed with nightly opt-out bulletins for both north and south of the region. The programme introduced the revolutionary 'Job Slot' to help unemployed youth, an idea which won national and international acclaim. Other successful ventures included campaigns for safer drinking and motor cycling, an assault course fun run at Catterick Camp and the popular Young Newsreader of the Year competition.

CURRENT AFFAIRS AND DOCUMENTARIES: *Briefing*, the weekly current affairs programme, proved a major success, attracting coverage well beyond the region; while *Farming Outlook* extended its audience into the north and into Scotland. The controversial *Friday Live* continued its success. The annual review *State of the Region* is now an established appraisal of the North East. *Face the Press*, which enjoyed a further networked series, has been commissioned for Channel 4 on a regular weekly basis. The same Channel will also feature *Coping*, dealing with human problems. The much-praised networked documentary *Robson's Choice* offered a study of young soccer hopefuls and other documentaries included a film record of David Cowper's solo record-breaking voyage and a tribute to veteran politician Lord Shinwell.

ADULT EDUCATION: Networked series included *A Better Read* with Tom Coyne and a wide range of prominent authors offering a guide to enjoyable reading. The series *Minus One* dealt with problems facing single-parent families.

DRAMA: Major networked successes included

the widely-acclaimed film drama *The World Cup: A Captain's Tale* based on the true story of West Auckland, the amateur soccer club that won the first World Cup in 1910; and the children's drama series *Andy Robson*, set in rural Northumberland in the early 1900s. The comedy *Come Into The Parlour*, winner of the Young Playwright of the Year competition, was given a regional screening.

CHILDREN'S: The Children's Department continued its energetic output for young people with two established network series: *Razzmatazz*, the power-pop party for the under-twelves, and the popular *Madabout* presented by Matthew Kelly. The department also broke new ground with a totally new concept in entertainment for the under-twenties, a marathon rock magazine *The Tube* to be broadcast live on Channel 4 from Newcastle every Friday from 5.15 to 7 p.m.

RELIGIOUS PROGRAMMES: Network services included *Sikh Worship* from their Newcastle Temple, the first on ITV; a *Methodist Jubilee*; *The Year of the Scout*; and the *Centenary of the Church Army*. A new monthly half-hour youth forum series began in November. The morning Bible readings continue and nightly *Epilogues* maintain their diversification.

SPORT: *Sportstime* on Friday nights continues to reflect every aspect of North East sport while *Shoot* provides comprehensive action, news and comment from the national and regional football scene. In addition to its contribution to the network racing output, the outside broadcast unit covered basketball; bowls; squash; moto-cross; cricket and stock car racing; all for local transmission.

Dennis Waterman in the 90-minute film drama The World Cup: A Captain's Tale.



Havelock House, Ormeau Road, BELFAST
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Directors. J. L. MacQuitty, QC (*Chairman*); R. B. Henderson, CBE (*Deputy Chairman & Managing Director*); J. B. McGuckian (*Deputy Chairman*); R. E. Benner, OBE; Miss Betty E. Box, OBE; H. R. C. Catherwood; J. A. Creagh (*Assistant Managing Director and Head of Presentation & Publicity*); Viscount Dunluce; Captain O. W. J. Henderson, DL; M. R. Hutchison (*Sales Director*); G. C. Hutchinson; Major G. B. MacKean, DL, JP; Mrs A. McCollum; Mrs Betty MacQuitty; E. J. O'Driscoll; Miss Joan Trimble; J. B. Waddell (*Controller, Local Programmes*).

Officers. E. Caves (*Chief Engineer & Controller of Technical Operations*); K. F. Hamilton (*Northern Ireland Sales Manager*); W. J. McLean (*Head of Administration*); E. A. L. Radcliffe (*London Sales Manager*); J. D. Smyth (*Financial Controller*); H. Martin (*Deputy Company Secretary*); N. J. McCafferty (*Programme Planning Executive*); G. P. Flecton (*Education Officer*); W. D. Murray (*Deputy Controller, Local Programmes*); J. O'Connor (*Deputy Chief Engineer*); Mrs H. J. Clarke (*Programme Administrator*); R. Kennedy (*Information Officer*).

Religious Advisory Panel. The Rt. Revd Dr Robin Eames (*Bishop of Down and Dromore*); The Revd Dr Eric Gallagher, OBE; The Very Revd Dr J. Maguire; The Very Revd Dr A. J. Weir.

Educational Advisory Panel. A. C. Brooke; E. G. Quigley; Prof. P. Froggatt; Dr J. Kincade; Prof. A. Rogers; M. Murphy; W. McKay Kenny.

Staff. Ulster Television employs a total of 260.

Roly Daniels, Patrice, and compere, comedian Gene Fitzpatrick, in Country Style, the country and western music series featuring Irish personalities.



ULSTER TELEVISION

of whom 26 are located in the London Sales Office.

Enquiries. General enquiries from the public concerning programmes should be made to the Publicity Department.

Programme Journal. A special Ulster edition of *TVTimes Magazine* is published weekly which contains details of the company's programmes.

Sales. The majority of the company's sales personnel are based in the York Street, London office. At Havelock House in Belfast, the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. A completely redesigned central control area includes separate presentation and engineering control rooms. The master control area contains a presentation switcher, while the adjacent telecine area has three Rank Cintel Mk IIIs,

and one Marconi B3404, plus sound follower facilities. The VTR area has two 2-inch quad machines, and three TCR100 'cart' machines.

The two production studios are each equipped with three Marconi colour cameras, CDL vision mixers and Neve sound desks. The seventh Marconi camera is in the presentation studio. Both production studios are equipped with Telestage lighting grids, with pantograph suspensions. Both have Strand Duet lighting controls.

Film facilities include four Arriflex Bleg cameras, with both commag and sepmag, using Nagra tape recorders with crystal sync. The film processing laboratory is equipped with two Omac colour film processors.

The company has a 3-4 camera Outside Broadcast unit, and there is a contribution studio and office suite in the City of Londonderry.

Programmes. The series of outside broadcasts of the *Gloria Plus* chat and entertainment shows from towns all around Ulster during the spring and autumn of 1982 were the high note of another busy year for the company. The programmes were a success not only for home viewers but provided an excellent opportunity for a larger number of Ulster people than ever before to participate as an audience in their own home towns and to watch local television at work. For the OB crew the series provided many challenges in a wide variety of situations.

The OB unit was also used extensively throughout the year, providing regular church services for the network *Morning Worship*, covering international football which highlighted Northern Ireland's progress in the World Cup, and for location debates for the *Counterpoint* current affairs programmes. A special *Enterprise Ulster* production provided a platform for Ulster inventors. There was also light entertainment coverage with the hour-long *Entertainer* Ulster talent finals, and a Province-wide schools quiz. The Revd Roger Royle brought his own individual approach to a variety of Ulster topics with *The Royle Line* featuring top names including Cliff Richard and Mary O'Hara, while other religious programmes included *Church Report* on the four main denominations, and the regular *Witness* epilogues.

News coverage is included in programmes such as *Good Evening Ulster*, *Lunchtime*, *Ulster News Headlines*, *Ulster Television News* and *News at Bedtime*. The Ulster Television sports unit covers the Province for both major and minority interests.

The local farming community were kept up-to-date by *Farming Ulster*, which also featured a farm inventions competition.

In education, summer term 1983 sees the first showing of a new series for 8-11 year-olds, *Pieces of Eight*, programmes on language and music. *Hop, Skip and Jump* in Spring 1983 which has been regularly updated since 1978, is for 6-7 year-olds. Autumn 1983 brings another showing of the series of *Face Your Future* on careers education for 14-16 year-olds. *Ulster Landscapes*, a topographer's view of key periods of local history and geography, will be shown locally for schools in 1984 in a series of updated programmes.

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Directors. Iain M. Tennant, JP (*Chairman*); Calum A. MacLeod (*Deputy Chairman*); Alex Mair, MBE (*Chief Executive*); G. Wallace Adam; Robert L. Christie (*Operations Manager*); The Lord Forbes, KBE, DL, JP; Dr Fiona J. Lyall; Angus S. Macdonald; Neil Paterson; Sir George Sharp, OBE, JP; Donald H. Waters (*Company Secretary*); Neil R. Welling (*Sales Director*).

Officers. Alastair Beaton (*Programme Planning Controller*); Alan Blackburn (*Regional Sales Manager*); Edward Brocklebank (*Head of News & Current Affairs*); Sydney Clark (*Administration Executive*); Graham Good (*Financial Controller*); Elizabeth Gray (*Personnel Officer*); Christopher Kidd (*Sales Controller*); Michael McLintock (*Publicity & Promotions Executive*); Andrew McNeil (*Production Executive*); Alec Ramsay (*Head of Engineering*); John R. Stacey (*Sales Administration Manager*); Michael Stubbings (*Facilities Executive*); Sheena Young (*Education Officer*).

Religious Advisers. Revd Prof. Alan Main (*Church of Scotland*); Revd Dr James S. Wood (*Church of Scotland*); The Very Revd Dean Campbell Adamson (*Episcopal*); The Very Revd Father Charles C. McGregor (*Roman Catholic*); Mrs Edith Cram; John M. MacLeod.

Schools Advisory Committee. James R. Clark, CBE (*Former Director of Education*); L. Ollason Brown (*Educational Institute of Scotland*); Cllr. J. Campbell (*Convention of Scottish Local Authorities*); R. Johnston (*HMI Chief Inspectorate*); Torquil B. MacKenzie (*Educational Institute of Scotland*); George MacGregor (*Educational Institute of Scotland*); Robert B. Murdoch (*Educational Institute of Scotland*); James Scotland, CBE (*Principal, Aberdeen College of Education*); Cllr. H. Traill (*Convention of Scottish Local Authorities*).

Staff. Total members of staff: 280.

Sales and Research. Grampian's service to advertisers is centred in sales offices in London, Aberdeen, Dundee, Edinburgh and Inverness where a young professional team offers the benefits of advertising in an oil-fuelled growth market.

Studios. ABERDEEN: Two studios of 800 sq.ft. and 2000 sq.ft. are at present in service with a third, of 2800 sq.ft., being commissioned in 1983. This later studio will be equipped with RCA TK47 cameras. A new central technical area serving ITV, Channel 4 and production studios has been brought into service. Dedicated transmission facilities consist of: two Cintel Mk3 Telecines; one Cintel Mk2 Telecine; two RCA TCR 100 2" Cart VTRs; two Ampex MR2 1" VTRs; one Quantel DLS 600



GRAMPIAN TELEVISION

Electronic Slide Store. A 350 sq.ft. presentation studio with colour camera is available for Continuity. In addition to these transmission facilities the following equipment is available in support of production operations: one Ampex VPR2; four Marconi MR2Bs with Datatron Super Tempo editing suite; one Cintel Mk3 Telecine; one Quantel DLS 600 Electronic Slide Store; one RCA TR600 2" Quad VTR; one RCA TCR100 2" Cart VTR.

One outside broadcast unit equipped with three IVC 7000P cameras and extensive sound and vision equipment is based in Aberdeen. One production film unit and two ENG units are based in Aberdeen. These are supported by four film edit suites, two ENG edit suites and the usual processing and dubbing facilities. DUNDEE: Dundee is served by a modern centre with a 450 sq.ft. interview studio containing a remote controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG film unit.

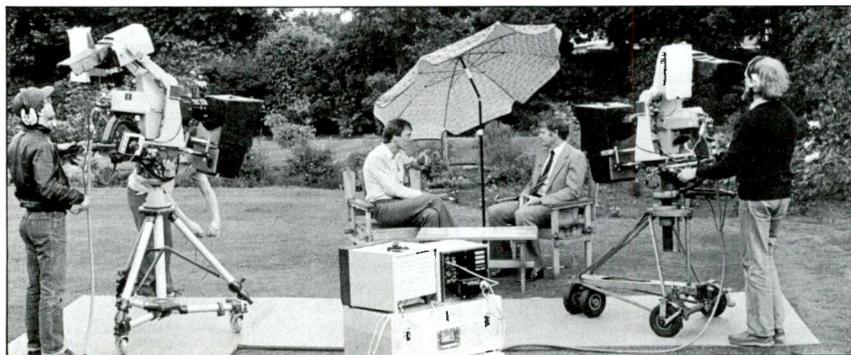
Programmes. Grampian Television's transmission area, stretching from Shetland in the north to Fife in the south and west to Lewis, contains over one million people and spans a wide range of cultural, industrial and economic interests and problems. North Sea oil and gas continue to have a major impact on life in the area and on Grampian's programmes. The challenge of reporting and reflecting the area's rapidly

changing events is met by the News and Current Affairs Department. *North News* at lunchtime and the late evening *North Headlines* support *North Tonight*, the six o'clock news magazine programme which examines in detail the implications of the day's news. Along with the summer magazine *Summer at Six*, it also helps viewers cope with life and leisure with regular consumer, legal, arts, gardening, cookery, and other spots. Sport features prominently in *North Tonight* and in one-off special events covered by the station's outside broadcast unit.

The farming community is served in *Country Focus*, a fortnightly series, while *Points North* gives local MPs and other politicians the chance to discuss important topical issues. In addition, *Special Debates* devote an hour of peak-viewing time to subjects of local importance, and major documentaries and news specials are produced. Other documentaries reflect the beauty, culture, treasures and wildlife of the area with programmes like *Handa to Heaven*, *Portrait of Sutherland*, *The River Tay* and *Turra Merkit*. Others like *A Band of Brothers* and *Stompers Return* look at topics in a wider Scottish dimension. Contributions to the network include *Simply Sewing*, Leila Aitken's dressmaking series for beginners, *Do-It-Herself* with Muriel Clark and Anne Brand; and *The Electric Theatre Show*, Grampian's well-known movie magazine. There are also regular contributions to *About Britain* and programmes such as *The Entertainers* are screened at a later date on many other stations, both in the UK and abroad. Educational programmes include *The Spellbinders* with Alastair Borthwick, and for schools *Hello There*, *Living and Growing* and *Gather Round*. Book lovers can watch *Cover to Cover* with Gerry Davis who also presents a special series of programmes for the deaf. Religious programming has the daily *Reflections* and *First Thing*, network church services and other programmes appropriate to the religious calendar.

As new transmitters have increased Grampian's coverage in the west, so has the company's Gaelic programming expanded. There is a regular Gaelic news magazine *Crann Tara*, *A Iomadh Du'Thaich* for children, and other occasional series and programmes.

Summer At Six presenter Alastair Yates, seated left, talks to Dundee Leisure and Recreation Officer, Alex Stuart, in the grounds of Albany House.



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Directors. Sir Denis Forman (*Chairman*); Alex Bernstein (*Deputy Chairman*); David Plowright (*Managing Director*); Sir Paul Bryan, MP; Robert Carr; Harry Coe (*Financial Controller*); William Dickson (*Financial Director & Company Secretary*); Donald Harker (*Director of Public Affairs*); Barrie Heads (*Managing Director, Granada International*); Andrew Quinn (*General Manager*); Peter Rennie (*Sales Director*); Mike Scott (*Programme Controller*); Simon Towneley; Joyce Wooller (*Director, Programme Services*); Leslie Young.

Members of the Programme Committee. Brian Armstrong; David Boulton; Michael Cox; John Hamp; Gus Macdonald; Steve Morrison; Jack Smith; Leslie Woodhead.

Officers. Stuart Avison (*Head of Design & Location Services*); David Black (*Head of Presentation*); Tony Brill (*Head of Production Planning*); Walter Denning (*Head of Film*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); David Highet (*Manager, Liverpool Studio Centre*); Doreen Jones (*Head of Casting*); Bill Lloyd (*Deputy General Manager*); Alastair Mutch (*Assistant Company Secretary*); Don Raw (*Head of Technical Operations*); Joe Rigby (*Head of Programme Planning*); Ewart Wooldridge (*Head of Personnel*).

Studio and Outside Broadcast Facilities. The Granada TV Centre has four main studios ranging in size from 1,200 sq.ft. to 7,800 sq.ft. and there is a presentation studio, a sound studio and music suite and all technical services. Granada has one large six-camera outside-broadcast unit, and a two-camera lightweight mobile recording vehicle. The Liverpool Studio Centre has 10,800 sq.ft. of floor space including a four-camera studio with its own control rooms, technical and production areas.

Programmes. DRAMA: *Coronation Street*, now in its 22nd year and with its own permanent outdoor set which was visited by the Queen and Duke of Edinburgh in May 1982. *A Kind of Loving*, Stan Barstow's own ten-part dramatisation of his three novels about Vic Brown and the women in his life. *Strangers*, further adventures of the eccentric policeman Bulman and his under-cover colleagues. *All for Love*, six plays about personal relationships based on distinguished short stories with a further seven in preparation for 1982-83. Seven new plays about *Women* and their role in society over the last 100 years. *The Adventures of Sherlock Holmes*, thirteen of Conan Doyle's original stories faithfully dramatised. *Young Sherlock*, a serial for children about the great detective before he arrived in Baker Street. The drama serial *Brass* deals with the hard lives and passionate loves of a North Country family but has its tongue firmly in its cheek. Single plays



GRANADA TELEVISION

include Laurence Olivier's *King Lear*, directed by Michael Elliott; *A Wife Like The Moon*, the story of Chekhov's relationship with his sister and the actress he eventually married; *A Flame to the Phoenix*, which re-creates the tragic invasion of Poland in 1939; and *Visiting Day*, the first original rock musical written for television.

In its own local transmission area Granada is also pioneering a series of late-night early-morning programmes designed as a response to those who feel television is predictable, unadventurous and dull. The series is called *Off Peak* and will include plays, revues, music and satire. The objective is to discover fresh ideas and talents.

COMEDY SERIES: *Rep* is the story of a struggling seaside repertory company in North Lancashire in 1948. *Union Castle*, union boss Lord Mountainash buys a castle as an investment for the pension fund. *Foxy Lady*, a pretty London girl journalist takes over her aunt's ailing local paper.

REGIONAL: *Granada Reports* comes from Manchester and Liverpool each day at 6.30 p.m. On Fridays the programme has been running 'Talk Back', Britain's first experiment in two-way television. *Exchange Flags*, a live lunch-time show from Liverpool. *A week on Friday* reviews the region's current affairs. *Late Night from Two* brings entertainment live and late at night from Studio 2. *Down to Earth* looks at countryside matters. *This is Your Right* is the region's consumer advice service: *Aap Kaa Hak* is its Asian edition. *Kick Off* brings weekly football news and *Match Time* features a major football game. *Yesterday* looks at regional events of 20 years ago. *Putting on the Style* gives advice on looking good. *Home Front* looks at documentary films from the war years.

ARTS: *Celebration*, reports from across the whole range of the lively arts in the North West - theatre, film, music, documentary. *Gloria*, Kenneth MacMillan's moving and dramatic tribute to the victims of the carnage of the First World War, televised from Manchester's Palace Theatre.

ADULT EDUCATION: *Chalkface* looks into news in the educational world. *Under Fives* gives advice on how to care for the tiny tots. *Stalking*

the *Wild Asparagus*, Roy Lancaster finds exciting plants in ordinary places. *Gardener's Calendar*, a monthly guide to gardening tasks.

CHILDREN'S: *Film Fun*, Derek Griffiths as the staff of the Roxy Cartoon Cinema. *Dance Crazy*, Lesley Judd and Billy Boyle with seven decades of dance. *Final Frontier*, about the future of space travel. *Alphabet Zoo*, Nerys Hughes and Ralph McTell introduce the alphabet to under fives. *Hold Tight!* the summer fun-fair quiz.

DOCUMENTARIES, CURRENT AFFAIRS, FEATURES: *World in Action*, weekly investigations, reports and analysis beyond the news. *Tree of Liberty*, the state of civil liberties in Britain. *What the Papers Say*, weekly review of Fleet Street's view of the world. *Falkland Hundred*, a cross-section of North-West opinion night-by-night on the Falkland crisis. *End of Empire*, how the largest empire in the world, the British Empire, virtually disappeared in just 50 years. *Spanish Civil War*, one of Europe's bloodiest wars, through the eyes of the men who fought it. *Living in Squalor*, a woman's prison from the inside. *Disappearing World*, reports from almost-forgotten peoples in the remoter corners of the world. *Enemies of the State*, the Czech Charter 77 movement.

LIGHT ENTERTAINMENT: *Success*, up-and-coming artists, beginning to make an impact in show business, get a whole show of their own. *The Video Entertainers*: Who will be the TV video stars of tomorrow? Producer-presenter John Hamp introduces exciting newcomers and some more mature aspirants.

QUIZZES, GAMES: *The Krypton Factor*, *University Challenge*.

SCHOOLS: A new reading series for infant schools features Basil Brush - *Let's Read with Basil Brush*. *A Place to Live* takes 8-11 year olds on nature walks both in Britain and abroad. *Physics in Action* is a new series for O-level and CSE pupils, while *Geography Today* is another new offering for A-level students. Granada's school's programmes cater for a wide range of subjects and age-groups.

Lindsay Charlton meets World Karting champion Kelvin Hesketh in the Great Escapes series.



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Directors. Lord Boston of Faversham (*Chairman*); Keith Wickenden, MP (*Deputy Chairman South-East*); David Quayle (*Deputy Chairman South*); James Gatward* (*Managing Director*); Anthony Brook* (*Deputy Managing Director*); Michael Blakstad* (*Director of Programmes*); John Fox* (*Director of Sales & Marketing*); Mrs Blanche Lucas; Guy Libby; Graham Shaw* (*Director of Engineering and Technical Operations*); Baroness Sharples; Malcolm Truempenny* (*Director of Production Operations*).

Executives. Anna Home* (*Controller of Programmes South-East*); Martin Jackson* (*Controller Public Affairs*); Robert Southgate* (*Controller News & Current Affairs*); Richard Triance* (*Controller of Programme Business Affairs*); Richard Crosero (*Controller of Engineering*); Peter Plant* (*General Manager*); H. V. Urquhart* (*General Manager*); David Lidbury, Martin Cox (*Sales Controllers*); Peter Thomas* (*Financial Controller*); Hugh Johnson (*Controller Research & Marketing*); John Miller (*Head of Features and Educational Programmes*); Herbert Chappell (*Head of Music*); Bob Gardam (*Executive Producer/Director Outside Broadcasts*); Mark Sharman (*Head of Sport*); Peter Pritchett-Brown (*Head of Presentation*); Joan Green (*Head of Programme Planning*); Anthony Howard (*Head of Channel 4 Production*); Geoffrey Castle King (*Southern Area Sales Manager*); John Robertson (*South-East Area Sales Manager*); Joe McMahon (*Northern Sales Manager*); Peter Clark (*International Executive*).

Regional Executives. Patricia Sloman (Dorset); Norman Hoskins (Reading); Michael Warner (Brighton).

*Members of the Executive Management Board.

Facilities. TVS operate a dual region in the South and South-East of England, serving more than 4½ million viewers. As part of its programme philosophy to provide an equal service to both sides of the dual region, a new studio complex has been built at Vinters Park, Maidstone which when fully operational will be the most modern in Europe.

The Southampton complex contains Studio 1, 558 sq. m. and Studio 2, 279 sq. m. In Maidstone the area of Studio 1 is 186 sq. m. and Studio 2, 558 sq. m.

In addition to this a Television Theatre at Gillingham has a studio area of 500 sq. m. with

SOUTH
AND SOUTH-EAST
ENGLAND

TVS

TELEVISION SOUTH

permanent audience seating for 200 people. This theatre incorporates five Marconi Mk9 cameras. The Southampton studios are also equipped with Marconi Mk9 cameras and the Maidstone studios with the new Link Electronics 125 cameras. All studios have computerised lighting control and a combination of 24 and 36 channel audio desks along with portable audience seating when required.

The company operates three outside broadcast units, consisting of one 35 ft. five-camera vehicle, a smaller vehicle which incorporates three Marconi Mk9P hand-held cameras and a 28 ft. vehicle operating as a two plus two with broadcast quality Sony BVP330 cameras. All vehicles are equipped with video recorders.

The Microwave Link Department consists of four self-contained units and these are to be augmented by two fixed receive stations which will be remote controllable from studio master control rooms.

The dual region News Department is totally self-contained and operates with electronic Newspeed Computers. This is supported by four ENG camera units and four film camera units using the Kodak VNF film process and all associated film sound dubbing and film editing.

The company operates three Feature Film Crews, equipped with Arriflex SR2 cameras, supported by sophisticated film editing equipment, rostrum camera and the ability to handle negative or positive film on its telecine machines.

Peter Williams takes viewers inside HM Detention Centre at Haslar in Gosport in the Just Williams series.



Programmes. TVS went on air on 1st January 1982, and in its first year introduced some 30 new programme titles and formats covering a wide spectrum of the arts and entertainment, drama and documentary, totalling more than 600 hours of originated programming.

Coast to Coast, a nightly news magazine from Southampton and Maidstone to provide separate coverage to the two parts of the dual region, produced a number of special reports.

The Pope's arrival at Gatwick and subsequent visit to Canterbury was a major event in the region recorded in a documentary from the Religious Affairs Department. *Canterbury and Beyond*.

Documentaries on the ITV network included *Test Tube Explosion*, about the ethics of test tube baby births; and *The Shape of Things to Come*, an enquiry into the social effects of an ageing population, both films by Peter Williams. Other current affairs reporting on regional topics were *Seven Days* and *Just Williams*.

In science and industry *The Real World* featured new technical developments including a demonstration of 3-D television which aroused wide interest, while *In the Mouth of the Dragon* examined the economic future of Hong Kong. The horizons of daytime viewing were extended, *Not For Women Only* received a second screening on the ITV network.

The Haunting of Cassie Palmer children's drama serial won acclaim; and both the family game show *On Safari* and *No. 73* on Saturday morning became established favourites with younger viewers. *Radio*, an innovative drama serial about life in an ILR station and aimed at the elusive young adult audience, was expanded to two half-hours a week.

Catering to a wide spectrum of musical tastes, from Glyndebourne opera to the *Off The Record* rock shows, TVS also provided *Showcase* for both young and established musicians. *Getting It On* centred attention on community arts in the region and a special arts documentary filmed Joan Plowright.

In an unusual series of religious interviews *The Other Side Of Me* revealed the 'private' face of such public figures as Sarah Miles, John Mortimer and Frankie Howerd; and *A Full Life* captured the recollections of an equally diverse group of public personalities.

Increased coverage of regional sport was provided in the Friday and Sunday *Sportshows*. Viewers also had the opportunity to comment on all the TVS output in the regular *Watch This Space* spot.

Channel 4. TVS intends to make a substantial contribution to the new service with at least 30 hours of original programming during 1983. These include two Glyndebourne operas, Benjamin Britten's *A Midsummer Night's Dream* and *Orfeo* by Gluck; a series of documentaries on immigration; a two-hour science 'special'; and religious affairs broadcaster Gerald Priestland presenting *A New Morality*.

Public Affairs. Supervisory boards for the South and South-East were established to represent the interests of viewers and the TVS Charitable Trust distributed £100,000 to fund local arts, educational and recreational enterprise.

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BARNSTAPLE EX31 1HR Tel: 0271 76256

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BRIDPORT DT6 3NR Tel: 0308 25922



TELEVISION SOUTH WEST

Directors. Brian Bailey, OBE (*Chairman*); Sir John Colfox, DL (*Vice Chairman*); Kevin Goldstein-Jackson (*Chief Executive and Programme Controller*); Rosamund Davies, Michael Reinhold (*Deputy Programme Controllers*); David Dickinson, MBE (*Director of Technical Operations*); John Roberts (*Financial Director*); Harry Turner (*Sales Director*); Charles Ansell, OBE, DL; Peter Battle; Fred Hain; Lt.-Cdr. Douglas Hale, RN (Ret'd); The Earl of Iddlesleigh, DL; David Johnstone; Gareth Keene; John Peters, MBE; Roger Shaw; Keith Sykes; Norman Thompson; Dr Jennifer Trusted; Peter Wayne; Bernard Webster.

Officers. John Cooper (*Head of Operational Facilities*); Ken Seymour (*Head of News and Documentaries*); David Sunderland (*Head of Presentation, Programme Planning and Publicity*); David Jenkin (*Head of Engineering*); John Bartlett (*Head of Religious Programmes*); Mary-Jane Mansfield (*Programme Development Manager*); Wendy Bowes (*Head of Office Services*); Michael Boddy (*Chief Accountant*); Crispin Purdyc (*Head of Personnel*); Charles Wright (*Studio Accountant*); Tom Goodison (*Head of Education*); Roger Shezall (*Regional Sales Manager*); Derek Prosser (*Regional Sales Manager - Bristol*); Liz Mahoney (*Programme Planning Officer*); Michael Dunn (*Press and Publicity Officer*).

Advisory Board Members. TSW has 127 Advisory Board Members on six separate advisory boards covering agriculture, arts, education, industry, politics and religion.

On 1st January 1982, Roger Shaw, TSW's Senior Announcer, became the first staff-elected member of the board of directors in an election conducted independently by the Electoral Reform Society. In February 1982, TSW became the first British television company to be listed on the Stock Exchange with all its shares classed as voting shares.

Technical and Studio Facilities. TSW spent £4.5 million expanding and re-equipping the Plymouth studios which it acquired from Westward Television in August 1981. The building programme provided improvements to studio facilities and services, incorporating two new studios, increased scenery construction and storage areas, and improved accommodation for support activities such as design, graphics, and planning. In April 1982, TSW became the first British commercial television company to buy FLAIR, the video graphics system from Logica.

Television Sales Worldwide Limited. 1982 also saw the birth of TSW - Television Sales Worldwide Limited, TSW's international sales company which will sell programmes throughout the world. Managing Director of the sales

(nuclear submarines); 'Child of our Times'; 'Part of Life' (Dr Sheila Cassidy and Plymouth's St. Luke's Hospice); 'Cornwall - A County or a Country?' (networked on *About Britain*); and the three-part *Scene South West Special*, 'Putting Them On The Bill' (Portland Borstal).

TSW's *A Day in the Life* series featured programmes about artist Beryl Cook; Cornwall's controversial 'Superdad' John Knight; retiring Chief Constable of Devon and Cornwall, John Alderson; the Brewers of Helston and Barnstaple Fair (networked on *About Britain*); a private detective; Dingle's department store at sale time; and discount store boss Mike Robertson.

DOCUMENTARIES. *Scene South West; A Day in the Life; NEWS AND MAGAZINES.* *Today South West; The South West Week* (a weekly regional news round-up for the deaf and hard of hearing); *TSW Regional News; Farming News; South West Weather and Shipping Forecast; the International Paper Darts Championship.* **SPORT:** *Sportsweek; Target Bowls* (networked in *World of Sport*); *On The Water.* **CURRENT AFFAIRS:** *Controversy.* **POLITICS:** *Politics South West.* **RELIGION:** *Postscript; Sunday First; Morning Worship from the Annual Methodist Conference* (networked). **GARDENING:** *Gardens for All.* **FEATURES.** *What's Ahead; Televiews.* **FISHING:** *Fisheries News; Take Tuckerman.* **YOUNG PEOPLE'S PROGRAMMES:** *The Saturday Show; Look and See; Gus Honeybun's Magic Birthdays.* **GENERAL:** *Mysterious Tales.* **MUSIC:** *Moura Lympany; Classix Nouveaux; National Youth Jazz Orchestra; Ron Goodwin; and The Mechanics.* **LIGHT ENTERTAINMENT:** *Mr and Miss TSW Competitions.*

Throughout 1982, TSW continued to increase the number of hours of local programming and to increase its local coverage by opening new offices in St. Austell, Cornwall, and Bridport, Dorset.

Television South West's studios at Derry's Cross, Plymouth.



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HTV West, Television Centre, Bath Road,
BRISTOL BS4 3HG Tel: 0272 778366
HTV Limited, 99 Baker Street, LONDON W1M 2AJ
Tel: 01-486 4311

Directors. The Rt. Hon. Lord Harlech, PC, KCMG, K.St.J. (*Chairman*); Sir Alun Talfan Davies, QC (*Vice Chairman and Chairman of HTV Wales*); G. E. McWatters (*Vice Chairman and Chairman of HTV West*); R. W. Wordley (*Managing Director*); P. S. B. F. Dromgoole (*Assistant Managing Director*); T. Knowles (*Assistant Managing Director*); J. Aeron Thomas†; C. R. M. Atkinson*; W. G. Beloc*; Mrs R. W. Buchanan*; J. E. C. Clarke, OBE, DL*; H. H. Davies (*Director of Programmes, Wales*); T. G. R. Davies†; A. R. Edwards†; T. R. Edwards, OBE†; Sir Geraint Evans, CBE†; R. S. Evans (*Director of Programmes, West of England*); R. A. Garrett*; Mrs M. Gwynn Jones†; Prof. A. Llewellyn-Williams†; Lady Merrison*; Lord Oaksey*; D. W. Reay (*Director of Engineering*); C. D. Romaine (*Sales Director*); I. E. Symonds†; E. L. Thomas†; M. R. Towers (*Director of Operations*).

* Member of HTV West Board

† Member of HTV Wales Board

Officers of the Management Group. R. W. Wordley (*Managing Director*); P. S. B. F. Dromgoole (*Assistant Managing Director*); T. Knowles (*Assistant Managing Director*); R. S. Evans (*Director of Programmes, West of England*); H. H. Davies (*Director of Programmes, Wales*); M. R. Towers (*Director of Operations*); D. W. Reay (*Director of Engineering*); C. D. Romaine (*Sales Director*).

Religious Advisers. HTV WEST: Ven Canon Peter Coleman, Archdeacon of Worcester (*Church of England*); Revd Ian Iunn (*Free Church*); Father Michael House (*Roman Catholic*). HTV WALES: Father Edwin Regan (*Roman Catholic*); Revd D. L. B. Evans (*Church in Wales*); Revd W. I. Cynwil Williams (*Free Church*).

Studios. Work is well advanced on a new £14 million TV Centre for Wales on part of a 60 acre site at Culverhouse Cross, Cardiff. The first phase will include two production studios, with one of over 7,000 sq. ft. within a large, separate technical block, together with an office block to house the company's administration and an amenity building. The buildings are due to be completed by April 1984, with the equipment installed and ready for programme making in July. A new £1 million 6-camera/2 VTR OB unit has recently been added to the extensive OB fleet. Principal studio centres at Cardiff, Bristol and Mold are served by up to 25 cameras and 20 VTR machines, with comprehensive audio and video facilities for studio recordings and post production. In addition, film and/or ENG facilities are based at Carmarthen, Bangor and Taunton.

HTV West Programmes

DRAMA: *Escape to the West*, with Leonard Rossiter and Joss Ackland; *Jamaica Inn*, filmed on West Country locations for three one-hour episodes; *Man and Superman*, recorded on

WALES
AND WEST OF
ENGLAND

HTV

HTV

stage with Peter O'Toole; *The Forgotten Story*, recorded in Bristol with Hollywood veteran Van Johnson; ITV Prix Jeunesse entry *Jangles*, an up-to-the-minute music/drama for teenagers; and *Into the Labyrinth*, a third set of stories of magic and time travel. **NEWS AND CURRENT AFFAIRS:** The backbone of the output with the daily *HTV News* plus *Sport West*, *What's On*, *Your Say*, *Police Five*, *West Country Farming*, *Let's Go*, and coverage of the *Falklands Air Day* at Yeovilton and the *Royal Bath and West Show*. **DOCUMENTARIES:** *Island at the Edge of the World*, South Georgia. International celebrities visited some of the world's best hotels and restaurants in *Nothing But the Best*. Broadcaster and architect Mike Jenner looked at the cities of Bath and Wells in a three-part series. Entertainer Fred Wedlock returned to Bristol's dockland in *Maritime Fred*. *Blitz on Bath* marked the 40th anniversary of the infamous Bakedecker raid. Actor Norman Bowler went exploring in the five-part *Avon Voyage*. Others included a look at three West Country regimental museums; *Sporting Prints*, featuring heroes of the cricket, rugby and soccer fields; *Murder Unsolved*; *The Face of Bristol*; and countryman Jack Hargreaves explored Blagdon and Chew Valley lakes. **ARTS AND EDUCATION:** *Scene* (regular arts magazine); *Cinema Club*; *Festival* (HTV West's annual amateur drama awards); *Somerset Sings*; two programmes about poet Robert Graves; *Man-scape* (a six-part series about man's impact on the environment); and *Makers* (guidance for craftsmen and women). **LIGHT ENTERTAINMENT:** The afternoon magazine *Here Today* featured star guests, music and topical items; word games *Three Little Words* and *Definition*; the music quiz *Sing a Song With Me*; and *Oscar's Saturday Show* (for younger children). **RELIGION:** *Bishop Mervyn*, in conversation with Malcolm Muggeridge; *Mary O'Hara* (with songs and thoughts). **COMMUNITY SERVICE:** *So What's Your Problem?*; *Sudden Change*, Cliff Michelmore helping people cope with unexpected blows; *Fit for Living*; *The Good Neighbour Show*; *Jobline* (for the young jobless); and *Public Service Announcements*. Plans for Channel 4 include series and single productions.

HTV Wales Programmes

Broadcasting in Wales underwent a major change early in November 1982 when all HTV Wales' Welsh language programmes were transferred to the new Fourth Channel in Wales (S4C) – making way for exciting new opportunities for English language programmes from Wales. The new television centre being built on the outskirts of Cardiff will enhance programme making facilities.

Report Wales. HTV's popular nightly news programme, was superseded by *Wales at Six*. The new programme is double the length of *Report Wales*, has many new features and is screened at the earlier time of 6 p.m. A new current affairs department has been established to provide in-depth coverage of topical and interesting issues throughout Wales in a new weekly programme on Thursdays. This replaces *Outlook* on Fridays.

In the Welsh language HTV is now providing three half-hour current affairs programmes weekly for S4C. The pop music programme *Ser* and many situation comedies such as *Gwesty Gwirion* and *Goglis* are being transferred to the family viewing slot of around 7.30 p.m. on S4C.

HTV Wales has continued to sponsor the Cardiff Festival of Choirs. The Urdd Eisteddfod, Llangollen International Eisteddfod, the Royal Welsh Show and the National Eisteddfod were all covered in both English and Welsh. The Pope's visit to Wales in June 1982 initiated the largest outside broadcast ever undertaken by the company. A film crew visited Rome in advance of the visit to produce *Dwy Ddinäs*. The live one-hour programme *All Kinds of Everything*, which looks at the lighter side of Welsh life, returned with a second series.

The network series of religious music, *Sing to the Lord*, was recorded in a Cardiff Church and six programmes for Lent. *God Help Me*, were presented by singer-songwriter Cindy Kent. *Survival of the Fittest*, eight men in eight events amidst the stunning scenery of Snowdonia. *The Only Genuine Jones* recalled Wales' first great climber Owen Glynne Jones and Wales' snooker greats were brought together in *Green, Green Baize*. *Filming the Impossible* took a look at some of the exploits of leading adventure cameraman Leo Dickinson. *Opportunity Wales* sought business ideas to create jobs in Wales. Celebrities such as Diana Dors and Windsor Davies recalled some of their favourite music in *Memories*. The series *Impromptu* again matched a leading instrumentalist with a student of the same instrument.

HTV cameras cover the historic Falklands Air Day at Yeovilton.

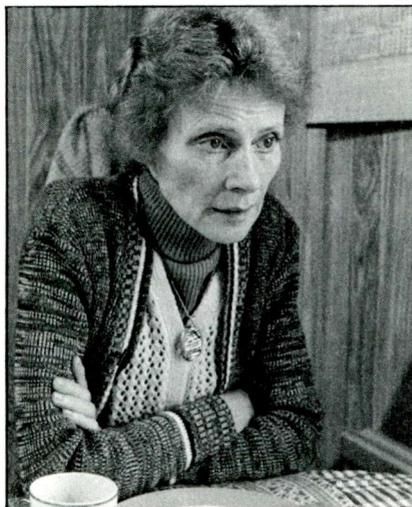


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 Tel: 0522 30738
 8 Bullring Lane, GRIMSBY, South Humberside,
 DN31 1DY Tel: 0472 57026

Directors. Derek Palmer (*Chairman*); James Lee (*Deputy Chairman*); Paul Fox (*Managing Director and Director of Programmes*); Tony Preston (*Deputy Managing Director*); Allan Hardy (*Commercial Director*); Clive Leach (*Director of Marketing and Sales*); G. Brotherton-Ratcliffe; S. H. Burton; Mrs Phoebe M. David, JP; S. H. Hall; J. G. S. Linacre, CBE, AFC, DFM; N. G. W. Playne; R. J. Ramsey, CBE; Prof. W. Walsh; Peter A. Willes, OBE.

Executives. David Cunliffe (*Controller, Drama Programmes*); John Fairley (*Controller, Factual Programmes*); Duncan Wood (*Controller, Light Entertainment*); Bob Bairstow (*Head of Programme Planning*); Kenneth Bellini (*Head of Programme Purchasing*); Filip Cieslik (*Contracts Manager*); Duncan Dallas (*Head of Science and Features*); Malcolm Drury (*Head of Casting*); Brian Harris (*Head of Management Services*); Lawrie Higgins (*Head of Sport and Outside Broadcasts*); Graham Ironside (*Head of Local Programmes*); Chris Jelley (*Head of Education and Religion*); John Q. Rogers (*Chief Engineer*); Peter Rogers (*Head of Production Operations*); Peter Smale (*Head of Technical Operations*); John Smith (*Head of Programme Administration*); Keith Smith (*Head of Press and Publicity*); David Thorn (*Regional Sales Manager*); Michael Thornhill (*Labour Relations Officer*); Joy Whitby (*Head of Children's Programmes*); John Willis (*Editor of Documentaries and Current Affairs*); Ted Wright (*General Manager*).

Alice: A Fight For Life.



**YORKSHIRE
TELEVISION**

Programmes. Yorkshire Television showed once again why it has established a reputation for drama and documentaries.

Outstanding among its documentaries is the powerful attack on the asbestos industry, *Alice: A Fight For Life*, produced and directed by the award-winning John Willis, already famous for the investigative documentaries *Rampton: The Secret Hospital*, *Johnny Go Home*, and *Goodbye Longfellow Road*. Alan Whicker celebrated 25 years in television in 1982, and presented three hour-long programmes looking back at some of the best stories reported for YTV in *Whicker's World*. Jonathan Dimbleby followed last year's *The Eagle and the Bear* with a new series, *The Cold War Game*, examining the relationship between East and West and its likely future. Another award-winning documentary maker, Barry Cockcroft, presented three more stories in his well-established series *Once in a Lifetime*, and Miriam Stoppard and Rob Buckman presented a long-running series of the popular *Where There's Life*. Single documentaries included a profile of the Pope in *Song in a Strange Land*; a profile of Yorkshire sculptor Henry Moore; *Song of Farewell*, the story of Eric Fenby, the Yorkshireman who went to France to help another famous Yorkshireman, Frederick Delius, paralysed and dying, put his music on paper in his final years; *Is Your Brain Really Necessary?*, proved that, medically, you need not have much of one to be very successful; and the Jockey Club opened its doors for the first time in *Stewards' Enquiry*.

The most popular drama production from Yorkshire Television was undoubtedly *Airline*, a new series starring Roy Marsden as Jack Ruskin, a tough, ambitious RAF sergeant who builds a private airline in the immediate post-war years. The most unusual was *Horace*, a six-part series sometimes funny, sometimes sad, always moving, about the misadventures of a man with the mind of a child; written by Roy Minton, it starred Barry Jackson as Horace. In *Celebrity Playhouse* Yorkshire presented three theatrical classics: *The Potting Shed*, *Eden End* and *Pygmalion*. It was the last which drew most praise and attention, with its unexpected casting of Twiggy, proving that she was much more

than a pretty face and had a fine talent for comedy in the role of Eliza. Six more single plays, a mixture of adaptations and newly commissioned work, brought the total of Yorkshire single plays produced for the ITV network to nine in twelve months. Autumn brought to the screen *Harry's Game*, a tough three-part thriller, written by ex-ITN Reporter Gerald Seymour from his own best-selling novel, and starring ex-Sandbagger Ray Lonnen as British agent Harry Brown. *Emmerdale Farm*, youngest of ITV's twice weekly serials, celebrated its 10th anniversary.

Eric Chappell, creator of *Rising Damp*, wrote another series of the hit comedy *Only When I Laugh*, and came up with a new one which was also an instant success - *The Bounder*, starring Peter Bowles as a smooth con-man and George Cole as his unfortunate brother-in-law. A new comedy series, *That's My Boy* starring Mollie Sugden, was launched and two established series, *In Loving Memory* starring Thora Hird and *The Gaffer* starring Bill Maynard, returned. Harry Secombe starred in an occasional series of *Secombe With Music*, and two of television's most popular game shows drew even larger audiences - *3-2-1* with Ted Rogers and *Winner Takes All* with Jimmy Tarbuck.

Among programmes for younger viewers

Roy Marsden in *Airline*.



were *Two Way Ticket*, which looked at the lives of children from remote corners of the world, and brought them to Britain to talk about their lives and their impressions of our country; *Sunny Side Up*, a lively series presented by a lively team of young people; *The Book Tower*, the award-winning series, this time with a new presenter Stephen Moore; and *Rowan's Report*.

Calendar, Yorkshire Television's evening news magazine and principal source of the audience's news in the Yorkshire, Humberside and Lincolnshire region, continued to flourish in the hands of its principal presenters Richard Whiteley, Geoff Druett and Marylyn Webb. Among its associated series serving the local interests of YTV's viewers were *Calendar Sunday* and its successor *Calendar Commentary*, *Calendar Tuesday*, *Calendar at Your Service*, *Calendar Calling* and *Calendar Carousel*.

The irrepressible flautist James Galway presented a series on *The Psalms of David*, Frank Topping presented *Topping's Choice*, and Colin Morris *Turning Point*.

Channel Four Television Company, 60
Charlotte Street, LONDON W1P2AX
Tel: 01-631 4444 Telex: 892356 FOURTV G

Directors. The Rt. Hon. Edmund Dell (*Chairman*); Sir Richard Attenborough, CBE (*Deputy Chairman*); Jeremy Isaacs (*Chief Executive*); Justin Dukes (*Managing Director*); William Brown, CBE; Roger Graef; David McCall; The Hon. Sara Morrison; Peter Rogers; Anthony Smith; Mrs Anne Sofer; Dr Glyn Tegai Hughes; Brian Tesler; Mrs Joy Whitby.

Officers. Paul Bonner (*Channel Controller*); Larry Coyne (*Head of Business Development*); Ellis Griffiths (*Chief Engineer*); Chris Griffin-Beale (*Press Officer*); Colin Leventhal (*Head of Programme Acquisition*); Pam Masters (*Head of Presentation*); Frank McGettigan (*Head of Administration and Industrial Relations*); David Scott (*Controller of Finance, Company Secretary*); Sue Stoessel (*Head of Marketing*).

Commissioning Editors. Liz Forgan (*Senior Commissioning Editor, Current Affairs, Factual Programmes*); Naomi McIntosh (*Senior Commissioning Editor, Education*); David Rose (*Senior Commissioning Editor, Fiction*); Mike Bolland (*Commissioning Editor, Young People*); Walter Donohue (*Script Associate*); Alan Fountain (*Commissioning Editor, Independent Film and Video*); Carol Haslam (*Commissioning Editor, Education and Documentary Series*); Cecil Korer (*Commissioning Editor, Entertainment*); Michael Kustow (*Commissioning Editor, Arts*); Paul Madden (*Commissioning Editor, Media, Animation, Community*); Adrian Metcalfe (*Commissioning Editor, Sport*); Andy Park (*Commissioning Editor, Music*); John Ranelagh (*Special Assistant to Chief Executive, Secretary to Board, Commissioning Editor, Ireland, Religion*); Sue Woodford (*Commissioning Editor, Multicultural Programmes*).

Channel 4, launched on 2nd November 1982, provides a national service, networked to the whole country except Wales. Its 60 hours of weekly programming are planned to complement ITV's schedule at all times.

The Channel Four Television Company Limited is a wholly-owned subsidiary of the IBA, charged with the responsibility of assembling the programme schedule for the channel but *not* with making programmes. Apart from a weekly 'answerback' show for viewers, the channel makes nothing itself but commissions or buys programmes from a diversity of sources, including the ITV companies, programme suppliers and film distributors world-wide. But the company is also required to commission a 'substantial' proportion of programmes from independent production companies, which the existence of Channel 4 has encouraged to flourish (of the hundreds of companies already contributing to C4's first year, the vast majority are newly created).

The channel is financed by subscriptions from the ITV companies levied by the IBA and passed on to the Channel 4 company (and to the



CHANNEL FOUR
TELEVISION

quite separate Welsh Fourth Channel Authority). In return for this, the ITV companies have the right to sell advertising time on Channel 4 in their own regions. Apart from Wales, the advertisements are the only regional differences in an otherwise completely national channel.

On the Sianel Pedwar Cymru service in Wales (S4C) the Welsh Fourth Channel Authority is scheduling some 22 hours of Welsh language programming supplied by HTV Wales, the BBC and independent producers, so that all programmes in Welsh are now concentrated on one channel. In addition, S4C relays some 50 hours of Channel 4's 60 hours of programmes each week, either simultaneously or rescheduled.

Channel 4 has a team of Commissioning Editors who sift proposals for programmes, choose them and follow through their progress, while the company's Acquisitions Department negotiates contracts with the suppliers and C4's accountants monitor the flow of expenditure on many hundreds of projects simultaneously.

These programmes are then scheduled for transmission by the Chief Executive, Jeremy Isaacs, and Channel Controller. Paul Bonner and are played out from the most technologically advanced TV control centre at Channel 4's Charlotte Street headquarters. The Channel's Presentation Department provides the continuity between the programmes and creates some coherent identity to link the channel's disparate sources of programming. It also produces enticing promotional trailers to whet viewers' appetites.

From Charlotte Street the signal is passed via the nearby British Telecom Tower (better known as the Post Office Tower) to regional ITV stations, where local advertisements are inserted and thence to the IBA's network of Channel 4 transmitters, installed alongside the existing transmitters for ITV.

Channel 4 Programmes. Channel 4 is different not only in the process whereby programmes are produced and funded, but also in the range of programmes which are scheduled.

Channel 4 is fulfilling its charge to be distinctively different by serving a whole range of tastes and needs which existing channels have been unable to accommodate with limited airtime. It is providing programmes like *Whatever You Want*; and *The Tube* for the 15-24 age-group who have always been under-served by television. There is also British TV's first year-round weekly magazine for the over 60s, *Years Ahead*; and several weekly slots reflect the life, culture and concerns of the ethnic communities that are now an established part of British life.

Channel 4 is providing more television news coverage with an hour of news each weeknight, mainly from ITN, going beyond the front page treatment of existing TV news programmes to examine in depth the topics found on the inside pages of newspapers, such as industry, science and technology and the arts, and is supplementing that with a weekly half-hour Friday perspective (supplied by an independent company, Diverse Production) which provides an alternative view of the week's news.

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, like *The Body Show* (51% Ltd.), to help people get more out of their lives. But there are one or two series for young children as well.

Beyond this, Channel 4 has a duty to entertain and aims to provide programmes 'for all of the people some of the time', attempting to serve those who may feel that at any time there is nothing for them on the existing channels.

Channel Four now has its full team of presentation editors, who will co-ordinate and produce all the links and 'promos' that will shape the channel's on-air identity.



TV REGIONS AND COMPANIES

TV-am, Breakfast Television Centre, Hawley Crescent, LONDON NW1 8EF
Tel: 01-267 4300 Sales: 267 4377

Board. Peter Jay (*Chairman & Chief Executive*); The Rt. Hon. Lord Marsh (*Deputy Chairman*); Michael Deakin; Michael Rosenberg; Paul Hamlyn; Mrs Jennie Bland; Jonathan Aitken; Lord Camoys; David Frost; The Hon. Jacob Rothschild; L. N. G. Olsen; Rod Gunner.

Executive Committee. Peter Jay (*Chief Executive*); Michael Deakin (*Director of Programmes*); Geoff Smith (*Director of Operations*); Derek Stevenson (*Director of Sales*); Tony Wakeling (*Director of Finance*).

Other Senior Management. Geoff Monks (*Chief Engineer*); Clive Jones (*Managing Editor*); Roger Miron (*Sales Controller*); Howell James (*Press & Publicity*); Hilary Lawson (*Program-*

BREAKFAST
TELEVISION

TV-am

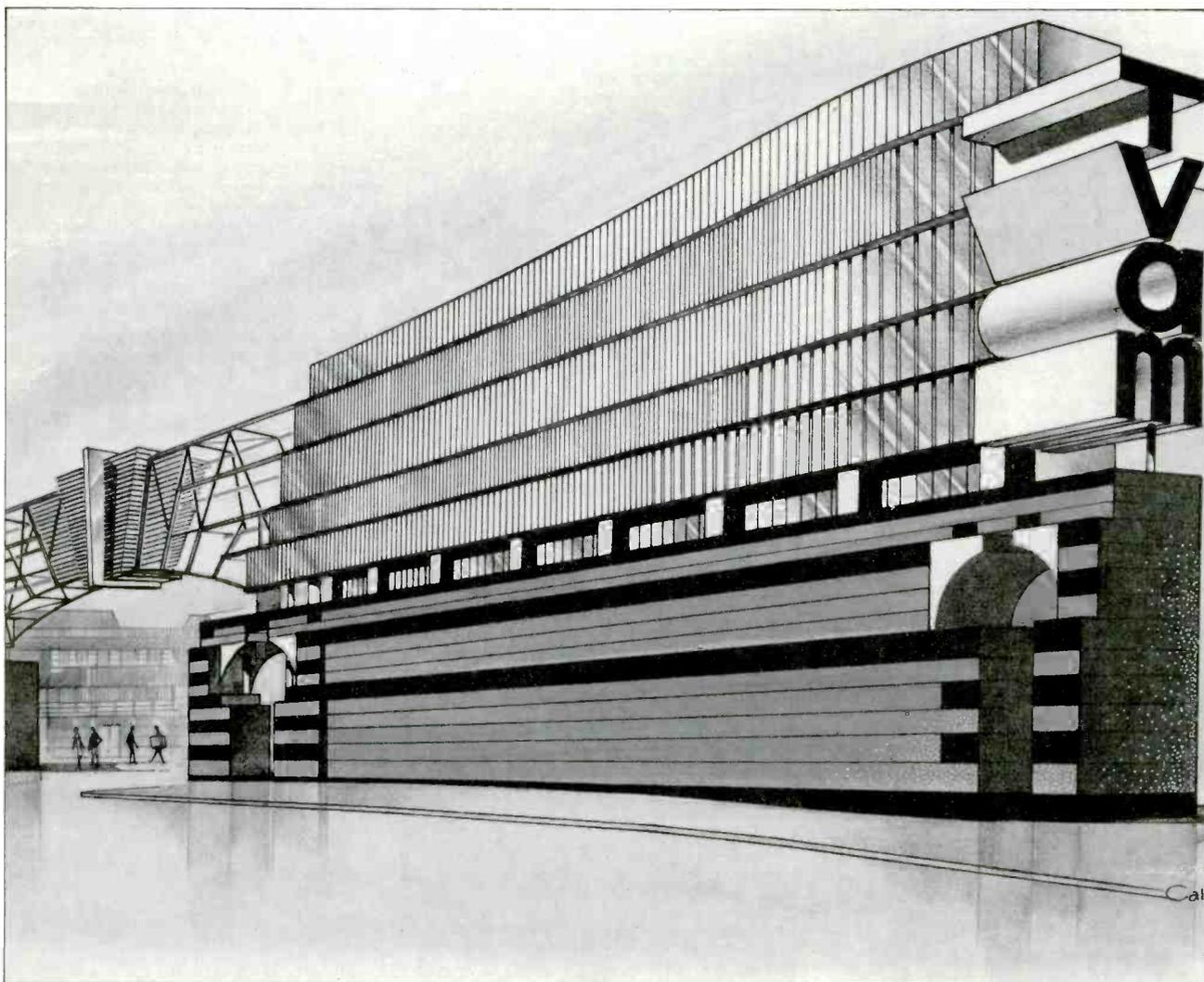
me Editor); Bob Hunter (*News Editor*); Libby Stokes (*Personnel Administrator*).

Activity. TV-am's franchise is for broadcasts from 6-9.15 a.m. seven days a week, 365 days a year, to all areas of the United Kingdom. Transmissions of the breakfast service will be available to the public on ITV, therefore offering the same coverage opportunity.

TV-am's presenters are all well known personalities and journalists in their own right - Michael Parkinson; Anna Ford; David Frost; Angela Rippon and Robert Kee.

The breakfast show *Good Morning Britain* will be live and offer a fast-moving blend of news, analysis, comment and entertaining features.

The TV-am building which in early 1983 will herald in the first British breakfast-time television service.





INDEPENDENT TELEVISION NEWS

ITN, ITN House, 48 Wells Street,
LONDON W1P 4DE Tel: 01-6372424

Organisation. ITN is a non-profit making company which provides the daily programmes of national and international news to all ITV programme companies and also a weekday news and news analysis programme for Channel 4. It produces a number of programmes for the ITV companies and is a principal shareholder in UPITN which provides newsfilm agency services for overseas television companies. ITN is jointly owned by all the ITV programme companies with a board of directors representing them. The IBA's Director General normally attends ITN board meetings, and the appointment of the Editor must be approved by the IBA.

Directors. Lord Buxton, MC, DL (*Chairman*); Alastair Burnet; Bryan Cowgill; Paul Fox; William Hodgson (*Director of Development*); Alex Mair, MBE; David McCall; Paul McKee (*Deputy Chief Executive*); Daniel Moloney (*Company Secretary and Finance Director*); David Nicholas, CBE (*Editor and Chief Executive*); Peter Paine, CBE, DFC; Robert Phillis; David Plowright; Brian Tesler.

Senior Executives. Donald Horobin (*Deputy Editor*); Michael Batchelor (*Assistant General Manager - Operations*); Peter Cole (*Assistant Editor (Editorial Administration)*); David Lyon (*Assistant General Manager - Production*); Paul Mathews (*General Manager*); Derrick Mercer (*Associate Editor, Channel 4*); Michael Morris (*Editorial Manager*); Derek Murray (*Chief Assistant Editor*); Stewart Purvis (*Assistant Editor*); Sue Tinson (*Assistant Editor*); Derek Walker (*Staff Controller*); Peter Ward (*Director of Engineering*); Hugh Whitcomb (*Managing Editor*).

Managers. Peter Banyard (*Manager, Film and ENG Production*); Nigel Hancock (*Senior News Editor*); Frank Duesbury (*Public Relations Manager*); Margaret Eales (*Senior Foreign Editor*); Brian Edmonton (*Production Controller*); Jim Green (*Head of News Information*); Peter Hall (*Oracle Editor*); Bill Reay (*Operations Controller*); David Warner (*Film and Tape Library Manager*); Douglas Wilkins (*Manager, Operational Planning*).

Programmes. Daily news programmes, including the half-hour *News at Ten*, *News at 5.45* and the lunchtime *News at One*; and special news programmes on major events. Hour-long mid-evening news and news analysis programme on Channel 4. National and international news pages for ITV's teletext service, Oracle.



INDEPENDENT TELEVISION COMPANIES ASSOCIATION

Knighton House, 56 Mortimer Street, LONDON
W1N 8AN Tel: 01-636 6866 Telegrams: Itcatel,
London W1 Telex: 262988

Organisation. Incorporated as a Company Limited by Guarantee, ITCA was established by the programme companies to provide a central secretariat function to service the central needs of the industry. The governing body is the Council, which comprises all the Managing Directors and is responsible for formulating joint company policies over a wide range of subjects. Several committees - Network Programme, Finance, Management, Industrial Relations, Marketing, Rights and Technical, supported by specialised sub-committees and working groups - deal with the detailed work of the Association.

Officers. David Shaw (*General Secretary*); Berkeley Smith (*Director, Programme Planning Secretariat*); Gillian Braithwaite-Exley (*Head of Programme Planning Secretariat*); David Sumner (*Chief Executive, Industrial Relations*); Brian Sanctuary (*Head of Marketing Services*); John Jackson (*Head of Copy Clearance*); Norman Green (*Co-ordinating Engineer*).

Programmes. The Programme Planning Secretariat is responsible to the Network Programme Committee which serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

Advertisement Copy Control. The Association has a special Copy Clearance Department dealing with the examination and approval of all television and radio advertisements before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.



INDEPENDENT TELEVISION PUBLICATIONS

247 Tottenham Court Road, LONDON W1P 0AU
Tel: 01-636 3666

Constitution. Independent Television Publications Ltd. is owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes Magazine* and *Look-in*.

Directors. George A. Cooper (*Chairman*); Alwyn Wise (*Managing Director*); James Bredin; William Brown, CBE; Bryan Cowgill; Paul Fox; James Gatward; K. Goldstein-Jackson; Donald Harker; R. B. Henderson, CBE; Alex Mair, MBE; D. S. McCall; Peter McNally; Peter S. Paine, CBE; Anthony Peagam; R. W. Phillis; L. J. Thompson; R. W. Wordley.

Chairman's Committee. George A. Cooper (*Chairman*); Alwyn Wise (*Managing Director*); James Bredin; William Brown, CBE; Donald Harker; Peter McNally; Anthony Peagam (*Editor*); L. J. Thompson (*Financial Director*).

Senior Executives. Alwyn Wise (*Managing Director*); L. J. Thompson (*Financial Director*); Anthony Peagam (*Editor TVTimes*); Nigel Cole (*Director of Promotions & Publicity*); John Littlejohn (*Sales Director*); Adrian O'Neill (*Advertisement & Marketing Director*); Doug Richardson (*Production Director*). **Look-in, Editor** - Colin Shelbourn.

INDEPENDENT TELEVISION BOOKS LIMITED
A subsidiary company of Independent Television Publications Ltd. publishes books and other publications related to ITV.

Directors. Alwyn Wise (*Chairman*); T. V. Boardman (*Chief Executive*); Nigel Cole; John Littlejohn; Anthony Peagam; Doug Richardson; L. J. Thompson.

Executives. John Doyle (*Editor*).

PITCHGRANGE LIMITED
A subsidiary company of Independent Television Books Ltd. A children's book club operating under the name Books for Children.

Directors. Alwyn Wise (*Chairman*); T. V. Boardman (*Chief Executive*); Sally Grindley; Anthony Peagam; L. J. Thompson.

PURSELYNN LIMITED
A subsidiary company operating as Independent Television Marketing Enterprises and providing marketing and ancillary publishing services to the parent company.

Directors. Alwyn Wise (*Chairman*); Nigel Cole (*Chief Executive*); Anthony Peagam; L. J. Thompson.



The Programme Companies



ABERDEEN



AYR



BELFAST



BIRMINGHAM BOURNEMOUTH



BRADFORD



BRIGHTON



BRISTOL



BURY
ST. EDMUNDS



CARDIFF



COVENTRY



DUNDEE/
PERTH



EDINBURGH



EXETER/
TORBAY



GLASGOW



GLOUCESTER &
CHELTENHAM



GUILDFORD



HEREFORD
WORCESTER



HUMBERSIDE



INVERNESS



IPSWICH



LEEDS



LEICESTER



LIVERPOOL



LONDON
General &
Entertainment



LONDON
News & Information



LONDONDERRY



LUTON/
BEDFORD



MAIDSTONE &
MEDWAY



MANCHESTER



NEWPORT



NOTTINGHAM



PETERBOROUGH



PLYMOUTH



PORTSMOUTH



PRESTON &
BLACKPOOL



READING



REIGATE &
CRAWLEY



SHEFFIELD &
ROTHERHAM



SOUTHEND/
CHELMSFORD



STOKE-ON-TRENT



SWANSEA



SWINDON/
WEST WILTS.



TEESSIDE



TYNE & WEAR



WOLVERHAMPTON &
BLACK COUNTRY



WREXHAM &
DEESIDE

INDEPENDENT LOCAL RADIO

Last winter Independent Local Radio played a significant part in helping the country overcome the effects of the worst weather on record for many years. Millions of listeners tuned to their ILR station for instant, relevant, encouraging and entertaining programming. ILR gained many new listeners and once again demonstrated the value of truly local (yet professional) radio stations.

It is expected that 38 Independent Local Radio stations will be on air by the end of 1982, five new stations having been added during the year broadcasting to communities in and around Inverness, Bury St. Edmunds, Swindon / West Wiltshire, Hereford/

Worcester, and Preston & Blackpool. Companies have also been selected to serve a further six areas (Wrexham & Deeside, Stoke-on-Trent, Londonderry, Newport (Gwent), Guildford, and Brighton); and the franchises for another three areas (Maidstone & Medway, Humberside, and Reigate & Crawley) have been advertised. This will bring the total by 1983-84 to 47 stations, a healthy stride towards achieving the IBA's aim of bringing ILR to as much of the UK as possible, as quickly as practicable.

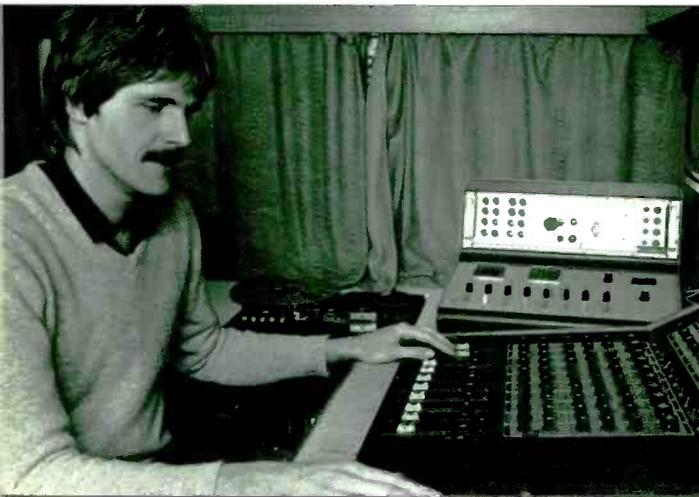
At the end of 1982 about 60% of the population is within range of the VHF transmissions of an ILR station. Medium wave coverage, which is designed as

AREA	COMPANY	AIR DATE	AREA	COMPANY	AIR DATE
Aberdeen	NorthSound	27.7.81	London	LBC	8.10.73
Aylesbury	<i>to be appointed</i>		Londonderry (with Fermanagh)	Northside Sound	1983
Ayr (with Girvan)	West Sound	16.10.81	Luton/Bedford	Chiltern Radio	Luton 15.10.81 Bedford 1.3.82
Barnsley (<i>being reconsidered</i>)	<i>to be appointed</i>		Maidstone & Medway	<i>to be appointed</i>	late 1983
Basingstoke & Andover	<i>to be appointed</i>		Manchester	Piccadilly Radio	2.4.74
Belfast	Downtown Radio	16.3.76	Milton Keynes	<i>to be appointed</i>	
Birmingham	BRMB Radio	19.2.74	Newport (Gwent)	Gwent Broadcasting	early 1983
The Borders (Hawick) with Berwick	<i>to be appointed</i>		Northampton	<i>to be appointed</i>	*
Bournemouth	2CR	15.9.80	North West Wales (Conway Bay)	<i>to be appointed</i>	
Bradford	Pennine Radio	16.9.75	Nottingham	Radio Trent	3.7.75
Brighton	Southern Sound	1983/84	Oxford/Banbury	<i>to be appointed</i>	*
Bristol	Radio West	27.10.81	Peterborough	Hereward Radio	10.7.80
Bury St. Edmunds	Saxon Radio	late 1982	Plymouth	Plymouth Sound	19.5.75
Cambridge & Newmarket	<i>to be appointed</i>		Portsmouth	Radio Victory	14.10.75
Cardiff	CBC	11.4.80	Preston & Blackpool	Red Rose Radio	5.10.82
Coventry	Mercia Sound	23.5.80	Reading	Radio 210	8.3.76
Derby	<i>to be appointed</i>	*	Redruth/Falmouth/ Penzance/Truro	<i>to be appointed</i>	
Dorchester/Weymouth	<i>to be appointed</i>		Reigate & Crawley	<i>to be appointed</i>	late 1983
Dundee/Perth	Radio Tay	Dundee 17.10.80 Perth 14.11.80	Sheffield & Rotherham	Radio Hallam	1.10.74
East Kent	<i>to be appointed</i>		Shrewsbury & Telford	<i>to be appointed</i>	
Eastbourne/Hastings	<i>to be appointed</i>		Southampton	<i>to be appointed</i>	*
Edinburgh	Radio Forth	22.1.75	Southend/Chelmsford	Essex Radio	Southend 12.9.81 Chelmsford 10.12.81
Exeter/Torbay	Devon Air Radio	Exeter 7.11.80 Torbay 12.12.80	Stoke-on-Trent	Signal Radio	early 1983
Glasgow	Radio Clyde	31.12.73	Stranraer/Dumfries/ Galloway	<i>to be appointed</i>	
Gloucester & Cheltenham	Severn Sound	23.10.80	Swansea	Swansea Sound	30.9.74
Great Yarmouth & Norwich	<i>to be appointed</i>	*	Swindon/West Wilts.	Wiltshire Radio	12.10.82
Guildford	County Sound	early 1983	Teesside	Radio Tees	24.6.75
Hereford/Worcester	Radio Wyvern	4.10.82	Tyne & Wear	Metro Radio	15.7.74
Hertford & Harlow	<i>to be appointed</i>		Whitehaven & Workington/Carlisle	<i>to be appointed</i>	
Huddersfield/Halifax	<i>to be appointed</i>	*	Wolverhampton & Black Country	<i>to be appointed</i>	
Humberside	<i>to be appointed</i>	1983/84	Wrexham & Deeside	Beacon Radio	12.4.76
Inverness	Moray Firth Radio	23.2.82	Yeovil/Taunton	Marcher Sound	early 1983
Ipswich	Radio Orwell	28.10.75			*
Leeds	Radio Aire	1.9.81			
Leicester	Centre Radio	7.9.81			
Liverpool	Radio City	21.10.74			
London	Capital Radio	16.10.73			

* Likely to be among the next batch of new stations to come on air

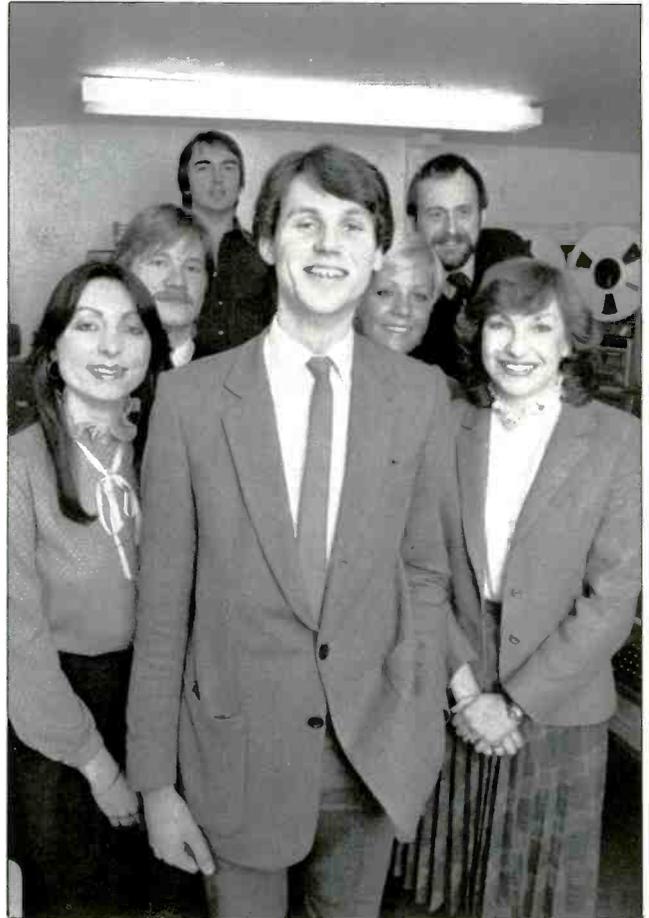
far as possible to match VHF, may be greater, particularly at certain times of day; and the stations' marketing areas (Total Survey Areas), within which a reasonable signal may be heard, cover around 80% of the population. Despite the difficult economic circumstances throughout most of the country the IBA intends to move ahead steadily and carefully towards providing an ILR service for the 69 areas which have so far been authorised by the Home Secretary.

Barnsley, included in an earlier batch of areas, is being considered as part of a general review of South Yorkshire as a whole which was requested by the Home Secretary in July 1981 when he authorised the latest list of areas. Future coverage of the Isle of Wight is also to be considered by the IBA and recommenda-



▼ The Revd Preb. John Hammersley (left) receives a prize on behalf of Beacon Radio from the IBA's then Director General, Sir Brian Young, who was presenting the annual Sandford St. Martin Trust Awards for excellence in religious radio programmes.

▲ John Craig 'Fingers' McGuffog at the controls of Plymouth Sound's outside broadcast unit.



▲ The Mercia Sound news team. In front, news editor Peter Lowe; from left to right: Kay Oliver, Gary Hudson, Andy Armitage, Jan Lynch, Alan Turner and Julie Carter.



tions will be made to the Home Secretary.

As new areas are considered by the Authority much thought needs to be given to the possibility of financial viability. ILR is a wholly self-financing operation. The Broadcasting Act requires the IBA to keep separate the finances of television and radio. Neither the IBA nor the programme companies receive any money from public funds or from the licence fee (which pays for the BBC's home services). Creating a new radio station from scratch can be quite an expensive operation, both for the IBA which owns the transmitters and hires most of the British Telecom lines, and for the programme company which rents the transmitters, hires some of its own lines, constructs studios and employs a staff, which is usually around 28-32 strong

for about a 15-hour broadcasting day. The IBA is keen to find suitable and sensible ways to minimise costs without seriously affecting standards. Pressures occur from time to time to relax technical parameters; every avenue is explored, but the Authority is mindful that a public used to high professional standards for many years is unlikely to find anything of a lesser quality attractive enough to listen to for any length of time. Areas in which co-operation can take place are encouraged by the Authority. For example, two adjacent companies might share an outside broadcast facility. In some instances it might be realistic to share marketing effort – but the cutting edge of competition should not be blunted in the interests of what might seem to be a tidy solution.

Some future areas may not have the population coverage necessary to attract advertising rates which are sufficient to support a self-financing operation. In these instances some association, either contractually or otherwise, might be prudent. For example, it might be possible to preserve a proportion of separate programming output while saving on overheads. This already occurs quite successfully in two ILR areas.

The IBA places significance on the proportion of local shareholding in an ILR station. One of the strengths of ILR is that its roots are generally local. On average, across the first 34 stations, local money accounts for about 80% of the financial backing. Resources needed to launch a typical ILR station in 1982 totalled about £600,000 to £700,000.



▲ The Rt. Hon. George Thomas, MP, Speaker of the House of Commons, collects a radio car-sticker from the CBC stiltwalker in Roath Park, Cardiff.

▶ There's more to broadcasting than sitting behind a microphone, as presenter Dave Carson (he is the one driving) of Radio Victory's weekly *Navy Night* programme discovers on location with the Royal Marines.



▲ Radio Orwell presenters set off on a sponsored bicycle ride around East Suffolk to raise money for the Royal National Institute for the Blind. This hazardous journey was undertaken on a three-seater tandem borrowed from The Goodies.



Consulting the Public

Consultation is vital for a healthy broadcasting system: it contributes to sensible decision taking and helps to improve the quality of the service. The IBA and the ILR companies go to great trouble and considerable expense to keep in touch with local views, a mass of correspondence with listeners is dealt with each year; staff attend many meetings of local organisations where views on programming are welcomed; audience research surveys are carried out; and public speaking engagements are undertaken. But the two main channels for assessing public opinions are public meetings and local advisory committees.

▼ Those attending the IBA's public meetings are given the opportunity to comment on both existing and proposed new contractors.



Public Meetings in ILR

Public meetings are held by the IBA to assist the Authority in appointing new contractors and to assess the performance of established stations. Every effort is made to publicise the meetings and to attract ordinary listeners as well as people with special interests; attendances are usually high. Since the beginning of 1981 applications for contracts, including the names of directors, financial resources, programming and studio plans, have been placed in public libraries; summaries have also been circulated locally (in Wales these were in both Welsh and English). People attending the public meetings have therefore been able to comment on specific and perhaps controversial proposals put forward by applicants. The programming proposals which helped to win a group its contract are published so that anyone is free to compare 'promise' against actual performance.

While the IBA has no doubts about the usefulness of public meetings, they can be expensive to set up. A meeting in Victoria last March, for instance, cost about £2,000 including the hire of the hall, microphones, newspaper advertisements and posters. This cost limits the number of meetings which can be held. Another difficulty is that personal prejudices are often voiced at public meetings and some people simply use them as an opportunity to 'have a go' at those in authority. The IBA therefore has to weigh what is said at public meetings against information received from a wide range of other sources.

Local Advisory Committees

One very important and continuous source of reaction and comment is the network of local advisory committees (LACs) which the IBA has set up in accordance with the Broadcasting Act. These committees – there is one for each ILR area – meet every two to three months to discuss the quality of the ILR service, to encourage trends and to recommend improvements. In addition to the minutes of their meetings they submit a full report to the Authority once a year, which is taken into account when deciding a station's future contractual position.

Committee members are found by various methods. One-third are nominated by local authorities, though not all are councillors. The rest join after hearing a broadcast announcement or reading letters from LAC secretaries in newspapers. Approaches to local organisations and wide personal contacts also produce new members. The IBA is always on the look-out for people to join committees and if you are interested you should write to the committee for your area c/o the IBA's headquarters at 70 Brompton Road, LONDON SW3 1EY or c/o the appropriate IBA Regional Office.

Having an LAC for each ILR area means that the IBA receives a continuous flow of opinion about the stations' progress and performance. The IBA is often able to influence changes as a result of receiving advice or information from an LAC. With some 40 stations, broadcasting up to 24 hours a day, it is difficult for the IBA or station programme controllers to keep track of what is going on all the time. So the LACs do spot mistakes and identify weaknesses in the output, as well as strengths.

The committees also provide an opportunity for serious arguments to be ventilated and for policies and assumptions to be reviewed.

What emerges from the LACs and public meetings is a feel for how ILR is performing at a local level. Local opinions are essential if the IBA is to gain a good impression of whether a station is achieving a close identity with its locality. Even though the stations are generally successful at meeting the high standards set for them, it is useful to have as many constructive suggestions as possible for improving the service.

Information on ILR

If you would like more details about local advisory committees, public meetings or ILR in general, you should contact the IBA's Information Office or Regional Office for your area. A range of leaflets on ILR is available free of charge. The Authority's Annual Report, available from government bookshops, also contains many facts and figures about programmes, training and finance.

Local Advisory Committees for Independent Local Radio

Aberdeen

Miss M Winchester (*Chairman*); A Gray; Cllr. J Hay; D Irvine; Cllr. Mrs A Keay; Cllr. J McGregor; Miss S Mair; J Marshall; Cllr. J Porter; Mrs A Saunders; Miss L Singer; A Smith.

Secretary: J C Spankie (IBA Regional Executive, Aberdeen)

Ayr

G Benedetti (*Chairman*); Cllr. T Dickie, JP; Cllr. T Ferguson, JP; P Fleming; Mrs J Langford; Cllr. Mrs A Lennox; Miss F MacFarlane; G McIlwraith; Cllr. Mrs E Mitchell; Mrs A Park; Miss S Scobie.

Secretary: J Lindsay (IBA Officer for Scotland)

Belfast

B Carlin (*Chairman*); J Allen; Cllr. Mrs H Bradford; Cllr. J Cushnahan; Revd R Drysdale; Mrs P Guest; Mrs V Horner; J Leonard; Miss C Lusty; P McCartan; Cllr. P O'Donoghue.

Secretary: A Bremner (Senior Assistant IBA Officer for Northern Ireland)

Birmingham

K Hardeman (*Chairman*); Mrs C Bhamra;

Miss S Brayford; M Chohan; Cllr. A Davies; Miss K Faunce; Miss J Green; Mrs M Harris; Cllr. A Hope, JP; S Kirkham; Miss H McIntosh; S Walker.

Secretary: (IBA Regional Officer, Midlands)

Bournemouth

Miss C Daniel (*Chairman*); Cllr. J Amor; I Andrews; Cllr. Mrs B Bicknell, OBE, JP; Cllr. H Blake; Revd Dr R Duce; A Glover; N J King; Miss A McLeish; A Rees; A J Riley; T Steele.

Secretary: J A Blair Scott (IBA Regional Officer, South of England)

Bradford

D Walsh, OBE (*Chairman*); Miss J Ayres; Miss J Beaumont; Mrs F Burns; N Farrar; E Kennewell; S McGowan; I Murphy; Cllr. C Richardson; Dr H K Shah; Cllr. D Ward.

Secretary: R Cordin (IBA Regional Officer, Yorkshire)

Bristol

Mrs J Young (*Chairman*); Mrs M Courtier; Cllr. Mrs E Cummins; Cllr. C Draper; N Evans; M Forest; Mrs P Horler; J Hughes; D Mann; Miss S Mills; R Parfitt; Cllr. D Wilshire.

Secretary: R MacDonnell (IBA Regional Executive, Bristol)

Cardiff

Prof. T Hawkes (*Chairman*); Cllr. R Cann; Mrs C Chidgey; Mrs G Clarke; Miss D Cross; Mrs G Evans; P Gregory; Mrs N Jenkins; Cllr. Mrs V Jones; R Mooneeram; Cllr. J Phillips; Cllr. R Selwood; Revd D H Thomas; M Wilcock.

Secretary: Miss J E James (IBA Local Radio Officer, Wales)

Coventry

Mrs R Hawthorne (*Chairman*); Mrs E Bayliss; Miss J Handley; Ms F Hodges; Cllr. M May; Cllr. W Olnier; Mrs D Parkinson; Cllr. K Rawnsley, JP; S Shah; P Whitehall.

Secretary: (IBA Regional Officer, Midlands)

Dundee/Perth

Mrs F Bowman (*Chairman*); J Brown; Ms M Campbell; H McLevy; I Murdoch; Cllr. D Niven; Miss K Norrie; Miss G Rattray; W Smith; Mrs M Stephen; Cllr. I Stevenson; Cllr. Mrs S Welsh.

Secretary: J C Spankie (IBA Regional Executive, Aberdeen)

Cont.▶

Local Advisory Committees for Independent Local Radio continued

Edinburgh

Mrs Menzies (*Chairman*); Cllr. S Campbell; Mrs R D'Ambrosio; Mrs M Easton; Mrs M Fairweather; Cllr. J Ferguson; Miss D McGuire; G Mann; Miss S Prentice; J Robertson; Cllr. W Rodger, JP.

Secretary: J Lindsay (IBA Officer for Scotland)

Exeter/Torbay

Mrs P Lethbridge (*Chairman*); Mrs J Broughton; Mrs A Caine-Dotzauer; J Cobley; G Cox; S Crocker; Miss L Darbyshire; Cllr. J Farrell, OBE; Miss A Ford; Miss V Gruber; Mrs V Richards; Cllr. J Shepherd; B Skidmore; Cllr. G South; Cllr. D Stafford.

Secretary: N Bull (IBA Local Radio Officer, South-West England)

Glasgow

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Secretary: J Lindsay (IBA Officer for Scotland)

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Secretary: (IBA Regional Officer, Midlands)

Inverness

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Secretary: Mrs J Beilby (IBA Regional Executive, East Midlands)

Liverpool

Revd D Gray (*Chairman*); F Bradley; Mrs M Horobin; Miss D McCulley; M McKnight; Miss J Massey; Cllr. R Paterson; Mrs H Russell, JP; D Segar; F Shepherd; Cllr. G Smith; Miss A Wilkinson.

Secretary: J E Harrison (IBA Regional Officer, North-West England)

London

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Secretary: M S Johnson (IBA Senior Radio Officer, London)

Luton/Bedford

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Secretary: Miss S A Thane (IBA Regional Officer, East of England)

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Secretary: J E Harrison (IBA Regional Officer, North-West England)

Nottingham

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Secretary: Mrs J Beilby (IBA Regional Executive, East Midlands)

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Secretary: Miss S A Thane (IBA Regional Officer, East of England)

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Secretary: N Bull (IBA Local Radio Officer, South-West England)

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Secretary: J A Blair Scott (IBA Regional Officer, South of England)

Preston & Blackpool

A Longworth, OBE (*Chairman*); A Bolton; P Bromley; Cllr. Miss M Brown; G Dalton; Mrs B Garnett; Cllr. C Hanson; Cllr. Mrs C Oldcorn; Mrs S Owen; Cllr. R Spencer, MBE; Miss J Wood; A Zumla.

Secretary: J E Harrison (IBA Regional Officer, North-West England)

Reading

Mrs S Swift (*Chairman*); D Barnes; H Davies; Cllr. R J Day; Miss K Doe; Miss S Drower; P Dunning; Cllr. M Francis; Cllr. J Freeman; Cllr. D Lillycrop; Mrs B Maynard; Miss P Seville; H Stoddart.

Secretary: M S Johnson (IBA Senior Radio Officer, London)

Sheffield & Rotherham

N Hutton (*Chairman*); Mrs P Allen; P Bennett-Keenan; P Bruce; D Earnshaw; Mrs P Flinders; Miss M Glossop; E Johnson; Mrs J McGuinness; Cllr. G Munn; Cllr. Miss M Sides; Cllr. A Wood.

Secretary: R Cordin (IBA Regional Officer, Yorkshire)

Southend/Chelmsford

D Lee (*Chairman*); R Alison; K Brown; Cllr. G Caplar; P Clements; P Holmes; Ms G James; Cllr. Mrs C Johnson; Cllr. Mrs G Jones; Miss S Sleet; Mrs S Swanborough; Mrs K Woodham.

Secretary: S Perkins (IBA Radio Programming Officer, London)

Swansea

Dr W D Treharne (*Chairman*); Miss D Adey; E J Daniels; Cllr. D Davies; R Evans; Miss G Graham; Mrs J Griffiths; Cllr. G Jones; Cllr. B Ludlum; Cllr. H Morgan, JP; M Murphy; Mrs E White, MBE, JP.

Secretary: Miss J E James (IBA Local Radio Officer, Wales)

Teesside

J Brass (*Chairman*); Cllr. Mrs A Collins; Cllr. D Dennis; Miss C Dutton; P Fulton, JP; R Gibson; Cllr. N Goldie; Cllr. S R Haswell; Miss M Holt; Miss D McLone; M Morrison.

Secretary: Ms E S Gaskell (IBA Local Radio Officer, North-East England)

Tyne & Wear

Miss J Draycott (*Chairman*); Mrs P Adams; Cllr. Mrs S Bolam; Cllr. C James; Miss A Melia; P Renwick; Cllr. Mrs N Sharples; Cllr. K Sketheway; Miss B Sloan; A Smillie; D Williams; L Williams.

Secretary: Ms E S Gaskell (IBA Local Radio Officer, North-East England)

Wolverhampton & Black Country

A King (*Chairman*); Cllr. J Adams; Mrs E Brooks; C Carder; Mrs J Copson; M Holder; Cllr. Ms L Leader; Miss A Mabley; H Rashid; Cllr. J Smith.

Secretary: (IBA Regional Officer, Midlands)

≡ Moray Firth Radio: On Air

One bungalow on the newly built, grey pebble-dashed Scottish housing estate is slightly larger than the rest. It is the home of Moray Firth Radio. Based in Inverness, the 34th ILR station – the sixth in Scotland – started broadcasting on 23rd February 1982. It has been called both the smallest and largest of the ILR stations: it has the smallest staff but can be heard within an

▼ The Moray Firth Radio team on the eve of the station's first broadcast.



area extending around the coast from Wick in the north to Banff in the east.

The station opened at 6.30 a.m. with a welcoming announcement followed by the record 'Somebody is Out There'. Local minister, the Revd Robert Logan had prepared a special blessing. Andy Stewart turned up mid-morning with characteristic tartan enthusiasm and being Pancake Tuesday, he was immediately called upon to toss a pancake while on air in the studio (a feat needing much skill to avoid disaster at the controls!). Soon newsroom staff were out getting vox-pop reaction to the new venture. Chief executive Thomas Prag 'faced' his audience by opening the phone-in lines. He was eager to explain what the station had to offer, and to hear likes, dislikes and suggestions.

The national and international news comes from IRN (Independent Radio News) in London. Local news is collected, collated and read by Moray Firth's own reporters. All residents can contribute. When a lady came to discuss goat keeping she brought her animals into the studio. Small is beautiful for ILR in North-East Scotland.



◀ A piper participates in a live outside broadcast – by courtesy of a reverse charge call from the nearest telephone box!

▲ Moray Firth's Roy Gregor interviews the local inventor of a peat cutting machine.

Sharing the Best

Though ILR is first and foremost a local medium, particular topics and events sometimes merit being heard beyond the transmission area of the local station: drama, documentary and 'live' music recording for instance. Programming of quality deserves a large audience, bringing a flavour of one ILR locality to another and adding variety to stations' schedules. Rewarding the production effort and skill that has gone into such programmes is also satisfying to the broadcasters who make them.

To meet these demands, an ILR pro-

gramme-sharing scheme has been established. This is, in the main, a free exchange of programmes between stations. In some areas, listeners have a regular weekly opportunity to hear the best of the output from around the ILR system. Other stations use material more flexibly, slotting features, plays, documentaries and live music into schedules as they fit best. In 1981-82 some 437 hours of programming were offered in the scheme. Almost every station contributed.

BRMB's three-part series *Finger on the*

▼Griff Rhys Jones, Mel Smith and Andrew Sachs appeared in a bewildering variety of radio disguises in *Tales from the Crypt* for Capital Radio.



Pulse used material recorded at hospitals and general practices in the Birmingham area to illustrate present conditions in the National Health Service. In a similar way, the case history of 'total allergy syndrome' sufferer Amanda Strang provided inspiration for Chiltern Radio's *The Man Made Nightmare*. Amanda attempted to escape from 20th century existence, and the artificial products causing her suffering, by moving to the village of Denham in the Buckinghamshire countryside.

On a topical note, Essex Radio celebrated *Sixty Years of Radio*. Broadcasting in the UK began from station 2MT at Writtle near Chelmsford, when a handful of enthusiasts heard the slogan 'Writtle calling! Writtle calling!' crackling through the ether. The programme also traced the development of BBC services, the pirate radio stations off Essex in the 1960s, and the development of ILR in the 1970s and 1980s.

Interviews form a valuable part of the programme-sharing scheme. LBC in London has contributed an hour-long programme on a weekly basis, with personalities as diverse as Catherine Bramwell of the Salvation Army and film star and raconteur Peter Ustinov. The Duke of Edinburgh talked about the work of the World Wildlife

Fund. *Rock of Ages* was a series of discussions from Radio Tees dealing with the spiritual beliefs of major rock stars Yusef Islam (formerly Cat Stevens), Pete Townsend of The Who, Bob Dylan, George Harrison, and Bob Marley in an interview recorded shortly before his death.

Drama is still an expensive item for most local radio stations although some of the larger stations have made valuable contributions for the ILR system as a whole. Capital Radio has scored some success with the single play: Drew Griffiths' *The Only One South of the River* won the drama section of the Local Radio Awards. Capital and Piccadilly Radio also experimented with shorter dramatic pieces to fit into ILR's general output, and Capital adapted special short thrillers and readings from Edgar Allen Poe and Robert Louis

▼BRMB's documentary producer, Brian King, talks with the sister of the Accident & Emergency Department at East Birmingham Hospital in *Finger on the Pulse*, a series which looked at the National Health Service.



◀ Tenor Robert Tear (left) and conductor Sir Colin Davis with the orchestra of the Royal Opera House, Covent Garden, at Snape Maltings, Suffolk. This concert was recorded for Capital Radio's series *The Collection*. Presented in collaboration with Radio Orwell, the tapes of the performances were made available to other ILR stations.

▶ With the help of singer/songwriter B.A. Robertson, Radio Forth launched a series of promotions to publicise the Scottish Community Education Centre's booklet for young people aged 16 years and over, entitled *Young Scot*. The series hoped to give encouragement and information to school-leavers everywhere.



Understanding Parliament

The historic first broadcast from the House of Commons took place in 1978. Since then a new dimension has subtly been added to the radio medium. The cut and thrust of major debates can make compelling radio

budget speech for instance, or the Prime Minister's Question Time on important issues, and the historic Saturday sitting of the Commons in April 1982 on the Falklands crisis.

Part of the team who staff IRN's Parliamentary Information Unit at Westminster.



◀ Editorial Assistant Clare Murfitt with Political Reporter Peter Spencer.



▶ Researcher Chris Shaw.

▼ Engineer Heather Bramwell.



and most people would seem to agree also that increased public understanding and awareness of the business of the Commons and the Lords is valued in a modern democracy.

Independent Radio News (IRN) has its own team of reporters and technicians at its Westminster studios. Here a continuous tape of all proceedings in both Houses is maintained. Parliamentary 'audio' is relayed, either live or recorded, to LBC and the other ILR stations. IRN also supplies Independent Television News and regional ITV companies with Parliamentary sound coverage. Day in, day out, previews and 'wraps' explaining and commenting on the work of Parliament are prepared by IRN and fed throughout the ILR system. Major debates can be taken live – the Chancellor's

When an MP makes an important speech or statement relevant to a particular area, it is often possible for IRN to supply the item to ILR stations for their own news service or current affairs analysis programmes. Capital Radio engages a London Labour or Conservative MP alternately to present a synopsis of the week's business in *Party Pieces*.

IRN's political editor Peter Allen has a staff of six reporters, three technicians and two assistants at Westminster. In addition to daily business, the Parliamentary Unit produces a weekly half-hour current affairs programme, *Decision Makers*, which is widely aired throughout ILR. *Decision Makers* often takes a longer look at the major Parliamentary issues of the moment.

Sport as it happens

Sporting passions can run high. ILR is uniquely placed to satisfy them. Local newspapers cannot match the flexibility of ILR to provide up-to-the-minute coverage of local games – on preparations, team changes and so on, and on events as they happen. National and regional television and radio cannot always compare for detailed treatment and identification with the interests of the local audience.

Radio City's team of sports reporters followed the fortunes of the Merseyside football sides around the world, in their own words 'with nail biting action from Anfield to Athens and from Tranmere to Tokyo'. A novel suggestion from Piccadilly

Radio was to watch Manchester City's performance in the FA Cup Final on television, but with the sound turned down whilst listening to a full-blooded Mancunian commentary from Piccadilly's programme controller Colin Walters.

Coverage is not confined to soccer – far from it. In West Yorkshire there are Rugby League commentaries each Sunday afternoon in the season from Pennine Radio's *Touchdown* and Radio Aire's *Rugby League Special*. Metro Radio covers distance running in the North-East whilst Piccadilly Radio has been involved in organising two Charity Marathons which have raised more than £1 million for the

▼ Just a handful of the 9,000 runners who raised over £1¼ million for Piccadilly Radio's Charity Marathon.



► Steve Early, the Coventry light welterweight boxer, gets his own back on Mercia Sound's Stuart Linnell.



▼ Radio City's sports editor, Clive Tyldesley, brings live football coverage to avid Merseyside sports



disabled. Radio Orwell gives extensive coverage to the Ipswich Witches speedway team.

Minority sports are not neglected. Radio Forth noted that one Saturday afternoon it had covered thirteen sports: orienteering, rallying, judo, stock-car racing, volleyball,



memorable commentary on England's cricket tour of India.

Nearly all stations mount a sports special on Saturday afternoon. This is supplemented by regular sports bulletins on other days, discussion programmes, phone-ins, and sometimes by special documentary and feature programming. Radio City won the Local Radio Awards Sports Programme of the Year section for a documentary on basketball entitled *Young, Gifted and Black*, while Radio Forth offered to the ILR system a 65-part feature series on *The History of Golf*.

◀ A Dutch cyclist in the 25th Milk Race which began in Bournemouth. 2CR covered the start of the race and awarded a prize to the fastest cyclist in the preliminary time trial around the town.

basketball, ice hockey, speedway, yachting, water polo, bowls, swimming and – a genuine minority sport in Scotland – cricket.

National and international events are covered for ILR by IRN sport. Reporters follow major events such as the US Open Tennis tournament and the European Cup athletics finals. Mihir Bose provided some



▲ Ipswich Town FC captain Mick Mills with some of the 5,000 youngsters who have participated in Radio Orwell's 257 Junior Blues scheme.

▶ LBC/IRN reporter, Dickie Arbiter at the finish of the 1982 Gillette London Marathon.



Music in the Air

Music plays an important and perhaps underestimated role in everyday life. So how does your ILR station help to encourage the musical life of your area?

First of all, a radio station is a natural source of information on musical events being staged in the area. It provides a platform for local musicians and through its output is able to reflect and encourage traditional regional styles of music, for example, that of Scotland and Wales. And, of course, more modern tastes are also catered for.

Many stations have formed associations with regional symphony orchestras. Piccadilly Radio and the Hallé, BRMB with the

City of Birmingham Symphony Orchestra, and Metro Radio with the Northern Sinfonia have attracted new audiences to classical music. In Liverpool, research showed that about half the audience attending Radio City's summer series of 'Proms' with the Liverpool Philharmonic Orchestra were attending a classical music concert for the first time. A number of ILR stations have also founded new orchestras made up of local professional musicians. Amongst these are the Severn Sound Concert Orchestra and the Swansea Sound Sinfonia.

Support for young musicians can often be most fruitful in the form of competitions. These are held on an annual basis by a

► The Tartan Touch, held at Edinburgh's Playhouse Theatre, was produced, presented and later broadcast by Radio Forth. This successful stage show featured traditional Scottish songs and music.

▼ Nicki Hann (left), winner of 2CR's first local song contest. Because of its popularity and success, the competition has now become a national event.



▼The Perry String Quartet would have been forced to disband if BRMB had not stepped in to sponsor a series of their concerts and offer management advice. Hopes are that, within a year, the quartet will be self-sufficient once more and thriving.





number of stations, including Downtown Radio (Belfast), BRMB (Birmingham), Radio Tees (Teesside), Radio Hallam (Sheffield) and Capital Radio (London).

Many ILR stations also stage their own music festivals, such as the Capital and Radio Hallam jazz festivals. Radio Clyde's annual festival presents a wide variety of music, ranging from rock to opera. Often, as in Hereward Radio's involvement with the Cambridge Folk Festival and the Peterborough Country Music Festival, these provide the opportunity for local performers to share a platform with artists of international repute.

A number of stations offer opportunities to local musicians through studio or club recordings. These are usually broadcast

within a range of specialist music programmes. Increasingly, local bands have been invited to perform in studio sessions. Radio Trent's policy of recording local rock bands has resulted in a number of recording contracts. Chiltern Radio's local band competition attracted over 200 entries from the Luton/Bedford area.

1982 also saw the first national Independent Radio Song Contest. This follows up a local contest held by Two Counties Radio (2CR) in Bournemouth, for which over 500 entries were received. In this way, local song writers could have their entries professionally arranged and performed, with the successful finalists having the benefit of a wider audience across the country.

▲ Young Musician of the Year, organised jointly by Radio Hallam and Rotherham Borough Council, was won this year by 17-year-old flautist Patrick Snook. From left to right: Rotherham Councillor Ron Hughes, young guitarist Alan Haig, Patrick Snook and Hallam's managing director, Bill MacDonald.



◀ The Imverteign Junior School Choir at DevonAir's Schools Music Festival.

Meeting Needs - Ethnic Broadcasting

Since its beginnings, Independent Local Radio has been quick to rise to the challenge of meeting the needs of special communities in each locality it serves. Important among these groups are those people who have come from overseas, bringing with them a culture of their own

▶ Dave Silver (seated), presenter of the weekly programme *Third World Music* for listeners to Radio Aire, in the studio with producer Alison Joseph and assistants Victor Shaw (left) and Saranpaul Bhambra (right).



▼ The team who present BRMB's successful *Geet Mala* receive a second award from the Asian Viewers and Listeners Association. From left to right: Raja Mohabbat Khan (AVLA); *Geet Mala* presenters Suman Kang and Tony Huq; Asghar Beg Mirza (AVLA); BRMB programme controller Bob - opton and Naranjan Singh (AVLA).

which they still wish to preserve as they integrate into the British way of life.

In areas where there are many Asian listeners, regular weekly programmes are broadcast in their own languages, mostly in Hindustani, Punjabi and Bengali. Research



suggests that programmes such as Beacon Radio's *Jhankar*, Radio 210's *Subrus*, CBC's *Saatrang* and LBC's *Geet Mala* have remarkably high audiences within the Asian communities. Most of these programmes interweave music with news, features, events and requests. Similar programmes, mixing an Asian language with English, include Chiltern Radio's *Sub Saath* and Centre Radio's *Sabras*. Mercia Sound has developed a particularly novel way of serving Asian listeners: it broadcasts two editions per week of *Aakash Deep*. One, in Hindustani, is mostly news and features, the other, in English, is a music request programme. Other stations, Penine Radio for example, have an English language programme for Asian listeners; and Beacon Radio directs one phone-in a month in the *Topic* series towards the Asian community.

Most of the programmes of special interest to the Afro-Caribbean community are music based. The popularity of reggae music can be measured in Chiltern Radio's *Caribbean Quarter*, Capital Radio's *Roots Rockers*, and *Reggae Rockers* on Severn Sound. As its name implies, Radio Aire's *Third World Music* draws on a diverse range of cultures. LBC's *Rice and Peas*, which includes interviews and features as well as music, is particularly popular with both black and white audiences. Other programmes mixing news with music include Radio Trent's *Jammin'* and Mercia Sound's *Reggae Magic*.

Several stations have earmarked special slots to examine the needs of various racial groups. Radio City's *Connection* for example, is an 'inner-city magazine' which blends the discussion of problems and issues with entertainment. General interest items about ethnic groups directed towards a wider audience can be found on several stations within mainstream programming. These include Radio Victory's coverage of the recent Concord Festival of Multi-Cultural Arts held in Southampton.

Business and Industry - Behind the Facts

▼ IRN's Industrial Editor, John Perkins.



▼ At his IBA Lecture in 1982 the Chairman of BL, Sir Michael Edwardes, commented that the advent of local radio stations had been an important factor in bringing together all sections of a community. Referring to his own company he said: 'They have an important role to play in reporting and commenting upon our activities and they have a very direct influence upon our employees at factory and community level and this is good. The only qualification that we have is that there is too much fascination with actual or threatening disputes. But they are acting no differently from their national colleagues.'

ILR provides the latest industrial news – nationally and locally. The IRN service comes direct from London, with regular analysis by industrial editor John Perkins, city news by financial editor Douglas Moffitt and political reports by the IRN Parliamentary Unit under Peter Allen. And locally, the priorities of industry make vital news to people whose livelihoods depend on them.

At a time of recession, reports of cutbacks and closures make all too frequent copy. Events such as the collapse of Laker Airways are of international importance. Yet for West Sound, ILR's new station in Ayr, the event had particular importance, with Prestwick being Scotland's only airport with direct flights to the USA. On the brighter side, West Sound was able to broadcast live from the inauguration of the new jet stream aircraft which, it was hoped, would provide a boost to Britain's exports.

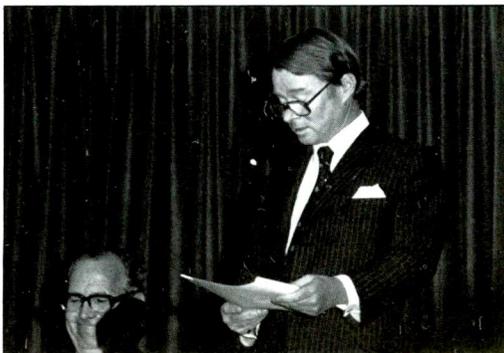
Disputes at nationalised industries hit the headlines from time to time, set against the background of severe cash shortages. Broadcasters must carefully balance their coverage of industry's needs with those of the workforce. The threat of closure at BR's engineering workshop at Shildon brought NUR General Secretary Sid Weighell to Teesside where he was interviewed by Mark Mardell for Radio Tees, following a rally of the 2,500 workers and their families.

The motor industry is vital to the British economy, and is never long out of the news. Events at British Leyland are generally covered by Colin Palmer for BRMB and

fed to the ILR stations by IRN. BRMB has interviewed many of the leading figures at Leyland, including Harold Musgrove, head of BL's Longbridge plant. At the same time, LBC's motoring correspondent Greg Strange looks at the launch of new vehicles, studying their export potential and possible effects on the motor industry. The fate of the DeLorean car was a crucial issue in Northern Ireland even before it reached the national headlines. The Province already suffered the highest unemployment rate in Britain, and the prospect of a further 1,500 job losses at the Belfast car plant was a serious cause for concern. Developments in the crisis were covered by Downtown Radio in Belfast, and by IRN in London and New York.

A number of stations also broadcast regular business news – either in the form of short, daily bulletins or longer reports taking a considered look at the week's events. Some have also become involved in schemes to encourage people to set up new businesses in a bid to provide more jobs locally.

Industry also makes news in the countryside, not least because agriculture is itself a major industry. As ILR continues to expand, stations such as Moray Firth in Inverness are now broadcasting to areas with a large rural element. Elsewhere, as in Aberdeen, the sea is an important factor. Agricultural and fishing news have become a valuable part of the broadcasting service in such areas. And weather reports, in particular, have to be specially adapted to suit the needs of these communities.



► As steelworkers voted in a secret ballot on whether to accept or reject a survival plan for the industry, Radio Tees launched a special phone-in to give some of the thousands of steelworkers in the area a chance to question key management and union men directly.



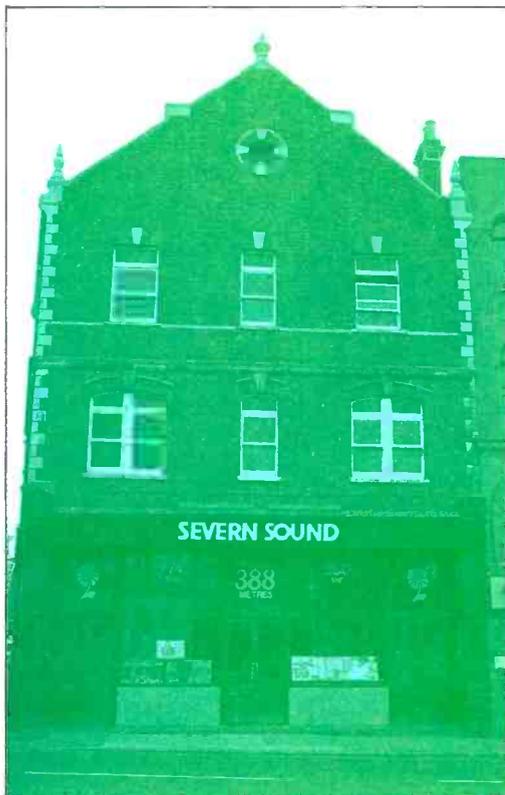
A Place In History

ILR stations around the country have made imaginative use of a variety of buildings, many of historical interest.

▶ DevonAir's Torbay studios are housed in a striking classical building overlooking Torquay Harbour. Originally an hotel, the building was used during the Second World War for RAF training.

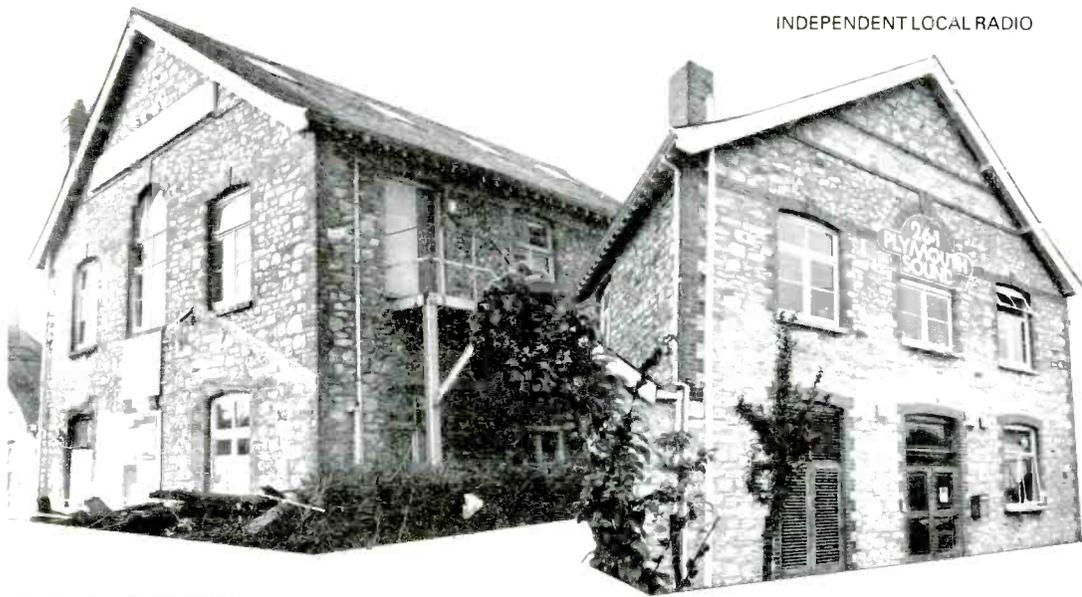


▼ A Victorian school made ideal premises for Chiltern Radio's Dunstable studios.



▲ References to Gloucester's Old Talbot Inn date back to 1455 when it was then known as the St. George. The pub's colourful history has included cock-fighting and Druid gatherings. Severn Sound took over the premises in 1980 but retained the building's attractive exterior, woodwork and engravings.

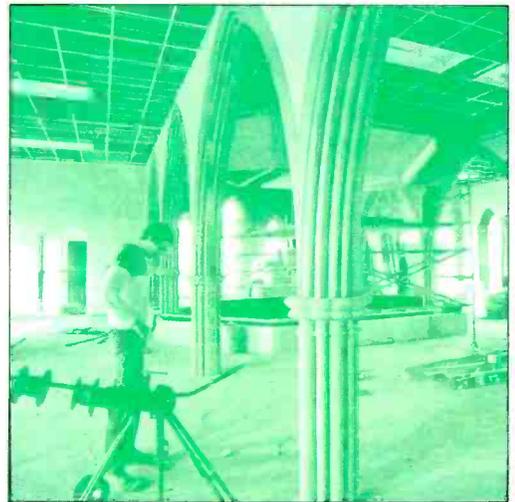
► Plymouth Sound's premises were originally an organ factory, seen here 'before' and 'after' conversion.



▼ Radio Aire made history in constructing ILR's first purpose-built studio centre. This is conveniently situated adjacent to Yorkshire Television's Leeds studios, seen in the background.



► The vaults and arches of St. Paul's Church, Preston during the conversion into studios for Red Rose Radio.



▼ Radio Trent's premises in the heart of Nottingham were originally built as houses for the local gentry. At the turn of the century the building was used as a women's hospital, and the basement, which now houses the studios, was once a mortuary!

▼ The attractive early Victorian facade of Saxon Radio in Bury St. Edmunds.



The ILR Areas

The following pages give details of the first 47 areas for which contracts will have been awarded or advertised by the end of 1982.

-  **VHF COVERAGE**
The stronger tint represents the general limit of good VHF reception.
-  **TOTAL SURVEY AREA (Marketing Area)**
Satisfactory reception, mostly on medium wave in daylight, may also be obtained in much of the area shown in a light tint (if the TSA is not yet available, MF coverage is shown in grey).



The Association of Independent Radio Contractors (AIRC) 1st Floor, Regina House, 259-269 Old Marylebone Road, LONDON NW1 Tel: 01-262 6681

AIRC is an association jointly funded by the companies who have contracts from the IBA to provide a local radio service. Set up in 1973, its membership consists of radio companies which are presently on air and also those preparing to begin broadcasting by 1983, providing a range of trade association services for its members including relations with advertisers (in line with the IBA's advertisement control system), agencies and other media bodies. AIRC also represents ILR to the public and opinion-leaders. A significant function of AIRC is to provide a forum for discussion between the companies about a collective policy within ILR.

<p>ABERDEEN</p>  <p>NorthSound, 45 Kings Gate, ABERDEEN AB2 6BL Tel: 0224 632234</p>	<p>Directors. A. D. F. Lewis (<i>Chairman</i>); W. Aitkenhead (<i>Managing Director/Programmes Controller</i>); Miss M. Hartnoll; A. G. Kemp; W. McKinlay; J. Wheeler; D. Young.</p> <p>Officers. O. Macfarlane (<i>Head of News and Current Affairs</i>); J. Martin (<i>Head of Finance</i>); B. Barrow (<i>Chief Engineer</i>); Mrs G. Grubb (<i>Head of Sales</i>).</p> <p>290 metres (1035 kHz), VHF 96.9 MHz AIR DATE: 27.7.81</p>	
<p>AYR</p>  <p>West Sound, Radio House, 54 Holmston Road, AYR KA7 3BD Tel: 0292 283662</p>	<p>Directors. R. D. Hunter, MBE (<i>Chairman</i>); K. A. Roy (<i>Managing Director</i>); W. Aitken, MBE; F. G. S. Henderson; R. A. McKie; P. C. McNaught; Dr W. Manson; W. B. Miller; W. J. Mowat; Mrs D. M. Sim.</p> <p>Executives. R. Wylie (<i>Head of News and Production</i>); J. G. Bryan (<i>Chief Engineer</i>).</p> <p>Ayr: 290 metres (1035 kHz), VHF 96.2 MHz AIR DATE: 16.10.81 Girvan: VHF 97.1 MHz AIR DATE: 4.12.81</p>	

BELFAST

**Downtown
Radio**²⁹³
FM 96 Stereo

Downtown Radio,
PO Box 293,
NI W/DOWNSIDE BT23 JES
Northern Ireland
Tel: 0247 815555
Telex: 747570

Directors: J. P. Hinds (*Chairman*); H. A. Nesbitt (*Vice Chairman*); I. E. Tinman (*Managing Director*); The Duke of Abercorn; D. E. Alexander; D. S. Biley; R. Crane; J. T. Donnelly; G. Lavery; J. O'Hara; E. B. Walmsley.

Officers: John Rosborough (*Head of Programming*); Gavin Crothers (*Company Secretary*); Brian McCusker (*Chief Engineer*); David Sloan (*Head of News and Sport*); Alastair McDowell (*Publicity/Promotions Manager*); Kieran Boyle (*Sales Manager*).

293 metres (1026 kHz), VHF 96.0 MHz AIR DATE: 16.3.76



BIRMINGHAM

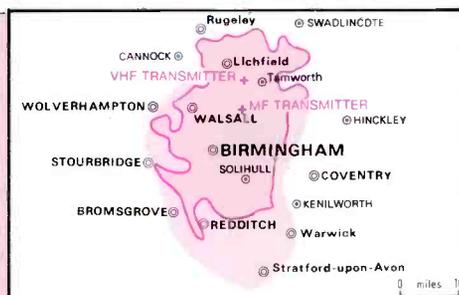


BRMB Radio,
Radio House, PO Box 555
Aston Road North,
BIRMINGHAM B6 4BX
Tel: 021-359 4481/9
Telex: 339707

Directors: A. J. Parkinson (*Chairman*); David Pinnell (*Managing Director*); G. N. Batman; M. A. Brown; Reg Davies (*Sales*); J. F. Howard; M. D. Ishmael; J. C. Mason; J. Patrick; E. Swainson.

Executives: David Bagley (*Publicity and Promotions Manager*); R. A. Hopton (*Programme Controller*); Brian Sheppard (*News Editor*); Tony Trethewey (*Company Secretary*); David Wood (*Chief Engineer*).

261 metres (1152 kHz), VHF 94.8 MHz AIR DATE: 19.2.74



BOURNEMOUTH

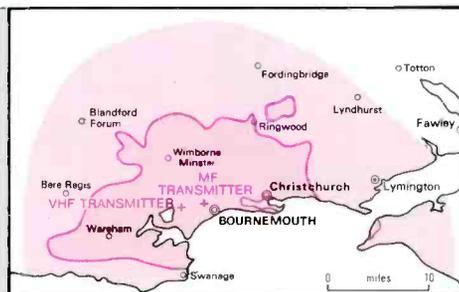
2CR

2CR (Two Counties Radio),
Southote Road,
BOURNEMOUTH BH1 5LR
Tel: 0202 294881
Telex: 418362

Directors: The Lord Stokes, TD, DL (*Chairman*); N. B. Bilton (*Managing Director*); Miss C. E. Austin-Smith; D. O. Gladwin, CBE, JP; A. R. Hartwell; L. Jackson; Dr G. V. Jaffe; M. R. Pascall; Mrs P. Seeger; D. J. Spokes; T. G. Stevenson; J. N. R. Wilson.

Executives: S. Horobin (*Chief Engineer*); N. Reeve (*Sales Manager*); C. Kelly (*News Editor*); Miss K. Farmer (*Public Relations Officer*).

362 metres (828 kHz), VHF 97.2 MHz AIR DATE: 15.9.80



BRADFORD

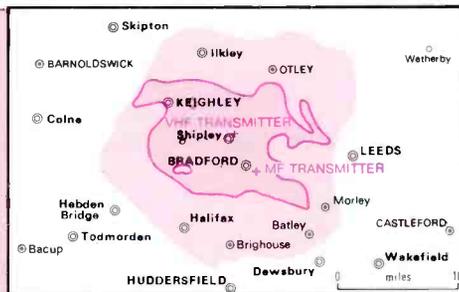
**235
Pennine
Radio**

Pennine Radio,
PO Box 235, Pennine House,
Forster Square,
BRADFORD BD1 5NP
Tel: 0274 731521

Directors: Sir Richard Denby (*Chairman*); K. Marsden (*Vice Chairman*); M. S. Boothroyd (*Managing Director*); D. V. Brennan; E. Haigh; S. W. Harris; A. H. Laver; P. J. D. Marshall; D. Roebuck; J. N. Smallwood; J. S. D. Towler.

Officers: B. McAndrew (*Sales Manager*); R. S. Bowley (*Chief Engineer*); W. Venters (*News Editor*).

235 metres (1278 kHz), VHF 96.0 MHz AIR DATE: 16.9.75



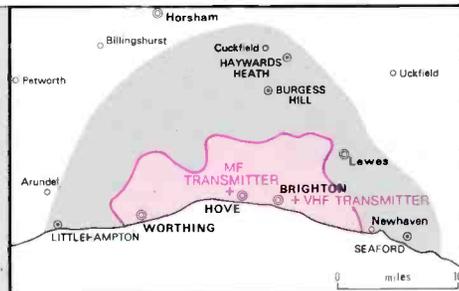
BRIGHTON

**SOUTHERN
SOUND**

Southern Sound,
57 Brunswick Road,
HOVE BN3 1DIH
Tel: 0273 777346

In July 1982 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Brighton area to Southern Sound. Members of the group include: Quintin Barry (*Chairman*); K. Belcher; Lord Briggs; R. Chandler; D. Hobman; D. Kelsey; J. King; Cdr. H. S. Marland; R. McLeod; J. Powell, JP; Mrs L. Savell-Boss; M. Smith; J. Spiers; R. Stiles; Susan Stranks; F. Williams.

MF and VHF frequencies to be announced. AIR DATE 1 DATE
1983 EARLY 1984



BRISTOL

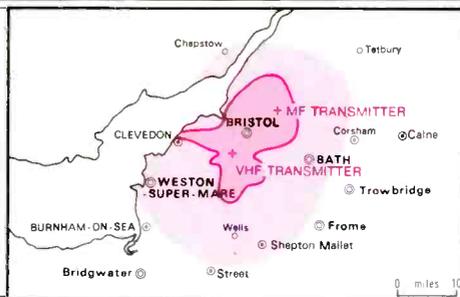


Radio West.
PO Box 963.
Watershed, Canon's Road.
BRISTOL BS99 7SN
Tel: 0272 279900
Telex: 449238

Directors. Prof. G. W. Wickham (*Chairman*); F. J. F. Lyons (*Deputy Chairman*); R. C. Yates (*Managing Director*); A. A. Ball; W. G. Beloe; J. H. Elliot; D. W. G. Johnstone; J. King; Miss G. Kitto; J. G. Pontin; R. W. Smerdon (*Company Secretary*); J. N. Tidmarsh; P. Tod; T. E. Turvey; Mrs V. Womersley; M. Slaughter.

Executives. Dave Cash (*Programme Controller*); Bernard Driscoll (*Director of Sales*); Tim Lyons (*Chief Engineer*); Mike Stewart (*Head of News and Sport*); Hugh Champion (*Head of Administration/Chief Accountant*).

238 metres (1260 kHz), VHF 96.3 MHz AIR DATE: 27.10.81



BURY ST. EDMUNDS



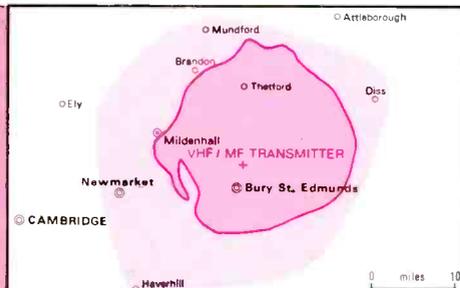
Saxon Radio.
Long Brackland.
BURY ST. EDMUNDS.
Suffolk, IP33 1JY
Tel: 0284 701511

Directors. Robin Scott (*Chairman*); Sam Alper; Kathryn Blanshard; David Cocks; Dr Bernard Donoughue; Nick Duval; Jill Dyer; Cdr. John Jacob; Arthur Mills; John Murphy; Dennis Paekham; Augustus Ullstein; Bart Ullstein.

Executives. Brian Cook (*Station Manager*); Andy Kluz (*Head of News*); Nigel Hunt (*Chief Engineer*); Sally Gordon (*Company Secretary*); Mike Ashby (*Accountant*); Rob Young (*Local Sales Manager*); Wendy Robinson (*Promotions Manager*); Janet Pryke (*Traffic Manager*).

Saxon Radio is associated with Radio Orwell (Ipswich) through Suffolk Group Radio PLC.

240 metres (1261 kHz), VHF 96.3 MHz AIR DATE: AUTUMN 1982



CARDIFF

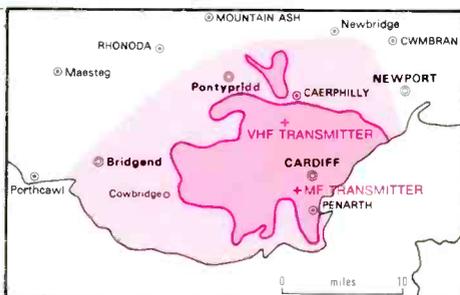


CBC (Cardiff Broadcasting Company PLC).
Radio House.
West Canal Wharf.
CARDIFF CF1 5XJ
Tel: 0222 384041

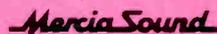
Directors. D. Williams (*Chairperson*); Ms J. Hutt (*Vice Chairperson*); J. Allen; Ms S. Davies; T. Dimmick; P. Eddins; D. Greensmith; P. McAlevey; A. Michael; P. Powell; T. Shepherd; Ms P. Teagle.

Senior Staff. Jeff Winston (*Chief Executive/Programme Controller/Company Secretary*); John Sharman (*Sales Director*); Jon Hawkins (*News Editor*); Peter Frost (*Senior Engineer*).

221 metres (1359 kHz), VHF 96.0 MHz AIR DATE: 11.4.81



COVENTRY



Mercia Sound.
Hertford Place.
COVENTRY CV1 3JT
Tel: 0203 28451
Telex: 31413

Directors. J. B. Butterworth, CBE (*Chairman*); J. Bradford (*Chief Executive*); Mrs D. Butterworth; P. Davies; W. R. Everard; Lady Liggins, OBE; Miss B. Price; G. Robinson, MP; A. J. de N. Rudge; I. Rufus (*Programme Controller*); A. Singh; P. White.

Executives. Nick Rushbrooke (*Sales Controller*); Peter Lowe (*News Editor*); Ian Pittman (*Chief Engineer*).

220 metres (1359 kHz), VHF 95.9 MHz AIR DATE: 23.5.80



DUNDEE/ PERTH



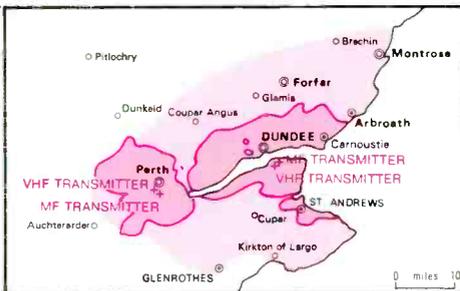
Radio Tay.
PO Box 123.
DUNDEE DD1 9UF

Tel: 0382 29551
Telex: 76412

Directors. J. B. Pow (*Chairman*); A. R. Mackenzie (*Chief Executive & Managing Director*); W. Aitken (*Company Secretary*); J. Anderson; J. Burt; M. Goodrich; P. Hattie; L. Kane; Mrs E. Nelson; I. Smith; F. Suttie; J. Urquhart.

Executives. George Mackintosh (*Head of Programmes*); Ian Large (*Head of Sales*); Wilson Carson (*Chief Engineer*); Arthur Garty (*Chief Accountant*); Chris Fletcher (*News Editor*); Kenny Page (*Music Controller*); Graeme Langford (*Commercial Producer*); Dave Bussey (*Promotions Manager*).

Dundee: 258 metres (1161 kHz), VHF 95.8 MHz
Perth: 189 metres (1584 kHz), VHF 96.4 MHz
AIR DATES: 17.10.80 (Dundee) 14.11.80 (Perth)



EDINBURGH

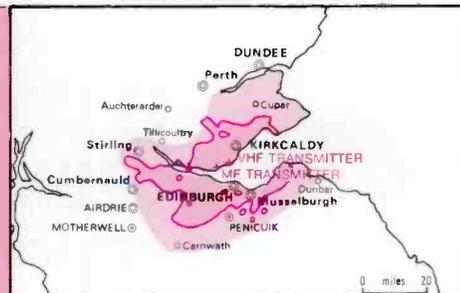
RADIO FORTH
Close to you

Radio Forth Limited,
Forth House,
Forth Street,
EDINBURGH EH10 1LF
Tel: 031-556 9255
Telex: 727374

Directors. L. M. Harper Gow, MBE (*Chairman*); Richard Findlay (*Managing Director & Chief Executive*); Alan R. Wilson (*Finance & Company Secretary*); Tom G. Steele (*Programmes*); K. A. Baker (*Canada*); Mrs W. Blakey; J. H. Currie; D. C. C. Ford; C. B. Lascelles; Cllr. K. Macfie; R. McPherson; J. A. Romanes.

Executives. George Wilson (*Sales & Marketing Manager*); Ian Wales (*Chief Engineer*); Bill Greig (*Head of News*); Joan Hamilton (*Publicity and Promotions*); Rod Jones (*Commercial Production*); Sandy Wilkie (*Programme Co-ordinator*); Vic Wood (*Sports Editor*); Tom Bell (*Music Organiser*).

194 metres (1548 kHz), VHF 96.8 MHz AIR DATE: 22.1.75

EXETER/
TORBAY

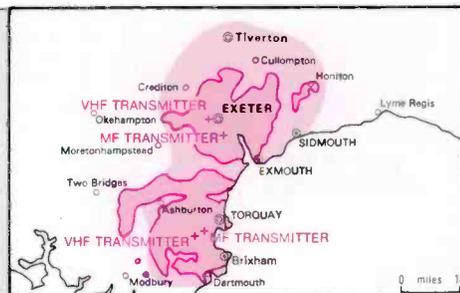
Dev n Air RADIO

DevonAir Radio,
35/37 St. David's Hill,
EXETER EX4 4DA
Tel: 0392 30703

Directors. N. Devonport (*Chairman*); M. Vass (*Managing Director*); I. H. Amory; K. Fordyce; Mrs J. Goodson; K. H. Holmes (alternate M. F. Dobson); A. J. Martin; G. N. M. Mellersh; A. Mollett; Dr W. Parker; H. M. Turner.

Executives. Nick Johnson (*Chief Engineer*); Michael Powell (*News Editor*); Paul Owens (*Head of Music*); Mike Joseph (*Head of Features*).

Exeter: 450 metres (666 kHz), VHF 95.8 MHz
Torbay: 314 metres (954 kHz), VHF 95.1 MHz
AIR DATES: 7.11.80 (Exeter) 12.12.80 (Torbay)



GLASGOW



Radio Clyde,
Ranken House,
Blythswood Court,
Anderston Cross Centre,
GLASGOW G2 7LB
Tel: 041-204 2555

Directors. F. Ian Chapman (*Chairman*); James Gordon (*Managing Director*); William Brown, CBE; Alick Macmillan; Kenneth McKellar; A. J. Murray; David Nickson; Sir Charles O'Halloran; Sir Iain Stewart.

Executives. Alec Dickson (*Programme Controller*); John Lumsden (*Chief Engineer*); Douglas McArthur (*Sales & Marketing Controller*); Norman Quirk (*Chief Accountant*).

261 metres (1152 kHz), VHF 95.1 MHz AIR DATE: 31.12.73

GLOUCESTER &
CHELTENHAM

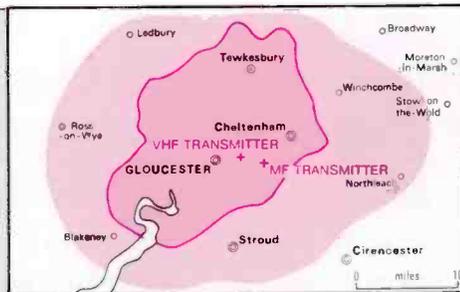
388
SEVERN SOUND

Severn Sound,
PO Box 388,
GLOUCESTER GL1 1TX
Tel: 0452 423791

Directors. Clive Lindley (*Chairman*); Mark Davison (*Vice Chairman*); Eddie Vickers (*Managing Director/Programme Controller*); Oliver Blizard; Mike Burton; Sandra Driscoll; Jean Elliott; Mac Hammond; Roderick A. Neale; Mike F. Orchard; Dennis Potter; George Sigsworth; Sue Webster; F. B. Houben (*Secretary*).

Executives. Glyn Evans (*Head of Sales*); Mervyn Marshallsay (*Chief Engineer*); Geoff Barratt (*Head of News*); Pat Cory (*Programme Co-ordinator*).

388 metre (774 kHz), VHF 95.0 MHz AIR DATE: 23.10.80



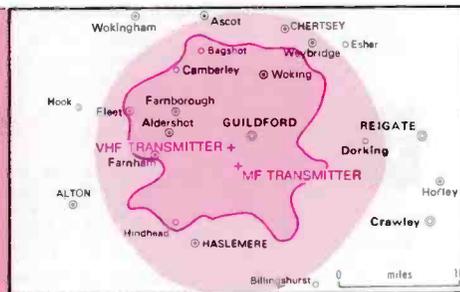
GUILDFORD

COUNTY SOUND

County Sound PLC,
PO Box 7,
8 The Flower Walk,
GUILDFORD GU2 5HH
Studios:
The Friary,
GUILDFORD GU1 4YX
Tel: 0483 505566

In December 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Guildford area to County Sound. Members of the group include: J. Norman Cunningham (*Chairman*); D. Lucas (*Managing Director*); Kenneth F. M. Loughnan (*Company Secretary*); Doreen Bellerby; John Downham; Margaret Gammon, Col. Peter Drake-Wilkes, OBE; Roger Haynes; Ronald Hill, MBE; Frank Muir, CBE; Les Reed; Robert Symes-Schutzmann; Peter Wannell; Jane Wyatt; The Lord Nugent of Guildford, PC (*President*); Jack Penycate and Prof. Robert C. G. Williams, OBE (*Vice Presidents*).

MIF and VHF frequencies to be announced. AIR DATE: EARLY 1983



HEREFORD/ WORCESTER

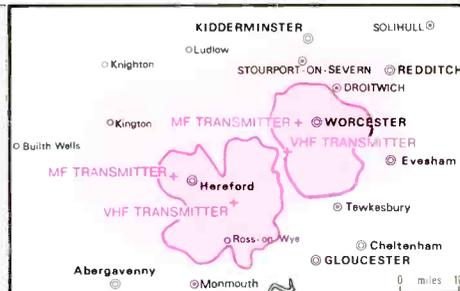


Radio Wyvern,
5/6 Barbourne Terrace,
WORCESTER WR1 3JN
Tel: 0905 612212

Directors. Sir John Cotterell (*Chairman*): J. Manley (*Managing Director*): R. Corbett; P. Hill; R. Jenkins; J. Lincoln; Suzannah Mallalieu; P. Marsh; Margaret Mason; Evelyn Mears; A. Mollett; A. Organ; Daphne Owens; L. Pike; D. Pinnell; M. Vockins; F. Whitehead; R. Yarnold (*Head of Technical Services*).

Executives. R. J. Pritchard (*Company Secretary & Financial Controller*): M. O. Henfield (*Head of Programming*): C. J. Scott (*Head of Sales*): D. Holdsworth (*News Editor*).

Hereford: 314 metres (954 kHz), VHF 95.8 MHz
Worcester: 196 metres (1530 kHz), VHF 96.2 MHz
AIR DATE: 4.10.82



HUMBERSIDE

**CONTRACT
ADVERTISED**

Applications from groups wishing to provide the Independent Local Radio service in the Humberside area were invited by the IBA on 1st July 1982.

MF and VHF frequencies to be announced. AIR DATE: LATE 1983/EARLY 1984



INVERNESS

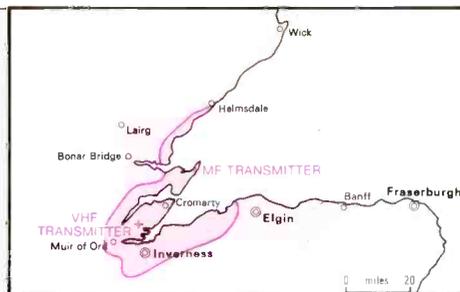


Moray Firth Radio,
PO Box 271,
INVERNESS IV1 1UJ
Tel: 0463 224433
Telex: 75643

Directors. D. Alastair Gardner (*Chairman*): Douglas R. R. Graham (*Deputy Chairman*): David A. Carruthers; R. Glen Grant; Liam J. Kane; Charles MacRae; Mrs Christine G. MacWilliam; Dr Samuel G. Marshall; A. Mollett; F. George Murray; William C. H. Phillips.

Officers. Thomas Prag (*Chief Executive*): Rod Webster (*Head of Sales*): Brian Smith (*Chief Engineer*): Neil Shaw (*Office Manager*): Brian Anderson (*Programme Organiser*): Alan Saunby (*Head of News*).

271 metres (1107 kHz), VHF 95.9 MHz AIR DATE: 23.2.82



IPSWICH



Radio Orwell,
Electric House,
Lloyds Avenue,
IPSWICH IP1 3JZ
Tel: 0473 216971
Telex: 98548

Directors. Cdr. John Jacob (*Chairman*): David Cocks (*Managing Director*): R. Blythen; A. H. Catchpole; T. R. Edmonson; W. Le G. Jacob; D. H. S. Missen; Mrs R. A. Skerritt; S. F. Weston.

Executives. Chris Opperman (*Station Manager*): Andy Kluz (*Head of News*): Nigel Hunt (*Chief Engineer*): Sally Gordon (*Company Secretary*): Mike Ashby (*Accountant*): Rob Young (*Local Sales Manager*): Wendy Robinson (*Promotions Manager*): Janet Pryke (*Traffic Manager*).

Radio Orwell is associated with Saxon Radio (Bury St. Edmunds) through Suffolk Group Radio PLC.

257 metres (1170 kHz), VHF 97.1 MHz AIR DATE: 28.10.75



LEEDS

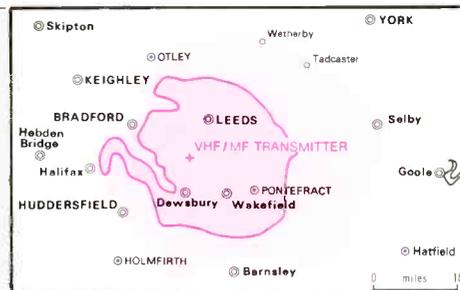


Radio Aire,
PO Box 362,
LEEDS LS3 1LR
Tel: 0532 452299

Directors. D. M. Corbett (*Chairman*): P. A. H. Hartley (*Deputy Chairman*): D. M. R. Gorman (*Managing Director*): A. K. Banerjee; R. R. A. Breare; Mrs M. R. Cooney; D. Daniel; Dr A. Fingret; J. W. H. Hartley; Mrs P. J. Landey; J. E. Parkinson; M. P. Robinson; Dr J. R. Sherwin; L. H. Silver; R. M. Walker; C. Welland.

Officers. Geoff Sargison (*Programme Controller*): Tony Grundy (*Sales and Marketing Controller*): Christa Ackroyd (*News Editor*): James Fearnley (*Financial Controller*): John Orson (*Chief Engineer*).

362 metres (828 kHz), VHF 94.6 MHz AIR DATE: 1.9.81



LEICESTER

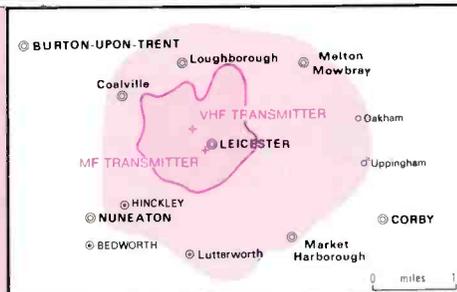


Centre Radio,
Granville House,
Granville Road,
LEICESTER LE1 7RW
Tel: 0533 551616
Telex: 341953

Directors. Peter Bailey (*Chairman*); Madat Ahamed; George Bromley; John Doleman; Mrs Jean Gayton; Terence A. Harris; David Lambert; A. Mollett; Leon Page; Miss Bridget Paton; Mrs Annette Piper; Geoffrey Pointon; Richard Thompson; Charles Yeates; Robert D. Kennedy.

Officers. Tony Cook (*News Editor*); R. L. Smith (*Chief Engineer*); Ray White (*Sales Manager*); E. W. G. Broughton (*Company Secretary*).

238 metres (1260 kHz), VHF 97.1 MHz AIR DATE: 7.9.81



LIVERPOOL



Radio City,
PO Box 194,
LIVERPOOL L69 1LD
Tel: 051-227 5100
Telex: 628277

Directors. G. K. Medlock, JP (*Chairman*); J. S. Swale (*Vice Chairman*); T. D. Smith (*Managing Director*); W. H. Alldritt; G. L. Corlett; K. A. Dodd; Mrs R. Hollins; Mrs P. Marsden; S. B. Marsh; Mrs M. G. Rogers; W. J. L. Rushworth; G. C. Thomas.

Management Staff. R. F. Wilkes (*Programme Controller*); P. Duncan (*Chief Engineer*); G. W. Mollatt (*Director of Sales and Marketing*); W. J. Nelson (*Company Secretary*); I. Mann (*News Editor*).

194 metres (1548 kHz), VHF 96.7 MHz AIR DATE: 21.10.74



LONDON

General and Entertainment

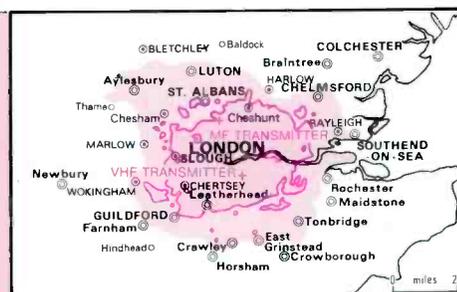


Capital Radio,
Euston Tower,
LONDON NW1 3DR
Tel: 01-388 1288

Directors. Sir Richard Attenborough, CBE (*Chairman*); Nigel Walmsley (*Managing Director*); Keith Gienre (*Finance Director*); Philip Pinner (*Sales Director*); B. Barclay White; A. F. Bartlett; W. H. Beets; R. F. G. Dennis; Bryan Forbes; D. R. W. Harrison; I. A. N. Irvine; Joanna Lumley; G. N. M. Mellersh; Shirley Porter; Lord Romsey; Jo Sandilands (*Programme Director*); Cob Stenham; R. A. Stiby; J. R. Storar; Lord Willis.

Senior Executives. Peter Black (*Controller of Administration and Programme Services*); John Burrows (*Controller of Promotional Activities*); Peter Jackson (*Chief Engineer*); Peter James (*Head of Programme Operations*); Ian Reid (*Press & Public Relations Officer*); Keith Reynolds (*Controller of Marketing and Business Development*).

194 metres (1548 kHz), VHF 95.8 MHz AIR DATE: 16.10.73



LONDON

News and Information

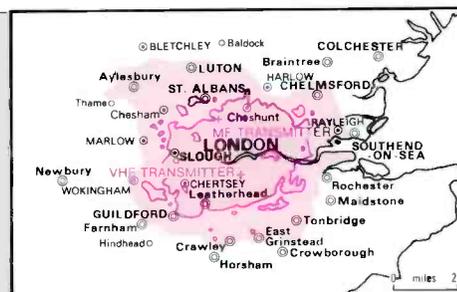


London Broadcasting Company
(LBC), Communications
House, Gough Square,
LONDON EC4P 4LP
Tel: 01-353 1010

Directors. Rt. Hon. Christopher Chataway (*Chairman*); Brian Harpur, MC (*Deputy Chairman*); George Flitch (*Managing Director*); Kenneth Baker; Adrian Ball; George Bogle, CBE (*Deputy Chairman*); John Bowman; George Clouston; Bill Gibbs; Sarah Hogg; Gerald Margolis (*Director of Finance Company Secretary*); Ron Onions (*Editorial Director*); Michael Rapinet; Peter Thornton (*Deputy Editorial Director, Editor IRN*); Brian Wallis.

Executives. Philip Bacon (*Assistant Editor (Weekday Programmes)*); Keith Belcher (*Assistant Editor (News)*); Roger Francis (*Chief Engineer*); Robin Malcolm (*Assistant Editor (Weekend Programmes)*).

261 metres (1152 kHz), VHF 97.3 MHz AIR DATE: 8.10.73



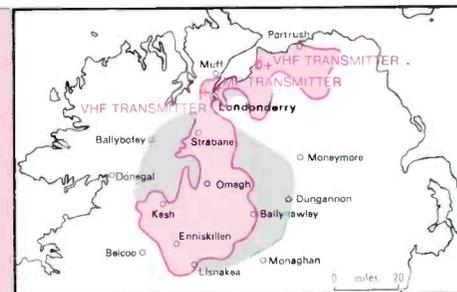
LONDONDERRY



Northside Sound,
1 St. Columb's Court,
LONDONDERRY BT48 6PT
Tel: 0504 62357

In August 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Londonderry area to Northside Sound. Members of the group include: P. Campbell-Grove (*Chairman*); A. Barton; Mary Britton; C. Casey; R. Coulter, MC; J. Nash; R. Rogan; R. Ryan; I. Wilson.

MF and VHF frequencies to be announced AIR DATE: EARLY 1984



LUTON/ BEDFORD

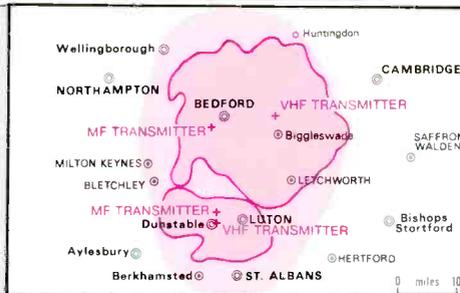


Chiltern Radio,
Chiltern Road,
DUNSTABLE LU6 1HO
Tel: 0582 666001
55 Goldington Road,
BEDFORD MK40 3LS

Directors. P. L. Burton (*Chairman*); C. R. Mason (*Managing Director*); Mrs J. E. Austin; M. B. Blackledge; R. D. Clark; Mrs S. Comer; H. G. Darbon; P. W. Desborough; E. Francis; R. J. F. Howard; B. W. King; Nigel King; D. C. Laval; J. P. Margetson; Mrs J. M. Moody; P. G. Sharman; R. A. Stiby; J. Stollery.

Executives. Phil Fothergill (*Programme Controller*); Jim McVicar (*News Editor*); Stuart Reed (*Financial Controller/Company Secretary*); John Rees (*Sales and Marketing Manager*); Richard Robinson (*Chief Engineer*).

Luton: 362 metres (828 kHz), VHF 97.6 MHz
Bedford: 378 metres (792 kHz), VHF 95.5 MHz
AIR DATES: 15.10.81 (Luton), 1.3.82 (Bedford)

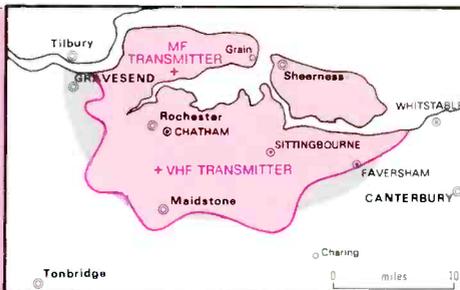


MAIDSTONE & MEDWAY

**CONTRACT
ADVERTISED**

Applications from groups wishing to provide the Independent Local Radio service in the Maidstone & Medway area were invited by the IBA on 28th May 1982.

MF and VHF frequencies to be announced AIR DATE: LATE 1983



MANCHESTER



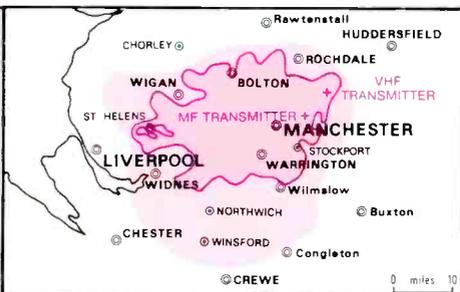
Piccadilly Radio,
127-131 The Piazza,
Piccadilly Plaza,
MANCHESTER M1 4AW
Tel: 061-236 9913

Directors. N. Quick (*Chairman*); P. T. Birch (*Vice-Chairman/Managing Director/Chief Executive*); C. Walters (*Deputy Chief Executive/Deputy Managing Director and Programme Controller*); A. Blond; Sir Paul Bryan; S. Friedland; A. Hopcraft; Mrs M. E. Mason; D. H. May; Dame Kathleen Ollerenshaw; I. M. Peacock; J. H. Perrow; Lord Winstanley.

Senior Executives. Bert Tatlock (*Sales Controller*); G. Jones (*Company Secretary*); S. Barnes (*Chief Engineer*).

Senior Staff. T. Ingham (*Music and Entertainment*); D. Vear (*News*); P. Reeves (*Commercial Production*); S. Murphy (*Promotions*); T. Tyrrell (*Public Relations*); J. Hancock (*Current Affairs*); R. Keyes (*Sport*); B. Beech (*Production*); Liz Bracken (*Commercial Traffic*); M. Winson (*OBs*)

261 metres (1152 kHz), VHF 97.0 MHz AIR DATE: 2.4.74



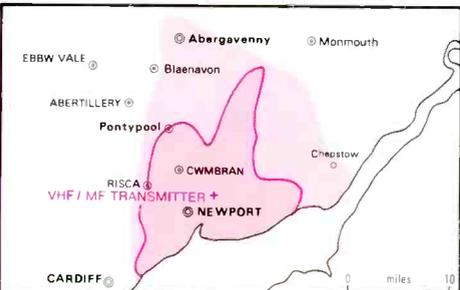
NEWPORT (GWENT)

**GWENT
BROADCASTING**

Gwent Broadcasting,
c/o Tregarn House,
Tregarn Road,
Langstone,
NEWPORT NP23 2JS
Gwent

In November 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Newport (Gwent) area to Gwent Broadcasting. Members of the group include: Michael Hughes (*Chairman*); Russ Stuart (*Managing Director*); Adrian Babbidge; Thomas Coughtrie, JP; Thomas Crowther, QC; Richard Ford; Thomas Golightly; Mrs Maureen Lindley; Joseph Miller; John Oliver; Lord Raglan, JP; Shelagh Salter; Donnelly Touhig.

230 metres (1305 kHz), VHF to be announced AIR DATE: EARLY 1983



NOTTINGHAM

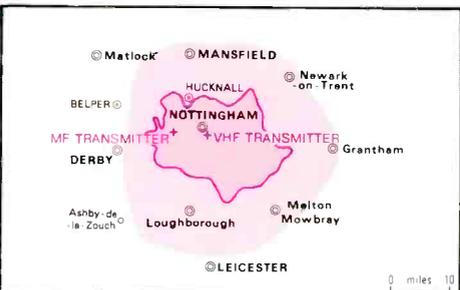


Radio Trent,
29.31 Castle Gate,
NOTTINGHAM NG1 7AP
Tel: 0602 581731

Directors. E. B. Bateman (*Chairman*); Mrs A. Stanley (*Vice Chairman*); R. J. Coles (*Managing Director*); F. E. Doherty; R. Godfrey; T. W. H. Kearton; R. D. Kennedy; Miss M. J. Lyon; S. Williams; John Lockwood (*Company Secretary*).

Executives. Tony Churcher (*Sales Manager and Deputy Managing Director*); Chris Hughes (*Programme Controller*); Geoff Woodward (*Chief Engineer*); Dave Newman (*News Editor*); Chris Theobald (*Promotions Manager*).

301 metres (999 kHz), VHF 96.2 MHz AIR DATE: 3.7.75



PETERBOROUGH

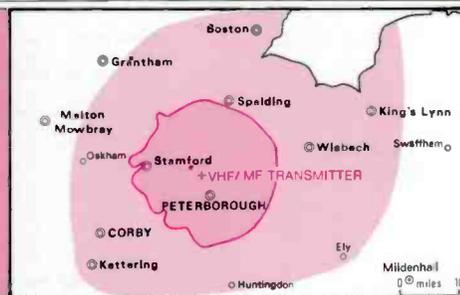


Hereward Radio.
PO Box 225.
Bridge Street.
PETERBOROUGH PE1 1XJ
Tel: 0733 46225

Directors. Patrick Sharman (*Chairman*); Martin George (*Deputy Chairman*); Cecilia Garnett (*Managing Director*); Jean Barker; Mary Birkbeck; David Burall; Stewart Francis (*Programme Controller*); Harry Giltrap; Derek Harrison; John Margetson; Mark Michelmore; George Read; John Sharman (*Company Secretary*); Dick Shaw; Phyllis Stedman; John Westcombe.

Senior Staff. Paul Needle (*Head of News*); John Armstrong (*News Editor*); James Warrack (*Chief Engineer*).

225 metres (1332 kHz), VHF 95.7 MHz AIR DATE: 10.7.80



PLYMOUTH

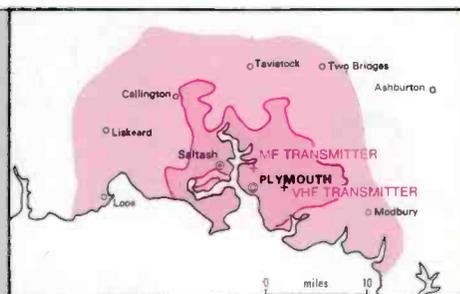


Plymouth Sound.
Earl's Acre, Alma Road.
PLYMOUTH PL3 4HX
Tel: 0752 27272
Telex: 45682

Directors. The Earl of Morley, JP (*Chairman*); S. Edgcombe (*Vice Chairman*); R. B. Hussell (*Managing Director/Programme Controller*); J. A. D. Campbell; D. J. Cherrington; J. A. Constable; G. E. H. Creber, CBE; S. J. Day; Mrs J. Doyle; T. T. Fleet; B. V. C. Harpur, MC; R. K. L. Hill; Mrs E. Sitters; J. H. Trafford.

Executives. J. M. Carroll (*Head of News and Public Affairs*); Louise Churchill (*Head of Women's and Children's Programmes*); T. Mason (*Chief Engineer*); M. Allen (*Head of Sales*).

261 metres (1152 kHz), VHF 96.0 MHz AIR DATE: 19.5.75



PORTSMOUTH

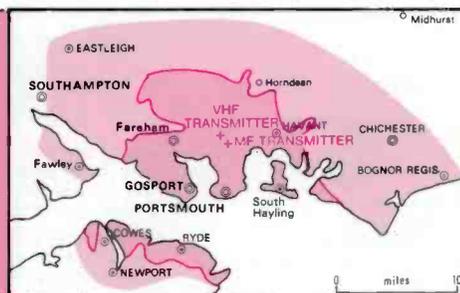


Radio Victory.
PO Box 257.
PORTSMOUTH PO1 5RT
Tel: 0705 827799
Telex: 86856

Directors. J. P. N. Brogden (*Chairman*); J. V. G. Russell (*Managing Director*); Mrs K. E. Childs; G. A. Day, TD; F. P. Faulkner; R. T. Glanville, MBE; Miss C. Hurlin; B. H. Jenkins (*Company Secretary*); J. S. Mc Kerchar; The Earl of March; K. Mason; J. L. S. Mitchell; J. A. Nye; M. Poland; A. S. Reynolds; J. H. Roach (*Sales Director*); B. A. Wallis; A. Wright.

Senior Executives. Paul Brown (*Head of Programmes and News*); Russ Tollerfield (*Chief Engineer*); Andy Boyd (*News Editor*); Brian Pinfield (*Sales Manager*).

257 metres (1170 kHz), VHF 95.0 MHz AIR DATE: 14.10.75



PRESTON & BLACKPOOL



Red Rose Radio PLC.
PO Box 301.
St. Paul's Square,
PRESTON PR1 1YE
Tel: 0772 556301
Telex: 677610

Directors. Owen J. Oyston (*Chairman*); Raschid P. Gibrail (*Vice Chairman*); David Maker (*Managing Director*); Peter Taylor; David Abell; Billy Beaumont; Clive Lloyd; Gareth Williams; Ms Petipa Prevost; Mrs Kriss McQueen; Mrs Marion Taylor; Miss Victoria Wood; Russell Harty; David Moore; Sir Frank Pearson (*President*).

Executives. Keith Macklin (*Head of Programmes*); Julian Allitt (*Head of News and Current Affairs*); Peter Salt (*Sales Manager*); Tony Wadson (*Financial Controller*); David Cockram (*Chief Engineer*).

301 metres (999 kHz), VHF 97.3 MHz AIR DATE: 5.10.82



READING

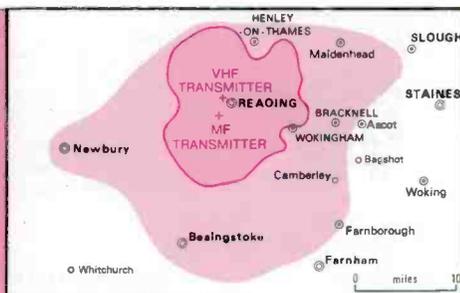


Radio 210
(Thames Valley Broadcasting).
PO Box 210.
READING RG3 5RZ
Tel: 0734 413131

Directors. Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Tony Stoller (*Managing Director*); F. A. Butters; Brian Cowgill; Brian Harpur; Max Lawson; H. McGhee; Mrs F. M. B. Nash; Richard Palmer; Mrs E. Salisbury; A. Steel.

Executives. David Addis (*Programme Controller*); Phil Coope (*Head of News*); Ian Gilchrist (*Head of Features*); Mike Matthews (*Head of Presentation*); David Porter (*Director of Sales/Company Secretary*); Paul Robbins (*Chief Engineer*); Brian Spiller (*Local Sales Manager*).

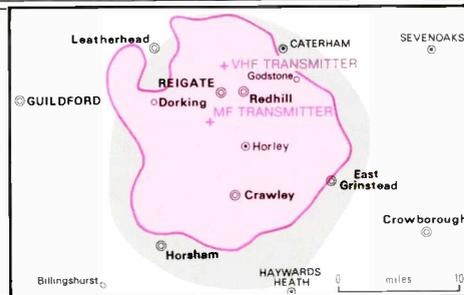
210 metres (1431 kHz), VHF 97.0 MHz AIR DATE: 8.3.76



REIGATE & CRAWLEY

**CONTRACT
ADVERTISED**

Applications from groups wishing to provide the Independent Local Radio service in the Reigate & Crawley area were invited by the IBA on 22nd July 1982.



MF and VHF frequencies to be announced AIR DATE: LATE 1983

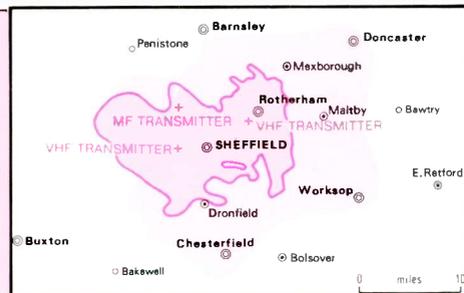
SHEFFIELD & ROTHERHAM



Radio Hallam,
PO Box 194,
Hartshead,
SHEFFIELD S1 1GP
Tel: 0742 71188

Directors. M. J. Mallett (*Chairman*); W. S. MacDonald (*Managing Director*); Mrs D. De Bartolome; Rt. Hon. F. W. Mulley, PC, MP; John J. Jewitt, OBE, JP; R. Keith Skues (*Programme Director*); Prof. F. A. Benson, DL; T. P. Watson, JP; Herbert Witham. **Senior Staff.** Audrey Adams (*Sales Manager*); Graham Blincow (*Company Secretary*); Derrick Connolly (*Chief Engineer*); Jim Greensmith (*News Editor*); Roger Brooks (*Head of Talk Presentation*). **Management.** Graham Chatfield (*Deputy News Editor*); Michael Adams (*Assistant Chief Engineer*); Jo Harrison (*Commercial Production Manager*); Alan Biggs (*Sports Editor*); Mike Rouse (*Promotions Manager*); Beverley Chubb (*Music Producer*); Colin Slade (*Presentation Controller*).

194 metres (1548 kHz) AIR DATE: 1.10.74
Sheffield VHF: 95.2 MHz **Rotherham VHF: 95.9 MHz**



SOUTHEND/ CHELMSFORD

Essex Radio

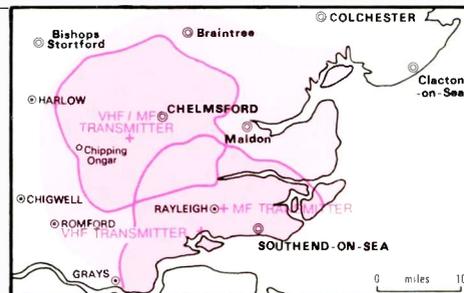


Essex Radio,
Radio House,
Cliffdown Road,
SOUTHEND-ON-SEA SS1 1SX
Tel: 0702 333711

Directors. David Keddie, JP, DL (*Chairman*); Col. G. Judd, TD, DL (*Vice Chairman*); C. E. Blackwell (*Chief Executive*); Trevor Bailey; J. P. Banville; W. H. Beets; H. P. Garon; Dr C. Green; Clive James; Eric Moonman; Carol Reeve; Olga Rippon; Anthea Speakman; H. W. Stone.

Senior Executives. John Wellington (*Programme Controller*); Steve Wood (*Head of News*); David Oldroyd (*Sales Controller*); Andrew Gemnell-Smith (*Chief Engineer*); Jeff Bonser (*Station Manager (Chelmsford)*).

Southend: 210 metres (1431 kHz), VHF 95.3 MHz
Chelmsford: 220 metres (1359 kHz), VHF 96.4 MHz
AIR DATES: 12.9.81 (Southend) 10.12.81 (Chelmsford)



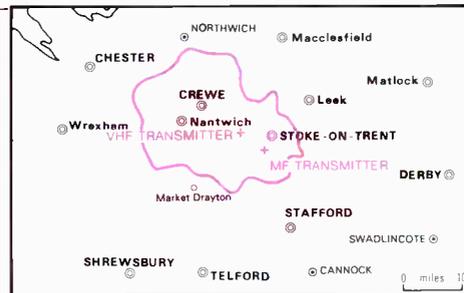
STOKE-ON-TRENT

**SIGNAL
RADIO**

Winton House,
Stoke Road,
STOKE-ON-TRENT ST4 2RH
Tel: 0782 415373

In December 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Stoke-on-Trent area to Signal Radio. Members of the group include: S. Jerrett, OBE, TD, DL (*Chairman*); P. Coates (*Vice Chairman*); Donald Brooks (*Managing Director*); Tony Hawkins (*Programme Director-Designate*); J. Bryant; A. Cholerton, CBE; W. Farrow; Miss C. Holder; D. Jones; Miss A. Linscott, JP; Mrs D. Mather; A. Richardson, OBE; D. Smith; P. Wheeler.

MF and VHF frequencies to be announced AIR DATE: EARLY 1983



SWANSEA

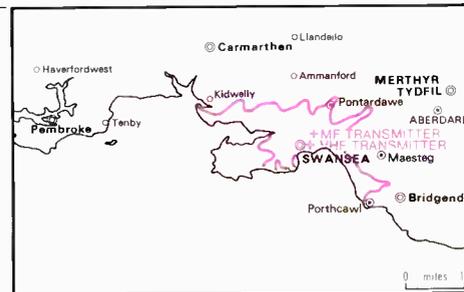


Swansea Sound,
Victoria Road, Gowerton,
SWANSEA SA4 3AB
Tel: 0792 893751

Directors. Prof. J. Howard Purnell (*Chairman*); Charles Braham (*Managing Director*); Mrs Margaret Aeron-Thomas; John Allison, CBE, JP; William Blyth, JP; Vernon Rees Davies, JP; David Goldstone; Brian Harpur; Leslie Rees; Selwyn Samuel, OBE.

Executives. Colin Stroud (*Financial Controller/Company Secretary*); David Thomas (*Head of News*); John Thomas (*Sales/Marketing Controller*); Dennis Wood (*Chief Engineer*).

257 metres (1170 kHz), VHF 95.1 MHz AIR DATE: 30.9.74



SWINDON/ WEST WILTS.



Wiltshire Radio,
Lime Kiln Studios,
Wootton Bassett,
SWINDON SN4 7EX
Tel: 0793 853222

Directors. Nicholas S. Tresilian (*Chairman*); H. F. W. Cory (*Vice Chairman*); Gerry Zierler (*Managing Director*); Richard Baldwin; Ron Banks; Dr Barbara Clay; Anthony J. Dann (*Company Secretary*); Mrs Jill Dann; Barrie Giffard-Taylor (*Auditor*); Mrs Jane Grigson; Piers S. Harford; Miss Cyd Hayman; Lord Kennet; Mrs Helen M. Kime; Paul Leo; Henry P. J. Meakin; Ronald Nethercott; Ashley Roberts; Gareth Roberts; Robert K. B. Savage; William J. Wilder.

Executives. Ralph Bernard (*Programme Controller*); Malcolm Frith (*Head of News*); Alan West (*Music Producer*); Quentin Howard (*Chief Engineer*); Paul Angus (*Head of Sales*); Alex Young (*Accountant*).

Swindon: 258 metres (1161 kHz), VHF 96.4 MHz
West Wilts: 320 metres (936 kHz), VHF 97.4 MHz
AIR DATE: 12.10.82



TEESSIDE

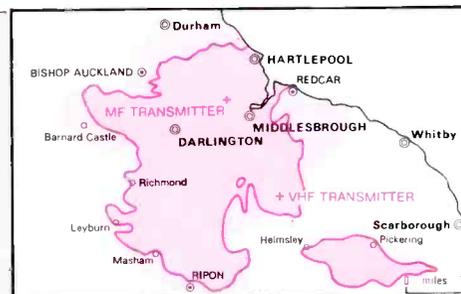
RADIO TEES

Radio Tees,
74 Dovecot Street,
STOCKTON-ON-TEES,
Cleveland, TS18 1HB
Tel: 0642 615111

Directors. T. W. G. Jackson (*Chairman*); G. T. A. W. Horton (*Managing Director*); A. N. Allan; W. Allison; M. L. Cohen; The Lord Crathorne; R. Crosthwaite; M. A. Heagney; P. A. Hill-Walker; M. E. Humphrey; K. Lister; Mrs R. MacKenzie; H. Whitehead; T. R. C. Willis.

Executives. Jeffrey Blood (*Financial Controller*); Donald Cline (*Commercial Production*); David Cousins (*Programme Controller*); Chas Kennedy (*Chief Engineer*); George Knight (*Sales Controller*); Hugh Morgan Williams (*News and Current Affairs Editor*).

257 metres (1170 kHz), VHF 95.0 MHz AIR DATE: 24.6.75



TYNE & WEAR



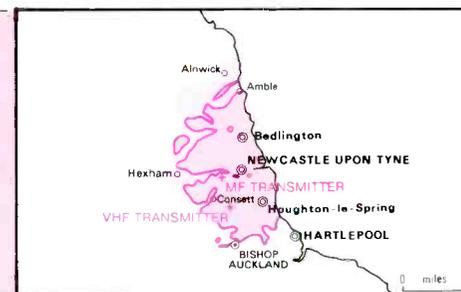
Metro Radio,
NEWCASTLE UPON TYNE
NE9 1BB
Tel: 0632 883131

Executive Directors. Sir John Hunter, CBE, DL (*Chairman*); Neil S. Robinson (*Managing Director*); Mic Johnson (*Programme Director*); Maurice Dobson (*Sales Director*); John Josephs (*Company Secretary*).

Directors. R. Baker; J. Harper, CBE; L. Harton; K. Lister; E. Ward; Harold Whitehead; Hedley Whitehead; M. Davidson; D. S. Vernon; Sir William Elliott, MP; Mrs J. R. Jacobson.

Executives. Tony Cartledge (*News Editor*); Charles Harrison (*Sports Editor*); Tony Johnson (*Chief Engineer*); Tony Atkinson (*Chief Accountant*).

261 metres (1152 kHz), VHF 97.0 MHz AIR DATE: 15.7.74



WOLVERHAMPTON & BLACK COUNTRY



Beacon Radio,
PO Box 303,
267 Tettenhall Road,
WOLVERHAMPTON WV6 0DD
Tel: 0902 757211
Telex: 336919

Directors. A. W. Henn (*Chairman*); R. P. Tomlinson (*Station Manager and Managing Director*); R. H. Pierson (*Executive Director Programme Controller*); K. Baker; B. F. Blackmore; M. G. D. Graham; C. J. Halpin; H. J. Hill; J. C. Jones; B. Wallis; F. Selwyn.

Senior Staff. A. Mullett (*Sales Manager*); P. Brookes (*Head of News*); J. Plant (*Company Secretary*); B. Warburton (*Chief Engineer*); M. Wright (*Head of Music*); P. Noyes Thomas (*Press, Public Relations and Promotions*); R. Caperton (*Programme Manager*); J. Watson (*Executive Producer*).

303 metres (990 kHz), VHF 97.2 MHz AIR DATE: 12.4.76



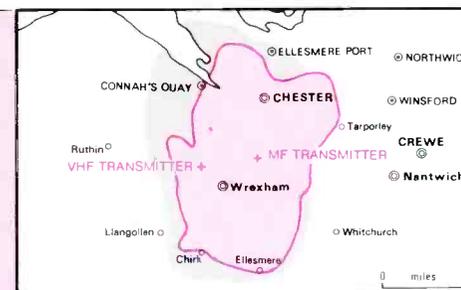
WREXHAM & DEESIDE

MARCHER SOUND

Marcher Sound/Sain-Y-Gororau,
PO Box 238,
WREXHAM
Clwyd, LL1 1TF

Directors. Lord Evans of Cloughton (*Chairman*); Harold Martin (*Managing Director*); The Duke of Westminster; John P. B. Bell; Ken Penrhyn Jones; David Lindley Jones; Brian Hogg; Neville Dickens; Elgan Edwards; Martin Thomas, QC, OBE; Ken Medlock; Glyn C. Thomas; Margaret Rogers; Eric Stansfield.

238 metres (1260 kHz), VHF 95.4 MHz AIR DATE: EARLY 1983





BETTER VIEWING AND LISTENING

For television broadcasting, the 1970s were the 'decade of colour', with more and more viewers taking advantage of first-rate 625-line colour transmissions available on the three British programme channels since November 1969. The 1980s, it seems clear, will be the 'decade of choice', with the prospect of new technology, combined with the traditional techniques of broadcasting, opening the way to giving the viewer more choice in what he sees – and when he sees it.

The path to more choice has already been blazed: Channel Four, the first new British television programme channel for almost twenty years, has been available to some 87% of the population since November 1982. The first time ever: the engineering feat of opening a new nation-wide television service simultaneously in all IBA regions – and to viewers who already have sets capable of being tuned to the new channel. Inevitably, of course, it will take time to install Channel Four transmitting equipment at all of the more than 600 medium- and low-power UHF transmitter sites to provide fully comparable coverage to ITV. Some viewers will have to wait patiently – but already Channel Four (and Sianel Pedwar Cymru in Wales) is going out from about 150 transmitters (31 'main' transmitters plus over 100 local relays, mostly in Wales); more than 12,500 kilowatts effective radiated power brought on air in a crash two-year programme, the fastest and most ambitious television engineering project ever attempted. And there will be no let up. The remaining 'main' transmitters for Channel 4 will come on air in 1983/84 together with several hundred 'local' relays; and by 1986 Channel 4 will be transmitted from all the hundreds of small transmitting stations now carrying ITV.

Channel Four is unique in providing additional choice – and choice of a distinctive kind – at no extra cost to the viewer. But 'new technology' is already pointing to other ways of bringing programmes into the home, though not so cheaply. Since 1980 roughly one million people, representing just over 5% of homes, have bought or rented video cassette machines – though many of these are used primarily as 'time

machines' to record off-air programmes for viewing at a convenient time. And there are many other technologies beginning to knock at the door. Multi-channel direct-broadcast satellites (DBS), with the possibility of viewing some foreign as well as British programmes, by the mid-1980s; proposals for a rapid extension of cables capable of carrying not just four or six programme channels (as at present in the UK where cable has long served some two million homes) but perhaps 20 or 25 different programmes, again with a start within the next five years.

Such systems, as they materialise, may profoundly affect the nature of the existing television services. The era of multi-channel cable, fed by satellite distribution of programmes, has already dawned in many North American cities.

Engineering the new technologies is proving a stimulating experience: television broadcasting has always been a combination of a creative arts-based medium with a science-based industry. Engineers seek to provide production staff with equipment and systems that best meet their aesthetic requirements, and so let them bring their ideas to fruition with the minimum of intervention by the engineers, though it is still evident that many programmes gain by close co-operation between the two elements.

For the transmission engineer, the coming era of direct-broadcast satellites opens up many possibilities: more consistent reception over the whole country; multi-channel sound and data that could add a second or third language commentary or extremely high-quality stereo sound or more pages of ORACLE teletext. IBA engineers have also shown that improvements could be achieved by the adoption of a novel transmission system called MAC (multiplexed analogue component) which would also be invaluable in overcoming the problems posed by the different colour television systems used in Europe (PAL and SECAM). Work on MAC has followed some five years' work by IBA engineers on the use of satellites for broadcasting, including the pioneering work done with Europe's first transportable up-link satellite terminal (built in 1978) and used for many notable experiments.

MAC is an example of another important engineering trend – the handling of colour by what is called 'component' signals rather than in the conventional encoded 'composite' form. International agreement

◀ An editor uses the latest one-inch VTR consoles to edit freeze frame, slow motion and special effects on to documentary programmes. *Tyne Tees*

has now been reached that the future all-digital television studios will use component-coding of an extremely high standard, sampling the picture-detail ('luminance') signal 13.5 million times a second, and the two colour-information ('chrominance') channels at 6.75 million times a second to provide a computer-type stream of data 'bits' at over 200 million a second.

But 'component' techniques are also now being used in conventional ('analogue') form in some of the latest one-piece portable electronic camera/video recorder equipments that have been developed to improve still further the news picture gathering by the television reporting teams.

Independent Broadcasting Engineering

The IBA builds, owns and operates all the transmitters for Independent Broadcasting – ITV, Channel Four/Sianel Pedwar Cymru, ILR. It also sets the technical standards for these services and ensures that the technical quality is of a high standard. The studio centres, outside broadcast vehicles and the like are owned and operated by the individual programme companies. In the case of Sianel Pedwar Cymru the transmissions are from IBA-owned and operated transmitters, although the programme service is the responsibility of the Welsh Fourth Channel Authority.

To ensure the highest technical standards, mandatory Technical Codes of Practice are drawn up by the IBA in consultation with the programme companies and are revised periodically.

The IBA's engineers are currently responsible for almost 900 transmitting installations in all parts of the UK, Channel Islands and Isle of Man with the task of increasing this number still further over the next few years, both for Channel Four and for the growing number of ILR stations.

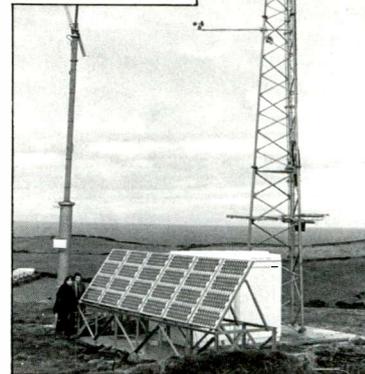
ITV programmes from the joint IBA/BBC network of UHF transmitters reach almost 99% of the population, with Channel Four/Sianel Pedwar Cymru now reaching about 87%. To fill in the remaining small gaps in ITV coverage about 70 new local relay stations (often reaching only 500-1,000 viewers) are being built each year. All of these new installations make provision for Channel Four, although in some instances they cannot begin radiating the new service until an earlier station in the 'chain' has been equipped for Channel Four.

Since the beginning of 1982 the entire IBA television transmitter networks have been controlled from just four computer-assisted Regional Operations Centres – the most advanced system of its kind.

In April 1982 the IBA began phasing out its now obsolescent network of 47 405-line (black-and-white only) transmitters on Band III (VHF), as announced by the Home Secretary in 1980. For a number of years only a tiny minority of viewers has depended on this duplicated service; virtually no 405-line-only sets have been made since 1964 and production of dual-standard 625/405-line sets ended in the early/mid 1970s. To



▲ The control console at the Emley Moor ROC from which several hundred unattended transmitters can be supervised. IBA



► The wind-and-solar-powered local relay station at Bossiney in Cornwall which uses natural energy sources to serve about 300 people. IBA

minimise any inconvenience the closing of transmitters has been phased so that the earliest are in areas already receiving excellent 625-line coverage. Ten transmitters closed during 1982. Closures in 1983 will be Bath and Ridge Hill (*1st quarter*); Huntshaw Cross, Rumster Forest, Aviemore (*2nd quarter*); Richmond Hill, Whitehaven, Rothesay, Rosneath (*3rd quarter*). In 1984 closures will be Angus, Arfon, Bala, Dover, Fremont Point, Mendlesham and Sandy Heath. Closure of all IBA and BBC 405-line transmitters will be completed by 1986.

Towards the end of 1981, the IBA completed the installation of the first combined wind-and-solar-powered UHF television relay at Bossiney, near Tintagel, Cornwall. Electrical power is generated by a wind generator and large array of solar cells, excess power being used to keep charged a large battery. The experiment is aimed not only at energy conservation but also at finding more economical ways of running small local relays in sites remote from mains power supplies.

Engineering accounts for a major part of the Authority's staff commitment and capital resources. The work is organised through a structure that includes a purpose-built Engineering Centre at Crawley Court, Winchester; four Regional Engineers and staffs at Southampton, Birmingham, Leeds and Glasgow; four Regional Operations Centres near London, Huddersfield, Glasgow and Cardiff; fifteen Area Engineers with field engineering staffs; and 23 mobile maintenance bases. Engineering staff training facilities include the Harman Engineering Training College at Seaton, Devon.

Technical Developments in Broadcasting

For those concerned with the technology of broadcasting a problem is keeping up with the pace of development. So often what one year is impracticable becomes barely feasible in the next; and in successive years it is under development, demonstrated in laboratory form, on the market, and in the studios. And in the laboratories the talk is already likely to be of yet further major developments.

Within a few years there has been a major revolution in videotape recording; the 2-inch quadruplex machines, although still in operational use, have been succeeded by new generations of 1-inch 'helical' machines which are not only more economical in tape but also make possible far more flexible and precise editing; the large electronic cameras used in the studios now have a rival in the more compact cameras based on smaller diameter pick-up tubes; and the portable ENG (electronic news gathering) cameras and recorders continue to improve in performance and seem likely soon to be joined by a new generation of integrated one-piece camera/recorder units that are not only lighter and easier to handle but also eliminate the practical problems of interconnecting plugs and cables.

The digital-video systems – for which IBA engineers played a notable role in developing the first digital field-rate standards converter in 1972 and the first digital videotape recorder that did not involve high speed tape transport in 1977 – continue to provide spectacular new special effects, picture noise-reduction, electronic graphics systems and the like. The provision over satellite circuits of multi-lingual sound channels was demonstrated during the EBU 'pan-Europe' satellite feasibility studies for which the IBA was the first co-ordinator in May 1982.

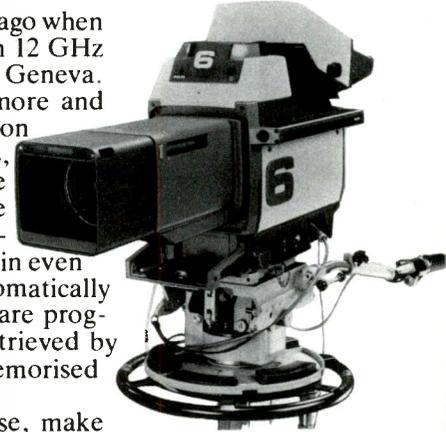
From the semiconductor industry there are emerging many new devices and techniques for the broadcaster. Devices made from gallium arsenide rather than the usual silicon will make possible direct-broadcast satellite (DBS) receivers and adaptors of significantly more sensitivity than was

conceived possible even five years ago when the provisional Plan for European 12 GHz DBS systems was drawn up at Geneva. Microcircuit devices containing more and more pin-head sized slices of silicon are going into television receivers, ORACLE teletext units, remote control and tuning systems. In the studios, the ubiquitous microprocessors are going into equipment in even larger numbers. Cameras are automatically set up by them, advertisements are programmed by them; information retrieved by them; lighting control settings memorised by them . . .

Not all developments, of course, make smooth or uninterrupted progress. Surround-sound, to add even more illusions of space and depth to radio broadcasting, seems no nearer than a few years ago when IBA engineers developed their MSC (mono-stereo-compatible) system – a system of undoubted merit but which, because of the added cost of multi-channel audio systems, would inevitably raise the cost and appeal primarily to a minority of listeners seeking the ultimate. Work on this has been temporarily suspended, awaiting international agreements on standards.

Stereo sound on television, already available in a few countries, also has little priority in the UK – although present plans will provide this (and more) on DBS transmissions. Videodiscs have not proved as popular in the USA as some of the pundits forecast – the technical quality is good but the rival VCR offers a record as well as a playback facility.

A few dreams still defeat the engineers. The wrist-watch TV or radio is not yet in the shops – awaiting more effective miniature loudspeakers and better low-cost batteries. But in general, progress is sure and rapid. By themselves, however, surprisingly few new developments entirely supersede existing technology and there is no logical reason why both the established and the new forms of entertainment should not flourish together.



▲ A modern computer-controlled colour television camera with four microprocessors and six 'memories' to assist the cameraman. *Pye TVT*

The Future is Tomorrow



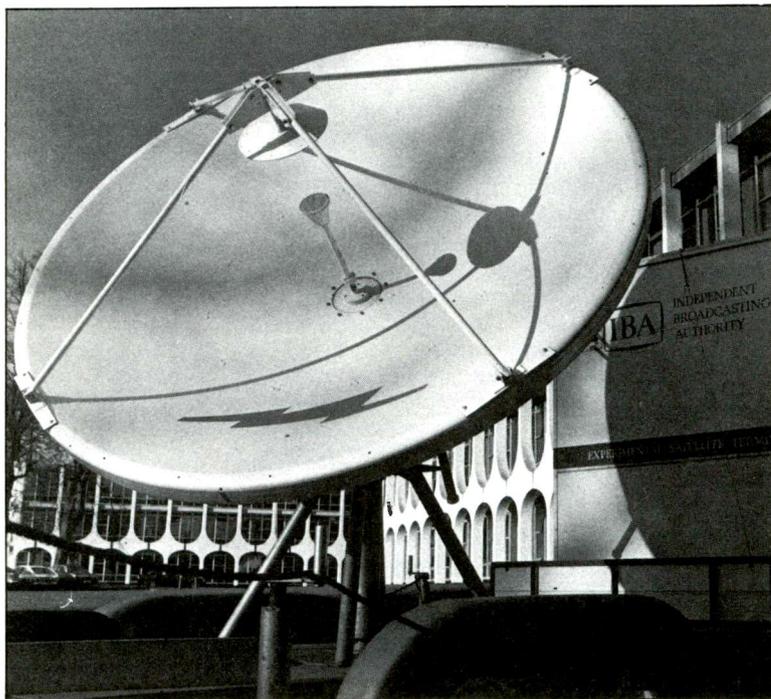
'As nothing can be *proved* about the future – not even the relatively short-term future of the next thirty years – it is always possible to dismiss even the most threatening problems with the suggestion that something will turn up.' So wrote E. F. Schumacher in *Small is Beautiful*. For broadcasting, the problems of the new technologies are already clear – the vastly greater 'choice' that can be provided by multi-channel cables, by videotapes and discs and by satellites, without necessarily greatly extending the total number of viewers, must inevitably 'fragment' the audience and require additional and new forms of financing.

Producing good television programmes

has always been much more costly than the engineering costs of distributing them to the home from terrestrial transmitters. The new technologies overcome the limitations on number of channels that can be broadcast within the VHF and UHF bands – but are unlikely to have such a dramatic impact on the production costs. Planning for the future is thus of paramount importance.

Satellites, cable, VCR machines, video-discs, teletext, the use of VHF bands when 405-line services finally close down, higher-quality pictures and large screen displays, multi-channel sound... most will be firmly established in the 1980s. And even if viewers are satisfied with broadcasting as they now know it, there will be many trying to convince them to change their minds and embrace the future. A vice-president of the world's largest computer firm has pointed out: 'People will adapt nicely to electronic office systems if their arms are broken, and we're in the twisting stage now'.

Engineers are seeking to make the arm-twisting pleasurable rather than painful. All those extra channels need to be of high technical quality. During 1982, for example, IBA engineers have been demonstrating a new technique for providing better, clearer colour pictures through satellites; they call their system MAC. They also see an essential need for multi-channel sound that could carry separate language channels to accompany international programmes. In May 1982 the IBA organised the first week of experimental closed-circuit 'pan European' programmes distributed throughout Europe via the OTS satellite and the IBA's transportable up-link terminal. It put forward to Government departments and committees its views on cables and satellites – seeking to show how the new technology can be approached in a positive manner based on a realistic acceptance that broadcasting is entering a new era, with new challenges, and that nothing is likely to turn up that would permit the broadcasters to adopt a head-in-the-sand attitude – provided that viewers recognise that to obtain more choice they will almost certainly have to pay for it in one way or another.



▲ The IBA's mobile experimental satellite up-link terminal, first demonstrated at Wembley in 1978 and since used as far afield as the Azores and a North Sea oil rig.

During 1982 the mobile unit went to Spain for the World Cup football matches and helped to make possible those memorable ITV pictures and interviews. It also played a key role in the first experimental transmissions of the European Broadcasting Union (co-ordinated by the IBA) aimed at a possible pan-European television service by about 1986-87. IBA

Get Tuned to Channel Four

For most people the fourth button on their television set has already come to life and brought a new look to their daily viewing. From the outset the Channel Four service has been available in all fourteen IBA regions and 87% of the total UK population should be able to obtain good reception; and every month more transmitters are coming into service.

What if you find that when you press that fourth button nothing much happens? No pictures, no Channel Four. What's wrong?

You may be among the minority who must wait a little longer before they can obtain really good reception of Channel Four. But the chances are that you've never tuned – or had someone else tune – the fourth button on your set to the correct frequency for your Channel Four transmitter. Unless your set has recently been installed or serviced, or your rental company or dealer has explained the situation, you could be pressing that button for many years without a Channel Four picture.

So first recognise that your TV set may not be accurately tuned to the right frequency even though the button is marked 'Channel Four', 'IBA2', 'ITV2' or simply '4'. Then decide whether you feel confident to tune the set yourself or whether to ask an experienced friend or your dealer/rental company (who may charge you to do this unless in the course of a routine visit to carry out repairs). Some rental companies prefer that viewers should not try to tune their sets, sometimes making the tuning arrangements rather difficult to spot. But in very many cases, it is simple enough – and the procedure will be found in the instruction leaflet that probably came with the set. If you still have it, read it!

Remember, always make sure you are tuning the button on which you want Channel Four to appear – do not touch the buttons (or associated controls) tuned to the existing channels.

TV Tuning Takes Many Forms

1. **OLD-STYLE SINGLE-KNOB TUNING.** No problems here – you already 'tune' the set to a different channel whenever you select a different programme. Channel Four should usually show up quite near to or among the other channels.

2. **OLDER-STYLE PUSH-BUTTONS.** These form their own tuning knobs (usually when you pull them gently outwards or push them farther in). Be sure you 'use' a spare button to tune to Channel Four.

3. **'TOUCH' BUTTONS, NEWER-STYLE (THIN) PUSH-BUTTONS, REMOTE CONTROL UNITS.** There are many variations but most include a small hatch or drawer at the back of the set or pulling out from the front panel. This gives you access to a series of small tuning knobs,

so make sure you turn only the knob for the spare Channel Four button. If there is no tuning hatch or small tuning knobs do not attempt to tune the set yourself. Consult your instruction leaflet if you have one.

4. **ELECTRONIC 'SEARCH' TUNING.** There are many variations but essentially they provide a means of 'searching' automatically for the different programmes. Some are easy to reset yourself, but in some areas there can be a confusingly large number of transmissions. Consult the instruction leaflet provided with the set or seek advice from your dealer.

Channel Four – Reception Check List

- Check that *your* television transmitter is now carrying Channel Four.
- Make sure that the fourth 'button' of your channel selector is correctly tuned to Channel Four.
- You may be among the minority who will still have to wait until their local transmitter begins to carry Channel Four. This could be 1983, 1984, 1985 or 1986. All transmitting stations carrying ITV programmes will carry the Channel Four programmes – all 'main' transmitters by the end of 1984. But for almost nine out of ten viewers, Channel Four *is* already available.

A BADLY TUNED SET IS LIKELY TO GIVE YOU:

- A very poor picture, or one that is broken up.
- A black-and-white-only picture on a colour set.
- Distorted sound or no sound at all.
- A loud buzzing on sound.

DANGER Never remove the back cover from the set or attempt to poke inside with a screwdriver, etc.

REMEMBER Some rental companies prefer that users should not attempt to tune sets themselves. Ask them about Channel Four. If it is a bought set ask your dealer unless you now understand what to do. If you receive your programmes via cable (wired systems) the advice in this section may not apply and you should ask the cable company.

What about the aerial?

In most cases your existing aerial, provided it gives you good pictures on the ITV and BBC channels, should prove equally satisfactory for Channel Four. In some cases, not many we hope, it may be necessary for the aerial to be adjusted to give equally clear pictures on all channels – this would usually mean seeking the help of your dealer or installer. Where an aerial of the wrong type may have been fitted you may need a new aerial – but apart from some special cases this should apply to very few viewers.

For most, your existing aerial, your existing set, will bring you Channel Four – but you must get tuned!

Your Guide to Good TV Reception

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the ‘know-how’.

Channel Four comes from the same transmitting stations as ITV and should be received on the same aerial (see page 179 for additional information).

The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size. You should expect your service engineer to make sure these controls are correctly set, *but you should not attempt to do it yourself*.

Many dealers and rental companies provide operating instructions for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

Remote control is almost always provided for ORACLE teletext, with the same compact ‘Key-pad’ unit (which is pointed at the set) also controlling the picture and sound. ORACLE is easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively, both on teletext and television.

STATION SELECTION. Some sets have ‘touch’ or ‘remote’ selection; many more have push-buttons for selecting the programmes. There are several different ways of adjusting the buttons or associated small knobs (usually concealed when the set is being used) so that the set may be tuned to different channels. Just occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models of receivers, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the manufacturers’ or rental companies’ instruction leaflet (see page 179).

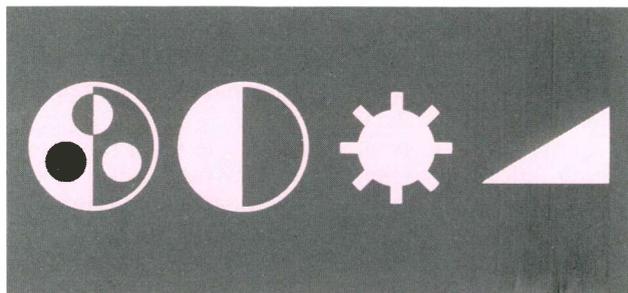
BRIGHTNESS AND CONTRAST. These two knobs (if both are provided) need setting together. It is easier to set them

correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour ‘saturation’ control to a minimum. Then adjust ‘brightness’ (or ‘brilliance’) and ‘contrast’ alternately so that you get good reproduction of both ‘highlights’ and ‘dark’ areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey. Often only a single ‘brightness’ control needs adjusting.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes ‘garish’ with the faces too red. So having set the ‘brightness’ and ‘contrast’ controls, turn up the ‘colour’ control for natural colour. There is often a tendency to overset this knob for rather too much colour. Some colour sets also have a ‘hue’ or ‘tint’ control as a further adjustment to the colour picture. This control should be set after adjusting all other controls, to give natural ‘flesh tones’.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

TYPICAL SYMBOLS FOR



COLOUR CONTRAST BRILLIANCE VOLUME

Maintenance

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, poor reception is caused more by old or faulty aerials than by faulty sets.

Sometimes an aerial may still be in good condition but the picture may be poor because:

The foliage of trees or bushes may be obstructing and reducing the signal.

A new high building may be blocking the signal, or another domestic aerial may have been put very close to your own.

Moisture may have got into your aerial cable, or the indoor flexible lead may have broken internally or become disconnected from the plug.

Installation and maintenance of UHF aerial systems for colour/black-and-white 625-line reception needs technical knowledge and special test instruments – it really is not a job for any ‘do-it-yourself’ enthusiast. Your local rental company or dealer should be able to advise you on suitable aerials for your locality.

Remember that if a local relay transmitter opens in your area it could make a considerable improvement to your reception and justify the relatively low cost of changing your aerial. Again, your local dealer or rental company will be able to advise you. It will also be necessary to re-tune your set to the new channels.

Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before

cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The Need for a Good Aerial

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now less than an average of one a year. This is good news for viewers – but it does mean that if your pictures are poor or unsatisfactory the fault is more likely to be due to your aerial system than your set. Aerials grow old and deteriorate, particularly in seaside and industrial environments; cable connections and/or plugs and sockets may break or become unsatisfactory. If your picture is not as good as you think it should be, or if you are moving to a new district, the following notes will help you to get good viewing of ITV and Channel 4.

The 625-line Service

All modern sets are intended either solely or primarily for use on the 625-line system, used by ITV since 1969. The 405-line service, which is being progressively phased out from 1982–86, carries exactly the same programmes that are transmitted on the 625-line system.

There are now about 600 transmitting stations providing 625-line colour transmissions on UHF (ultra high frequencies) and reaching almost 99% of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power and are meant just to fill in a small ‘gap’ of perhaps just one part of a small town or a few villages. Although almost all the 625-line transmissions are in colour (using the PAL colour system) they can be received in black-and-white.

The main requirement for consistently good reception on any type of receiver is that your aerial system provides it with a good, steady ‘clean’ signal. In some areas this may need only a simple aerial, but elsewhere it may pose rather more problems. Of course, the receiver must be in good working order, correctly adjusted, and tuned to receive Channel Four as well as ITV.

Which Station Should I Receive?

When you first acquire a UHF receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in UHF tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of UHF signals rapidly. New relay stations continue to be opened at the rate of over one a week.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are

screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new UHF transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire, SO21 2QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The UHF band covers a very large number of channels, and each transmitter is allocated a set of channels which falls into one of five groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and as clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels. A 'cranked' fixing arm facilitates adjustment.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour and ORACLE reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements

required, depends on various factors:
the distance away from the transmitter
the power and radiating characteristics of the transmitter
the nature of the intervening ground
the height at which you mount the aerial.

In general terms, viewers within a few miles of a main transmitter or very close to a relay station require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted clear of the roof? In difficult reception areas it may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length, type and size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e., the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade the picture quality.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions, and is often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and with careful mounting, adjusted for minimum ghosting on ITV and Channel Four.

The requirements for good ORACLE teletext reception – that is to say the avoidance of 'errors' in the displayed characters – are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

Portable Receivers

The use of portable TV sets (for example, in caravans)

is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in aerial may not be satisfactory, for example, inside a metal-skinned caravan.

Check beforehand whether you are taking your portable set to an area well served by a UHF transmitter. Remember that not all transmitters yet carry both ITV and Channel Four programmes.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and provided that it can be mounted for either a horizontal or vertical polarisation.

Receiving more than one ITV Service

For ITV programmes the country is divided into fourteen areas and viewers normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is sometimes possible to receive distant transmitters which carry programmes of other ITV areas. In some areas where Channel Four is not yet transmitted from the local station it may be possible to receive the service from an alternative station (possibly at somewhat poorer technical quality); this may require a second aerial.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. This would usually mean a multi-element aerial at the maximum possible height, well clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second unit fitted near the TV.

Such 'out-of-area' reception is quite likely to be marred by interference from another station using similar channels. This produces patterning.

Interference to the Picture

While television signals in VHF and UHF normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture, or fading, because of the

signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference). Such weather conditions may occur only every few months and last for only a few hours, but exceptionally may persist for several days.

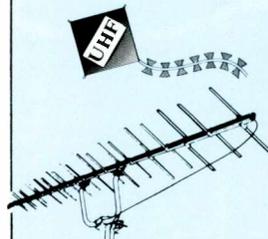
Any nearby electrical apparatus – for example, a thermostat, 'CB' rig, power drill or car – may cause interference. Parliament has introduced legislation which restricts the amount of radiation which may legally be produced by new equipment. Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', available at any main Post Office.

Community Aerials, Wired Distribution and Self-help Transmitters

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA/BBC booklet *Self-Help Television for Small Communities*.

The Essentials for Good Reception

To enjoy the best in your TV viewing, make sure that your TV set is in good working order and correctly adjusted. Where possible, install an outdoor aerial, suitably high up and clear of obstructions. Use an aerial of the correct group, mounted either with the rods horizontal or vertical as appropriate to the transmitter providing the best signals in your area. Use good quality, low-loss coaxial cable between the aerial and TV set. To ensure a good, lasting connection, ensure that the inner conductor of the cable is properly connected to the aerial and soldered to the receiver connecting plug.



A Log-periodic Design Aerial

Picture ghosting can often be reduced using a log-periodic UHF aerial. This type of aerial has good directivity but relatively low gain and so is only effective in areas of good to moderate signal strength. A log-periodic aerial also has a large bandwidth giving good reception over the whole UHF range.

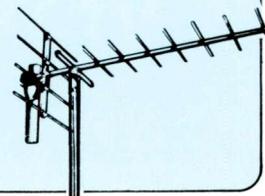


A Multi-element High-gain Aerial

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the multi-element UHF aerial shown here.

A Typical UHF Receiving Aerial

This is a typical 9-element aerial which is designed for use in areas of good signal strength well inside the transmitter coverage area. It is inadequate for places where there are significant reception difficulties.

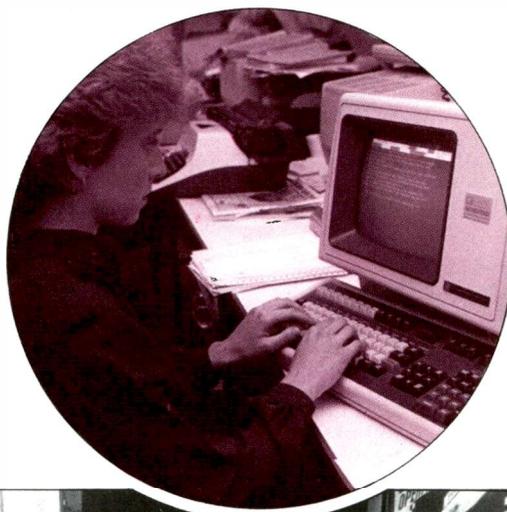


In and Out of the Studios

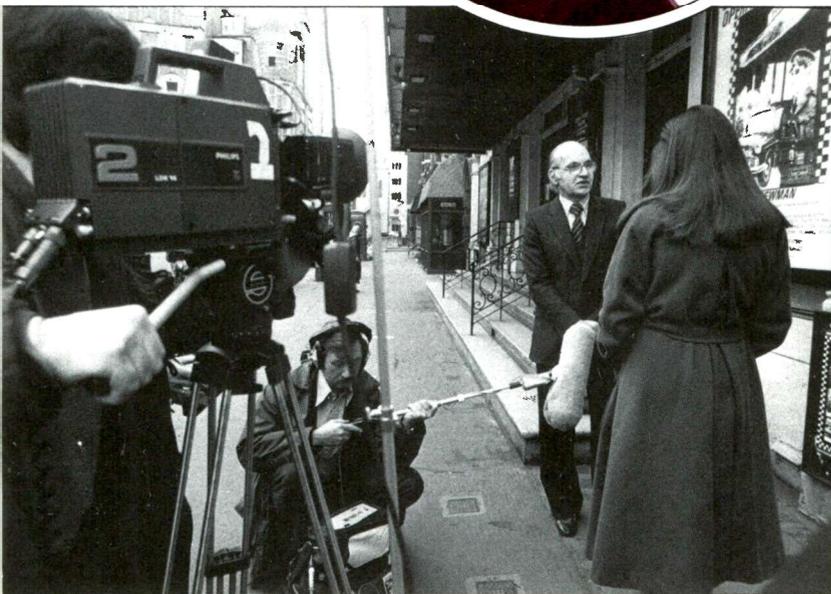
The technical facilities used by ITV and Channel Four are among the most modern anywhere in the world – and indeed can claim to be the most extensively equipped colour television network in Europe.

Each year sees expansion, re-equipment and further modernisation of ITV studios and outside broadcast facilities. Although the Channel Four Television Company does not require extensive production

► 'Newspeed' in action – the first all electronic television newsroom in Britain in operation at the Dover studios. *TVS*



▼ One of the news teams using a lightweight camera on a simple tripod. *Thames*



facilities of its own, it has set up one of the most sophisticated and technologically advanced presentation and master control centres anywhere in Europe. This centre, in Charlotte Street, London, has over £2 million worth of television equipment including complex digital special presentation effects and electronics graphics equipment.

For ITV increasing use is being made of the latest 1-inch 'helical-scan' videotape recorders, improved cameras, telecines both flying-spot and solid-state line-array sensors, as well as the new computerised graphics systems. More and more ITV companies are now using very compact electronic cameras for electronic news gathering (ENG) and electronic field production (EFP). The ITV companies – and many independent production houses and facilities firms – have enlarged their production facilities not only for their own programmes but also for those being made for Channel Four.

Since 1981, for example, Thames Television has been using three ENG units for its *Thames News* programmes in addition to the already existing three news film crews. Each ENG unit is transported in an estate car crewed by cameraman, recordist and rigger/driver plus, where special lighting is required, an electrician. Each unit has a Philips LDK 14 lightweight camera and Sony BVU 'U-matic' portable video recorder.

Out on a story, the technical crew rendezvous with the reporter on location and proceed to shoot the various elements of the story. The tapes are sent back to the Thames newsroom at Euston by motorcycle despatch rider (the most speedy way of coping with London traffic). Soon the stories are being assembled and edited in one of the two tape-editing/film-cutting rooms. To do this the tapes are played on a more sophisticated U-matic playback machine with an ACE500 editing controller unit and a six-channel audio mixer. During the editing the voice commentary can be dubbed on to the edited tape, using the material separately recorded by the repor-

ter on location or by a reporter in the 'cutting room'.

The final stories can be inserted into *Thames News* directly from the editing suites but later an area known as 'News Central' will be brought into operation. This area will include incoming vision and sound circuits from the company's microwave receiving facilities on the high Millbank Tower building. This will allow stories to be microwaved directly from two new ENG microwave-link vehicles. Stories can then be transmitted 'live' or by relay that, even with the despatch riders, would be otherwise too late for transmission.

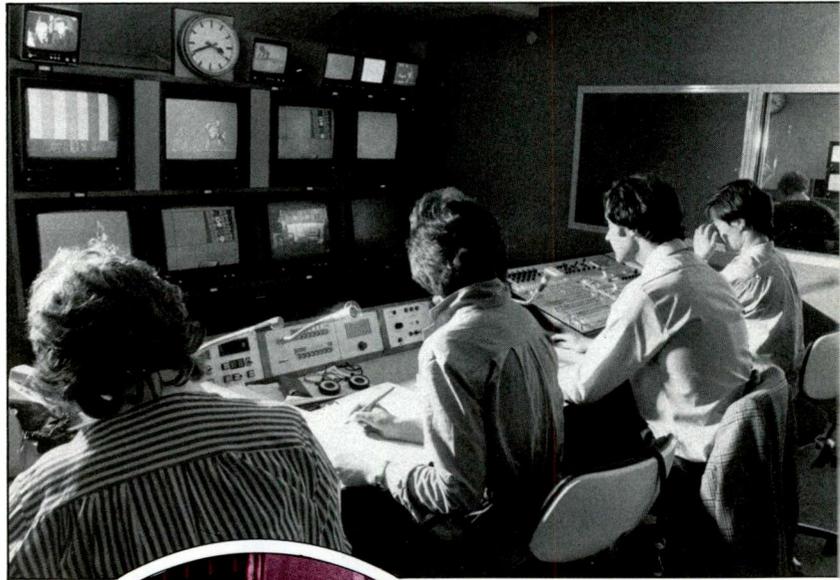
Another ITV company, TVS, has set up an interesting computer-based news handling system of a type previously used by only a few American television companies.

News copy from the news agencies, the freelance 'stringers' and the company's own reporters is fed automatically into twin computers, one in the South part of TVS's dual South and South-East England region and the other in the South-East. This can then be edited and processed using video display units (VDUs) by the TVS journalists. Raw copy is viewed, selected or rejected, and put into television script form using electronic keyboards without the use of paper. The finished story is then fed electronically into television monitors, and the presenter reads the script from the screen.

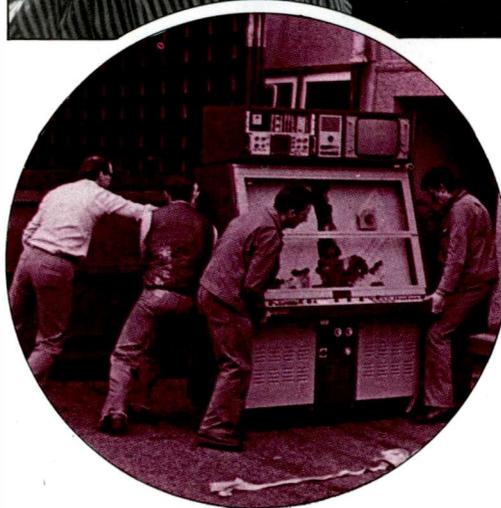
The system is being expanded to cover the data storage and processing requirements for story assignments, cost control, library and archive functions.

During 1982, Anglia Television opened a new £6 million studio centre in Norwich including a 2,000 sq. ft. production studio with three new colour cameras and two modern VTR editing suites, each with three of the latest 1-inch helical scan machines and with facilities for storing 300 editing decisions in a sophisticated electronic memory system.

In Aberdeen, Grampian Television has also been busy on a new £4 million Central Technical Area, additional studio area and offices. The company has also been



▲ The new Studio F production control suite at Norwich. *Anglia*



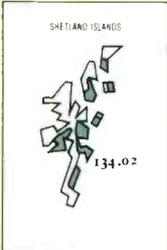
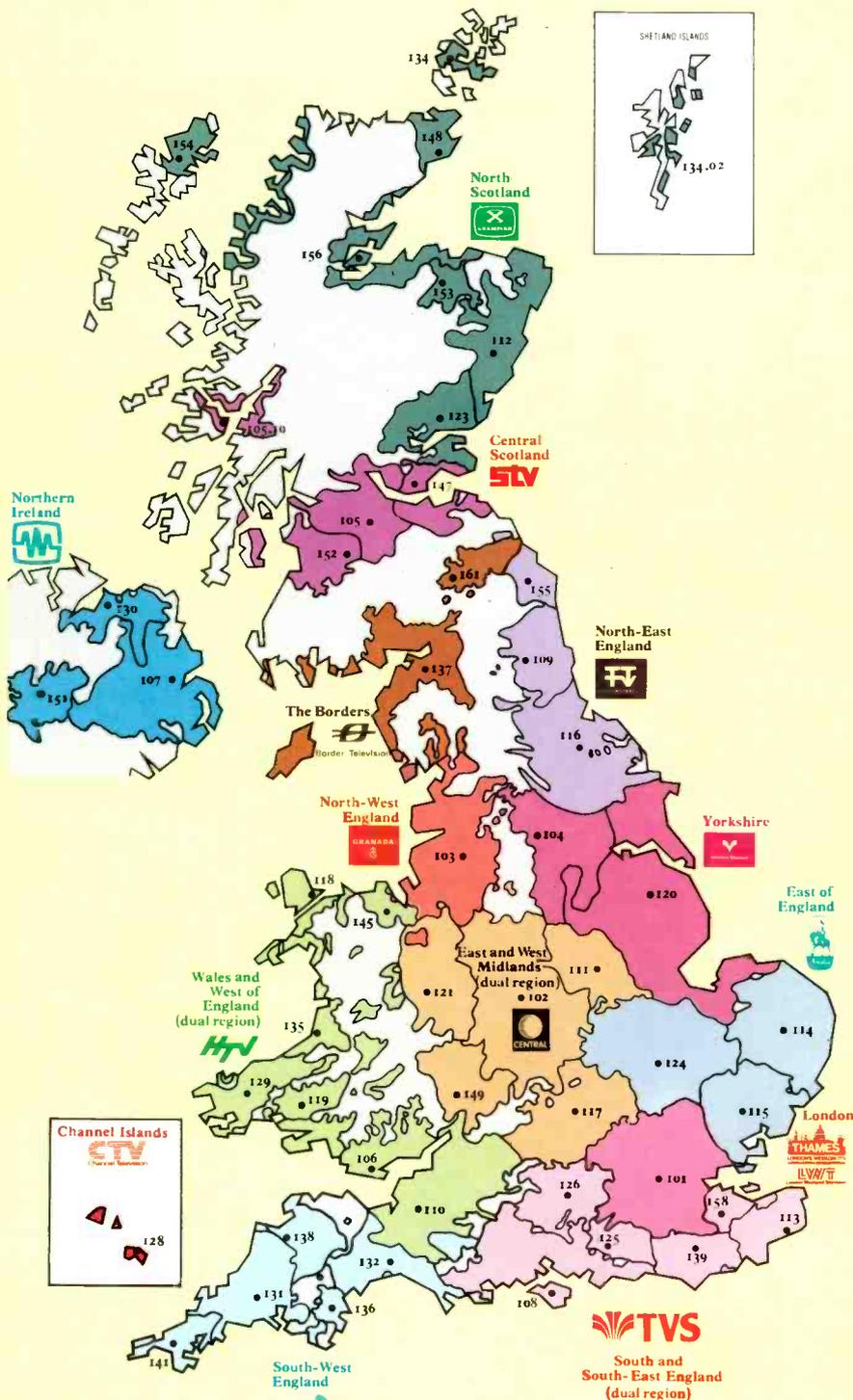
◀ Advanced electronic technology is one thing, but there is still a need for old-fashioned brawn when it comes to moving in the hardware! This £85,000 telecine machine is joining the new technical area at the Aberdeen studios. *Grampian*

pioneering the use of complex word processors to assist the Presentation Department which co-ordinates the detailed timing of programmes and commercial breaks, announcements and promotions to ensure a smooth and effective presentation.

In many other regions the companies' facilities are being extended and modernised both for their own ITV programmes and for those they are making for Channel Four.



UHF Television Coverage



About 98.9% of the population is covered by the IBA's transmissions of the Independent Television services on 625-lines UHF. The map shows the location and coverage of the main stations on air in January 1983 and some of their relays. The stations in each ITV area are listed. Main stations are shown in bold type. Overlaps are not shown.

TV-am

Breakfast-time Television will be transmitted by all ITV stations from its start in early 1983.



CHANNEL FOUR TELEVISION

Channel 4 (and S4C in Wales) covers 87% of the population from the start in November 1982. Air dates so far announced are noted against the station names in the list as follows:-

82 November 1982 (82nd end 1982)

83 1983 } 1st quarter,
2nd quarter,
84 1984 } 3rd quarter,
4th quarter.

* Date to be announced

Full technical details from the IBA's Engineering Information Service.

[†]From early 1983 Wrexham-Rhos will transmit S4C and BBC Wales only.

THE BORDERS

137.00	Caldbeck	82
103.36	Kendal	*
103.38	Windermere	*
103.45	Coniston	*
103.50	Hawkshead	*
137.01	Whitehaven	82
137.02	Keswick	*
137.03	Threlkeld	*
137.04	Ainstable	*
137.05	Haltwhistle	*
137.06	Gosforth	*
137.07	Bassenthwaite	*
137.10	Douglas	*
137.11	Beary Peark	*
137.12	Port St. Mary	*
137.14	Laxey	*
137.15	Langholm	*
137.16	Thornhill	*
137.17	Barkscoch Hill	*
137.18	New Galloway	*
137.19	Stranraer	*
137.20	Portpatrick	*
137.21	Cambret Hill	*
137.23	Creetown	*
137.24	Kirkcudbright	*
137.26	Glenluce	*
137.27	St. Bees	*
137.28	Workington	*
137.29	Bleachgreen	*
137.30	Dumfries South	82
137.31	Dentdale	*
137.32	Union Mills	*
137.34	Pinwherry	84
137.35	Bailantrae	84
137.43	Orton	82
137.44	Sedburgh	*
137.45	Grasmere	*
161.00	Selkirk	82
161.01	Eyemouth	*
161.02	Galashiels	*
161.03	Hawick	*
161.04	Jedburgh	*
161.06	Lauder	*
161.07	Peebles	*
161.08	Innerleithen	*
161.09	Berwick-upon-Tweed	*
161.10	Stow	*

CENTRAL SCOTLAND

105.00	Black Hill	82
105.01	Kilmacolm	*
105.02	South Knapdale	*
105.03	Biggar	*
105.04	Abington	83 [†]
105.05	Glasgow WC	83 [†]
105.06	Killearn	*
105.07	Callander	*
105.08	Cathcart	84 [†]
105.10	Torquay	82
105.12	Cow Hill	*
105.13	Netherton Braes	*
105.15	Tarbert (Loch Fyne)	*
105.17	Glengorm	*
105.19	Mallaig	*
105.20	Ballaichulish	*
105.22	Haddington	*
105.23	Kinlochleven	*
105.24	Onich	*
105.25	Strachur	*
105.26	Spean Bridge	*
105.27	Oban	*
105.28	Bellanoch	84
105.34	Dalmally	*
105.36	Dollar	*
105.37	Ravenscraig	*
105.38	Kirkfieldbank	*
105.39	Tillicoultry	82
105.41	Firtny	*
105.44	Twechar	82
105.45	Strathblane	82



147.00	Craigkelly	83 ²	124 02	Luton	83	112 01	Pertly Moor	*	SOUTH AND SOUTH-EAST ENGLAND	WALES AND WEST OF ENGLAND	135 19	Afon Dyfi	82			
147 01	Penicuik	*	124 03	King's Lynn		112 02	Rosehearty	*			135 22	Llanrhaed-y-Mochant	*			
147 03	West Linton					112 04	Baigownie	*								
152.00	Darvel	83 ²				112 05	Tullich	*			(i) South	(i) Wales	(S4C)			
152 01	Muirkirk	*				112 06	Braemar	*			108.00	Rowridge	82	106.00	Wenvoe	82
152 02	Kirkconnel	*				112 07	Tomintoul	*			108.01	Salisbury	83	106.01	Kilvey Hill	82
152 03	West Kilbride	83	101.00	Crystal Palace	82	112 08	Banff	82			108.02	Till Valley	*	106.02	Rhonda	82
152 04	Lethanhill	*	101 01	Guidford		112 09	Eilon	*			108.03	Ventnor	*	106.03	Mynydd Machen	82
152 05	Girvan	*	101 02	Hertford		123 00	Angus	82			108.04	Abegwili	83	106.04	Mystg Ydfvil	82
152 06	Campbelltown	*	101 03	Reigate		123 01	Pertth	*			108.05	Brighton	83	106.05	Maesteg	82
152 08	Port Ellen	*	101 05	Hemel Hempstead	83	123 02	Crieff	*	108.06	Shrewton	*	106.06	Aberdare	82		
152 09	Bowmore	*	101 06	Woolwich	*	123 03	Cupar	*	108.07	Findon	*	106.07	Merthyr Tydfil	82		
152 10	Millburn Muir	83	101 07	High Wycombe		123 04	Strathallan	*	108.08	Patcham	82	106.08	Bargoed	82		
152 11	Rosneath	*	101 09	Wooburn		123 05	Pitlochry	*	108.10	Winterborne	*	106.09	Rhymney	82		
152 12	Millport	*	101 10	Henley-on-Thames	*	123 06	Kenmore	*		Stickland	*	106.11	Clydach	82		
152 13	Troon	*	101 11	Bishop's Stortford	*	123 07	Blair Atholl	*	108.17	Corfe Castle	*	106.12	Aberlertilly	82		
152 14	Rothsay	*	101 12	Chesham	83	123 08	Tay Bridge	83	108.19	Portslade	83 ²	106.13	Ebbw Vale	82		
152 15	Tighnabruich	*	101 14	St Missenden		123 09	Auchtermuchty	*	108.22	Ovingdean	83 ²	106.14	Blaina	82		
152 17	Lochwinnoch	*	101 17	Kenley	82 ²	123 10	Camperdown	*	108.27	Donhead	*	106.15	Pontypool	82		
152 20	New Cumnock	*	101 18	Chipping Wycombe	*	123 11	Methven	*	108.29	Millbrook	*	106.16	Cilfrew	82		
152 21	Rothsay Town	*	101 21	Hughenden	*	123 12	Keelylang Hill (Orkney)	84 ²	108.30	Brighstone	*	106.17	Blaenavon	82		
152 22	Clonaig	*	101 22	Forest Row	*	123 13	Bressay (Town)	84 ²	108.31	Hangleton	82	106.18	Blaenavenny	82		
152 23	Carradale	*	101 23	Chingford	*	134 00	Bressay (Town)	84 ²	125.00	Midhurst	83 ²	106.19	Farmdale	82		
152 24	Ardentenny	*	101 24	Hemel Hempstead	*	134 01	Fiflul Head	84 ²	125.01	Hasslemere	*	106.20	Porth	82		
152 25	Arrochar	*	101 25	Walthamstow North	*	134 02	Scalloway	*	126.05	Tidworth	*	106.22	Llangeinor	82		
152 29	Kirkoswald	*	101 30	Marlow Bottom	*	134 03	Swinister	*	126.06	Chisbury	*	106.23	Treharris	82		
152 30	Kirkmichael	*	101 31	Cane Hill	*	134 04	Balsound	*	126.07	Sutton Row	*	106.24	Cwmafon	82		
152 31	Dunure	84	101 34	West Wycombe	82	134 05	Feljar	*	126.08	Alton	*	106.26	Llanhilleth	82		
152 32	Hormhead	83 ²	101 35	Orford	*	134 06	Collafirth Hill	*	126.09	Hemdsan (Caversham)	*	106.28	Gilfach Goch	82		
152 34	Largs	*	101 36	Lea Bridge	*	134 07	Micklefield	82	126.10	Aldboune	82	106.29	Taff's Well	82		
			101 37	Micklefield	82	147 04	Dunkeid	*	126.11	Albourne	82	106.30	Ogmore Vale	82		
			101 38	Alexandra Palace	82 ²	148 00	Rumater Forest	84 ¹	113 03	Dover Town	*	106.32	Aberdyryn	82		
			101 40	Caterham	82 ²	148 01	Ben Tongue	84 ¹	113 04	Hythe	*	106.35	Ynys Owenydd	82		
						148 02	Thurso	84	113 05	Chartham	*	106.42	Bedningog	82		
						153 00	Knock Mora	84 ²	113 06	Faversham	*	106.43	Pennar	82		
						153 01	Grantown	*	113 06	Faversham	*	106.49	Brecon	82		
						153 02	Kingussie	*	113 08	Rye	82	106.50	Sennybridge	82		
						153 05	Craigellachie	*	113 09	Heathfield	83 ²	106.51	Clyro	82		
						153 06	Balblair Wood	*	101.04	Tunbridge Wells	83	106.52	Crickhowell	82		
						153 06	Lairg	*	139.01	Newhaven	*	106.57	Blackmill	82		
						154 00	Etah (Lewis)	84 ²	139.02	Swoval	83	106.55	Penarth	82		
						154 01	Alston	*	139.07	Haywards Heath	*	106.56	Pontardawe	82		
						154 02	Cletraval	*	158.00	Bluebell Hill	82 ²	106.57	Deri	82		
						154 03	Dalburgh (South Uist)	*	158.02	Chatham Town	*	106.58	Cwmaman	*		
						154 04	Humshaugh	82	106.60	Ton Pentre	*	106.60	Knightsbridge	82		
						154 05	Penitfir	*	106.63	Monmouth	*	106.63	Monmouth	82		
						154 06	Duncairg	*	106.65	Cwmfelinfach	82	106.66	Llanfoist	82		
						154 07	Attadale	*	101.04	Caradon Hill	82	106.68	Abercynon	82		
						154 08	Badachro	*	131 01	St Austell	82	106.69	Tynnewydd	82		
						154 09	Ness of Lewis	*	131 02	Looe	*	106.70	Craig-Cefn-Parc	82		
						154 10	Ullapool	*	131 03	Hartland	82	106.71	Trion Ferry	82		
						154 11	Kilbride (South Uist)	*	131 04	Gunnislake	*	106.72	Dowlais	82		
						155 00	Rosemarkie	83 ²	131 05	Plymouth (Plymouth)	*	106.75	Crocroney	*		
						156 01	Auchmore Wood	*	131 07	Downerry	*	106.77	Efail Fach	*		
						156 02	Fort Augustus	*	131 08	Tavistock	*	106.78	Llanharan	82		
						156 04	Fodderty	*	131 08	Woolacombe	82	118.00	Llanddona	82		
						156 06	Wester Erchite	*	131 09	Woolacombe	82	118 01	Betws-y-Coed	82		
						156 07	Glen Urquhart	*	131 10	Penalligon Downs	*	118 02	Penmaen Rhos	83 ²		
									131 11	Newton Ferrers	*	118 03	Conway	82		
									131 12	Ilfracombe	*	118 04	Bethesda	82		
									131 13	Combe Martin	*	118 05	Deiniolen	82		
									131 14	Okehampton	*	118 06	Arfon	82		
									131 15	Ivybridge	*	118 07	Llandecwyn	82		
									131 16	Kingsbridge	*	118 08	Ffestiniog	82		
									131 17	Penryn	82 ²	118 09	Waufairf	82		
									131 18	Plymouth (North Road)	83	118 10	Amwlch	83		
									131 19	Slapton	*	118 11	Gemaes	83		
									131 20	Turo	*	118 13	Dolwyddelan	82		
									131 21	Croyde	*	119.00	Carmel	82		
									131 22	Chambercombe	*	119 01	Llanelli	82		
									131 23	Salcombe	*	119 03	Ystalyfera	82		
									131 25	Polyerra	82	119 04	Llandrindod Wells	82		
									131 26	Mevagissey	82	119 08	Rhayader	82		
									132.00	Stockland Hill	82	119 09	Llanwrtyd Wells	82		
									132 01	St. Thomas (Exeter)	83	119 10	Builth Wells	82		
									132 02	Beitron	*	119 11	Tenby	82		
									132 03	Tiverton	*	119 13	Abercraf	82		
									132 04	Bampton	*	119 15	Mynydd Emroch	82		
									132 05	Culm Valley	*	119 16	Greenhill	82		
									132 06	Bridport	*	129.00	Presely	82		
									132 07	Beaminstor	*	129 01	Mynydd Penarreg	82		
									132 08	Weymouth	*	129 03	Llanfyrnog	82		
									132 08	Beacon Hill	83 ²	129 04	St. Dogmaels	82		
									136 03	Dartmouth	*	129 07	Trefin	*		
									136 05	Teignmouth	*	129 08	Abergwyffi	82		
									136 06	Newton Abbot	*	129 11	Liwyn Onn	82		
									136 08	Huntsham Cross	84 ²	129 12	Dolgellau	82		
									138.00	Huntsham Cross	84 ²	129 13	Croeserw	82		
									138 06	Swimbridge	*	129 13	Pencader	82		
									138 07	Westward Hol	*	129 14	Llanudsy	83		
									138 09	Chagford	*	129 15	Broad Haven	*		
									138 10	Brushford	*	129 16	Rheola	82		
									141.00	Redruth	83 ²	135.00	Blaen-Plywff	82		
									141 01	Isles of Scilly	*	135 01	Machynlleth	82		
									141 02	St. Just	*	135 02	Aberystwyth	82		
									141 03	Helston	*	135 06	Fishguard	82		
									141 04	Bossiney	83 ²	135 09	Long Mountain	82		
									141 05	Boscaste	83 ²	135 10	Llandinam	82		
									141 08	Portreath	83 ²	135 11	Llandioes	82		
									141 09	Praa Sands	83 ²	135 12	Llanfyllin	82		

The 'Sound' of ILR

In more and more cities you are likely to find yourself outside – or inside – one of the 40 or so ILR studio centres. No two are alike. They come in all shapes and sizes – each reflecting its own vision of its role in the community. Gough Square which houses LBC is very much a part of the traditional news-gathering Fleet Street area – the 'Street of Adventure' to some, 'Grub Street' to others. Radio Trent in Castle Gate is just down the road from Nottingham Castle with the vibes of Robin Hood still tingling the blood. Radio West in the heart of Bristol overlooks the harbour in the now elegantly preserved Watergate, the former tobacco warehouse rapidly becoming a lively centre of arts and crafts – and of modern radio technology.

The ILR stations, creations of the 1970s and 1980s, have one thing in common: they utilise the latest technology of radio broadcasting and the communications services. The technology is often geared to 'self-drive' operations in which the presenter has to be adept at many tasks apart from projecting the friendly voice of a local station. In ILR, despite the use of more and more automatic and data processing aids, the keynote remains human personality – not for ILR the '2,000-event' pre-programmed cassette units that in some countries run local radio stations hour after hour without a 'live' presence.

It is not surprising that, by the very nature of *local* radio, the most frequent complaint of listeners is that the range of the ILR transmitters is restricted – or that when a new ILR station comes on-air to serve their community, it can sometimes cause interference to another ILR service (perhaps serving people 35 or 50 miles away) that up to now, with the aid of elaborate aerials and sensitive receivers, they have been able to pick up. It is good news that in 1982 the British radio licensing authority – the Home Office Radio Regulatory Department – has released a further small band of frequencies (102.1 to 104 MHz) for local broadcasting and this will allow rather more spacing out of new ILR stations (listeners will find that some ILR stations in future will be further along the dial with possibly public-service radio communications stations still in the dividing gap).

Those who take advantage of the more distant ILR VHF/FM stations, however, need to use good aerials *particularly for noise-free stereo reception.*

The layout and scope of the ILR centres show refreshing variety, reflecting the differing scale of operations. Some ILR services reach a few hundred thousand people – others have potential audiences of millions. The number of studios, the outside broadcast

facilities, the engineering area and maintenance workshop, the newsroom, the administrative offices and the reception area may vary enormously – but all ILR technical facilities and studio acoustic requirements have one thing in common, that they must meet the standards set out by the IBA.

The IBA, since before the start of ILR, has issued mandatory technical codes of practice – and these are frequently revised in consultation with the programme company engineers to take advantage of technical progress. These codes ensure the use of high-quality equipment throughout the programme chain. In practice one of the most difficult of the requirements that have to be met is to ensure that listeners do not hear passing aircraft, the rumble of passing railway trains or the insidious rattle of nearby drills.

It was recognised that in North America the use of elaborate 'automated' facilities based on tape cassettes had, in some ways, gone rather too far. What is really wanted for ILR are technical facilities that help to breathe life into the sound while at the same time helping the presenters to become part of the local community: phone-in and outside broadcast facilities have to be flexible and economical.

Effective sound-proofing needs to be coupled with good, pleasant acoustics, whilst the task of 'driving' the equipment and compiling 'logs' has to be simplified to permit programmes to flow smoothly and professionally from 'self-drive' studios.

By old-time broadcasting standards it all looks and sounds informal; yet the programmes, the jingles and the commercials all need, if they are to flow smoothly and with a minimum of hiccups, sophisticated technology that overlays a measure of automation on to an essentially 'live' presentation.

Similarly, the established ILR companies are constantly adding to their technical facilities, particularly those designed to let them get out and about their local areas: the 'Capital Cruiser' and 'Flying Eye' units are just two examples of this.

It all adds up to the use of advanced broadcasting technology in the interests of better broadcasting.

► IBA's technical codes of practice ensure the use of high-quality equipment throughout Independent Local Radio. 2CR



Reception of ILR Some Useful Tips

The Independent Local Radio programmes are of high technical quality. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.

Advantages of VHF/FM

Real connoisseurs of good quality are advised, wherever possible, to use the VHF/FM service rather than medium waves. The use of VHF/FM gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day or night; and a constant level of reception, summer and winter.

The large number of stations and the effect of the ionosphere at night (which brings in distant stations as 'interference') mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages; they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is often drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

A special feature of ILR VHF transmissions is the use of mixed (circular) polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Recent developments in car radio receivers, including better memorised, automatic tuning and improved electrical-interference suppression circuits, should encourage more use of VHF/FM in vehicles – at present most listeners still rely only on medium-wave reception which can be considered adequate only during daylight.

Good Aerial and Earth for MF

For all reception the importance of a good aerial and earth system is often overlooked and many listeners

needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On MF a good outdoor aerial and earth system will greatly extend the daytime range. Advice on aerials for MF and VHF/FM reception in difficult areas is available from the IBA's Engineering Information Service (see page 182).

Stereo Reception

ILR provides local stereo broadcasts throughout the UK and most programmes on VHF/FM are in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial; very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo. A good outdoor aerial may also be advisable to help overcome 'multipath distortion' due to reflected signals.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be 'coloured' by excessive reflections from walls and the floor. If possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and the carpeting.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

Tune your receiver carefully, learn how to set the controls. The quality of modern radio reception is well worth the little extra trouble . . . particularly on ILR!

Advertising on Independent Broadcasting



INDEPENDENT TELEVISION

& Breakfast Television



CHANNEL FOUR TELEVISION



INDEPENDENT LOCAL RADIO

Independent Broadcasting receives no part of the licence fee. The cost of the services is met entirely from advertising revenue. The ITV and ILR programme companies under contract to the Independent Broadcasting Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover

the costs of the IBA in administering the system and broadcasting the programme services. The total budget for the Channel Four television service is determined by the IBA and the money is raised by the ITV companies who sell the advertising time on the new channel.

TOTAL DISTINCTION BETWEEN PROGRAMMES AND ADVERTISEMENTS

Television and radio advertisers can buy time on ITV, Breakfast-time Television, Channel Four and ILR just as they buy space in newspapers.

IBA

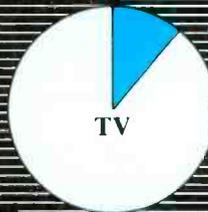
INDEPENDENT BROADCASTING AUTHORITY

The IBA controls the Advertising

The IBA Code of Advertising Standards and Practice

11,000 NEW TELEVISION AND 9,000 RADIO ADVERTISEMENT SCRIPTS A YEAR CHECKED IN RELATION TO THE CODE

The IBA controls the content of the advertising. The Broadcasting Act 1981 makes it the IBA's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection.



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

In each hour radio advertising is normally limited to a maximum of nine minutes.

Of the 180 programmes in a typical week on ITV: 100 programmes have no internal advertising; 60 programmes have one internal advertising interval; 20 programmes have two advertising intervals.

ADVERTISING CONTROL

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The Independent Television (ITV) and Independent Local Radio (ILR) programme companies appointed by the IBA obtain their revenue from the sale of spot advertising time in their own areas; and they pay the IBA a rental to cover its costs in administering the system and broadcasting the services.

Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV and ILR.

The controls over the advertising are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the Broadcasting Act and the extensive rules and principles laid down by the Authority. There must be a total distinction between programmes and advertisements. The frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

The Authority's basic principles of broadcast advertising are set out in the IBA Code of Advertising Standards and Practice, drawn up in consultation with its Advertising Advisory Committee on which consumer, medical and advertising interests are represented.

Sponsorship

Six years ago the Annan Committee on the Future of Broadcasting recommended sponsorship as one source of revenue for the Fourth Channel, though on no other.

Major industrial and financial companies which now help to finance cultural and sporting productions are able to sponsor the events which may be broadcast live or recorded for later transmission. It is also possible that companies could finance the making of certain original programmes which could be offered to the Fourth Channel or the ITV companies for transmission.

The legal position under the Broadcasting Act (Section 8(6) and 8(7)) allows for sponsored programmes made specifically for Independent Television provided that they consist of factual portrayals of 'doings, happenings, places and things' which in the opinion of the Authority are proper for inclusion in the programmes by reason of their intrinsic interest and instinctiveness and not comprise an undue element of advertisement.

It is perfectly possible for an organisation not directly concerned with broadcasting to make a programme of

intrinsic interest to viewers. It is also important that advertising in and around such a programme must be carefully controlled and when a programme contains an acknowledgement to a funder no advertisement incorporating the funder's name is allowed in or around that programme.

The Authority examines each case on its individual merits, but acceptance of a programme funded by a non-broadcaster does not revoke the general requirement that nothing should be done which might give viewers the impression that material in the programme could reasonably be supposed to have been included in return for payment or other valuable considerations to the programme contractor or the Authority.

The Amount of Advertising

The Broadcasting Act does not lay down precisely the amount of advertising that may be allowed; it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'.

Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. In accordance with the Authority's requirements advertising in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc.) is normally limited to a maximum of seven minutes. The interests of programme presentation or changes in transmission times could result in an advertising interval falling just one side rather than the other of the striking of the clock, so carrying a minute or two of advertising from one clock-hour to another. If the presentation of adjoining programmes can be improved by a small re-distribution of advertising, this is within the Authority's rules. When this happens the excess in the one clock-hour is counter-balanced by an equivalent reduction, usually in the adjacent clock-hour.

Some television and radio programmes do not easily lend themselves to advertising – for example classical music concerts, opera, Parliamentary broadcasts, or programmes of a sensitive or emotional character. In such cases the Authority is prepared to allow the transfer of advertising to adjacent clock-hours when this appears desirable in the interests of good programme presentation.

Distribution of Advertisements

The Broadcasting Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *TV Eye* and *World in Action*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; half-hour children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts; and any programme lasting less than 20 minutes.

Free air-time is given to Government Departments for the transmission of public service films on health, safety and welfare. In 1981 there were nearly 18,000 free transmissions over the ITV network. The Independent Local Radio service also regularly broadcasts similar items.

Control of Standards of Advertising

The Broadcasting Act 1981 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. The Authority fulfils its obligations by drawing up and publishing a Code to govern standards and practice in advertising (this it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Home Secretary) and in co-operation with the programme companies, the Au-

Advertising on Channel Four



Prior to the launch of the new Channel Four television service, staff of the IBA's Advertising Control Division arranged a number of meetings with representatives of Channel Four and the ITV contractors to consider suitable arrangements for the ITV contractors to receive the necessary advance information about the periods which will be available for the broadcasting of advertisements, as required by Section 13(3) (a) of the Broadcasting Act 1981. The necessary arrangements have now been made to secure an efficient and workable system of liaison which will allow for a continuing smooth operation.

The Authority consulted the Independent Television contractors, the Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising and Channel Four about the application of the existing advertising rules to Channel Four. There is no statutory requirement that they be identical to ITV although Schedule 2 of the Broadcasting Act has the general requirement that the amount of time given to advertising in programmes shall not be so great as to detract from the value of the programmes as a means of information, education and entertainment; advertise-

ments must be clearly distinguishable and be recognisably separate; and they must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature. This requirement of the Act effectively prevents any return of advertising magazines, but it does not exclude breaks devoted to a particular class of advertising – holidays, financial, sporting equipment, etc. – which might usefully be slotted in and around particular programmes.

In the light of these discussions the Authority decided to apply to Channel Four the rules which already govern advertising on ITV, including the permitted amount of advertising allowed over the day (an average of six minutes per hour with a normal maximum of seven minutes in any one clock-hour); and to agree, on an experimental basis, some flexibility to the existing ITV rules in order to provide for additional 'breaks' in suitable programmes on Channel Four.

The Authority decided to keep the situation under review and to consider it in the light of experience when Channel Four is on-air. It has made arrangements to ensure that Channel Four's quarterly advertising break patterns are agreed with the Advertising Control Division in the same way as are all ITV's break schedules.

Breakfast-time Television



When TV-am begins broadcasting in early 1983, the IBA's normal rules on the amount of advertising time will apply to the new service. Because of the nature of the programmes, early in the morning and with a relatively shorter viewing period for members of the audience, it is likely that there will be a larger number of shorter breaks for advertising than is customary for ITV. The IBA rules about the frequency with which a commercial may be repeated will also be relaxed to take account of the audience's viewing pattern. These matters will be reviewed by the Authority with the company after the initial period on-air and the rules for breakfast-time television may as a result be revised.

Authority's Advertising Control staff examine the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under the Broadcasting Act 1981 the Authority is required to appoint:

a committee so constituted as to be representative of both (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the Authority in the drawing up of the IBA Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the IBA recommendations as to any alterations which appear to the Committee to be desirable.

The Committee plays an important part in the preparation and periodic review of the Code. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

The Medical Advisory Panel

The Broadcasting Act 1981 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- advertisements for medicines and medical and surgical treatments and appliances;
- advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other

advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations of medicine agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical Advisory Panel is sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

The IBA's Advertising Liaison Committee

The Advertising Liaison Committee normally meets quarterly. It was established in 1980 as envisaged by the Authority in its proposals for the fourth television channel as a means of creating a climate of mutual understanding which would allow matters of principle to be discussed by the IBA, ITCA, ISBA and IPA and problems to be solved. The Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising are represented from their highest levels, as are the Independent Television companies. The Committee is chaired by IBA Chairman Lord Thomson of Monifieth and the IBA is represented by a Member of the Authority, the Director General and the Head of Advertising Control. The Committee's terms of reference are:

to consider matters of principle relating to commercial relationships which may be raised by the participating bodies;

to improve liaison and communications on advertising matters between advertisers, agencies, the ITV programme companies and the IBA;

to examine ways in which outstanding differences might be resolved; and

THE ADVERTISING ADVISORY COMMITTEE

Prof. Aubrey Diamond (*Chairman*); E. Burleton; Mrs M. F. Chalkley; Dr H. Fidler, MA, BM, BCH; Dr G. Fryers, MD, MRCP; J. Jackson; R. Kaner; D. F. Lewis, OBE, FPS; R. Singh, JP; Mrs J. Welshman.

THE MEDICAL ADVISORY PANEL

Dr P. Emerson, MA, MD, FRCP, FACP; Prof. R. D. Emslie, MSc., BDS, FDS; Dr Philip Evans, CBE, MD, MSc., FRCP; Miss Dorothy Hollingsworth, OBE, BSc., FRIC, FIFST, FIBiol.; Prof. H. Keen, MD, FRCP, Mr T. L. T. Lewis, FRCS, FRCOG; Dr M. J. Linnett, OBE, MB, FRCGP; Mr Ian G. Robin, MA, FRCS, LRCP; Prof. Sir Eric Scowen, MD, DSc., FRCP, FRCS, FRCPed., FRCPath.; Mr W. B. Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc., FRCP; Dr K. A. Williams, BSc., Ph.D., MInst.Pet., AInst.P., FRIC.

IBA ADVERTISING LIAISON COMMITTEE

The Rt. Hon. Lord Thomson of Monifieth (*Chairman*); W. Brown, CBE; A. P. Hallatt; C. Hawes; C. Leach; K. Miles; R. Morgan; P. Paine, CBE; A. R. Pearson; N. H. Phillips; P. Prior, CBE; G. Russell; B. Sanctuary; H. Theobalds; D. Wheeler; John Whitney.

to provide any guidance, advice and information which it may consider helpful to all whom are involved in the Committee.

The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which applies to radio and television, has been drawn up by the Authority in consultation with its advisers. It is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

As well as rejecting misleading claims and presentations which might cause harm, the Authority ensures, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed – for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix I of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are likely to see or hear, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

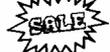
Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The Authority's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of a total of over 12,000 television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the

advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

 8,362 ORIGINAL SCRIPTS SUBMITTED FOR APPROVAL 1981-82		 8,476 ORIGINAL SCRIPTS SUBMITTED FOR APPROVAL 1981-82	
	General 7,486 scripts		General 7,561 scripts
	Medical 131 scripts		Medical 67 scripts
	Semi-medical 421 scripts		Semi-medical 317 scripts
	Financial 324 scripts		Financial 531 scripts

At the end of these discussions and investigations, over eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally submitted. Eighteen per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between 2-3% of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers – is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems

arising during the everyday control of advertising. Through television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1981-82 over 1,000 letters and telephone calls of complaint or comment were received. These were helpful to the Authority in ascertaining the opinions of viewers and listeners, although the great majority of the comments related to minor matters of individual taste or opinion, difficulties experienced in obtaining advertised products, or expressed opposition to certain general aspects of advertising.

Nine complaints relating to ILR were upheld. A fruit importer used the phrase 'Fresh from the orchards of Italy' which, although relatively true at one stage, was not true of the 'stored' fruit later on; so it was withdrawn. An airline advertised 'Ambassador' class before all the planes had been altered - availability was therefore qualified. An exhibition of home and leisure items in Birmingham was thought to have been overstated in terms of comparison with the Ideal Home Exhibition and was withdrawn. A commercial for a one-day auction sale of porcelain was couched in terms that might be thought to exaggerate the value of the items. An advertisement recommending the purchase of gold items that spoke of rising prices was withdrawn because the price of gold had stabilised. A commercial for a restaurant called 'Tarts' was felt, on reconsideration, to be likely to offend and was withdrawn. A hi-fi retailer offering free credit terms omitted a qualification about a minimum-value transaction. A 'closing down' sale at a furniture warehouse was challenged by a competitor and since the ILR station concerned was not entirely satisfied with the rebuttal the commercial was withdrawn.

Seven complaints concerning television commercials were upheld. A beer commercial was transmitted inadvertently during a children's programme (and the contractor apologised). A toaster advertisement (although placed in a fantasy context) might have been inferred as recommending commercial use rather than domestic, and this was amended. A motor manufacturer did not make it clear that discounts applied only to selected dealers, and the film was amended with a superimposed qualification. A safari park using a montage of library footage included a brief shot that could have suggested a 'roller coaster' that did not exist. The claim 'first toothpaste for both dentures and ordinary teeth' had to be withdrawn as, some years ago, a similar product was briefly on the market. A 'house-finder' magazine mentioning 'hundreds of homes' was, in fact, over enthusiastic in tone and was amended. A driving-lesson commercial needed amending to clarify the distinction between credit payments and the cost of lessons. And a composite LP release was found to be advertising a record that had been issued in other circumstances under a different title; this was withdrawn and amended.

Changes in the Code in recent years have included a strengthening of the rules applying to advertising directed to children and the advertising of vitamins, medicines and

treatments. The strict requirements relating to the advertising of alcohol were formalised. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services.

Changes in the law have also required Code amendments in the areas of financial advertisements, lotteries and price offers.

Ensuring High Radio Advertising Standards

Since the beginning of Independent Local Radio in 1973, the Authority's policies have been to ensure that the high standards of advertising achieved in Independent Television should be maintained in the developing system of Independent Local Radio. For the first few years of ILR, the Authority delegated the clearance of most radio copy to the stations and the national selling organisations, who had immediate access to IBA staff for advice on matters of principle or on the application of the Code to individual scripts. However, the Authority required central clearance of the 'sensitive' areas of advertising - alcohol, medicines, finance and that involving children.

With the development of the system and the greater use of ILR by the national advertising agencies, a new system of advertising control was introduced in 1979. This involved an expansion of the existing ITCA Copy Clearance Secretariat to allow for radio commercials for broadcasting on more than two adjacent stations to be cleared centrally at one source. The new system provides for consistency in broadcast advertising standards and is a natural development following the formation earlier of a Joint ITCA/AIRC Copy Committee on which both television and radio companies are represented. The Authority's role is to oversee the operation, and IBA staff are available for discussion on the application of the Code to specific advertising proposals.

Many advertisements on ILR are locally originated and specialist staff at the companies are authorised by the IBA to clear their local scripts but to refer to ITCA/AIRC or the IBA any controversial scripts or material which might require specialised consideration.

The copy clearance machinery is designed to avoid, so far as is possible, delays in clearance prior to transmission.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it.

Complaints and Comments

If you have a complaint or comment about any television or radio commercial, please write to the Advertising Control Division, Independent Broadcasting Authority, 70 Brompton Road, London SW3 1EY.



WORKING IN BROADCASTING

The full-time permanent staff of Independent Broadcasting as a whole amounts to some 18,300 people, of whom 14,900 are employed by the ITV programme companies, ITN, tv-am, and Channel 4; 1,600 by the Independent Broadcasting Authority; and about 1,800 by the ILR programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting.

The 15 separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. So too is the Channel Four Television Company, the wholly-owned subsidiary of the IBA which started broadcasting a completely new and additional television service early in November 1982. And tv-am is under contract with the IBA to provide a national breakfast-time television service which is now due to start early in 1983.

The rapid growth and development of Independent Local Radio has created additional momentum in the Independent Broadcasting system, providing new scope and opportunities for many people in the stations' localities. Thirty-eight ILR companies will be broadcasting by the end of 1982 and the Home Secretary has approved plans to provide stations in 31 more localities, bringing the total to 69. The permanent staff at an ILR station, however, is relatively small – usually between 30 and 100 or so people.

A number of the staff working in the IBA's specialist divisions have dealings with the programme companies. Television Division is concerned with the supervision of programme planning, and small groups of staff help ensure that the ITV companies and Channel 4 produce the right balance of good quality prog-

rammes to inform, educate and entertain the viewing public. To this end some staff are specially concerned with the important task of scrutinising the programme schedules proposed by the companies; other staff have the job of consulting with the Authority's advisory bodies and the programme companies about possible future programmes and more general developments within broadcasting. Another aspect of the work involves the answering of enquiries and the investigation of complaints made about the programme output. Radio Division's staff are also concerned with all aspects of the provision of a quality service and as ILR has grown so the advisory and monitoring work carried out by the Division has been extended.

Specialist staff in the Advertising Control Division examine the scripts for all television advertisements to ensure that there is no breach of the IBA's Code and other requirements. The advertising on ILR is also closely monitored.

Staff in the Information Division co-ordinate press and public relations matters for the Authority, with separate departments responsible for publications and exhibitions.

Some two-thirds of the IBA's staff are employed in the Engineering Division. Their activities cover the selection of suitable transmitter sites, the building, operation and maintenance of transmitters, and investigation and development for the future. The operational engineering function is organised on a regional basis under the control of four Regional Engineers, and at Crawley Court, near Winchester, staff at the engineering headquarters contribute specialised skills to all aspects of broadcast engineering.

Other divisions are concerned with finance and general administration.

Ten National and Regional Officers lead small teams in their respective areas and are in contact with the local ITV and ILR companies. They also fulfil a public relations and information function for interested groups and the general public within their areas.

A Career In Independent Broadcasting

The broadcasting industry draws on the skills and talents of many people from a wide range of professions; and large numbers of men and women continue to seek career opportunities in Independent Television and Independent Local Radio.

However, there is a lot of competition and inevitably many well-qualified applicants are disappointed.

Enthusiasm and a keen interest in television or radio are essential, and prospective applicants need to have a clear idea of where their ambitions lie.

Working in a creative environment certainly has its advantages, with many highly specialised departments working very closely with each other – often under stress – to achieve a common goal, which is the provision of quality television and radio services.

The Independent Television Programme Companies

It follows that engineers, make-up artists, lighting technicians and the host of other personnel in an ITV programme company need not only to excel at their own specialist craft but also to display a sympathetic understanding for the work and problems of their colleagues. This is one reason why a number of posts are filled from within the company. Lighting directors, for example, are often recruited internally from areas such as cameras and lighting, while presentation secretaries and trainee production assistants tend to be promoted from the company's secretarial staff who invariably have acquired wide understanding of production procedures.

There is no easy route to a programme production post. All applicants, including those for trainee positions, should normally have some previous experience or special interest in their chosen area – for example, theatre, photography, journalism or film-making. A trainee camera operator, for instance, might be ex-

pected to display some theoretical, academic and practical knowledge of photography with an interest in theatre or film production. 'O' levels in English, Maths and Physics would also be required and a candidate would have to be physically fit with excellent manual co-ordination.

Extensive art school training is almost certainly a must for those wishing to become a television costume designer, scenery designer or graphic designer. Trainee make-up artists will need to have had two to three years' practical experience in beauty culture and hairdressing. With a minimum age limit usually of 21 years, applicants can expect eventual promotion to make-up assistant and then to make-up artist.

Lighting electricians must have a good electrical knowledge with applicants having preferably served an apprenticeship, but previous experience in a TV studio is not always necessary. However, electronics engineers to be employed in such areas as telecine, videotape recording, outside broadcasts and other technical sections will be expected to have some of the following qualifications: Ordinary or Higher TEC Certificates in Electronics or Telecommunications or the corresponding old form of National and City and Guilds Certificates. Higher qualifications at degree level are sometimes acceptable if they are in appropriate disciplines.

One of the most popular and most difficult areas to break into is research. It is so competitive that applicants need to have some specialised knowledge to offer as well as a degree, and previous experience in television or journalism is often essential.

Human and physical qualities are particularly important for certain types of job. Apart from a good educational background, trainee vision mixers taken on in their twenties must also have a high degree of mental co-ordination and quick reactions allied with an equable temperament and the ability to adapt to other people's methods and personalities. Floor managers require tact; the successful lighting console operator will have artistic flair and a placid disposition; and the sound technician, joining an ITV company between the ages of 18-23 with a minimum of 'O' levels in Maths and Physics but preferably with TEC, HND or City and Guilds qualifications, will also have quick reactions and a musical ear.

Both the Independent Television Companies Association (ITCA) and the individual ITV companies recognise the need for training new and existing staff.

► Students attending a lecture at the IBA's Harman Engineering Training College at Seaton in Devon.



ITCA has a Training Adviser with overall responsibility for the co-ordination of training within the industry, assessment of training needs, monitoring of steps taken by the companies to meet such needs, organisation of courses at industry level, and advising individual companies on training matters. A small group of company principals oversees training policy on ITCA's behalf, with responsibility for regular company reports and industry training conferences.

Companies make quarterly reports to the Training Adviser on the training implemented in each period, so providing data required to assess the volume and type of training being carried out, to determine any need for appropriate central training, and to enable the companies to monitor training being provided to each category of staff.

The ITCA's strategic role of assessing future training needs and formulating new proposals is carried out within the policy framework established by company principals, and involves working parties with the unions where detailed proposals are discussed and the maintenance of regular contacts between the Training Adviser and company training specialists.

The ITV companies also implement their own training programmes and a number have introduced apprenticeship schemes. Many ITV companies continue to second staff to other departments, or in some cases to other companies, as part of a planned training programme. Following such attachments, trainees return better prepared to apply for future vacancies.

The companies recognise that development of managerial skills is a key component in ensuring that subordinates receive adequate training, and several have introduced training programmes to meet this need, in particular by fostering leadership and team building skills through attendance on external courses supplemented by appropriate follow up on-the-job. Expansion of in-house general management development programmes is at the planning stage.

Particular attention is being given to the training of the small but growing numbers of women being employed in sections of the industry where traditionally men alone have been employed.

The Broadcasting Act 1981 requires that the contracts between the Authority and the various programme contractors should contain appropriate terms to ensure that each of them makes adequate provision for training. The Authority monitors the level and nature of training in Independent Television through a regular report from ITCA and, as necessary, by individual enquiries to particular companies.

The Independent Local Radio Companies

Working in ILR has many attractions. Even among older established stations there is a young and vigorous atmosphere. Each station produces many different kinds of programming; so there is scope for people with energy, enthusiasm and aptitude to stretch themselves. Hours can be unsocial and the pressure of frequent

deadlines can be considerable, but for many the friendliness and informality of local radio and the sense of having an immediate impact on people's lives are of paramount importance. This is why a lot of extremely talented and hard-working people choose local radio as a lifelong career. Some may see it as a stepping-stone to network radio and television; but this can help to keep ILR youthful.

Most ILR stations have separate departments for programming (including news), engineering, sales and administration. The numbers employed can vary from less than 30 in the smallest stations to 100 or more in stations the size of Capital and LBC. Each station is responsible for recruiting and training its own staff; people looking for vacancies should write in the first instance to the managing director of the station for which they would like to work. Inevitably, competition is fierce and those with some previous experience (perhaps in hospital or university radio) or a professional qualification will have an advantage over other candidates. Local knowledge is also an asset, especially in programming and journalism. Programme controllers in ILR often stress that they prefer people who have travelled and seen something of life; a well-rounded personality in other words. Needless to say, a good microphone voice is essential for anyone intending to broadcast.

If all this leads you to believe the ILR stations are particular about whom they employ, you are correct: standards are high, otherwise the stations would not sound polished and professional. But intending applicants should not despair, the number of ILR stations and therefore the demand for staff is increasing; also more and more effort is being put into training. Those looking for a way of starting a career in ILR might consider some of the courses available in journalism, production and engineering at the National Broadcasting School for example. The School has been established with financial support from the IBA, although it is independently run and charges fees to help cover its costs. Its three-month and shorter courses are widely respected within the industry. Information about the courses can be obtained by writing to the NBS at 14 Greek Street, LONDON W1 or by telephoning 01-434 2411. Other institutions which specialise in journalism courses are the Centre for Journalism Studies, University College, Cardiff, and the London College of Printing (both offer one-year courses). The IBA has close links with these and, like the NBS, they emphasise training in practical skills. Various other colleges and polytechnics run courses in journalism or more general media subjects. Prospective students may care to check with their local college or education authority for information on what is available.

A good deal of training is also carried out by the ILR stations in-house, using experienced staff and visiting experts as instructors. Some staff are trained entirely in-house; others combine such training with attendances on outside courses. Radio City and Piccadilly

Radio, for example, use the Cardiff Centre. BRMB, Capital, Radio 210 and many other stations send staff to the NBS. So it is worth checking with stations individually if they can help with training. Even if they are unable to offer a full-time trainee position, they may be willing to take applicants on an informal basis for a short period (perhaps a few days or weeks) to give them a feel of what working in a station is like.

All the ILR stations and the IBA are very much aware that the future health of the system depends on finding lively and intelligent young people who can make a positive contribution to the quality and vitality of the ILR service which millions now listen to regularly and enjoy.

The IBA

Of the Authority's total staff of about 1,600 some two-thirds are employed in the Engineering Division. They are based at Crawley Court near Winchester and at the regional operations centres and transmitters around the country. Staff engaged in activities concerned with programme and advertising supervision and control, in information and in research are based mainly at the Brompton Road headquarters. Finance and general administration are mainly centred at Crawley Court.

In filling vacancies it is always the Authority's policy to give equal consideration to all applicants, whatever their sex, race, or religion; it also gives full consideration to applications from disabled persons, whether registered or not, paying regard to the aptitude and ability of the individual and the requirements of the post concerned. In the event of an employee becoming disabled the Authority endeavours to provide continuing employment. This may involve retraining for a position more suited to the restrictions imposed by the handicap or disability. The Authority's policies in respect of training and promotion apply on an equal basis both to disabled persons and to others, the only criteria being those of aptitude and ability.

Responsibility for meeting the general training needs of the Authority's staff lies with the General Training Section of the Staff Administration and Services Department, while the technical training needs, of a specifically engineering nature, are handled by the Technical Training Group within the Engineering Division.

Topics covered in the courses arranged by the General Training Section include managerial and supervisory skills, induction and retirement, languages, computing skills, telephone techniques, report writing, presentations and a wide range of specialist needs. Because of the range and variety of individuals' needs, considerable use is made of external training programmes and courses. Emphasis on in-house training has recently been increasing, however, in areas where specific procedures can helpfully be emphasised.

The Section's role includes the use of staff appraisal procedures to identify training and development needs. The system has recently been modified to make

it more relevant and effective. All members of the staff have been given training designed to help them use it to best advantage.

Younger members of the staff are supported on day-release and evening class vocational training in secretarial, clerical and professional subjects. Over a wider age range a number of people follow Open University courses with a measure of Authority support. In the wider community, young people are helped by the offer of training places to the young unemployed, by the Authority's participation in the Youth Opportunities Programme and by the provision each year of vacancies for undergraduate and technical college students whose courses require them to gain practical experience in business and professional studies.

Similarly the Technical Training Group provides a wide range of courses and training schemes to meet the technical training needs of the Authority. An important scheme is that for Trainee Broadcast Transmission Engineers by which young engineers are prepared to start careers as transmitter engineers. The scheme, which is of eighteen months' duration, involves two full-time college terms at Newcastle Polytechnic and a total of 35 weeks' study and practical training at the Authority's Harman Engineering Training College at Seaton in Devon. Successful completion of these two elements results in the award of Newcastle Polytechnic's Diploma in Broadcast Engineering. As part of their introduction to programme company activities a studio-oriented course of one week is included, run on the IBA's behalf by Thames Television.

For other engineers the Authority offers a Graduate Apprentice Scheme in which newly qualified graduate engineers are given training to prepare them for broadly-based careers in the Engineering Division and for entry into the chartered grades of the professional institutions. A scheme at Crawley Court is run to train drawing office staff and workshop technicians. Students on 'thick and thin' sandwich engineering courses are annually offered places.

Just as in the general field, so in the engineering field the Authority maintains and develops the skills of existing staff by the use of a variety of external courses and seminars, including those concerned with new technology and the latest equipment and systems. The professional institutions, universities and polytechnics, equipment manufacturers and engineering consultancies all play a role in providing appropriate courses and schemes to ensure and enhance the professional expertise of the Authority's engineering staff.

The Authority's career and training provisions are carried out by a comparatively small staff, mainly engaged at or near professional level in broadcast engineering but including also a wide range of other professions and skills at different levels. The Authority aims to provide opportunities for staff to further their own development in a way supportive both of their own career needs and of the effective achievement by the IBA of its tasks and challenges.

IBA Senior Staff

John Whitney (Director General)

K W Blyth (*Chief Assistant (Director General)*).

A W Pragnell, CBE, DFC (Deputy Director General)

B Rook (*Secretary to the Authority*); J F Harriott (*Chief Assistant (Television Contracts & Hearings)*); W K Purdie (*Head of Staff Administration & Services*); F B Symons (*Deputy Head of Staff Administration & Services*); D A Horn (*Industrial Relations Officer*); G Whitaker (*Head of Personnel Administration Section*); G Story (*Head of General Services Section*); D Henderson (*Head of General Training Section*).

C D Shaw (Director of Television)

D Glencross (*Deputy Director of Television*); Miss E C Mulholland and S D Murphy (*Chief Assistants (Television)*); N E Clarke (*Senior Television Programme Officer*); C O B Rowley (*Senior Television Scheduling Officer*); M Gillies (*Television Administrative Officer*); C J N Martin (*Religious Broadcasting Officer*); D P O'Hagan (*Television Programme Officer*); (*Head of Educational Programme Services*) vacant; C D Jones (*Deputy Head of Educational Programme Services*); Dr R Towler (*Head of Research*); Dr J M Wober (*Deputy Head of Research*).

P Rogers (Director of Finance)

M W J Reid (*Deputy Director of Finance*); R N Rainbird (*Chief Accountant*); B W J Crane (*Deputy Chief Accountant*); J I Griffiths (*Financial Accountant*); A Tierney, MBE (*Cashier*); C F Tucker (*Data Processing Manager*); A Brady (*Operations Manager*); R Chamberlain (*Programming Manager*); M F Bull (*Systems Manager*); N W Ingram (*Purchasing and Supply Manager*); C J Glover (*Principal Internal Auditor*); B J Green (*Chief External Finance Officer*); R L Thakrar and P H Young (*Senior Accountants*).

T S Robson, OBE (Director of Engineering)

R C Hills (*Assistant Director of Engineering (Operations)*); J B Sewter (*Assistant Director of Engineering (Network & Development)*); A L Witham, OBE (*Assistant Director of Engineering (Policy)*); J L E Baldwin (*Staff Engineer (Development)*).

Dr G B Townsend, MBE (*Head of Engineering Information Service Department*); B T Rhoades (*Deputy Head of Engineering Information Service*); P J Darby, MBE (*Senior Assistant to Head of Engineering Information Service*).

R J Byrne (*Head of Network & Service Planning Department*); B F Salkeld (*Head of Network Planning Section*); K J Hunt (*Head of Service Area Planning Section*); W McGeorge (*Head of Site Selection Section*).

S G Bevan (*Head of Station Design & Construction Department*); R Wellbeloved (*Head of Transmission Group*); P J T Haines (*Head of Building Section*); D S Chambers (*Head of Transmitter Project Section*); J A Thomas (*Head of Masts & Aerials Section*); J Belcher (*Head of Power Section*); P A Crozier-Cole (*Head of Telemetry & Automation Section*).

A James, MBE (*Head of Network Operations & Maintenance Department*); G Salter (*Studio Technical Systems Adviser*); C W B Reis (*Head of Lines Section*); C P Daubney (*Head of Technical Quality Control Section*).

T J Long (*Head of Experimental & Development Department*); G A McKenzie (*Head of Automation & Control Section*); G S Twigg (*Head of Engineering Services Section*); J Lothian (*Head of Radio Frequency Section*); Dr M D Windram (*Head of Video & Colour Section*).

H W Boutall, MBE (*Head of Station Operations & Maintenance Department*); P S Stanley (*Head of Operations & Maintenance Group*); E Howarth (*Head of Operations Section*).

W N Anderson (*Head of Long Range Studies*); B R Waddington (*Senior Assistant (Engineering Operations)*); A W Reading, OBE, MC, TD (*Head of Technical Training*); J W Morris (*Principal, Harman Engineering Training College*).

G Mason (*Head of Safety Group*).

REGIONAL ENGINEERS

H French, MBE (*East & South*); H N Salisbury (*Midlands & North*); L Evans (*Scotland & Northern Ireland*); G W Stephenson (*Wales & West*).

AREA ENGINEERS

A V Sucksmith (*The Borders*); D H Rennie (*Central Scotland*); W D Kidd (*Channel Islands*); P T Firth (*East of England*); G E Tagholm, MBE (*London*); A D Campion (*Midlands*); E Warwick (*North & West Wales*); D M Hancock (*North Scotland*); D E Rider (*North-East England*); W G Learmonth (*North-West England*); R Cameron, MBE (*Northern Ireland*); M C W Gulliford (*South Wales*); A D B Martin (*South-East England*); K Archer (*South-West England*); A J Parker (*Yorkshire*).

J B Thompson, CBE (Director of Radio)

P A C Baldwin (*Deputy Director of Radio*); A B Blackstock (*Head of Radio Finance*); E Riddell (*Chief Radio Programming Officer*); Mrs S Porritt (*Principal Radio*

Programming Officer).

H G Theobalds (Head of Advertising Control)

D J R Coulson (*Deputy Head of Advertising Control*); Mrs Y A Millwood and J B Smith (*Advertising Control Officers*).

Miss B N Hosking (Head of Information)

J Guinery (*Deputy Head of Information*); E H Croston (*Head of Publications*); B J Conway (*London Area Officer*); M H G Hallett (*Publicity & Broadcasting Gallery Manager*).

National and Regional Officers

NATIONAL OFFICERS

A D Fleck (*Officer for Northern Ireland*); J Lindsay (*Officer for Scotland*); E T Lewis (*Officer for Wales & West of England*).

REGIONAL OFFICERS

Miss S A Thane (*East of England*); (*Midlands*) vacant; R F Lorimer (*North-East England, The Borders & Isle of Man*); J E Harrison (*North-West England*); J A Blair Scott (*South of England*); F W L G Bath (*South-West England, Channel Islands*); R Cordin (*Yorkshire*).

▼ John Whitney, the IBA's Director General from November 1982.



The IBA's Advisory Bodies

Membership as at Summer 1982

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 600 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

General Advisory Council

The General Advisory Council was appointed by the Authority early in 1964, and has remained in being since then. Its membership has remained constant at around 25. While some members are chosen for their eminence in aspects of public life, the majority come from a wider cross-section of the viewing public and are chosen not as representatives of particular organisations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are attended by senior members of the staff and others whose work is relevant to the topics under consideration. At the Council's request, a member of the Authority usually attends its meetings. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, sometimes with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Miss P. Lamburn (*Editorial Director, IPC Magazines Ltd., London*).

MEMBERS: R. S. Bangor-Jones, JP (*chartered accountant, Prescot, Merseyside*); P. J. M. Bell, JP (*Director, Raw Wool Services, International Wool Secretariat, West Yorkshire*); Mrs R. Bevan (*Liaison Officer, Wales, National Federation of Women's Institutes*); J. C. Black (*Group Computing Adviser, Coats Patons Ltd., Glasgow*); Mrs I. Blackwell (*Chairman, States of Guernsey Prices Panel and member of Recreation Committee; formerly Deputy, States of Guern-*

sey); Mrs J. Crawley (*data processing technician (statistics), Gateshead*); Mrs S. Cross (*teacher, Northampton School for Girls*); Dr John Emberson (*Head, Department of Education, Stranmills College, Belfast*); R. M. Emms (*Manager of a printing firm, Norwich*); Mrs J. Finlay (*housewife, Belfast*); Ms M. Floyde (*formerly Theatre and Dance Officer, South West Arts, Exeter*); Mrs D. D. Jackson (*local government officer, Twickenham*); F. G. Larmine, OBE (*General Manager, Environmental Control Centre, British Petroleum Company Ltd., London*); Miss J. Lestor (*Labour MP for Eton and Slough*); Lord McNair (*Liberal Peer, author*); W. Morris (*National Secretary, Passenger Services Group, TGWU, London*); D. Owen, OBE (*formerly Chairman and Managing Director of ICI, India; Hertfordshire*); B. Pain, CBE (*Chief Constable of Kent*); Prof. Phyllida Parsloe (*Professor of Social Work, University of Bristol*); C. Patten (*Conservative MP for Bath*); O. Philpot, MC, DFC (*formerly Managing Director, Remploy Ltd., London*); Mrs D. Randerson (*housewife, Inverness*); A. Reeves (*Secretary of the Deaf Broadcasting Campaign, Coventry*); Ms V. Stern (*Director of NACRO, London*); C. J. Swallow (*Headmaster, Mount Grace School, Potters Bar*); Mrs T. Swift (*insurance broker, Poole, Dorset*).

National Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to the Authority about the television services in their area, and to reflect the tastes and interests of those who live there. The Authority and its national Members have found it vital to have these national advisory bodies, with which the Members and Regional Officers can maintain close and regular contact. Further details on the national committees are given in the section *TV Regions and Companies*, pages 117, 119 and 121.

Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the IBA Code of Advertising Standards and Practice. A list of members is given on page 193.

MEDICAL ADVISORY PANEL: Twelve distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 193.

Advertising Liaison Committee

Representing the advertising industry, the ITV programme companies and the Authority to consider matters of principle which may be raised by the participating bodies relating to

commercial relationships between the television companies, advertisers and agencies. A list of members is given on page 193.

Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Broadcasting system is the Educational Advisory Council. The Council is assisted by four specialist Panels: (Pre-School, Primary, Secondary and Adult Education) and by a Radio Sub-Committee.

EDUCATIONAL ADVISORY COUNCIL

Dr W. Taylor (*Chairman*); SCHOOLS SECTION: J. Tomlinson (*Chairman*); Dr T. R. Bone; C. Brooks; Jack Dawkins; Dr Jasmine Dawkins; M. Dearden; Mrs K. M. Edwardes; Prof. S. J. Egglestone; G. Hubbard; Prof. A. Little; S. Maclure; T. W. McMullan; M. Woodhead; Mrs B. Woods. ADULT EDUCATION SECTION: J. G. Owen, CBE (*Chairman*); Mrs P. Batty-Shaw, JP; D. Blezard; J. Brace; I. Bruce; Prof. W. A. Gambling; T. Griffiths; J. B. H. Hill; G. Holland; Dr J. R. Moss; V. Smith; A. Stock.

HMI Assessors (Schools Section): B. Chaplin; G. A. B. Craig; J. B. O'Kelly; W. E. Thomas.

HMI Assessors (Adult Education Section): Dr F. D. Duffin; M. Le Guillou; O. E. Jones; R. G. Wilson.

Pre-School Panel: M. Woodhead (*Chairman*); Mrs M. Boye-Anawomah; Mrs M. Collins; Miss G. Corsellis; Mrs C. A. Davies; Mrs A. Henderson. *HMI Assessor*: Mrs E. Cave.

Primary Panel: Mrs B. Woods (*Chairman*); J. Beatty; Mrs J. L. Lancaster; B. C. Moon; R. A. Perry; Mrs S. Smidt. *HMI Assessor*: D. J. House.

Secondary Panel: C. Brooks (*Chairman*); Mrs D. Bentley; D. Reid; S. Rutherford; M. Scott Archer; J. P. Swallow; Miss L. J. Tumman; Mrs G. Walker. *HMI Assessor*: B. A. Chaplin.

Adult Education Panel: T. Griffiths (*Chairman*); Ms Y. Bostock; N. Cheetham; A. Lockhart; D. Ray; Mrs A. Risman; N. Ryder; M. Salmon. *HMI Assessor*: M. Le Guillou.

EAC's Radio Sub-Committee: D. Blezard (*Chairman*); Mrs P. Batty-Shaw, JP; J. Dawkins; Prof. A. Little; J. B. H. Hill; V. Smith.

Appeals Advisory Committees

Assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee. The members (appointed jointly by the IBA and the BBC) are:

CENTRAL APPEALS ADVISORY COMMITTEE

L. E. Waddilove, CBE (*Chairman*); E. Adams; D. Baker, MBE; N. Barker; Major D. F. Callander, MC; Lady Goronwy-Roberts; Admiral W. J. Graham, CBE; W. E. A. Lewis, OBE; W. McStay; Lady Marre; R. Mills; Miss A. J. Norman; D. Piggott; R. Poole; Miss J. Rowe, OBE; Mrs J. Saul; Dr P. O. Williams.

SCOTTISH APPEALS ADVISORY COMMITTEE

Major D. F. Callander, MC (*Chairman*); Prof. R. C. B. Aitken; Miss

J. Castro; Mrs H. J. Crummy, JP; Ms S. Innes; Mrs A. Leask; J. McJannet; Dr H. S. Ross; Revd R. Smith.

Central Religious Advisory Committee

The Authority has always shared with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy relating to matters of a religious nature in the programmes broadcast by the Authority.

The members of the Central Religious Advisory Committee are: the Rt. Revd C. James, Bishop of Wakefield (*Chairman*); M. Bax; Mrs J. Bruce*; Miss N. Cattouse; The Revd Canon S. Charles; The Rt. Revd J. Devine, Bishop of Motherwell; The Revd J. Dey; The Revd Dr H. Florin; Dr Edie Friedman; The Revd A. Gilmore*; The Revd Dr B. Greet; The Revd J. Harvey*; The Revd H. Hughes*; The Rt. Revd D. Konstant; Dr Una Kroll; The Revd M. Lloyd Davies; Miss T. McLaughlin; The Revd Fr. M. Mitchell, OFM*; The Revd H. Murphy, OBE*; Bishop M. Ramsey, KGC; The Revd D. Reeves*; The Revd G. Reid; Ms R. Stephens; Sheikh G. Suleiman; Prof. J. Whyte; The Revd Dr R. Williams; B. Wilson; The Revd Dr K. Wilson; The Rt. Revd K. Woolcombe.

*Members of the IBA Panel of Religious Advisers.

PANEL OF RELIGIOUS ADVISERS

In addition to having the advice of CRAC, the Authority has from the outset been advised on matters of programme content by a smaller panel of Religious Advisers. This panel currently consists of seven members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met over 250 times, and advises the Authority in considering and approving religious programmes, as required by the Broadcasting Act 1981. Members of the panel are *ex-officio* members of CRAC, and attend joint sessions and sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities. A list of members is given on pages 149-150.

The IBA and the Public

1982 has been an exciting year for Independent Broadcasting with the start of the new Channel Four television service at the beginning of November, with the preparations for the launch of tv-am, the first national breakfast-time television service which will be on the air from early 1983, and not least with the further expansion of the ILR service.

The IBA recognises the continuing need to foster good two-way communications between the broadcasters and the public they serve. Indeed, over the years the IBA has progressively extended and refined the means by which it listens to what the public and interested organisations have to say about the broadcasting services it provides.

Through public meetings, the work of the many advisory committees, the regular audience research activities and the careful consideration of complaints, the Authority is kept informed about public opinion and is able to keep any problems under close review.

Public meetings have always been an important aspect of the work of the IBA's ten national and regional officers. The meetings allow the listener or viewer to press his views and supplement his questions beyond the point that correspondence normally allows. And the administrator or programme-maker is better able to judge, by being on the local audience's home ground, the strength and breadth of popular feeling.

► Members of the Authority's senior staff are often among the guest speakers to address a specially selected audience of broadcasters, journalists, MPs and others at the annual IBA Lectures. Here Director of Television Colin Shaw speaks on 'Broadcasting and the Law'.



Public meetings to debate the ILR services are held by the IBA to supplement advice given by the Local Advisory Committees and to assist the Authority in appointing new contractors. Meetings have been held in all ILR areas, usually before the contract was awarded and again some time after the start of broadcasting. Attendances at these meetings have been high. As much trouble as possible has been taken to publicise them and to attract ordinary listeners as well as people with special interests.

The IBA also makes information available on important aspects of policy and planning. The programming proposals which helped to win a group its contract, for example, are published at the time the station goes on-air, so that anyone is free to compare 'promise' against actual performance. Since the beginning of 1981 applications for contracts, including names of directors, financial resources, programming and studio plans, have been placed in public libraries before a public meeting is held to hear views. Summaries of the applications have also been circulated locally. (In Wales these are in both Welsh and English.)

The IBA's wide range of publications seek to provide information on a variety of broadcasting topics and to explain the Authority's process of decision-making. Around 200 news releases issued each year help to ensure that the media and specialist interest groups are adequately and accurately briefed on current developments.

Throughout the year the companies participate in a number of local exhibitions and events and take particular steps to meet local interest groups. The Authority, too, is represented on many occasions and informative exhibitions and displays help to explain policy and specialist areas of the IBA's work.

Lectures such as 'Television Through the Looking Glass' (a projection into the technological future), 'Satellite Broadcasting',

'Teletext and Viewdata' have been given by the Engineering Information Service to various audiences in the United Kingdom. In addition individual presentations on many subjects have been made to organisations and societies.

The Authority's Broadcasting Gallery, which is open to the public, presents information about every aspect of broadcasting from the past to the future. Designed to appeal to the intelligent layman, its interesting and attractive displays use a variety of animated and visual techniques.

The Gallery welcomes some 10,000 people every year from many countries and all walks of life. About two-thirds of these visitors come from schools and colleges, although there is a minimum age limit of sixteen years. Clubs and Societies of many kinds arrange visits and from all over the world come politicians, diplomats and broadcasters. The Gallery is also a good place for receptions of many kinds providing additional opportunities to talk to a wide range of people.

In taking tours round the Gallery not only has the IBA the opportunity to demonstrate and explain the workings of broadcasting in Britain, but the informal atmosphere encourages conversation during which much can be learnt of viewers' opinions and from the overseas visitors, much about broadcasting in other countries.

The Library at Brompton Road, which has a large collection of material on all aspects of British and world broadcasting, the mass media and related topics, is available for reference purposes to members of the public with a serious interest in broadcasting. Over 500 enquiries about broadcasting from the public are dealt with annually by the Library, which is well used



◀ A public meeting was held at Caxton Hall to discuss the provision of London's ILR news and information service when the present contract expires in October 1983.

by academics, students, researchers, journalists and writers – and research for many recent books and articles on television and radio has been carried out here.

The Library service has over 11,000 books and 400 periodical titles on file. All regional editions of the ITV programme journal *TV Times*, from 1955, are available on microfilm. An extensive press cuttings collection of over 200,000 items, comprehensively covering broadcasting since 1952, is maintained. Other special collections include the annual reports and accounts of the ITV and ILR companies, Hansards and Government papers and reports. Specialist indexes are compiled to the broadcasting periodicals, audience research material and annual reports. The applications for the current ITV and ILR franchises are available for reference in the Library.

The Library at the IBA's Crawley Court establishment near Winchester specialises in the provision of technical information and research to the IBA Engineering Division staff.

To help both IBA staff or researchers with their reading or studies a new edition of 'Broadcasting: a selected bibliography' has been compiled – copies are available from the Library.

A tour of the Broadcasting Gallery takes about 90 minutes and up to 30 people can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 a.m., 11.30 a.m., 2.30 p.m., and 3.30 p.m.

Advance booking is essential, but it is only necessary to write to or telephone the Gallery. It is in the IBA's headquarters, next door to Boot's opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14, 30 and 74 stop nearby. The address is 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011.

Prior appointment is preferred in the case of extensive use of the research facilities in the Library. Library opening hours:
Monday-Friday 10 a.m.-5.30 p.m.



◀ Animated displays in the IBA's Broadcasting Gallery help to illustrate the history of television and radio and the most recent technological advances.

Audience Research

The Authority is required by the Broadcasting Act 1981 to ascertain the state of public opinion concerning the programmes and advertisements broadcast by the Authority. It does so by a variety of means: by receiving advice from its staff both at headquarters and in each region, and from advisory bodies; by taking account of viewers' and listeners' letters; by receiving representations from interest groups and associations, and so on. But it is the activities of the Authority's Research Department which provide the only fully representative and scientifically based findings on the behaviour, attitudes and opinions of the audience. It is the responsibility of the Department to commission and initiate research activities which will provide a feedback of how members of the audience react to what is being transmitted.

How many people view or listen, what kind of people they are, how much they enjoy or appreciate the programmes which they choose, their opinions about the total 'programme mix', and their preferences among the items available on all channels are examples of the information collated.

The Department also keeps in contact with research departments of other broadcasting bodies in this country and abroad, and maintains liaison with various academic, government, educational and other institutions engaged in similar or relevant work, in order that the findings and implications of such research can be made available to those responsible for policy.

The Authority is in particular concerned with the reactions and satisfaction of the ITV audience; so its Research Department conducts continuous studies of audience appreciation as well as detailed *ad hoc* studies when necessary. Each week television diaries are sent to a sample of viewers. The object is to obtain a measure of audience appreciation from approximately 500 people who are representative of viewers in the area surveyed in terms of age, sex and social class. On alternate weeks the sample is drawn from a panel in Greater London and in intervening weeks from other ITV areas in rotation. Respondents are asked to rate on a six point scale each programme they personally choose to see;

their opinions form, for every ITV and BBC programme, an Appreciation Index (AI). The AI can range from 0 to 100, a high AI indicating a high level of appreciation.

To measure how much children enjoy their own programmes a national panel of over 1,600 viewers aged 4-12 has been enrolled, the children being chosen by strict statistical procedures. Experimental work has enabled the design of a diary suitable for use by children, and the IBA Research Department now undertakes surveys of children's reactions at regular intervals. Regular appreciation surveys have also been begun amongst teenagers. The data obtained from both these sources are comparable with data from adults' surveys.

On many weeks, additional questionnaires are included with the appreciation diaries. These questionnaires are designed to gather information on a variety of topics of interest to the broadcasters, and on occasion, in co-operation with outside organisations that approach the IBA, information of a wider relevance is also procured. An advantage of this procedure is that attitudes to a wide range of broadcasting-related matters can be studied in themselves, and for their possible relationship to viewers' experience of what they see on television.

Information about the size and composition of the audience is provided for ITV, as also for the BBC, by the Broadcasters' Audience Research Board (BARB). BARB is a limited company in which the BBC and the Independent Television Companies Association hold equal numbers of shares, and which since August 1981 has taken over responsibility for commissioning television audience measurement.

Electronic meters are attached to receivers in a representative sample of over 2,500 homes which can receive ITV throughout the United Kingdom. These meters record, on a minute-to-minute basis, whether the set is switched on and, if so, to which channel it is tuned. In addition, diaries are completed on a quarter-hour basis within each sample household giving details of the age, sex and other characteristics of those viewing. This information provides statistical estimates of the size and composition

▼ For radio, the highest audience figures during weekdays are recorded for the breakfast-time period 7.30-8.30 a.m. The picture shows the busy news team in action at Radio Tees.



of the audience for all programmes in all areas.

The meter/diary system of audience size measurement is that which was previously used by JICTAR, the superseded Joint Industry Committee for Television Advertising Research. The system has now been adapted by BARB to meet the needs of the BBC as well as of ITV. Audits of Great Britain (AGB), the company hitherto employed by JICTAR to carry out and report the measurement, has been retained as the contractor for this purpose until July 1983. In addition to audience measurement BARB has embarked upon qualitative research whose purpose for the ITV companies is to supplement the information already available to them.

The size of the audience depends on many factors other than the quality of the programme broadcast – for example, the time of the broadcasts, the day of the week, the strength of the adjacent or competing programmes will all affect the numbers choosing to view any programme.

Each year the Authority undertakes a broader-angled public opinion survey to obtain a measure of what the public feels about television and radio in general. The bulk of this annual survey is directed towards sounding public opinion in such areas as overall programming quality; political and social impartiality; and the wider questions of offensiveness, public taste and decency. Information is also obtained on general viewing and listening habits and preferences and on advertising. Roughly 1,000 people, representative of the adult British population, are questioned. The surveys provide useful comparisons with the findings of previous years and reveal shifts or swings in public feeling.

In addition to research into continuing problems (audience size, attitudes and reactions, opinions on specific programmes, etc.) there is a need for a longer-term, more generalised type of research, the aim of which is to identify and analyse patterns and regularities in viewing behaviour, and so better to understand not only the structure of programme preferences of the viewers but also the probable consequences of changes in scheduling. In addition to studies by its own staff, the Authority has commissioned research of this kind for several years from Aske Research Ltd., who have analysed various aspects of the viewing patterns of the ITV audience. The findings of this area of research are

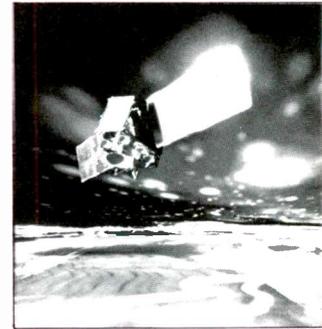
contained in *The Television Audience* by G. J. Goodhardt, A. S. C. Ehrenberg, M. A. Collins (Gower Press, 1975).

Recently, the IBA Research Department has increasingly used experimental procedures to measure audience reactions to television. Panels of viewers recruited from the public have attended sessions at which they answer detailed questions about programmes shown to them. Among other topics these studies have examined understanding of and memory for news and weather forecast information, attitudes towards a new pan-European satellite service, and attitudes towards the use of subtitles (to aid the deaf) in programmes. Information from these experiments is of great practical value both for programme and policy makers in broadcasting.

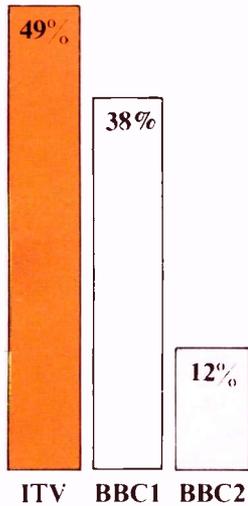
The Authority's Research Committee, composed of senior members of the IBA's staff under the chairmanship of the Director General, meets regularly and considers proposals submitted to it. The purpose of the committee is to guide and support research projects related to broadcasting initiated either from within the IBA or from individuals or institutions outside. The committee also has a role in the granting of certain educational fellowships. It has supported research work in the areas of both television and radio in the Universities of Kent, Leeds, Manchester, Nottingham, Leicester and at N. E. London Polytechnic. It has contributed to projects being undertaken by the Commission for Racial Equality and the International Institute of Communications. The committee has also funded a two-year IBA fellowship in association with the Authority's own Audience Research Department, with the aim of studying the problems involved in analysing the content of television programmes, with special reference to the portrayal of violence. A book by B. Gunter based on this work, *Dimensions of Television Violence*, is to be published by Gower Press; and the research techniques it reports are being applied in the analysis of other domains of television content.

Although the preponderance of the effort of the Audience Research Department is devoted to television research, there is a significant and growing amount of research into various aspects of Independent Local Radio. Measurement of the audience for ILR stations is undertaken by Research Surveys of Great Britain Ltd (RSGB), to specifications drawn up by the Joint Indus-

▼ Attitudes towards a new pan-European satellite service were among the topics recently studied by the IBA's Research Department.



Share of Television Viewing 1981-82



try Committee for Radio Audience Research (JICRAR). The Audience Research Department of the IBA has also undertaken surveys of listeners' attitudes to and opinions of the output of their local ILR station.

SOME ASPECTS OF THE AUDIENCE

Effectively the whole population of the United Kingdom is covered by the IBA's VHF and UHF television transmissions, and 98% of all homes, 20 million in total, have at least one television set. 22% have more than one set and 74% receive in colour. Virtually all homes with television can receive all three channels, ITV, BBC1 and BBC2; and most can receive Channel 4.

About 51 million people aged four and over, living in these homes, constitute the potential television audience in this country. The size of the actual audience and the average amount of viewing by individuals varies by season over the year, more viewing taking place in the winter than in the summer. The average ITV evening audience during the peak viewing hours of 7.30-10.30 for the year 1981-82 as a whole was 10 million people in 6.25 million homes. During the year 49% of total time spent watching television was spent watching ITV, 38% watching BBC1 and 12% watching BBC2. The set was switched each day for 2.6 hours to ITV, 2 hours to BBC1 and 0.6 hours to BBC2. Each person, on average, spent a total of 3.4 hours each day watching television, 1.7 hours being spent with ITV, 1.3 hours with BBC1 and 0.4 hours with BBC2.

From its start in November 1982 over 87% of the population of the United Kingdom has been able to receive the new Channel Four services.

Independent Local Radio has expanded, since transmissions first began in 1973, to cover around two-thirds of the population. The aim is to extend coverage to at least 90%.

By May 1982 (when the audiences for 34 ILR stations were measured), ILR had established a weekly audience of over 17 million adult listeners; if children are included the total audience exceeded 20 million people each week. The average adult listener to ILR recorded about 13½ hours of listening during a week.

Of all the hours of radio listening in ILR areas, ILR's share had risen by Spring 1982 to 33% (these 'share' figures take into account the number of people who listen to

each station, and also the average length of time for which they tune in). BBC Radio 1 registered a 24% share of all listening in ILR areas, BBC Radio 2 a 21% share, while BBC Radio 4 achieved 12%.

ILR Audience Profile

The JICRAR research provides detailed information on the composition, as well as the size of the ILR audience. This indicates that ILR has succeeded in attracting a listenership that is not only larger than that of other radio services, but also more broadly representative of the demographic profile of the population as a whole.

Although ILR's penetration is generally relatively high among the younger age-groups, its audience includes a good spread of all ages; in Spring 1982 more than half (55%) of its adult listeners were aged over 35. The weekly audience included similar numbers of men and women. ILR also attracted a wide following from the different socio-economic groups, with the audience profile closely matching that of the population in general.

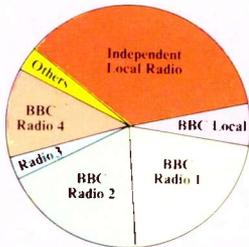
The programming mix devised by ILR stations thus appears to be fulfilling the aim of appealing to a broad cross-section of the local population. In contrast, BBC radio, with a multiplicity of broadcast channels, tends to attract a much more narrowly-defined audience for each of its services.

The Daily Pattern of Listening

While the level of audience may vary from area to area, the shape of the daily audience graph is fairly constant. On weekdays, the daily audience peak for ILR (and for other radio services) invariably occurs at breakfast-time, with the highest listenership of the day recorded between 7.30 and 8.30 a.m. After about 9 a.m., the half-hourly audience begins to decline steadily, before levelling off again in the early afternoon. The level rises slightly at around 5 p.m., before falling again as television viewing increases. There is usually another slight peak in listening at about 11 p.m., as people prepare for bed.

At weekends, the pattern is a little different. On Saturdays, the audience peak occurs later, between 9 and 10 a.m., followed by the same falling-away of the audience throughout the rest of the day. On Sundays, the morning peak is later still, and of longer duration, with listening levels remaining as high as weekday breakfast-times from about 9.30 a.m. until 12.30 p.m.

Share of all Radio Listening in ILR Areas



JICRAR research (Spring 1982) shows that ILR has a greater share of the radio audience, in total in its areas, than any other single radio service.

World-wide Independent Broadcasting

Independent Television continues to enjoy success at the various national and international festivals. Although the primary aim is to provide the British viewer with a balanced television service of high quality, ITV is honoured that its programmes are so highly regarded all over the world and attract many of the most coveted international awards. The Independent Local Radio companies too have collected a number of honours at the domestic award ceremonies.

Ivor Novello Awards (May 1981)

Best TV Theme Music: *Minder* (THAMES).

Asians' Listeners and Viewers Association Awards (June 1981)

Three Special Awards: Suman Kang, Tony Huq, Bob Hopton – *Geet Mala* (BRMB).

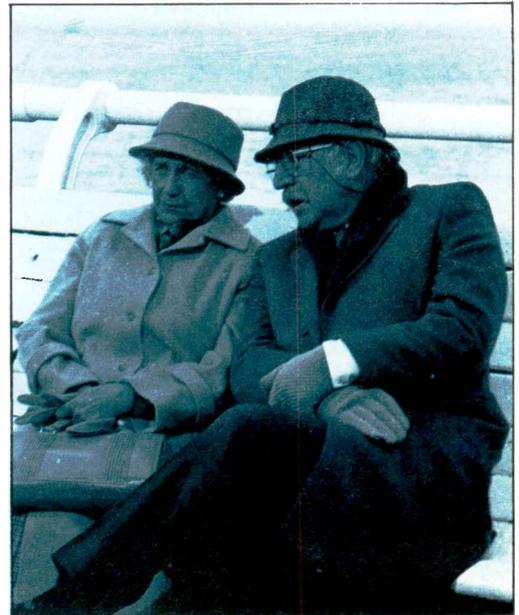
1st International Environmental Film Festival (National Audubon Society) (July 1981)

1st Prize – Global Issues Category: 'The Seas Must Live' – *Survival* (ANGLIA). Joint winner with Partridge Films Ltd – Nature/Wildlife/Higher Budget Category: 'Humpbacks: The Gentle Giant' – *Survival* (ANGLIA).



▲ *The Big Hoose on Saughton Prison* is one of an increasing number of awards being collected by Independent Local Radio. *Radio Forth*

► *Silent Minority* received the Gold Plaque in the Documentary Category at the 17th Chicago International Film Festival. It also was winner of the Current Affairs Home Section at The Royal Television Society Television Journalism Awards. *ATV/Central*



▲ *Cream In My Coffee*, the latest in a whole line of ITV successes at the Prix Italia, winner of the 1st Prize in the Drama Category for 1982. *LWT*

BAFTA Television Craft Awards (July 1981)

Graphics: Pat Gavin – *The South Bank Show*; *Blade on the Feather*; *20th Century Box* (LWT). VTR Editor: Jan Langford – 'The Passion' – *The South Bank Show*; *The Worst of It'll Be Alright On The Night* (LWT). Sound Supervisor: Ron Payne – *Fidelio* (SOUTHERN).

Prix Italia (September 1981)

1st Prize – Music Category: 'At the Haunted End of the Day' – *The South Bank Show* (LWT).

British Local Radio Awards (September 1981)

Best Light Entertainment Programme: *Starshot* (RADIO CLYDE). Best Mixed Daytime Show: *Monitor* (HEREWARD RADIO). Best Sports Programme: *Young Gifted and Black* (RADIO CITY). Best General Documentary Programme: *The Hartley Colliery Disaster* (METRO RADIO). Best Community Project: *Tay Action* (RADIO TAY). Best Phone-in: Brian Hayes (LBC). Best Educational Programme: *My Generation* (PICCADILLY RADIO). Best Drama Production: *Drew Griffiths The Only One South of the River* (CAPITAL RADIO). Most Original Programme Idea: *Illustrated Life Cassette of Jim Graham* (RADIO CLYDE).

Banff Awards (October 1981)

Best Television Feature: *Cream In My Coffee* (LWT). Best Television Programme for Children: *Metal Mickey* (LWT). Best Situation Comedy: *Agony* (LWT). Best Participating Organisation: LWT.

4th International Scientific Research Film Festival of Ronda (October 1981)

Third Place Trophy for the International Scientific Cinema Award: 'Humpbacks: The Gentle Giants' - *Survival* (ANGLIA).

Pye Society of Authors Awards (October 1981)

Best Light Entertainment Programme: *Alexai Sayle, Community Detective* and *The Fish People* (CAPITAL RADIO). Local Radio - Best Programme Category: *Hartley Colliery Disaster* (METRO RADIO).

Association for Business Sponsorship of the Arts Awards (October 1981)

The Radio City Proms (RADIO CITY).

New York International Film and Television Festival (November 1981)

Gold Award - Cultural Category: 'Nickleby & Co' - *The South Bank Show* (LWT). Gold Award - Comedy Category: *Peter Cook & Co* (LWT). Gold Award - Sports Category: *FA Cup Final 1981* (LWT). Gold Award - Drama Category: *Staying On* (GRANADA). Gold Award - Documentary Category: *L. S. Lowry - A Private View* (GRANADA). Silver Awards: 'Bob Fosse' and 'No Need to Lie' - *The South Bank Show* (LWT). Silver Award: 'Anti-Semitic Terror' - *Credo* (LWT). Silver Award: 'Thatcher's Other Island' - *Weekend World* (LWT). Silver Award: *Hedda Gabler* (YORKSHIRE). Silver Award: *Preview* (STV). Bronze Award: *Smuggler* (HTV). Bronze Award: *The Bomb* (YORKSHIRE). Bronze Award: *The Book Tower* (YORKSHIRE).

International Emmy Awards (November 1981)

Performing Arts Category: 'Sweeney Todd' - *The South Bank Show* (LWT).



▲ Alastair Burnet, winner of the Top Award for Television Journalism at The Royal Television Society Television Journalism Awards. *ITN*



▲ *Preview* received a Silver Award in New York. David Ian Neville, writer of 'The Audition', one of the plays in the series, was named the Most Promising Writer new to Television at the Pye Colour Television Awards. *STV*

► At the New York International Film and Television Festival ITV's entry *FA Cup Final 1981*, coverage of the match between Manchester City and Tottenham Hotspur, won the Gold Award in the Sports Category. *LWT*

**17th Chicago International Film Festival** (November 1981)

Gold Plaque - Documentary Category: *Silent Minority* (ATV/CENTRAL). Silver Plaque - Recreation Section of the Documentary Category: *Minter* (GRANADA). Silver Plaque - Documentary Category: *Heroes* (AIV/CENTRAL). Writers' Workshop Award: *Images* (THAMES). Certificate of Merit: *Susanna's Secret* (STV).

Banff Festival of Mountain Films (November 1981)

Grand Prize of the Festival and Best Historical Mountain Film: *Cerro Torre Enigma* (HTV).

World Travel and Sport Film Festival (London) (November 1981)

Silver Medal: *Filming the Impossible* (HTV).

The Royal Television Society Television Journalism Awards (February 1982)

Top Award for Television Journalism: Alastair Burnet (ITN). Winner of the International News Category: Jon Snow (ITN). Winner of the Current Affairs Home Section: *Silent Minority* (ATV/CENTRAL). Winner of the Current Affairs International Section: 'These Are My Children' - *World in Action* (GRANADA).

The Radio Industries Club of Scotland Radio and TV Awards (February 1982)

Best Drama produced in Scotland: *A Sense of Freedom* (STV). Best Single Factual Programme transmitted in Scotland: *Mrs Livingstone, I Presume* (STV). Best Factual Programme: *The Big Hoose on Saughton Prison* (RADIO FORTH). Best Radio Personality: Paul Coia (RADIO CLYDE). A special award was also won by Radio Clyde for its Outstanding Contribution to Broadcasting.

Broadcasting Press Guild Awards (March 1982)

Best Comedy Actress: Judi Dench in *A Fine Romance* (LWT). Best Comedy: *A Fine Romance* (LWT). Best Actor: Robert Hardy in *Churchill: The Wilderness Years* (SOUTHERN). Best Drama Series or Serial: *Brideshead Revisited* (GRANADA). Best Documentary in Drama Form: *L. S. Lowry - A Private View* (GRANADA).

British Academy of Film and Television Arts Awards (BAFTA) (March 1982)

Best Light Entertainment Programme(s): *The Stanley Baxter Series* (LWT). Best Actress: Judi Dench in *A Fine Romance* (LWT) etc. Best Drama Series: *Brideshead Revisited* (GRANADA). Best Actor: Anthony Andrews in *Brideshead Revisited* (GRANADA). Best Children's Programme: *The Pied Piper of Hamelin* (Cosgrove Hall Productions) (THAMES). Best Actuality Coverage: ITN's Coverage of Poland.

Daily Express Playtime Awards (March 1982)

Top TV Show: *Game For A Laugh* (LWT).

Rediffusion Star Awards (March 1982)

Children's Entertainment - The Harlequin Award: Drama/Light Entertainment: *The Pied Piper of Hamelin* (Cosgrove Hall Productions) (THAMES).

TVTimes Top Ten Awards (April 1982)

Best Actress: Hayley Mills. Best Actor: Jeremy Irons. Favourite Female TV Personality: Sarah Kennedy. Favourite Male TV Personality: Terry Wogan. Funniest Man: Benny Hill. Funniest Woman: Judi Dench. Favourite Singer: Cliff Richard. Favourite Group: Police. Favourite Children's TV Personality: Noel Edmunds. Favourite TV Theme Music: *The Flame Trees of Thika* (THAMES). Editor's Award: Alastair Burnet. Editor's Award: Robert Wagner and Stephanie Powers.

Television and Radio Industries Club (April 1982)

ITV Personality of the Year: Benny Hill.

Montreux Festival (May 1982)

Golden Rose: *Dizzy Feet* (CENTRAL).

Pye Colour Television Awards (May 1982)

Best Female Comedy Role: Judi Dench and writer

Bob Larbey for *A Fine Romance* (LWT). Ted Willis Award: Distinguished Services to Television: Mr William Brown, CBE, Deputy Chairman and Managing Director of Scottish Television. Most Promising Writer new to Television: David Ian Neville for 'The Audition' - *Preview* (STV). Best children's TV writer: Andrew Davies for *Marmalade Atkins in Space* (THAMES).

The Royal Television Society Programme Awards (May 1982)

Original Programme Award: *Whoops Apocalypse* (LWT). Best Regional Programme: 'Recipe for Disaster' - *Scene South-West* (TSW).

Prix Jeunesse (Munich) (June 1982)

1st Prize - Storytelling Category: *The Pied Piper of Hamelin* (Cosgrove Hall Productions) (THAMES).

Festival International du Film de Grand Reportage (Paris) (June 1982)

Grand Prix du Festival: 'The Kwegu of Ethiopia' - *Disappearing World* (GRANADA).

Broadcasters Promotion Association Awards (San Francisco) (June 1982)

Gold Award for the Best Special Project: *The Radio City Proms* (RADIO CITY). Silver Award for the Best Special Project: *Susan and Friends Appeal* (BRMB).

The Sandford St Martin Trust (June 1982)

Local Radio Programme Award - Runner-up: *The Passion* (PENNINE RADIO). Local Radio Station Award - Top Station: Beacon Radio. Local Radio Station Award - Runner-up: Radio Clyde.

Banff TV Festival (August 1982)

Best of the Festival and Best TV Feature: *A Voyage Round My Father* (THAMES). Best TV Comedy: *The*



▼ *Peter Cook & Co* at New York won the Gold Award for Comedy. LWT



Benny Hill Show (THAMES). Rocky Award: Alvin Rakoff producer and director of *A Voyage Round My Father* (THAMES). Special Jury Award: *The World Cup: A Captain's Tale* (TYNE TEES).

34th Annual Emmy Awards (September 1982)

Supporting Actor in a limited series: Lord Olivier in *Brideshead Revisited* (GRANADA).

Prix Italia (October 1982)

1st Prize - Drama Category: *Cream In My Coffee* (LWT). Independent Television has been outstandingly successful at this prestigious international event - during the last seven years it has won eight out of the fourteen top awards for which it has been eligible to compete.



► David Wall and Leslie Collyer, two of the dancers in the highly acclaimed *Dizzy Feet* which scooped the Golden Rose of Montreux. Central

◄ Award winning actress Judi Dench with her co-stars Michael Williams (front), Susan Penhaligon and Richard Warwick in *A Fine Romance*. LWT

ITV's World-wide Audience

Each year the ITV companies export large numbers of their programmes to countries in every part of the world. The prestige gained through British programmes being viewed regularly by millions of viewers in Europe, North America and the Commonwealth is of considerable cultural value and the revenue earned from these exports far exceeds the cost of purchasing overseas programmes shown in this country.

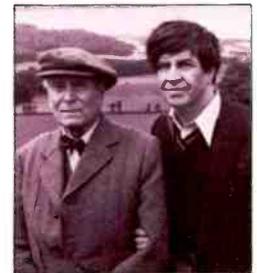
The National Film Archive

Since the 1950s the National Film Archive has systematically selected and acquired television programmes for permanent preservation and study; it currently holds about 4,800 ITV programmes including ITV's Opening Night transmissions. ITV continues to support the Archive through an annual grant via the ITCA which in 1981-82 stood at £80,000. This money enables the Archive to purchase preservation copies of a proportion of selected ITV programmes. The ITV companies have also donated copies of programmes for preservation.

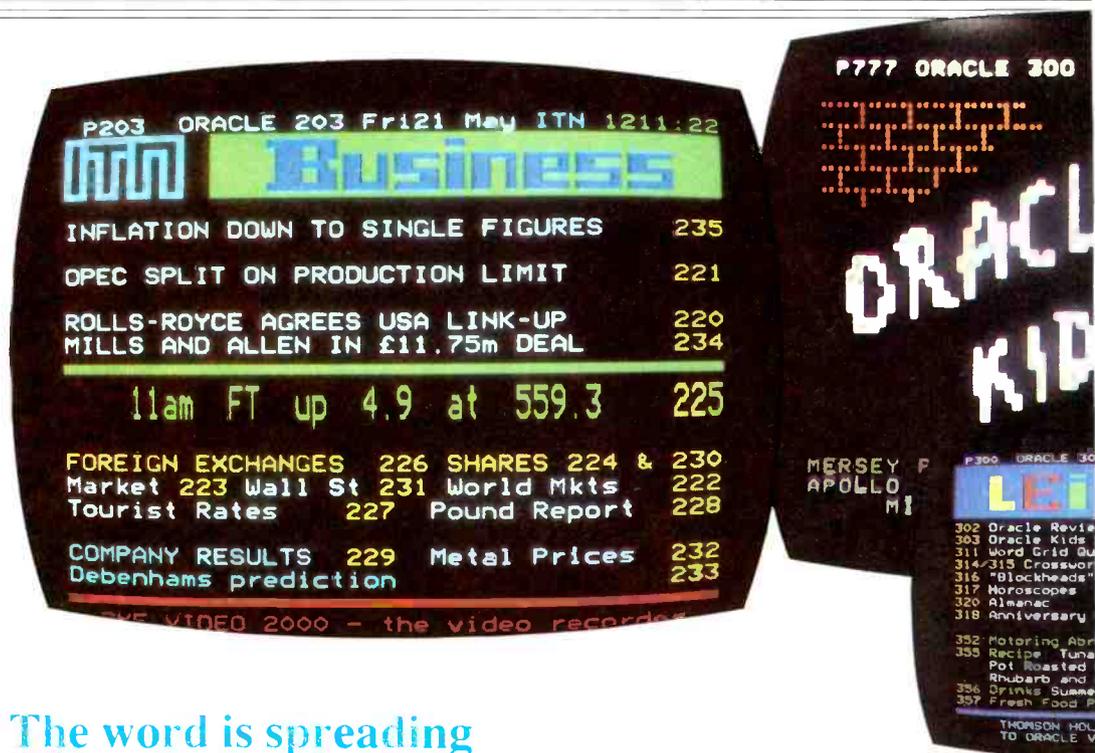
◄ Malcolm Tierney portrayed the artist in *L. S. Lowry - A Private View* which took the Gold Award at New York and also was named Best Documentary in Drama Form by the Broadcasting Press Guild. Granada



▼ *A Voyage Round My Father*. John Mortimer's play won awards at the Banff Festival. Thames



ITV ORACLE ITV ORACLE ITV ORACLE



The word is spreading

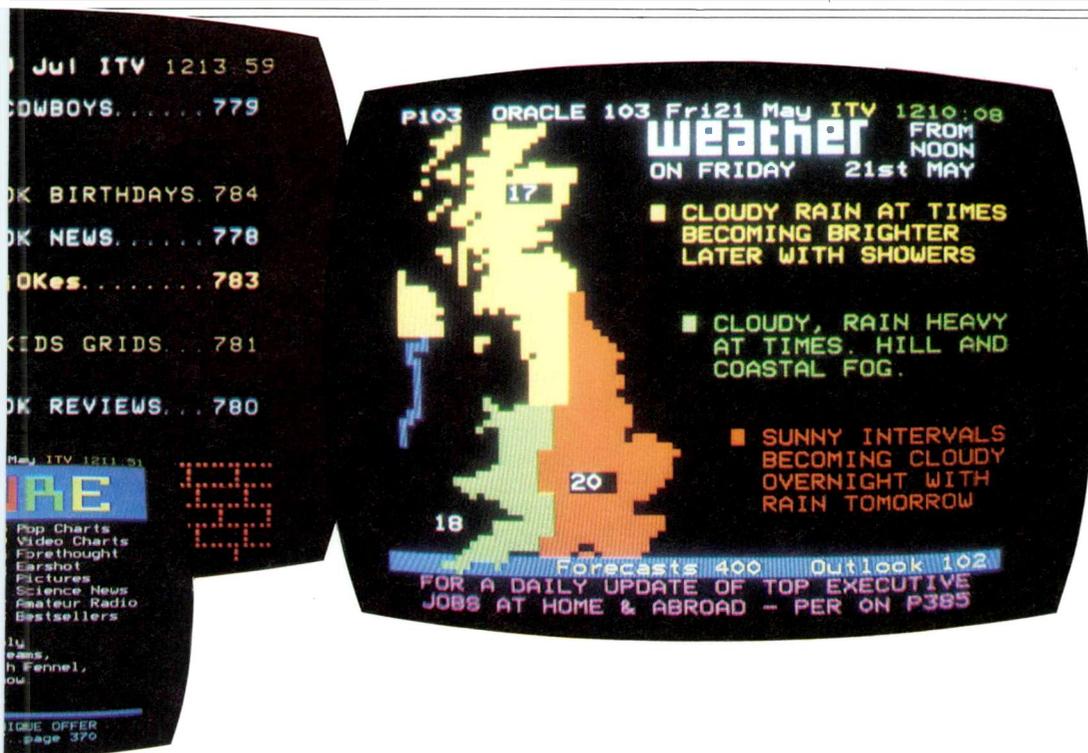
ITV's free-to-use national teletext service is spreading the word to about one million homes. In addition it is now offering complete regional supplements to viewers in the Scottish Television, Thames/LWT and Channel Television regions and that service is to be extended to cover every region of the country – and ORACLE's firm commitment to subtitling, with research support from the University of Southampton, means that members of the deaf and hard-of-hearing community can expect an ever-increasing provision of subtitled programmes.

ORACLE's growth has been breath-taking. At the beginning of 1981 there were 100,000 sets; by the end of that year there were 300,000; now there are roughly one million. Why is ORACLE on more and more shopping lists?

Spreading the word – whenever you want
ORACLE is ITV's newspaper/magazine, transmitting over 300 'pages' of news, information and fun, any one of which viewers can display on their TV, whenever they want and for as long as they want. It is available from 8.30 a.m. each weekday (9 a.m. on Sundays) until just after close-down; and with the arrival of breakfast-time television this free service will start even earlier.

Spreading the word – fast
Unlike a newspaper ORACLE has no copy deadline – if a significant news story breaks at seven in the evening you will be reading about it within two or three minutes – if there is more on that story at 7.10, then by 7.15 you will have that too. The same goes for any other information you need. Who won the 4 o'clock at Catterick? What's the latest score at Wembley? How is the Stock Exchange doing? How are the trains

ORACLE ITV ORACLE ITV ORACLE



running tonight? The latest information will be on ORACLE. Teams of journalists and keyboard operators are on hand from 7 a.m. until midnight every day of the year – so if it is important and has just happened it can be read about on ORACLE.

What's in ORACLE?

ORACLE provides a wide range of features designed to appeal to the whole family and its interests: news – from the latest 'News-flash' to the latest headlines and stories; sport – fixtures, latest scores, results, tables and news stories about sport from archery to squash, together with comment from leading sports personalities (in 1982 Bobby Moore wrote exclusively for ORACLE throughout the World Cup); weather – ORACLE has detailed regional forecasts, specially prepared in the Meteorological Centres around the country and it is only on ORACLE that weekend sailors will find the current shipping forecasts (whenever they

need them). There is a horoscope, a daily recipe, a crossword, 'What's on TV', food prices, news of delays on the roads. There is even 'Story So Far', which keeps viewers up to date when they miss *Coronation Street* or their other favourite drama serial. The list is almost endless.

For a full printed ORACLE Index, send a postcard stating the ITV region in which you live to ORACLE Index Department at the address given at the end of this section.

Can children read television?

ORACLE runs a kids' club which each week receives a flood of jokes, suggestions, requests and birthday greetings which are transmitted with the contributors' names. ORACLE has proved to be enormously popular with children for some time and, combining as it does the power of television with the written word, it could contribute to reading skills.

ITV ORACLE ITV ORACLE ITV ORACLE

Spreading around the country

ORACLE started as a national service, but now it is well on the way to providing all ITV areas with regional news, information and leisure pages. Already viewers in the Central Scotland, Channel and London areas receive up to 60 pages of news, sport, 'What's On' and other specialised services such as farming (STV), in addition to ORACLE's up-to-the-minute national service. This programme of 'regionalisation' will be complete within a couple of years when viewers can expect the ORACLE treatment for even local events - STV's ORACLE service brought scores direct from last year's STV Scottish Boys Golf Championship within 30 seconds of them becoming available at the Dunbar course and provided viewers with a match by match results service.



► At the Glasgow studios four writers and four operators work shifts throughout transmission in a specially constructed ORACLE suite close to the newsroom. Here, staff operate the keyboards which control the information input for the regional service. STV

Spreading around the world

British know-how and technology in teletext leads the world - the service was operated first in this country and its audience is larger than anywhere else. Now other countries are beginning to develop teletext services of their own, most of them with advice from Britain. So far countries using British teletext systems include Australia, Austria, Holland, Switzerland and parts of the USA.

Adding words to pictures

ORACLE has a special appeal to deaf and hard-of-hearing viewers. Not only do they have access to this 'sound-free service', but ORACLE, together with the IBA, is spending much time and money establishing a special service of subtitling for the deaf. ORACLE is currently subtitling some three hours a week of ITV's most popular programmes and by next year this will have doubled, allowing the deaf and hard-of-hearing to join in the enjoyment of one of the most popular forms of modern communication.

How do you page the ORACLE?

All major manufacturers are now producing teletext television sets in screen sizes that vary from 14 inches up to 26 inches and all major retail and rental shops are more than happy to demonstrate the system in action. You can also 'adapt' your current set with a simple adaptor unit.

Craven House, 25/32 Marshall Street,
LONDON W1V 1LL Tel: 01-434 3121
Telex: 8813039

ITV ORACLE ITV
ORACLE TELETEXT

units - in the Central Scotland, Channel Islands and London areas.

Directors. K. A. Killip, OBE (*Chairman*); Peter Battle; Derek Hunt; Peter S. Paine, CBE, DFC; Brian Tesler.

Management Team. Geoffrey Hughes (*Chief Executive*); Richard Brooke (*Financial Controller*); Humphrey Metzgen (*Sales & Marketing Controller*).

Editorial Teams. Peter Hall (*Editor (ITN News, Sport, Finance)*); David Klein (*Editor (Craven House) Service Information and Features*); Guy Rowston (*Editor, Subtitling Unit*).

Advertising Enquiries. Robbie Alexander (*Sales Manager*).

PAYING FOR INDEPENDENT BROADCASTING

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the Independent Broadcasting Authority itself but by the programme companies which it appoints under contract to provide the programme services in each area. The Authority obtains its income from rentals paid by these independent companies for the use of its transmitters. The Authority fixes the maximum amount of time which the programme companies may devote to 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.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Broadcasting has so far contributed more than £958 million to the Exchequer. Since the introduction of the Exchequer Levy the ITV companies have paid to the Consolidated Fund about £614 million and the radio companies £0.6 million. Normal taxation since 1954 has amounted to not less than £315 million; and the Authority itself has during its life had to provide over £28 million for taxation as well as making direct contributions to the public purse. Apart from a small Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

The Companies

The television and radio companies are all subject to the financial conditions imposed by the Broadcasting Act and the contracts which they hold from the Authority. These conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by the issue of shares or acceptance of loans from people and institutions willing to make such an investment. Since a

company can be a programme contractor only as long as it holds a contract from the Authority and because, if it lost this contract, its assets (buildings, studio equipment, programme stocks, etc.) would have little value except to another programme contractor, it may be argued that such investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a reasonable return for their shareholders.

Television

The annual income of the fifteen Independent Television companies collectively in mid-1982 was about £680 million of which 98% came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:

HOW THE ITV COMPANIES SPEND THEIR INCOME

Programmes	60p
Administration, etc.	15p
Depreciation on assets	3p
Rentals paid to the Authority	5p
Subscription for Channel 4 (to June 1982*)	4p
The Levy (paid to the Government via the Authority)	7p
Corporation Tax (paid to the Government)	3p
Profit, after tax, to provide reserves, new equipment and dividends to shareholders	3p
	<hr/>
	£1.00

*The full subscription for 1982 is £49 million (equivalent to 7p). In 1983 the subscription is likely to rise to 18p.

The Authority collected from the companies in 1981-82 a gross total of 16p out of each pound of their income. To run the Authority's part of the television system took 5p, which was the same proportion as in 1980-81; 4p was an initial contribution towards Channel 4 programming costs; and the other 7p was the Levy (more correctly additional payments) which the Authority has to collect on behalf of the Government.

The Levy is imposed on television contractors by the Government on the grounds that it is through the use of a public resource – the broadcasting air space – that profits accrue to them.

Until June 1974 the basis for assessing the Levy was a percentage of the company advertising revenue, but this had no regard to the relative profitability of a company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, at present free of Levy, a slice of profit equal to 2% of its advertising revenue, or £250,000, whichever is the greater, the remainder being subject to Levy at 66.7%.

However, to reflect the additional costs of the separate Welsh Fourth Channel service, the Home Office has now proposed an adjustment to the Levy on the profits of the ITV programme companies. Subject to Parliament's approval, the free slice available to each company each year is to be increased to 2.8% of advertising revenue, or £650,000, whichever is the greater. Profits in excess of this limit are then subject to Levy at 66.7% as now.

The balance of profit is then further subject to 52% Corporation Tax. A profits-based Levy is more acceptable than the previous one on gross income as it allows the system to adjust more easily to fluctuations of income without having as severe an effect on the quality of the service.

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 income of the ILR companies in mid-1982 was about £51 million. Most radio companies are now trading profitably and have recovered their initial costs. Each pound of total income is spent approximately as follows:

HOW THE ILR COMPANIES SPEND THEIR INCOME	
Programmes	45p
Administration, etc.	32p
Depreciation or equipment leasing	4p
Rentals paid to the Authority (including secondary rentals)	9p
Corporation Tax, recovery of initial losses, provisions for new equipment and dividends to shareholders	10p
	£1.00

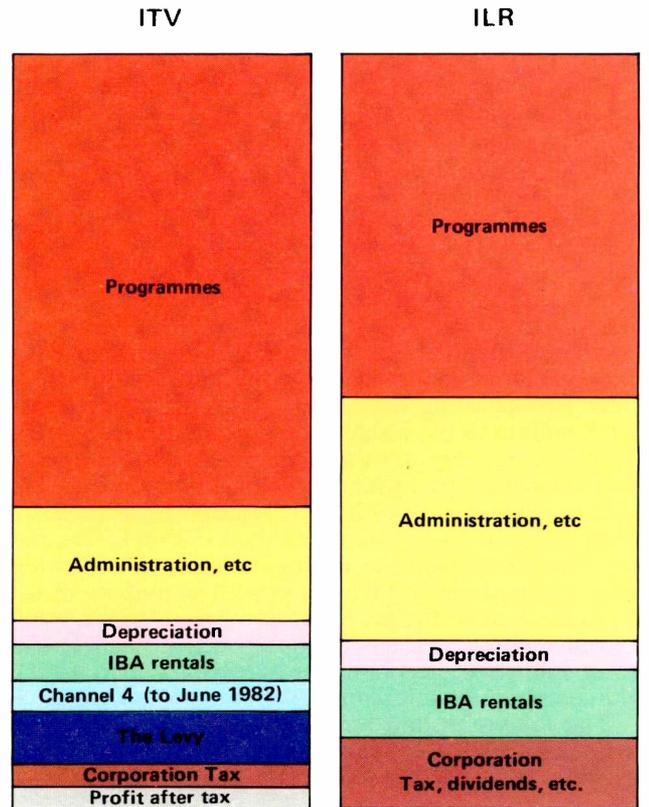
To date, the Home Secretary has approved the creation of ILR services in 69 areas in the UK. It is expected that around 38 companies appointed by the Authority will be on the air by the end of 1982 and eight more companies will start broadcasting during 1983. The further development of the ILR system is dependent on the financial success of the ILR companies already in operation and those due on air in the coming year.

Although the ILR service must be self-supporting, the Government recognised that this would not be possible in the early days and legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament; £1.65 million was so borrowed and repayment of the loan has now started.

The Authority's rental arrangements provide for the payment of a secondary rental when the companies' profits exceed 5% of net advertising revenue 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%.

HOW THE COMPANIES SPEND THEIR INCOME



The Authority

The Authority derives about 93% of its income from the rentals paid by the television and radio programme companies. The terms of its contracts with the programme companies give the Authority power to revise their rentals in accordance with the movements in the retail price index. However, it only takes up these increases to the extent that they are required to meet additional planned expenditure.

The Authority's income and expenditure for the year ended 31st March 1982 may be summarised as follows:

IBA INCOME AND EXPENDITURE 1981-82			
	TELEVISION	RADIO	TOTAL
	£000	£000	£000
INCOME			
Programme contractors' rentals	31,492	4,949	36,441
Other income	2,186	90	2,276
	<u>33,678</u>	<u>5,039</u>	<u>38,717</u>
EXPENDITURE			
Revenue Expenditure			
Maintenance and operation of transmission network	18,980	967	19,947
Planning for construction of additions and modifications to the network	8,426	935	9,361
Programme and advertising control	2,675	1,796	4,471
Loan interest	315	144	459
	<u>30,396</u>	<u>3,842</u>	<u>34,238</u>
Capital Expenditure	<u>22,743</u>	<u>1,796</u>	<u>24,539</u>
	53,139	5,638	58,777
Taxation (recoverable)	(36)	—	(36)
	<u>53,103</u>	<u>5,638</u>	<u>58,741</u>
Cash Surplus/(Deficit)	(19,425)	(599)	(20,024)

The Authority's total expenditure in 1981-82 was some £59 million. Thirty-four per cent was used to maintain in operation the television and radio transmitting systems and their connecting links. This part of the Authority's expenditure increases each year as the number of stations in service grows. Seventy new television relay stations and twenty-one radio transmitters were commissioned in the year 1981-82.

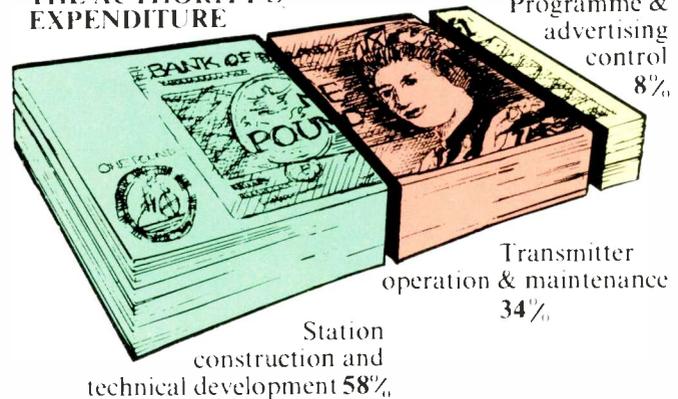
Fifty-eight per cent of the annual expenditure was on new station construction and technical development, the acquisition of sites, the erection of masts and the commissioning of new transmitters for television and radio services. Construction and installation work is now under way to provide additional transmitting facilities at all UHF transmitting stations for broadcasting the Fourth Channel television service. The Authority is also planning and supervising the construction of Independent Local Radio stations for the additional areas approved by the Home Secretary. Also the Authority incurs expenditure in developing specialised equipment related to broadcast transmission systems not available on the electronics market.

Eight per cent of the Authority's expenditure relates to the control functions of the Authority, the regulation of programmes and advertising and keeping itself informed by means of research and advisory committees about the public's views of programmes.

In past years the Authority had built up surpluses in both its television and radio divisions, which were held

to meet the high rate of capital expenditure planned to provide the Fourth Channel television service and to complete a substantial increase in the number of Independent Local Radio stations. These surplus funds have now been fully used to meet this year's excess of expenditure over income and in addition some £10 million has been borrowed from banks.

THE AUTHORITY'S EXPENDITURE



Fourth Channel Television Service

The Fourth Channel television service, authorised by Parliament in the Broadcasting Act 1981, began broadcasting early in November 1982. The Authority has been given the responsibility for providing the programmes for this service (except for Welsh language programmes in Wales) and to that end has formed a subsidiary company, Channel Four Television Company Limited, to plan, schedule, commission and acquire programmes. Parliament has likewise formed the Welsh Fourth Channel Authority to provide the new Sianel Pedwar Cymru (S4C) programme service for Wales.

The financing of this new channel, both nationally and in Wales, is coming wholly from the Independent Television programme companies (who will receive the income from the sale of advertising) by way of an additional charge, termed the subscription, payable from January 1982.

For the period from January 1981 to March 1983, the cash requirements of the Channel Four Television Company Limited and Sianel Pedwar Cymru (S4C) total some £124 million, principally the cost of setting up their organisations and expenditure on the commissioning and purchase of programmes. Of this total the requirements of S4C for Welsh language programmes is £20 million but in addition it will receive free from the BBC some ten hours of programmes per week.

Breakfast-time Television

TV-am Limited, the programme company appointed by the Authority to provide a national breakfast-time television service from February 1983 on the ITV channels, will finance itself by the sale of advertising time.

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