



75p

Guide to Independent Television

ITV 1972





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Independent Television Authority

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Contents

- 5 **A Shared Medium**
by Brian Young
- 9 **The Authority's Policy**
Independent Radio – Authority Approval for Programme Plans – The Shape of the Independent Television System – Selection of Programme Companies – Consultation in Independent Television – Programme Production and Output – Violence in Television Programmes, The ITV Code
- 18 **THE PROGRAMMES OF INDEPENDENT TELEVISION**
- 21 **News and News Magazines**
A News Cameraman's Day *page 24*
Independent Television News (ITN) *page 27*
- 29 **Documentaries and News Features**
Nelson – The making of a documentary *page 36*
- 41 **Drama**
Making Drama *page 48*
- 53 **Light Entertainment**
- 62 **IN AN ITV STUDIO**
- 66 **EDUCATION ON INDEPENDENT TELEVISION**
- 69 **School Programmes**
Planning ITV School Broadcasts *page 71*
- 79 **Adult Education**
- 86 **Religion**
- 95 **Children's Programmes**
- 101 **The Arts and Sciences**
- 109 **Sport**
- 114 **REGIONAL TELEVISION: A DAY WITH A PROGRAMME COMPANY**
- 117 **Rhaglenni Cymraeg (Welsh Programmes)**
- 122 **THE ITA TELEVISION GALLERY: THE STORY OF TELEVISION**
- 126 **The Programme Companies**
Anglia Television *page 130*
ATV Network *page 132*
Border Television *page 134*
Channel Television *page 136*
Grampian Television *page 138*
Granada Television *page 140*
HTV *page 142*
London Weekend Television *page 144*
Scottish Television *page 146*
Southern Television *page 148*
Thames Television *page 150*
Tyne Tees Television *page 152*
Ulster Television *page 154*
Westward Television *page 156*
Yorkshire Television *page 158*
Independent Television Companies Association (ITCA) *page 160*
Network Programme Secretariat *page 161*
Independent Television Publications Ltd *page 161*
The British Bureau of Television Advertising *page 161*
- 162 **Advertising Control**
- 173 **The ITV Audience**
- 178 **Finance**
- 182 **TRANSMITTING ITV PROGRAMMES**
- 185 **Technical Operations**
From the Studio to Your Screen *page 188*
The ITA Tower *page 190*
Good Viewing of Independent Television *page 192*
- 197 **ITA Transmitters**
ITA Station Details *page 197*
UK UHF Coverage *page 201*
UK VHF Coverage *page 202*
Regional Pattern *page 203*
AREA UHF COVERAGE:
The Borders *page 205*
Central Scotland *page 205*
East of England *page 206*
Lancashire *page 208*
London *page 209*
Midlands *page 210*
North-East England *page 212*
North-East Scotland *page 213*
Northern Ireland *page 214*
South of England *page 215*
South-West England *page 216*
Wales and West of England *page 218*
Yorkshire *page 217*
- 220 **ITA Staff**
An ITA Colour Control Centre *page 222*
Technical Facilities at ITA Headquarters *page 224*
Recruitment, Training and Education *page 225*
The Staff of the Authority *page 227*
- 228 **Bibliography**
- 232 **Index**

Independent Television

provides public television services of information, education and entertainment throughout the United Kingdom, Isle of Man, and Channel Islands

The Television Act 1964

sets out the intentions of Parliament. It places the central responsibility for administering the system on the Independent Television Authority (ITA), the Chairman (Lord Aylestone), Deputy Chairman and nine Members of which are appointed by the Minister of Posts and Telecommunications.

ITV PROGRAMMES

are provided by fifteen independent companies in fourteen separate areas.

* * *

Independent Television is paid for by the sale of advertising time by the programme companies in their own areas: no income is received from licence fees or other public funds.

ITA

Independent Television Authority

has a staff of about 980 at its headquarters, transmitting stations and regional offices. The Director General is Brian Young. A number of councils, committees and panels are appointed by the Authority to advise on certain important aspects of its policy.

Functions of the Independent Television Authority



Selects the programme companies

Each company provides a complete programme service for its own area, paying a rental to the ITA and a levy to the Exchequer.



Controls the programme output

Ensures high general standard, proper balance of information, education and entertainment; accuracy in news; impartiality; good taste.



Controls the advertising

Frequency, amount and nature must be approved by the ITA. No sponsorship; total distinction from programmes; average six minutes an hour maximum.

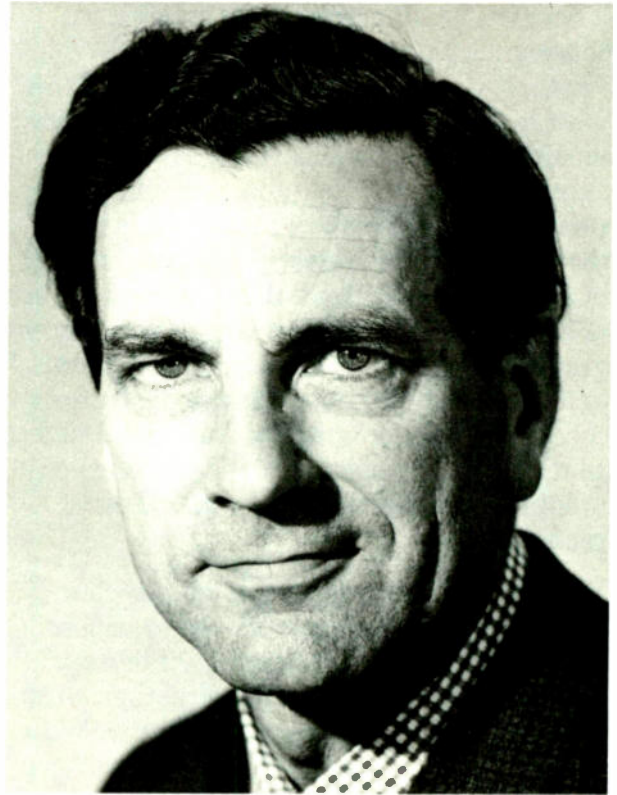


Transmits the programmes

Builds, owns and operates the transmitting stations which radiate ITV programmes on the VHF 405-line standard and the VHF 625-line standard (with colour).

A Shared Medium

Brian Young
Director General
of the
Independent
Television
Authority



Television has to be shared; it has to be more directly shared than any other varying thing in this land – apart from the weather. Your books, your travel, your work, and even your newspapers are shared with some others, who may well be like-minded people with yourself; only television is shared with *most* others.

You can therefore be sure of one fact as you watch Independent Television: that millions of people who differ from you in every possible way are sharing what is offered. The eye on the world which stands at the corner of your living-room is the eye used by millions.

There is an old Greek legend in which three women had only one eye between them. They had to take turns. They had to pass it around. No doubt each was impatient at times, because she could not have her own personal

view of things; no doubt each felt that her own interests got too little attention, as the possessor of the eye gave a running commentary and left out many important details; but no doubt there was gain also, as each learnt to be more tolerant of the quirks in a shared humanity.

Television is shared because frequencies are few. The sharing tells us more than we can otherwise learn about our fellow men. The result is sometimes to unify us – to underline what we have in common with other people. But at other times it may tend to divide us: we marvel that others have tastes and interests and standards so different from our own. Like many communal arrangements, the sharing of television irks us at times; but it has benefits too in bringing us alongside a range of people from whom we should otherwise be remote.

There is a broad practical advantage from sharing. Generally speaking, the more watchers there are, the more can be spent on what is watched. The minority programmes, which cost more than can be recovered, are subsidized by the programmes watched by many millions of viewers. It is on this basis that ITV can provide a variety of programmes without charge. Indeed, the viewers of ITV are in the position of people who pay for their gramophones but get all their records free; and this is only possible because the records (or, in our case, programmes) are presented to so many people together that advertisers pay to fill the gaps between them with their messages.

What would happen, then, if frequencies made it possible for every viewer to choose between ten or twenty channels? For most of us, that seems like an ideal situation, with the chance of switching to whatever we want. Yet programmes, unless they are to be cheap and inferior, are costly things. The minority programmes have to be paid for. If we do not pay for them by also watching majority programmes, the whole operation will cease to be free. So one benefit of sharing is that the sheer number of viewers who come together for their mixture of entertainment, education, and information, makes possible a free service, now for the many and now for the few.

The minorities that we ourselves belong to are interesting and important; the other minorities, many more in number, may vex us if they occupy a channel which we think of as our own. It is natural therefore that, in peak time, television provides less for minorities than a specialized book or magazine might. Television must, however, always be widening the range of programmes that a majority will want to watch; and ITV is proud of having turned what were once regarded as minority

programmes into majority fare – documentaries, drama, regional magazines, *News at Ten*, *World in Action*, *This Week*, *Aquarius*, and so on. Much that we see is familiar in its style, for most of us like what is familiar. But some must be new and must require our perseverance, or else we stagnate. Part of what every viewer watches will seem to him too stereotyped and unoriginal; part will seem unfamiliar and overdemanding; both kinds of programme must be tolerated, along with what is liked, if a shared medium is to work.

So a feature of Independent Television in Britain is that a balance is preserved between what you like already and what you may come to like. This balance depends, of course, on what the income makes possible. But, within that constraint, the ITA is charged with the task of seeing that ITV, as well as being popular, performs a public service. Those with knowledge of commercial broadcasting in other countries are often surprised at the similarity between ITV which relies on advertising and BCI which relies on a licence fee. They expect one channel to please large numbers of people, and the other to perform a public service. When they find that both channels do both, they first think this confusing: but, on reflection, they usually take the view that our system is better for unity and for stimulation. Sharing may plunge the highbrow into a common pleasure at one moment, and the lowbrow into something he had not expected to like at the next moment.

A shared medium is also a powerful medium. What it says reaches a huge audience – and can only be a part of the truth. So the enthusiast will complain that the world was given a superficial picture of his subject; the radical will complain that millions of minds are absorbing a picture of events that is too

conventional; the traditionalist will complain that the life lived in television dramas is (in the Victorian lady's words) 'very different from the home life of our own dear Queen'. There is no way, in a shared medium, of ensuring that the screen's truth is every viewer's truth. But very great pains are taken to balance the output. And those who, while remembering how wide is the range of people with whom they share the programme, still feel that errors have been made can of course make their case to the Authority or to the companies. The Authority's practice is to consider carefully every letter of complaint it receives. In serious cases (especially if someone feels that he or his views were unfairly treated on the screen) there are ways in which the complaint can be investigated and judged by those who were not involved in the original decision to transmit. The Authority's involvement before (and not merely after) a programme is shown, together with its powers to make its disapproval felt, give it a stronger effect than a Press Council can have. Nevertheless, the procedure mentioned above gives a chance, within the system, of appealing to fresh judges against any decision.

Choice is important to the viewer, even though he recognizes that the biggest mass medium of all has to be shared. It is therefore annoying when, on one or two occasions, exactly the same event appears on ITV and on BBC. A big national event or a great sporting fixture is likely to produce this difficulty, for neither Independent Television nor the BBC can easily ignore it. The two organizations ought here to co-operate. They ought more often to take turns to show the big event. Though many benefits have been brought to TV by competition, here is an area where we should co-operate and not compete. We hope and believe that in the end this co-operation

will come to pass. But meanwhile the viewer's interest in this must be guarded in other ways. So we have decided not to give total coverage to the 1972 Olympics; rather than flood the screen with simultaneous sport, we are offering a service of 'highlights' each evening. Channels should give choice.

To give greater choice, Independent Television needs more elbow-room than it has at present. Whatever the virtues of a shared medium, there are serious disadvantages when what has to be shared is also rationed. We need more hours available for broadcasting during the day, and, later on, we need a pair of complementary channels giving real choice for majorities and minorities in the evening. Only with these can ITV provide a fully rounded service to viewers, by networking more of our regional offerings, by experimenting with programmes that can gradually win the loyalty of a majority, and by catering more for some tastes that will always be minority tastes. The strait-jacket of a single channel with limited hours is too restrictive; the wide jungle of time and channels into which North America is plunging seems to me too loose. Somewhere between the two lies the best that can be offered to viewers by a free service of broadcasting. Nothing less than the best should satisfy us.



A meeting of The Independent Television Authority



left to right:

Mr H W McMullan, OBE; Baroness Macleod of Borve, JP; Dr T F Carbery; Mr A W Page;
Sir Ronald Gould (*Deputy Chairman*); The Rt Hon. Lord Aylestone, CBE (*Chairman*);
Mr Brian Young (*Director General*); Baroness Sharp of Hornsey, GBE; Mr Stephen Keynes;
Sir Frederick Hayday, CBE; Mr T Glyn Davies, CBE; Professor J M Meek.



The Authority's Policy

In 1954 Parliament authorized the creation of a new pattern of British television services, additional to those of the BBC. The programmes for these Independent Television services (ITV) are provided by fifteen programme contractors (the programme companies), each appointed to serve a particular part of the country. Whereas the BBC is financed by Government grants related to the licence fees paid by members of the public for the right to operate receiving sets, the cost of the ITV services is met entirely from advertising revenue: ITV receives no part of the licence fees.

Although the programmes of Independent Television and the advertisements which accompany them are provided by the separate programme companies, the central responsibility for administering the system is placed on the Independent Television Authority, the Chairman, Deputy Chairman and nine Members of which are appointed by the Minister of Posts and Telecommunications. The Authority bases its policy on its interpretation of the intentions of Parliament as expressed in the Television Acts (now consolidated in the Television Act 1964). Independent Television is thus a combination of private initiative with public control.

All major developments are discussed and matters of policy decided at the monthly meetings of the full Authority. The Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television. Sir Kenneth Clark (now Lord Clark) was Chairman from 1954 to 1957, Sir Ivone Kirkpatrick from 1957 to 1962, The Rt Hon. Lord Hill of Luton from 1963 to 1967, and the Rt Hon. Lord Aylestone, CBE, has been Chairman since

1 September 1967. The Authority is assisted by a staff of about 1,000 at its headquarters, transmitting stations and regional offices. Sir Robert Fraser, OBE, was

Director General of the ITA staff from 1954 until he was succeeded by Brian Young in October 1970. The Authority appoints a number of advisory committees to consider particular aspects of its policy.

The Independent Television Authority performs four main functions:

- 1 Selects and appoints the programme companies
- 2 Controls the programme output
- 3 Controls the advertising (see pages 162-71)
- 4 Transmits the programmes (see pages 182-219)

The Authority is required by the Television Act to provide television services of information, education and entertainment and to ensure that the programmes in each area maintain a high general standard in all respects, particularly in their content and quality, and a proper balance and wide range in subject-matter, having regard both to the programmes as a whole and also to the days of the week and the times of day when the programmes are broadcast; and to secure a wide showing for programmes of merit. The Authority is also responsible for controlling the frequency, amount and nature of the advertisements. The Authority is therefore answerable to public and Parliament for the content and nature of all the programmes put out by Independent Television, irrespective of who produces them.

Specifically the Authority is required:

- (a) to ensure that nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling;
- (b) to ensure that all news is presented with due accuracy and impartiality;
- (c) to ensure that due impartiality is preserved in matters of political or industrial controversy or relating to current public policy; and
- (d) to draw up a code giving guidance as to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes; and to ensure that the provisions of the code are observed (the Authority's Code is given on pages 16-17).

The Act, however, says that the programmes which the Authority broadcasts from its transmitters must normally be provided not by the Authority itself but by

The Authority's Policy

the programme companies which it appoints. Each of the fifteen programme companies must prepare and present its own schedule of programmes for the area it serves. Each contract with the Authority requires the company to observe the provisions of the Television Act and specifies certain categories of programmes which the Authority expects the company to include in its programme schedule.

Independent Radio

In March 1971 the Minister of Posts and Telecommunications presented to Parliament a White Paper 'An Alternative Service of Radio Broadcasting'. This White Paper states the Government's policy as being that the ITA, which will be renamed the 'Independent Broadcasting Authority', should assume responsibility for a new local sound radio service financed by advertising. The Authority stands ready to assume these responsibilities and awaits the amending legislation which will allow it to provide the new service.

Authority Approval for Programme Plans

Each programme company must lay out its intended weekly pattern of broadcasts in quarterly schedules which are submitted to the Authority for approval. It is one of the main tasks of the Authority's programme staff to ensure that the Authority's known requirements as regards the balance of programmes, the timing of particular series and similar matters of programme content have as far as possible been observed. Approval is given on the basis of reports submitted by the staff, first to the Authority's Programme Schedule Committee and subsequently to the full Authority.

The Authority pays special regard to the mixture of programme ingredients in a schedule and the respective proportions in which they are present. Before it can be approved a schedule must contain the right proportions of education, information and entertainment, the right proportions of news and current affairs, of drama, of variety and light entertainment, and so on. The Authority may direct the company to exclude any item, to include items of a specific category in the schedule or in a particular part of it, or to include a specified item in a particular part of the schedule; and the Authority will not approve a schedule until it is satisfied that it conforms with any directions it has given. The Authority's contracts with the programme companies stipulate that details of programme content and, where required, full scripts must be provided.

Although schedule approval takes place at regular intervals, the development of programme plans is a continuous process that goes on throughout the year. This means that Authority staff have to keep in touch with the chief executives and programme controllers of all the companies, by means of attendance at the various committees and by less formal personal contacts.

Special attention is paid to the needs of young people. There is no single time in the evening at which the broadcasters can be certain that there are not substantial numbers of young children in the audience. Children have their own programmes in the hour or so preceding the early news bulletin, and it is the practice in Independent Television to assume that large numbers of them continue to watch thereafter. The Authority seeks to ensure that the programmes shown in the early evening period up to 9 pm should not be unsuitable for children. This is the 'family viewing period' and constant care is taken to give meaning to this concept.

If the staff of the Authority have any doubts or questions about a proposed programme, these are normally put to the company orally at an appropriate level. More often than not these doubts are resolved simply by the supply of further information. Where this is not so, there will usually be discussion with the company, which may lead to agreement to take no further action, or agreement that the company will itself take certain action; or else to a request for a full script or for a preview of the programme, or both. In the last resort the Authority may issue an instruction to withdraw the programme or an instruction to present it only after deletions have been made, but final directions of this kind are rarely necessary.

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which the company may itself entertain. It may also happen that people concerned in the creative process themselves make representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its formal relationship with the managements of the programme companies is not prejudiced.

As a result of this continuing process of examination and enquiry there have inevitably been some occasions when the Authority has had to intervene in drama,

documentary and current affairs programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the totality of the output and they have never been on such a scale or of such severity as could be said to 'hamstring creative artists'. The Authority does not expect to satisfy everyone all of the time. It is as often criticized for being too liberal or even lax in its interpretation of its duties as for being too restrictive. In a free society it could hardly be otherwise.

With the exception of the Code on Violence, the Authority has published no document describing the criteria it adopts in exercising control over the subject matter of its programmes. In view of the machinery which exists for imparting the Authority's own views to the companies and for regular discussion with them, the need for a comprehensive code of standards has not arisen, and there might indeed be dangers in establishing rigid precepts unrelated to the particular context in which programmes are made and presented. Nevertheless, from time to time the Authority discusses with the companies standards of practice in relation to the production of particular classes of programme, and these discussions sometimes lead to the circulation of agreed notes for guidance.

All transmissions are monitored, and each month the Authority considers a report from the staff on programmes, or incidents therein, which have aroused criticism. Companies are notified of any retrospective judgments reached by the Authority about the content and presentation of programmes, although there are only a few such cases where precedent action will not have been taken at staff level. It has always been the wish of the Authority that the initial responsibility for observing the provisions of the Act and for observing the Authority's own policies should be taken by the companies themselves as part of their contractual obligations.

The Shape of the Independent Television System

The Authority from the outset considered that the shape of the Independent Television system should be not unitary but plural, as little as possible centralized, as much as possible dispersed and varied. It sought to inject the greatest measure of competition possible within the limits set by the broadcasting frequencies at its disposal, which were only sufficient to cover the whole country with a single network of stations. It therefore divided the country into a number of separate areas, each served by an independent

programme company. This decision to construct the Independent Television network on a plural basis was probably the most fundamental of all the Authority's decisions.

Each of the fifteen Independent Television companies has a separate contract with the Authority; and each is separately answerable to the Authority for its schedule, that is for the weekly pattern of programmes which the company puts out in its own region. No single company is able to provide from its own resources all the programmes needed to sustain the weekly output of over 70 hours. Still less is any one ITV company able to produce all the different kinds of programmes that go to make up a balanced schedule. Inevitably many of the programmes shown in any one company region have been made by other producers.

The programmes screened in any one ITV region come from three different sources. First are the programmes produced by the local company out of its own resources; each company has a commitment to the Authority to schedule a number of hours of locally originated programmes providing 'a suitable proportion of matter calculated to appeal specially to the tastes and outlook of persons served by the station'. In the main these programmes take the form of local news and news magazines and represent the bulk of the production of the smaller companies. But not all of it. All companies produce from time to time other kinds of material: light entertainment, education, religion, documentary and even drama. Very few, however, would be able to manage an output in any one of these fields on a regular basis.

The second source of material is the purchase of programmes made outside the ITV system, including cinema films and story series and serials made on film for television, some in this country, some in the Commonwealth or the United States. The Authority limits the amount of programme time filled from this source.

The third source comprises the networked programmes. More than half the hours that an average ITV company is on the air are filled by programmes produced by other ITV companies and usually, though not always, transmitted by all companies at the same time. They include the national news bulletins, major drama and drama series, large scale light entertainment, documentaries and news features. By their nature these networked programmes are expensive in terms of manpower, production facilities and money. When they

are of a kind that the Authority expects to see regularly represented in a balanced weekly schedule, a permanent specialized production unit has to be maintained by the producing company. It follows that the burden of producing a regular weekly supply of such programmes must fall mainly on those best able to carry the load: the five large companies – Thames, London Weekend, ATV, Granada, Yorkshire. These so-called 'majors' are also sometimes referred to as the 'network companies', for obvious reasons. Because they serve large populations they can expect higher revenue and are thus able to spend more on programmes. It becomes their responsibility to provide the central core of programmes around which the schedule of each of the companies can be built up.

The networking system in Independent Television is inevitably a compromise between on the one hand the desire to maintain the element of competition inherent in a plural system and on the other hand the hard realities of television planning and production and the disparities of size between the companies.

Within the pattern of plural and decentralized programme companies, the Authority therefore recognizes a practical difference between the five 'majors' and the ten 'regional' companies. The central companies, which are the main providers of network programmes to be used by the whole service, need considerable staff and resources if they are systematically to provide a reliable, steady and complete supply of programmes of sufficiently high standards. The areas served by these companies are planned to be large enough to give them the income needed to carry out this task. Until 1968 four companies were appointed in three central areas – London, Midlands and the North – each providing programmes for part of the week; since 1968 there have been five central companies in four areas, with the North split into Lancashire and Yorkshire, and the London area served by separate companies for weekdays and weekends. Three of the network companies are based not in London but at television centres in the most heavily populated regions of the country. So at a time when more and more institutions have tended to be concentrated in London, Independent Television has established main centres for the production of national programmes also at Manchester, Leeds and Birmingham.

Although the production of programmes for national distribution is a primary function of the five central companies, each is also a local company closely

associated with its own service area. Through its selection and arrangement of programmes, through its provision of local programmes, and by the way in which it presents its programmes each company seeks to provide a service which satisfies the needs and interests of the community it serves.

The Authority could have allowed the big network companies in the central areas to serve the rest of the country. But this would have been inconsistent with the principles of decentralization, of wide access, of the broadest possible distribution of the right to broadcast. Besides, Scotland, Northern Ireland, Wales and the regions of England are communities in their own right. So the ten regional companies came into existence, selecting network programmes mainly from the central companies, but adding those local programmes, now in total twice the number of network programmes, that are one of the characteristic features of Independent Television.

Each of the ten regional companies is founded on the basis of its close links with the local community. The primary reason for the existence of the regional companies is for the provision of truly local programme services. But the local companies make many contributions to the Independent Television system as a whole. Local programme initiatives have frequently led to the adoption of programme ideas by other companies, and important contributions to the development of news magazines, adult education, school and religious programmes have stemmed from the regional companies. A number of children's documentary and drama programmes seen throughout the country are produced by the larger regional companies, and all the companies from time to time produce programmes which are presented in several areas or nationally. Arrangements exist for the regular scrutiny of available programmes from the regions, and such programmes are in network distribution every week of the year.

Selection of Programme Companies

Contracts are awarded by the Authority to those applicants who in its view are likely to provide the greatest contribution to the quality of the Independent Television programme service. The contracts awarded by the Authority for the period from July 1968 were for six years, the maximum allowed by the Television Act 1964, so that sufficient stability and secure employment could be assured.

Applications for the fifteen programme contracts were invited by press advertisements in February 1967. Prospective applicants were given an outline of the general requirements which the Authority was likely to apply to all contracts and details of the likely requirements in respect of individual contracts, including the rental payments the programme company would have to make towards the Authority's finances. Thirty-six different applications were received from sixteen new groups and the fourteen then existing programme companies. The Authority interviewed all applicants.

The Authority has preferred a diversified and multiple control of programme companies to a concentrated or single ownership, and has further preferred that regional companies should be regionally owned. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Television in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Television, a service of 'information, education and entertainment' in the words of the Act, should include elements directly concerned with these activities. The press, the cinema and the theatre, whose business is directly in this field, are therefore not excluded by the Authority from having interests in programme companies. Nevertheless, in the selection of companies the Authority has sought to provide a broad balance of interests within the Independent Television system as a whole and to ensure that the control and ownership of each company provides an identity and character likely to provide a balanced and high-quality television service and in the case of regional companies genuinely reflects the area served.

The Authority has on a number of occasions suggested revisions in the structure of applicant groups, by changes in shareholding, control or management, before entering into a contract. No contract or interest in a contract is subsequently assignable either in whole or in part without the previous consent of the Authority. Moreover, the Authority has the power to terminate a contract if the nature and characteristics of a programme company, or of the persons having control over or interests in it, change in such a way that the Authority would not under those circumstances have entered into the contract.

The Authority therefore has very wide powers to prevent changes in the character of the programme companies and on a number of occasions has insisted that certain changes must not be made.

Consultation in Independent Television

Independent Television combines the characteristics of a commercial and a public service. The fifteen programme contractors are commercial companies, deriving their income from the sale of advertising time in their own transmission areas. Whilst paying due regard to the collective needs of the service as a whole, each company plans its own schedule of the programmes it wishes to present to its viewers; each company chooses the programmes it wishes to buy from other programme companies or elsewhere; each company formulates its own production plans. At the same time, the company has to work within the rules set out by the Television Act and meet the requirements of the Authority with regard to both programmes and advertisements. The Authority is not only a watchdog: it is closely involved in the positive processes of programme planning and the formulation of programme policy.

If Independent Television is to succeed in its task of providing a balanced public service of high quality a close liaison is clearly necessary between the Authority and the programme companies. From the start the Authority made it its particular care to see that Independent Television was able to develop its own standards in its own way. It had to be done in co-operation with the companies, the vital creative producers in Independent Television, and that meant the establishment of consultation machinery between the Authority and the companies and between the companies themselves.

The Standing Consultative Committee (SCC) is an important body in the composite direction of Independent Television. 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 programme companies and senior staff of the Authority. It considers all matters of common interest to the Authority and the companies.

The Programme Policy Committee (PPC), which has much the same composition as the SCC but with programme controllers free to attend as well as the managing directors, is the principal channel through which the Authority informs the companies of its views on programme policy and for establishing the main trends on which detailed planning proceeds. Its work is closely linked with that of the Network Programme Committee, which is the main instrument of the companies for working out the basic network

schedules and arranging co-operation between them in programme matters; a representative of the Authority sits on this committee. An important, though less formal, instrument of programme co-operation is the Programme Controllers Group of the five central companies, with which the programme staff of the Authority has a close relationship. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

The Authority's Advisory Committees

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. They render a valuable service to the Authority and their views are of great assistance to it in forming its policy. These advisory bodies are:

General Advisory Council: composed of independent people drawn from many walks of life, meets quarterly to give the Authority frank advice on the general pattern and content of the programmes.

The terms of reference of the Council, set up by the Authority at the beginning of 1964 under Section 9(i) of the Television Act, are:

To keep under review the programmes of Independent Television and to make comments to the Authority thereon; to advise the Authority on the general pattern and content of programmes; and to consider such other matters affecting the Independent Television service as may from time to time be referred to it by the Authority.

MEMBERS: Professor J Ring (*Chairman*); Lord Avebury; Dr S Benaim; Mrs J L Burrows, BEM; The Viscount De L'Isle, VC, KG; Theo Crosby; Mrs G Granger; L A Guillemette, OBE; P G Hancock; N C Haslegrave; Alderman B S Langton, CBE, JP; Sir John Lawrence, Bt, OBE; E Langford Lewis; Professor O R McGregor; John P Mackintosh, MP; Mrs Y Mullan; J B Mylchreest, OBE, TD, JP; J Noon; Miss Mervyn Pike, MP; Mrs G M Pitt; W P Reid; Mrs I W Smith; A B Venning; Mrs G L Young.

Regional Committees: the Scottish Committee, the Welsh Committee and the Northern Ireland Committee meet at regular intervals to assist the three members of the Authority who make the interests of Scotland, of Wales (see page 118), and of Northern Ireland their special care.

SCOTTISH COMMITTEE: Dr T F Carbery (*Chairman*);

W Emslie; Mrs Forbes, of Callendar; Mrs D Gardner; J P Hurry; The Rev Ian Mackenzie; G E Richardson; B Smith; D K Thomson, MBE.

NORTHERN IRELAND COMMITTEE: H W McMullan, OBE (*Chairman*); Charles H Adams; The Rev Canon E S Barber; Mrs Margaret Chalkley; H J Curlis; John F Fulton; Mrs Patricia McNeill; The Rev T Savage; Mrs Sheila Sinclair.

Advertising Advisory Committee: representing organizations, 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. A list of members is given on page 171.

Medical Advisory Panel: seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. A list of members is given on page 171.

Central Appeals Advisory Committee: assists the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee.

CENTRAL APPEALS ADVISORY COMMITTEE: C P Hill, CB, CBE (*Chairman*); Sir Edward Ford; Dame Annis Gillie; W L Graham; Miss I O D Harrison; R Hodgson; Brigadier Thomas Jago, OBE; E L Kelting, OBE, JP; A Lloyd-Thomas, JP; W H W McLaughlin; Mrs W J Morris; P E Pritchard, OBE; Miss A B Read, MBE; Alderman Dr J Taylor, JP; Brian H Woods, MBE.
SCOTTISH APPEALS ADVISORY COMMITTEE: Mrs W J Morris (*Chairman*); The Hon The Lord Birsay, CBE, TD; Major D F Callander, MC; Mrs Jean Gillanders; Dr Joseph F Glencross; Mrs Alison Gray, MBE; The Rev Arthur H Gray; The Rev A Scott Hutchison; Mrs K Quaile, OBE; Mrs Mhairi Monteith Sinclair; Philip Sked; W V Stevens, OBE, JP; The Rev Callan Wilson.

Central Religious Advisory Committee: representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature. A list of members is given on page 90.

Panel of Religious Advisers: six members representing the Church of England, the Free Churches, the Roman Catholic Church and the

churches in Northern Ireland, Scotland and Wales, assist the Authority in the day-to-day discharge of its responsibilities relating to matters of a religious nature. A separate committee in Scotland assists the Scottish member of the Panel. A list of members is given on page 91.

Educational Advisory Council: with membership covering a wide range of special interests and experience in education, acts as the central source of advice on educational policy for the whole Independent Television system (see page 76). The Council is assisted by two other ITA committees, the Schools Committee (see page 76) and the Adult Education Committee (see page 80).

Complaints Review Board

The Independent Television Authority was established by Act of Parliament specifically to be a controlling and supervisory body, separate from the production of programmes. The Authority has always considered that its separation from production and its statutory position in the system enables it to investigate complaints thoroughly and objectively.

Early in 1971 the Authority began to review its procedures in order to make quite sure that they were both fair and seen to be fair. It decided in the first place to strengthen the staff of its Programme Division in order to ensure that any serious complaints could be investigated in depth.

Secondly the Authority decided to set up a Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of four people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are:

CHAIRMAN: Sir Ronald Gould *Deputy Chairman of the Authority*

Professor J Ring *Chairman of the Authority's General Advisory Council*

Another member of the Authority's General Advisory Council, who is nominated by it

Mr A W Pragnell *Deputy Director General (Administrative Services)*.

The terms of reference of the Board are:

The Board is concerned with complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission. Its functions are to:

(i) *keep under review regular reports of complaints*

- (ii) *received and investigated by the Authority's staff;*
- (ii) *consider specific complaints referred to it by the Authority or any member of the Authority through the Chairman of the Authority;*
- (iii) *consider specific complaints when the complainant remains unsatisfied after investigation and reply by the Authority's staff.*

The board is empowered to investigate in depth complaints of the above kind and it may, at any time, select particular issues for further investigation when it considers that the issue has not been satisfactorily resolved by the normal procedures or that it would be inappropriate to attempt to resolve it through such procedures. It does not deal with advertising matters or with the business relations between programme companies and those appearing in programmes. In the case of matters which might give rise to a right of legal action, the Board will ask for a written undertaking that any such right will not be exercised in connection with the complaint.

Programme Production and Output

Of the 7,500 hours of different programmes shown annually over the Independent Television system as a whole, 6,500 hours are produced in the studios of the programme companies. These 6,500 hours are made up of 2,000 hours of networked programmes and 4,500 hours of local programmes. Total programme transmission in the fourteen ITV areas together amounts to an annual total of over 55,000 hours of air time.

The following table, which shows the composition of the average weekly output compiled for the system as a whole, gives a fair picture of the situation in each of

Programme Output

Weekly average, year ended 4 April 1971	Duration		Proportion %
	hrs	mins	
News and news magazines	7	21	10
Documentaries and news features	5	11	7
Religion	2	26	3
Adult education (including repeats)	1	52	3
School programmes (including repeats)	4	57	7
Children's programmes:			
(a) informative	1	08	2
(b) entertainment	6	03	8
Plays, drama series and serials	14	32	20
Feature films	8	40	12
Entertainment and music	9	49	14
Sport	9	31	13
Other outside broadcasts	—	17	1
	71	47	100

Note: The output of school and adult education programmes during term-time is considerably higher than shown in the above table, which is the average over the whole year including holidays.

the fourteen ITV areas. The first six categories are defined as 'serious': news and news magazines, documentaries and news features, religion, adult education, school programmes, and information programmes for children (drama and music, however serious, are not included). About 32% of ITV's output is devoted to serious programmes.

Of the average weekly total of 72 transmission hours in each service area some 52 hours are provided out of 123 hours of home production. The remaining 20 hours are filled by acquired material, both British and foreign,

recorded predominantly on film. Apart from cinema films, the greater part of this recorded material is made up of programmes specially made for television, a substantial proportion of it being produced in this country by film-making subsidiaries or associates of the programme contractors. Foreign programmes account for about 13.9% of the total transmission time over the whole Independent Television system during the year. The categories defined as 'serious', accounted in sum for over 60% of ITV's total of 6,500 hours of home production during 1970-1.

Violence in Television Programmes

The ITV Code October 1971

Introduction

1 All concerned in the making of programmes for Independent Television have to act within a series of constraints. They must take into account the degree of public concern about particular issues, the boundaries of public taste, the limits of the law and any available information from research about the short or longer-term social consequences of their actions. How should constraints like these affect their judgement about the presentation of scenes of violence on television?

2 The question arises why should violence have to be portrayed *at all* on television. The answers are clear. First, conflict is of the essence of drama, and conflict often leads to violence. Secondly, the real world contains much violence in many forms, and when television seeks to reflect the world – in fact or in fiction – it would be unrealistic and untrue to ignore its violent aspects.

3 Violence is not only physical: it can be verbal, psychological and even metaphysical or supernatural. Whatever form the violence in a programme may take its inclusion can only be justified by the dramatic or informational context in which it is seen, and the skill, insight and sensitivity of the portrayal.

4 Ideally, a Code should give a clear guide to behaviour based on reliable knowledge of the consequences of different decisions. Unfortunately, no Code of this kind can be provided. There are few relevant facts and few reliable findings derived from generally accepted research studies.

5 Nevertheless, it must be recognized that this is an area of public concern which extends to factual as well as fictional programmes. People fear that violence on the television screen may be harmful, either to the individual viewer (particularly if the viewer is a child) or to society as a whole.

6 This public concern arises for various reasons, and may refer to different kinds of assumed 'effect':

(i) At the simplest level, some portrayed acts of violence may go *beyond the bounds of what is tolerable* for the average viewer. These could be classified as material which, in the words of the Television Act, 'offend against good taste or decency' or 'is likely to be offensive to public feeling'.

(ii) There is portrayed violence which is potentially so disturbing that it might be *psychologically harmful*, particularly for young or emotionally insecure viewers.

(iii) Violence portrayed on television *may be imitated* in a real life situation.

(iv) The regular and recurrent spectacle of violence might lead viewers to think violence in one form or another has been *given the stamp of social approval*. Once violence is thus accepted and tolerated people will, it is believed, tend to become *more callous*, more indifferent to the suffering imposed on the victims of violence.

7 Public concern is reflected in the Television Act of 1964, which requires the Independent Television Authority to draw up a Code giving guidance about the

showing of violence, particularly 'when large numbers of children and young persons may be expected to be watching'. The Act also requires the Authority to ensure that nothing is included in the programmes which '... is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling'.

8 The accompanying new Code replaces the one that has been in use since 1964. It has been prepared by a Working Party on the Portrayal of Violence in Programmes which was set up in October 1970 and which has taken into account the state of present knowledge and the results of available research. It is intended that this Code should be kept under constant

review and revised as and when necessary in the light of new developments and the results of continuing research studies.

9 The responsibility for particular care when many children and young persons may be viewing is the reason for the adoption of the 'family viewing policy' in Independent Television. The portrayal of violence is one of the main considerations which determine whether or not a programme is suitable for transmission during 'family viewing time'. Programmes shown before 9 pm should not be unsuitable for an audience in which children are present.

THE CODE

All concerned in the planning, production and scheduling of television programmes must keep in mind the following considerations:

The Content of the Programme Schedule as a Whole

(a) People seldom view just one programme. An acceptable minimum of violence in each individual programme may add up to an intolerable level over a period.

(b) The time of screening of each programme is important. Adults may be expected to tolerate more than children can. The ITV policy of 'family viewing time' until 9 pm entails special concern for younger viewers.

The Ends and the Means

(c) There is no evidence that the portrayal of violence for good or 'legitimate' ends is likely to be less harmful to the individual, or to society, than the portrayal of violence for evil ends.

Presentation

(d) There is no evidence that 'sanitized' or 'conventional' violence, in which the consequences are concealed, minimized or presented in a ritualistic way, is innocuous. It may be just as dangerous to society to conceal the results of violence or to minimize them as to let people see clearly the full consequences of violent behaviour, however gruesome: what may be better for society may be emotionally more upsetting or more offensive for the individual viewer.

(e) Violence which is shown as happening long ago or far away may seem to have less impact on the viewer, but it remains violence. Horror in costume remains horror.

(f) Dramatic truth may occasionally demand the portrayal of a sadistic character, but there can be no

defence of violence shown solely for its own sake, or of the gratuitous exploitation of sadistic or other perverted practices.

(g) Ingenious and unfamiliar methods of inflicting pain or injury – particularly if capable of easy imitation – should not be shown without the most careful consideration.

(h) Violence has always been and still is widespread throughout the world, so violent scenes in news and current affairs programmes are inevitable. But the editor or producer must be sure that the *degree* of violence shown is essential to the integrity and completeness of his programme.

The Young and the Vulnerable

(i) Scenes which may unsettle young children need special care. Insecurity is less tolerable for a child – particularly an emotionally unstable child – than for a mature adult. Violence, menace and threats can take many forms – emotional, physical and verbal. Scenes of domestic friction, whether or not accompanied by physical violence, can easily cause fear and insecurity.

(j) Research evidence shows that the socially or emotionally insecure individual, particularly if adolescent, is specially vulnerable. There is also evidence that such people tend to be more dependent on television than are others. Imagination, creativity or realism on television cannot be constrained to such an extent that the legitimate service of the majority is always subordinated to the limitations of a minority. But a civilized society pays special attention to its weaker members.

This Code cannot provide universal rules. The programme maker must carry responsibility for his own decisions. In so sensitive an area risks require special justification. If in doubt, cut.

news



documentaries



arts, sciences



religion



children



education



THE PROGRAMMES OF INDEPENDENT TELEVISION

The ITA Controls the Programme Output

Whilst paying due regard to the collective needs of the service as a whole, each of the fifteen ITV programme companies plans its own schedule of the programmes it wishes to present to viewers in its own area; each company chooses the programmes it wishes to buy from other programme companies or elsewhere; each company formulates its own production plans. The creative content of the programmes is the concern of the individual company. But each company must comply with the rules and principles set out by the Television Act and the Independent Television Authority, must draw up its programme schedule in consultation with the ITA, and must provide detailed advance information or previews of specific programmes as required before their transmission.

drama



light entertainment



sport



The ITA is not only a watchdog: it is closely involved in the processes of programme planning and the formulation of programme policy. It must ensure that the output of each company provides a high standard and a proper balance of information, education and entertainment. Specific periods of time must be allocated to education, religion, news, documentaries and local programmes. There must be accuracy in news, impartiality, and the maintenance of good taste.

ITV programmes attract about 55% of the viewing audience.

AVERAGE ITV OUTPUT



About seventy-two hours of programmes are transmitted weekly in each of ITV's fourteen areas.

About one-third of the programmes are serious or informative.

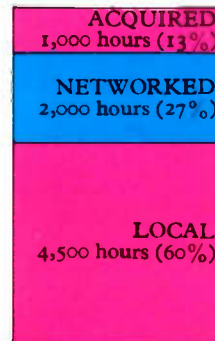
There are considerable variations in the ITV programmes shown in different parts of the country because each company presents a schedule planned to appeal specially to the viewers in its own area; but the weekly pattern of programmes and the balance between different programme categories is substantially the same in all ITV areas.

PROGRAMME PRODUCTION

55,000 hours of programmes are transmitted annually in ITV's fourteen areas, comprising 7,500 hours of different programmes.

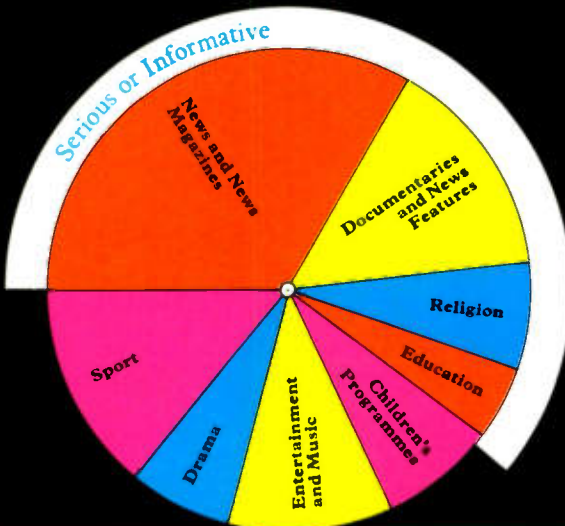
87% of all the different programmes shown on ITV are produced by the fifteen programme companies in their own studios.

Over two-thirds of the companies' own production is produced and generally shown only in its region of origin.



British film material, foreign recordings

Produced in the studios of the programme companies



PRODUCTION IN ITV STUDIOS

Over 60% of the programmes produced by the ITV programme companies in their own studios are serious or informative.



EUROPEAYSSES!

'WE'VE DONE IT!'

Britain is in EEC agrees on 2% dairy tax

WI ON S



News and News Magazines

A survey carried out for the Authority in 1971 confirmed previous research indicating that most people in Britain claim that television is their main source of information about what is going on in the world. Television news programmes are not only relied on by viewers for such information but have proved to be immensely popular in their own right. Not a week passes but that at least one edition of *News at Ten* figures in the Top Twenty programmes shown by ITV and the BBC, and all five editions, Monday to Friday, are sometimes in the Top Twenty. The days when it was felt that serious programmes were audience losers have long since gone where news and news magazines are concerned. The same order of popularity applies to the early evening regional news magazines which are shown in every ITV area at 6 pm after the national news.

All national and international news on ITV is provided by ITN (Independent Television News Limited). ITN is an independent company in which all the ITV programme companies have shares. It is a non-profit-making organization and its new Chairman is Sir Robert Fraser, who was Director General of the ITA from 1954 to 1970. Regional news programmes are produced by the individual companies for their own areas, and they feed into ITN stories of national importance originating in the regions. In an average week all companies show some 4½ hours of national and international news from ITN plus their own regional news programmes amounting to between 2½ and 4 hours a week.

National and International News
10 pm to 10.30 pm Monday to Friday sees ITN's major

programme, *News at Ten*. This programme of news and analysis was introduced in 1967 and has the largest regular audience (around 14 million viewers) of any news programme on British television. *News at Ten* aims to present an up-to-the-minute account of the day's news which combines accuracy and impartiality with attractive presentation. Its use of two newscasters who are also reporters and interviewers gives face to the programme without sacrificing the authenticity which is the touchstone of any news operation.

Outside *News at Ten* ITN supplies a 10-minute early evening bulletin seven days a week, a lunch-time bulletin on Saturdays and two 10-15-minute bulletins in mid-evening on Saturdays and Sundays. Each weekday evening has a minute's headlines at 9 pm and all bulletins can be extended by agreement with the network if the length and strength of the news justifies it.

Coverage of news from abroad has increased in its immediacy as the means of communication across the globe through satellite and jet plane have expanded. Now we have live television of the lift-off of the Apollo 15 astronauts from the moon. The development of communications satellites in the past ten years has taken place at such an explosive rate that we are nearer than ever to the 'global village' in which we can be instantly spectators at what is happening in New York, Tokyo, Moscow, Sydney or Mexico City.

It is not surprising therefore that many of the major news stories covered by ITN are international ones. The moon landings, introduced from the ITN London studio by Alastair Burnet and Peter Fairley, have once again captured public imagination despite the feelings of scepticism about space exploration which some observers claimed to detect. Two incidents from the Apollo 15 project which happened on the same day in August 1971 illustrate both the significance and the triviality of the lunar adventure. In the first, the astronauts discovered a moon rock which might provide the clue to the evolution of the whole solar system. In the second, a US postage stamp was franked on the moon's first (temporary) post office. The lesson for television from these two contrasting astronaut activities is that the mere existence of superb communications facilities is no guarantee of meaningful communication. The medium is not yet the message.

Today. Denis Healey and Enoch Powell with Eamonn Andrews in a discussion about the Common Market in London's regular weekday news magazine programme. *Thames*

Earth-bound foreign coverage has tended to be of a more sombre nature. The Vietnam war and its extensions into Cambodia and Laos, the civil and military conflicts in East Pakistan and the Middle East have continued to fill a large part of news time. Even the film of American table-tennis players in China and the announcement of President Nixon's intention to visit Peking could not erase the pictures of devastation and refugee camps with which television news had made us all too familiar.

At home the long-running story was that of the negotiations for Britain's entry into the European Common Market. As well as following the negotiations in Paris and Luxembourg, *News at Ten* had a series of reports from Peter Snow on conditions in the existing six Common Market Countries and on the ways in which life in the UK would be affected if Britain were to join. There were lengthy interviews with both Mr Heath and Mr Wilson on the Common Market issue, and, in conjunction with Thames and London Weekend Television, ITN gave detailed reports on the two special one-day conferences on the market held by both the Conservative and Labour parties.

The other domestic issues which dominated ITN in the course of the year were Northern Ireland and industrial relations. The continuing violence in Ulster, the TUC demonstrations against the Industrial Relations Bill, the bankruptcies of Rolls-Royce and Upper Clyde Shipbuilders and the consequent workers' occupation of the Clydeside shipyards were brought home to viewers with all the immediacy which news film can give. Yet news programmes would be failing in their responsibilities if they were to concentrate on the dramatic appeal of news film at the expense of some analysis of the issues involved, or at the expense of other important but less visually accessible events. The skill of the television news editor and his colleagues is to get this kind of balance right.

The high standards set by ITN have been recognized in the numerous awards which have been won. In 1968 a special award by the Guild of Television Producers and Directors went to *News at Ten*. In 1969 the production (factual) award of the Society of Film and Television Arts and Sciences was won by *News at Ten*. The 1968-9 National Academy of Television Arts and Sciences honours award went to ITN for its coverage of 'Christmas Eve in Brighton'. ITN's coverage of Apollo 11 was recognized by the award of the 1970 Royal Television Society's silver medal. The 1970 World

Newsfilm Awards citation of merit for war coverage of King Hussein with his troops, and the award for general news coverage, went to ITN. In the British Television News Film of the Year Competition 1970 the hard news (team) silver award was won by ITN for 'Battle for Amman', and an honourable mention for 'Biafra Starvation'. An honourable mention was also won at the 1971 Cannes Newsfilm Festival for 'Deadline at Dawson's Field', the world scoop story on the blowing-up of the three jets hi-jacked to Jordan.

Alastair Burnet, who has been ITN's anchor man on all major national and international special events since 1963, has won two awards – the 1970 Richard Dimbleby Award of the Society of Film and Television Arts as the outstanding personality in news and current affairs; and the Broadcaster of the Year Award from readers of *The Political Companion*. It was Alastair Burnet who introduced, with Andrew Gardner, the first *News at Ten* programme on 3 July 1967.

Regional News and News Magazines

Every evening on weekdays at 6 pm television studios in London, Birmingham, Manchester, Leeds, Glasgow, Cardiff, Belfast, Southampton, Norwich, Plymouth, Newcastle upon Tyne, Carlisle, Aberdeen, St Helier, Bristol and Dover go on the air with their own company's regional news magazine. These magazines are 25 or 30-minute programmes which are an important element in the identification of each company with its own area. On the whole the smaller the area the greater is the sense of viewer identification with the station and with the daily news magazine. In the Channel and Border areas, although admittedly without direct BBC competition at a local level, some 75-90 per cent of television sets switched on at that time are tuned to the local news programme.

Although news is generally the starting point of these programmes they are by no means exclusively news-based. A great deal of emphasis is placed upon involving viewers in the programme. This can be done directly by having viewers as a participating audience as in Thames's *Today* or Granada's *On Site*, or it can be done indirectly by encouraging viewers to write to the programme as in, for example, *About Anglia* or *Westward Diary*.

Most companies produce short programmes in conjunction with the local police to help in crime detection and these have an encouraging record of success. There are other worth-while public service

elements such as special weather reports for farmers and coastal fishermen, road reports, and job opportunities in areas of high unemployment. All local programmes value the opportunity to question local Members of Parliament on local issues, often involving constituents directly in the questioning. Some companies prefer to incorporate a regular MP spot in their news magazines, others to have a separate programme elsewhere in their schedules. In either case a regular local political programme performs a valuable public service whilst helping convince Members of Parliament that television can provide the means of two-way communication at local level between Westminster and the voter.

Each local magazine has naturally established a character of its own. It has resources in terms of manpower and equipment comparable to those of its opposite number in another part of the country, but its flavour and emphasis is a function of the region it reflects and of the men who are its editors and producers. *Today* in London with its pronounced metropolitan flavour does not hesitate to tackle national issues. In Belfast *UTV Reports* is perforce dealing with a national issue for a large part of the time. Southern's *Day by Day*, in recognition of the growing importance

of environmental problems, has appointed a reporter to specialize in this subject; whilst in Glasgow, Newcastle, Birmingham and Leeds coverage is naturally weighted towards industrial stories. In contrast, programmes from Plymouth, Carlisle, Norwich and Aberdeen are more conscious of the needs and interests of the farming communities, fishing, rurally based industries and tourism.

A wide range of awards has been won for news coverage by the ITV programme companies. In the British Television News Film of the Year Competition 1970 the hard news (silent) silver award went to HTV for 'Springbok Demonstration'; the winning film team award and the hard news (team) bronze award to Southern Television for 'Tanker Fire'; the film portfolio bronze award to Joe Hardy of Southern Television; and the feature news bronze award to I. McFarlane of Thames Television for 'This Week - Housing'. Southern Television was the grand prix winner and the winner of the natural disaster category of the 1970 World Newsfilm Awards for 'Tanker Fire', and for the same programme received the Royal Television Society's award for the best regional production in colour television.

National News

National news bulletins are provided for the network by Independent Television News (ITN). On Mondays to Fridays there are two bulletins, at 5.50 (10 minutes) and at 10.00 (30 minutes), a total of 40 minutes daily. On

Saturdays there are three bulletins totalling 20 minutes and on Sundays two bulletins totalling 25 minutes. Additionally Independent Television News provides a headline summary on weekdays at 9.00.

Local News and News Magazines

Most local news and news magazines are presented in daily programmes at 6.00 pm Monday to Friday. Weekly duration at the end of 1971 is shown in minutes.

ANGLIA **About Anglia** 170 mins.
 ANGLIA **Anglia Newsroom** 25 mins.
 ATV **ATV Today** 185 mins.
 BORDER **Border Diary** 5 mins.
 BORDER **Lookaround** 140 mins.
 BORDER **News Headlines** 10 mins.
 BORDER **News Summary** 15 mins.
 CHANNEL **Channel Gazette** 5 mins.
 CHANNEL **Channel Lookaround** 20 mins.
 CHANNEL **Channel News** 50 mins.
 CHANNEL **Channel News Headlines** 3 mins.
 CHANNEL **Commentaires** (French) 15 mins.
 CHANNEL **French News** 20 mins.
 GRAMPIAN **Grampian News** 50 mins.

GRAMPIAN **Grampian News Headlines** 15 mins.
 GRAMPIAN **Grampian Week** 25 mins.
 GRANADA **Newsday** 112 mins.
 HTV **Report Wales** 88 mins.
 HTV **Report West** 140 mins.
 HTV **This is the West This Week** 22 mins.
 HTV **Y Dydd** 86 mins.
 SCOTTISH **Dateline** 95 mins.
 SCOTTISH **Dateline Early** 10 mins.
 SOUTHERN **Day by Day** 185 mins.
 SOUTHERN **Scene South East** 30 mins.
 SOUTHERN **Southern News** (at weekends) 20 mins.
 SOUTHERN **Southern News Extra** 50 mins.

THAMES **Today** 145 mins.
 TYNE TEES **Late News Extra** 75 mins.
 TYNE TEES **North East News Room** 25 mins.
 TYNE TEES **Today at Six** 150 mins.
 ULSTER **Ulster News Headlines** 25 mins.
 ULSTER **UTV Reports** 75 mins.
 WESTWARD **Farm and Country News** 15 mins.
 WESTWARD **Late News** 15 mins.
 WESTWARD **Westward Diary** 180 mins.
 WESTWARD **Westward News Headlines** 10 mins.
 YORKSHIRE **Calendar** 135 mins.
 YORKSHIRE **Calendar News** 25 mins.

A News Cameraman's Day

Joe Hardy, film cameraman, is a loner. As one of Southern Television's roving news cameramen, his brief is to cover the region, filming the news as and where it happens. On call day and night, he is in constant radio contact with the Southampton newsroom, poised to rush to an oil tanker fire in the Solent, a road accident on the Winchester by-pass, or a fire in the New Forest.

Joe Hardy (50) is typical of the solid band of professionals who bind the ITV programme companies closely to the regions they serve. Born in Weymouth, Dorset, he knows the south intimately, working in journalism both as a stills photographer and as a film cameraman for Southern since 1959. 'Good local knowledge is vital to the job', says Joe, one of Southern's best known off-screen personalities.



Joe Hardy - cameraman

His working day begins with a call to 'Southtel' base where he is briefed on the news diary by *Day By Day* deputy editor Derek Heasman and film organizer Yvonne Lloyd. The scheduled events include filming the yachts in Cowes Week and the 'topping-off' ceremony on the first stage of the massive new £14,000,000 city centre scheme in Portsmouth.

But news developments can change plans at a moment's notice. Both his cars, a Volkswagen for work and a Mercedes for pleasure, are fitted with radio-telephones. Before he leaves his home at Highcliffe, near Christchurch, in the morning, he loads up with any equipment he could conceivably need in an emergency: a maywest for flying – a speciality of his – waterproof clothing for assignments at sea and a clean shirt and tie for more formal occasions. Pride of place is taken by his camera equipment: trustworthy German-made Arriflex. This equipment cost £2000 and the lenses he uses range from a 5 mm for close-up shooting in tight corners to a 300 mm telephoto for long distance work.



Wherever he is, Joe Hardy keeps in constant touch with the Southampton newsroom by radio-telephone so that he can be informed about any major news story as it happens.



Filming a report by Barry Westwood from the deck of the Prime Minister's yacht shortly before it sails to represent Britain in the Admiral's Cup in Cowes Week.

The majority of the yachts are moored at a marina in Gosport where Joe has a rendezvous with Barry Westwood, the popular 'linkman' on *Day By Day* who also introduces Southern's extensive coverage of the 1971 Sailing International.

Once there, he loads his camera with a 100-foot roll of film and is ready to go, filming the Prime Minister's yacht 'Morning Cloud' and 'The Prospect of Whitby', another member of the three-yacht British team, owned by tycoon Arthur Slater. Joe moves into action smoothly, knowing exactly which shots he needs to make up a finished film for transmission. A roll lasts two-and-a-half minutes and Joe has been known to film three separate news stories on one roll, leaving the editor very little that needs to be cut out.

Next on the agenda is the topping-out at Portsmouth, but first there is time for a pint of milk and a pie for lunch and a brief visit to the seashore at nearby Southsea to film some sunbathers relaxing during the swelteringly hot afternoon. 'Weather is always news', says the resourceful Joe.



Sun, sea and a beautiful girl. The ideal ingredients for a sunny day and Joe is quick to assess the potential of a pretty sunbather relaxing on Southsea beach.



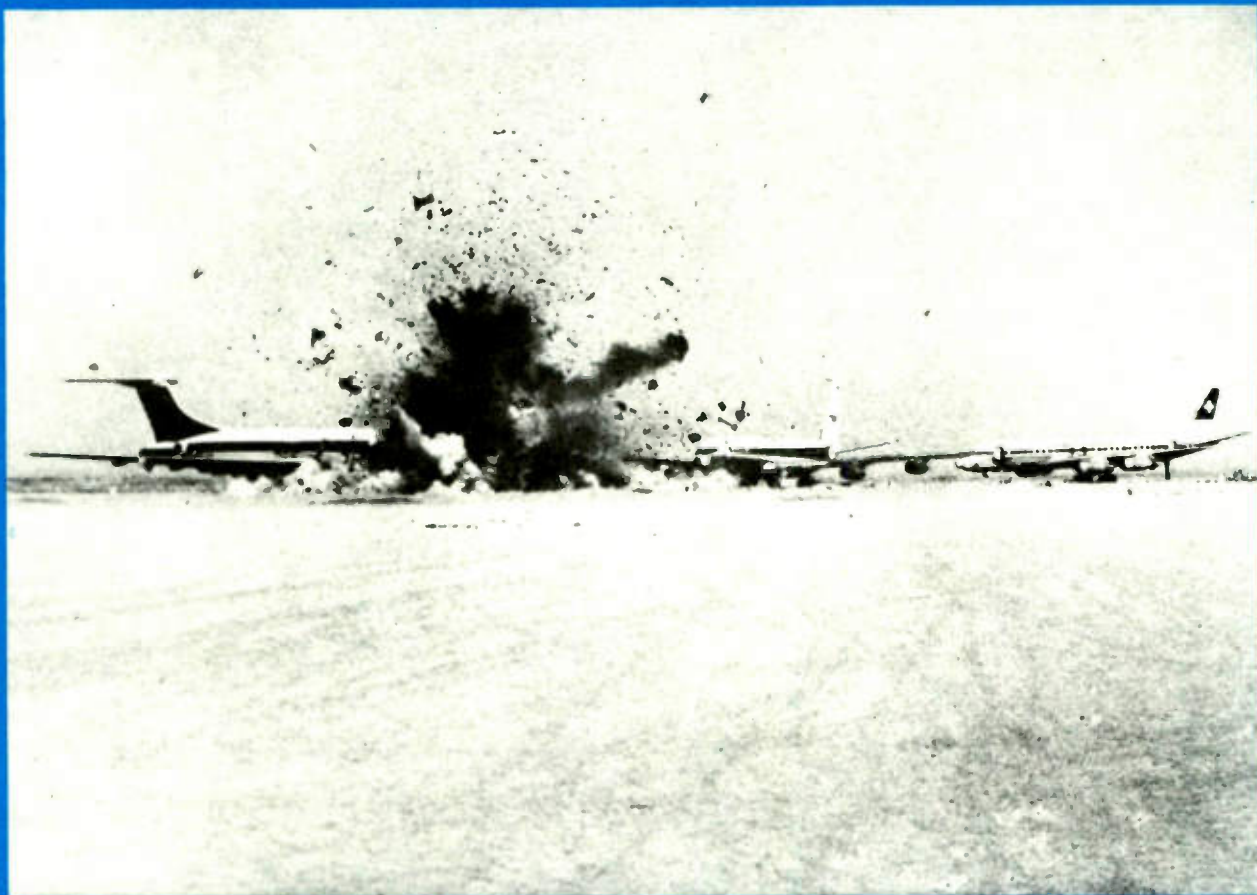
The Lord Mayor of Portsmouth 'tops-off' the new civic centre building. Joe Hardy films the historic scene for *Southern News*.

One hundred feet above the streets of Portsmouth there is a breeze to keep things cooler. Protected by a hard-hat, Joe is ready for the big event of the day, the official inauguration of the impressive new city centre. Diplomatically professional, Joe shares a joke with the Lord Mayor and ushers the VIPs and the workers into place while he films the ceremony. Beer is laid on for the guests, but Joe makes it a strict rule never to drink 'on duty' and accepts a bitter lemon before heading back to the studios with the exposed film. He follows it into the processing room to watch it developed and then finds a quiet corner while he fills out his 'dope sheet'.

Minutes before the 4.30 film deadline for the 6 o'clock news, an urgent call goes out. A disastrous blight is attacking the picturesque elms along The Avenue leading into Southampton. Local naturalists are worried about the future of the trees and film of the extent of the damage is urgently needed.

Can someone get film with only minutes to spare? Joe is on hand and responds quickly. If anyone can get the pictures, Joe can.

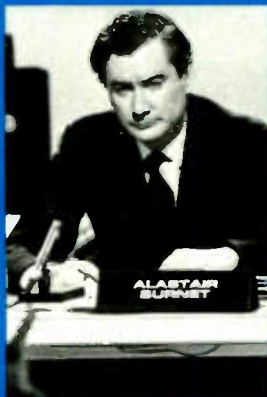
An average day. Nothing out of the ordinary; no major news stories, but when they happen Joe is often the man in the thick of things. Four air crashes, including the helicopter disaster at Portland in which three fellow cameramen were killed earlier in the year, indicate the kind of risks Joe often has to take. But it has been a fairly typical day, and Joe can go home and put his feet up in his favourite armchair and watch television. What does he view? The news, of course!



Deadline at Dawson's Field. The blowing-up of the three jets hijacked to Jordan, a world scoop. *ITN*



Channel News. Flying with Royal Naval helicopters airlifting a sea mark near Jersey. *Channel*



Alastair Burnet. Richard Dimbleby Award as the outstanding personality in news and current affairs.



Tanker Fire. The award-winning coverage at the Pacific Glory tanker blaze off the Isle of Wight. *Southern*

Independent Television News

ITN is a non-profit-making company which provides the daily programmes of national and international news to all stations throughout the Independent Television network. It also produces a number of other programmes for individual companies and is half owner in UPITN which produces a daily newsfilm agency service for overseas television.



ITN, ITN House, 48 Wells Street, London W1P 3FE
Tel: 01-637 2424

Organization

ITN is jointly owned by all the programme companies and is controlled by a board of directors representing those companies. The Director General of the ITA normally attends ITN board meetings, and the appointment of the Editor of ITN must be approved by the ITA.

Directors

Sir Robert Fraser OBE (*Chairman*); Julian Amyes (*Granada*); James J Bredin (*Border*); Aubrey Buxton, MC (*Anglia*); Norman Collins (*ATV*); Sir Geoffrey Cox, CBE (*Yorkshire*); John Freeman (*London Weekend*); J A Jelly (*Tyne Tees*); Nigel Ryan (*Editor*); Howard Thomas, CBE (*Thames*).

Officers

William Hodgson (*General Manager*); David Nicholas (*Deputy Editor*); Dan Moloney, ACWA, AASA (*Company Secretary/Chief Accountant*); Michael Batchelor



Newscasters Andrew Gardner and Reginald Bosanquet

(*Production Controller*); Peter Ward (*Chief Engineer*); Peter Wilson (*Personnel Manager*).

Programmes

Daily news programmes, including the half-hour *News at Ten*; special news programmes on major events such as moon flights or international crises; general and local election reports.

Facilities

In August 1969 ITN moved to its own new studio centre in Wells Street, W1. This centre is fully equipped for colour operations and includes a main studio (2000 sq.ft) and a second studio (700 sq.ft). The studios are equipped with EMI 2001 cameras. The station system has multi-standard 625/525 PAL/NTSC equipment to originate and receive colour programmes on both European and American standards. Facilities include Rank Cintel electronic standards converters, a SECAM-PAL transcoder, four Marconi B3402 multiplex (16mm, 35mm, and slide) telecine channels, two Marconi EDS caption cameras, four Ampex VR 2000B VTR's with Editec and four RCA sound replay channels. Film laboratory facilities include two ME4, one Gevachrome and one black and white 16mm processor and four printers. There are three projection theatres, two of which are equipped for sound dubbing. These have 16 mm and 35 mm optical/magnetic projectors and eight separate magnetic replay machines.

ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

Newsfilm Service

ITN is a joint owner with UPI of one of the leading newsfilm agencies – UPITN. Daily shipments of newsfilm are made by UPITN from London, New York and other centres to more than 100 overseas television stations.





Documentaries and News Features

Each week Independent Television provides some six hours of documentaries, news features and magazine programmes. Together with news, religion and education, they account for a third of all programmes.

Documentary programmes up to an hour long are shown in all ITV areas on Tuesday evenings. They aim to treat in some depth significant aspects of contemporary political or social life. In 1971 ATV presented three programmes about people in exile; a sensitive account of the problems of lesbianism; and a study of the commuter. Granada provided a profile of Edward Heath, and three programmes about South American Indian tribes which are disappearing. Thames dealt with such topics as high-rise flat living, the sounds and people of the River Thames, and the work of a new therapy centre for drug addicts. From Yorkshire Television came an Alan Whicker documentary about the secret police of Grenada, and two programmes on contemporary Portugal and its African territories.

Most regional companies also from time to time produce documentaries, some of which are shown throughout the country; examples are Anglia's *Now or Never* about wildlife preservation, or Southern's *Dog's Best Friend* on man and the dog.

News features look at a wide spectrum of contemporary affairs and aim to convey trends and situations. The two regular weekly series are *This Week* (Thames) and *World in Action* (Granada), both thirty minutes long and shown in all ITV areas. They range widely in subject matter and approach. In 1971 *This Week* presented programmes on the cases for and against British entry

into the Common Market, and reported on the dissent of intellectuals in the Soviet Union, on the aftermath of Gomulka's downfall in Poland, and on the tenth anniversary of the Berlin Wall; it provided interviews with Mr Smith and black African leaders in Rhodesia; and also examined social problems, such as the prevalence of venereal disease, the chronically disabled, and differing attitudes towards birth control. *World in Action* covered such foreign stories as the house arrest of Father Cosmos Desmond in South Africa, the activities of the Bangla Desh guerillas, and the construction by the Chinese of a railway between Tanzania and Zambia; and at home it examined the implications of the Industrial Relations Bill, the Rudi Dutcke affair, and the role of the consultant within the National Health Service.

Another news feature series available in most ITA areas is *What the Papers Say* (Granada), which gives a weekly review of the national press. London Weekend presents for its own, and occasionally for other areas, an important series *Man in the News*, in which a prominent individual is interviewed by a panel of journalists. Many companies produce series designed to present current parliamentary issues and political topics of the day.

Regular discussion or interview series are produced by a number of companies for transmission in their own areas. The emphasis generally is on local participation or topics of particular interest to local viewers. Such regular series do much to strengthen the links with the local communities.

Weekly magazine programmes made specifically for women are shown by nearly all the programme companies; and farming magazines, while catering specifically for the needs of the local farming community, are often of interest to a wider public. Miscellaneous series shown throughout the country in 1971 included *Seven Men* (Granada), in which Denis Mitchell presented penetrating and sympathetic profiles of a number of interesting people; and *Survival* (Anglia), the outstanding series on wildlife preservation.

In September 1971 Adrian Cowell's *The Tribe That Hides From Man* (ATV) received the coveted Prix Italia as the best documentary, against international competition; it had previously been classed as the best documentary in the 1970 Society of Film and

Disappearing World. Three films on the plight of the South American Indian, one of which won the major prize in the Trento International Competition for Mountain and Exploration Films 1971. *Granada*

Television Arts Awards. *Debate* (Scottish) received the Radio and Television Programmes of the Year Award from the Radio Industries Club, Scotland. Other

awards have been noted under news and news magazines.

Tuesday Documentaries

Tuesday documentary programmes are presented regularly by the major companies, with occasional contributions from regional companies. Examples during 1971 were:

(L) Local. (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

The Bill – Right or Wrong? *The Industrial Relations Bill* GRANADA/THAMES 23 March (N)

Black Mayor *Problems facing the Mayor of Newark, USA* ATV 6 July (N)

A Completely Different Way of Life *Communal living in a Midlands town* ATV 11 May (N)

The Disappearing World *Study of a South American Indian tribe (i) The last of the Cuiva (ii) Embera – the end of the Road (iii) War of the Gods* GRANADA 8, 15, 22 June (N)

Dog's Best Friend? *The Englishman and his dog* SOUTHERN 9 March (N)

Dowager in Hot Pants *Hollywood in the 70's* THAMES 17 Aug (N)

Everybody Knows the Secret Police *Alan Whicker visits Grenada* YORKSHIRE 6 April (N)

Freshman *A young American undergraduate* GRANADA 12 Jan (N)

The Great Hair Do *Hairdressing industry* ATV 31 Aug (N)

The Great Train Race *The world of the London commuter* ATV 4 May (N)

The Hardest Way Up *Conquest of Annapurna* THAMES/ITN 16 March (N)

The House of Lords *The upper house* YORKSHIRE 19 Oct (N)

The Important Thing is Love *Problems of the lesbian* ATV 9 Feb (N)

In Search of Paradise *Gita Mehta looks at India* ATV 2 Feb (N)

A Kind of Exile *Contemporary profiles. (i) Basil D'Oliveira (ii) Peggy Seeger (iii) Oswald Mosley* ATV 13, 20, 27 July (N)

M62 *The construction of a motorway* YORKSHIRE 1 June (N)

The Making of a Saint *The process of Canonisation* THAMES 20 April (N)

The Man from No. 10 *Edward Heath* GRANADA 3 Aug (N)

Mister Lowry *Development of a painter* TYNE TEES 30 March (N)

The Most Powerful Briton in America *Clive Barnes, drama critic* ATV 25 May (N)

Now or Never *Wild-life conservation* ANGLIA 5 Jan (N)

One Man Alone *Lone voyage of Chay Blyth* YORKSHIRE 5 Oct (N)

The Passing of Simpkin and James *Death of a 'family' department store* ATV 13 April (N)

Pelican Flyway *Film of a pelican colony* ANGLIA 10 Aug (N)

Polaris – The Secret World *Life in a nuclear submarine* YORKSHIRE 24 Aug (N)

Portugal – Dream of Empire *Modern Portugal* YORKSHIRE 19 Jan (N)

Portugal – Dream of Empire *Portugal in Africa* YORKSHIRE 26 Jan (N)

Report on Communities *'Phoenix House', drug rehabilitation centre* THAMES 19 May (N)

The Richest Sea in the World *Sea of Cortez, Mexico* ANGLIA 7 Sept (N)

Till I End My Song *Sights and sounds of the River Thames* THAMES 16 Feb (N)

Victor Feather, TUC *Profile of the T.U.C. General Secretary* YORKSHIRE 23 Feb (N)

What We Need Is More Red Tape *Bernard Levin on shortcomings in English law* ATV 2 March (N)

Where the Houses Used to Be *Life in a modern block of flats* THAMES 29 June (N)

Note: Many other documentaries are produced by the programme companies apart from those included in these lists. Most are shown locally, some are part networked. Networked programmes have included Yorkshire's series by Alan Whicker, Southern's 'The Admiral's Cup' and London Weekend's 'Derby Day'.

News Features

The Brian Connell Interviews *Interviews with prominent personalities* ANGLIA 30 mins. 10.30 Mon. April, June, Aug, Oct (L)

Calendar Sunday *Local current affairs* YORKSHIRE 30 mins. 1.30 2.00 Sun. from Feb (L)

Challenge *Discussion of key issues of the 1970's* TYNE TEES 45 mins. 11.10 Sun. to Feb, 11.30 Sat. March/May, 10.40 Sat. from Oct (L)

Deadline *Current affairs* ULSTER 30 mins. 8.00 Tues. from Sept (L)

Deadline Friday *Current affairs in Northern Ireland* ULSTER 30 mins. 10.30 Fri. to April (L)

In Camera *Parliamentary topics* SCOTTISH 30 mins. 10.30 Fri. (L)

The Kee Interviews *Interviews* LONDON WEEKEND 30 mins. 11.15 Sun. from Oct (L)

Man in the News *Interviews* LONDON WEEKEND 30 mins. 2.25 Sun. May; 11.15 June/Sept (L)

The Municipal Elections *Local election coverage* YORKSHIRE 35 mins. 11.30 Thurs. May (L)

People We Meet *Interviews* GRAMPIAN 30 mins. 6.10 Tues. Jan/May (L)

Points North *Political discussion* GRAMPIAN 30 mins. 10.30 Fri. monthly (L)

Probe *Parliamentary topics* ANGLIA 30 mins. 10.30 Mon. to May, July/Aug, from Oct (L)

Southern Scene *Regional topics* SOUTHERN 20 mins. 10.30 Wed. monthly to July, Mon. from Sept (L)

State of the Region *Industrial development* TYNE TEES 45 mins. 10.30 Wed. monthly to May (L)

This Week *Current affairs* THAMES 30 mins. 9.30 Thurs. from Feb (N)

Westward Report *Major topics and their effect on the West Country* WESTWARD 30 mins. 10.30 Fri. from Sept (L)

What the Papers Say *Review of the Press* GRANADA 15 mins. 11.45 Wed. to June; 11.00 Thurs. from July (P)

World in Action *Current affairs* GRANADA 30 mins. 8.00 Mon. to July, from Sept (N)

York – 1900 Anniversary *Coverage including royal visit* YORKSHIRE 65 mins. 11.40 Mon. June (P)

Your World This Week *Current affairs debate* TYNE TEES 30 mins. 10.30 Mon. April/Aug (L)

General Discussion Programmes

Arena *Current Affairs* ANGLIA 15 mins. 6.20 Thurs. (L)

Border Forum *After dinner conversations* BORDER 30 mins. 10.30 Fri. monthly from Aug (L)

Debate *Current affairs in Scotland* SCOTTISH 45 mins. 10.30 Mon. to March (L)

Face the Press *Personalities interviewed by journalists* TYNE TEES 30 mins. 10.30 Mon. Jan–March, from Oct (P)

John Morgan Interviews *Interviews* HTV 25 mins. 10.30 Fri. to Feb (L)
45 mins. 10.30 Fri. from Oct (L)

Late Night Friday *Discussion and entertainment* BORDER 60 mins. 10.30 Fri. from June (L)

Open Night *Critical comment on TV programmes, by an audience* GRANADA 40 mins. 10.30 Fri. July/Sept (L)

Press Call *Men in the news* HTV 30 mins. 10.30 Fri. Oct/Dec (L)

A Responsible Society *Discussions of social problems* GRAMPIAN 60 mins. 10.30 Fri. Oct/Dec (L)

Talking Heads *Interviews* SCOTTISH 150 mins. 11.15 Mon./Fri. July/Sept (L)

Viewfinder *Current affairs magazine* ULSTER 25 mins. 6.05 Fri. June/Sept (L)

Magazine Programmes

Dateline Early *Women's magazine* SCOTTISH 45 mins. 4.00 Mon./Fri. to July, 210 mins. 4.10 Mon./Fri. from Sept (L)

Farming Diary *Farming magazine* ANGLIA 30 mins. 1.30/2.00 Sun. (L)

Farming News *Farming magazine* CHANNEL 5 mins. 6.10 Thurs. (L)

Farming Outlook *Farming magazine* TYNE TEES 30 mins. 1.10 Sun. (L)

House Party *Women's magazine*

SOUTHERN 60 mins. 4.00 Mon./Fri. to June, 65 mins. 4.10 Mon./Fri. from July (P)

Open House *Women's magazine* WESTWARD 30 mins. 4.25 Wed. Feb/Mar (L)

Out of Town *Country magazine* SOUTHERN 25 mins. 6.35 Fri. to April, 20 mins. 6.40 Fri. from Sept (P)

Tea Break *Women's magazine* THAMES 50 mins. 3.45 Tues., Thurs. to March

(L), 60 mins. 3.55 Tues, Thurs. April/Sept. 150 mins. 3.55 Mon. Fri./from Oct. (P)

Where the Jobs Are *Employment magazine* TYNE TEES 5 mins. 6.25 Tues. to Aug, 2.15 Sun. from Sept (L)

Women Only *Women's magazine* HTV 30 mins. 4.35 Mon., Fri. Jan/Sept, 60 mins. 4.45 Mon., Fri. from Sept (L)

Women Today *Women's magazine* ATV 150 mins. 3.30 Mon./Fri. to April, 3.40 Mon./Fri. from May (P)

Miscellaneous Series

By The Way *Ulster: the past in the present* ULSTER. 11.15/11.30 Tues. Jan/Feb (L)

Bygones *Victoriana magazine* ANGLIA 30 mins. 4.15 Sun. to July (L)

Character *Profiles of little known people* ULSTER 20 mins. 6.15 Tues. from Sept (L)

Country Calendar *Countryside topics* YORKSHIRE 20 mins. 1.30 Sun./3.50 Thurs. April/July (L)

Country Focus *Countryside topics* GRAMPIAN 25 mins. 6.10 Mon. fortnightly to July, from Oct (L)

Date with Danton *West Country characters, events* WESTWARD 10 mins. 4.40 Sun. to July, 15 mins. 4.40 Sun. from Sept (L)

Dawes Explores *Countryside topics and regional events* ULSTER 20 mins. 6.15 Thurs. from Sept (L)

Freud on Food *Cookery* TYNE TEES 25 mins. 4.15 Mon. April/July (L)

In Person *Interviews with personalities* SCOTTISH 30 mins. 10.30 Mon. April/July (L)

Man of the South *Interviews with famous personalities* SOUTHERN 20 mins. 10.30 Wed. Feb/Mar (L)

Put it in Writing *Viewer's comments* GRANADA 5 mins. 4.15 Mon. to April, 8 mins. 6.20 Tues. May/Sept., 8 mins. 6.20 Thurs from Sept (L)

Seven Men *Interviews with famous personalities* GRANADA 30 mins. 10.30 Fri. March, 10.15 Sat. April–May (N)

Short Story *Rural stories by an Ulster author* ULSTER 15 mins. 11.15/11.30 Tues. Feb/April (L)

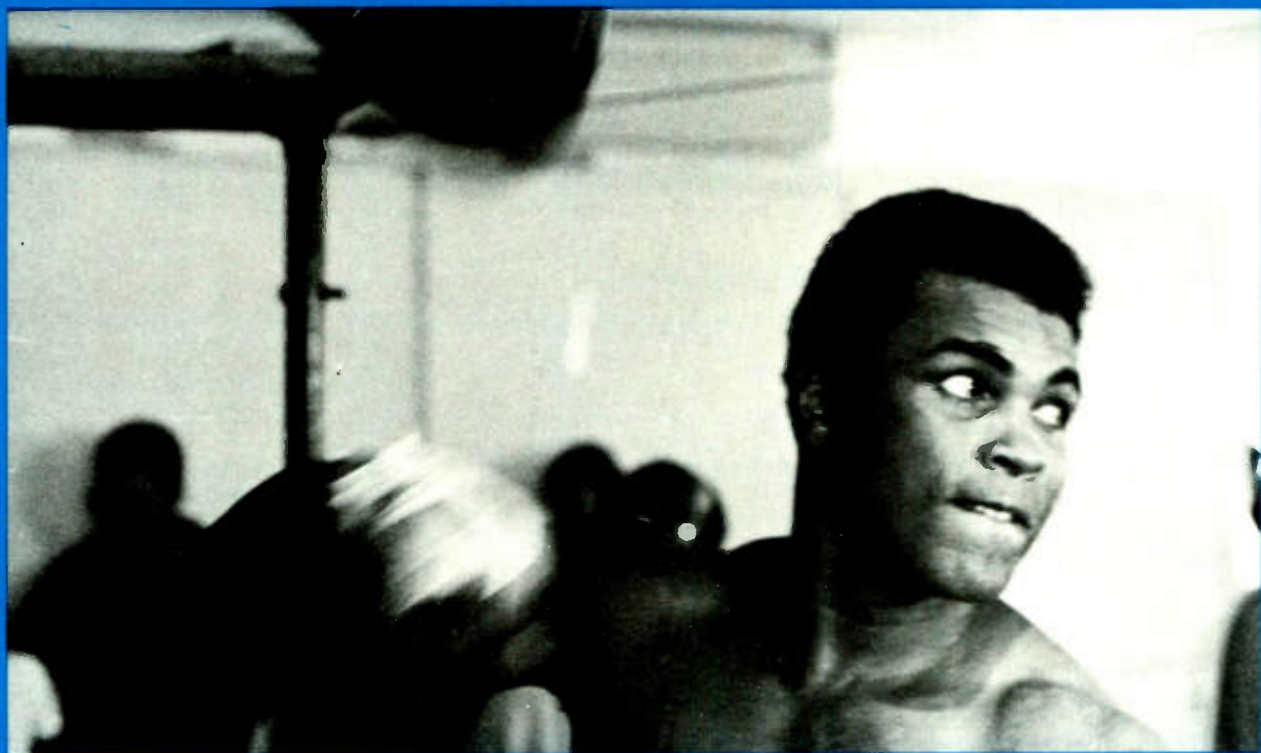
Southern Scene *Regional topics* SOUTHERN 20 mins. 10.30 Wed. monthly to July, 20 mins. 10.30 Mon. from Sept (L)

Survival *Preservation of wild life* ANGLIA 30 mins. 7.00 Thurs. July/Sept (N)

This is Your Right *Citizens' rights* GRANADA 10 mins. 6.50 Wed. to July, from Sept (L)

Time off Abroad *Travelogue* HTV 30 mins. 10.30 Thurs. Feb (L)

Tomorrow's Horoscope *Astrological predictions* ATV 35 mins. 3.25/3.35 Mon./Fri., 12.10 Sat, 1.40 Sun. (P)



This Week. A study of Muhammad Ali. *Thames*



Chay Blyth. The round-the-world sailor and his yacht *British Steel*. *Yorkshire*



A Kind of Exile. Basil D'Oliveira was the subject of one programme in a series of contemporary profiles. *ATV*



Out of Town. Jack Hargreaves saddles up. *Southern*



Alan Whicker. In the Caribbean. *Yorkshire*



The Hardest Way Up. Filming the ascent of Annapurna in Nepal. *Thames/ITN*



Tea Break. Rennie Lister and Michael Parkinson talk to actor Robert Morley. *Thames*



The Bill - Right or Wrong? A 90-minute television tribunal on the Industrial Relations Bill at Church House, Westminster, under the chairmanship of the Rt. Hon. Lord Devlin, PC. *Granada/Thames*



World in Action. 'The Village That Quit'. The Staffordshire village of Longnor agreed to give up smoking for a week. *Granada*



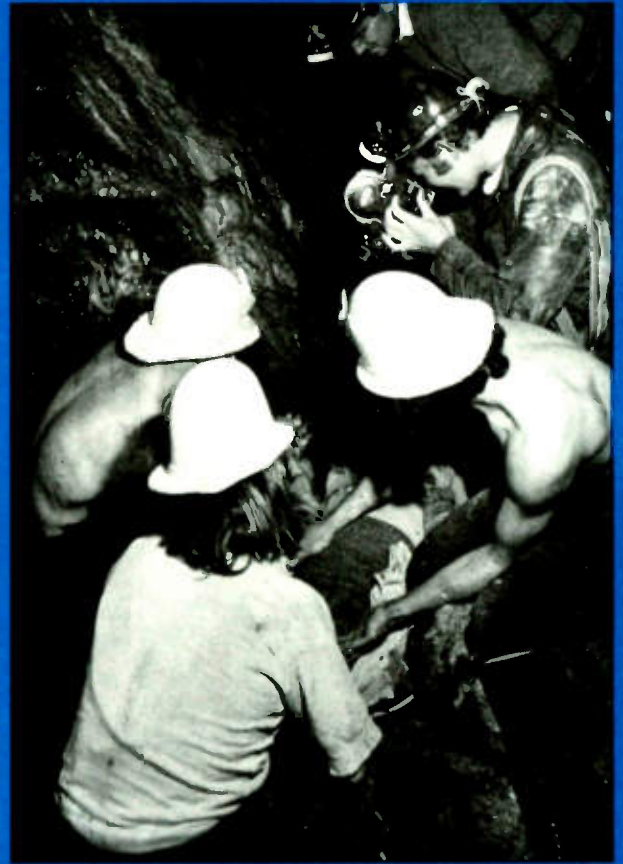
Derby Day. Filming impressions of Epsom. *London Weekend*

Local Programmes

A great source of strength in Independent Television is the close association of the companies with their own areas. This is reflected in the wide range of programmes produced for showing to local viewers.



Freud on Food. Clement Freud creates exciting dishes served with wit. *Tyne Tees*



The Silent Valley. A film unit at work 150 feet below the ground on a documentary on industrial archaeology. *HTV*



In Person. Lt Col Colin Mitchell, 'Mad Mitch' of the Argylls. *Scottish*

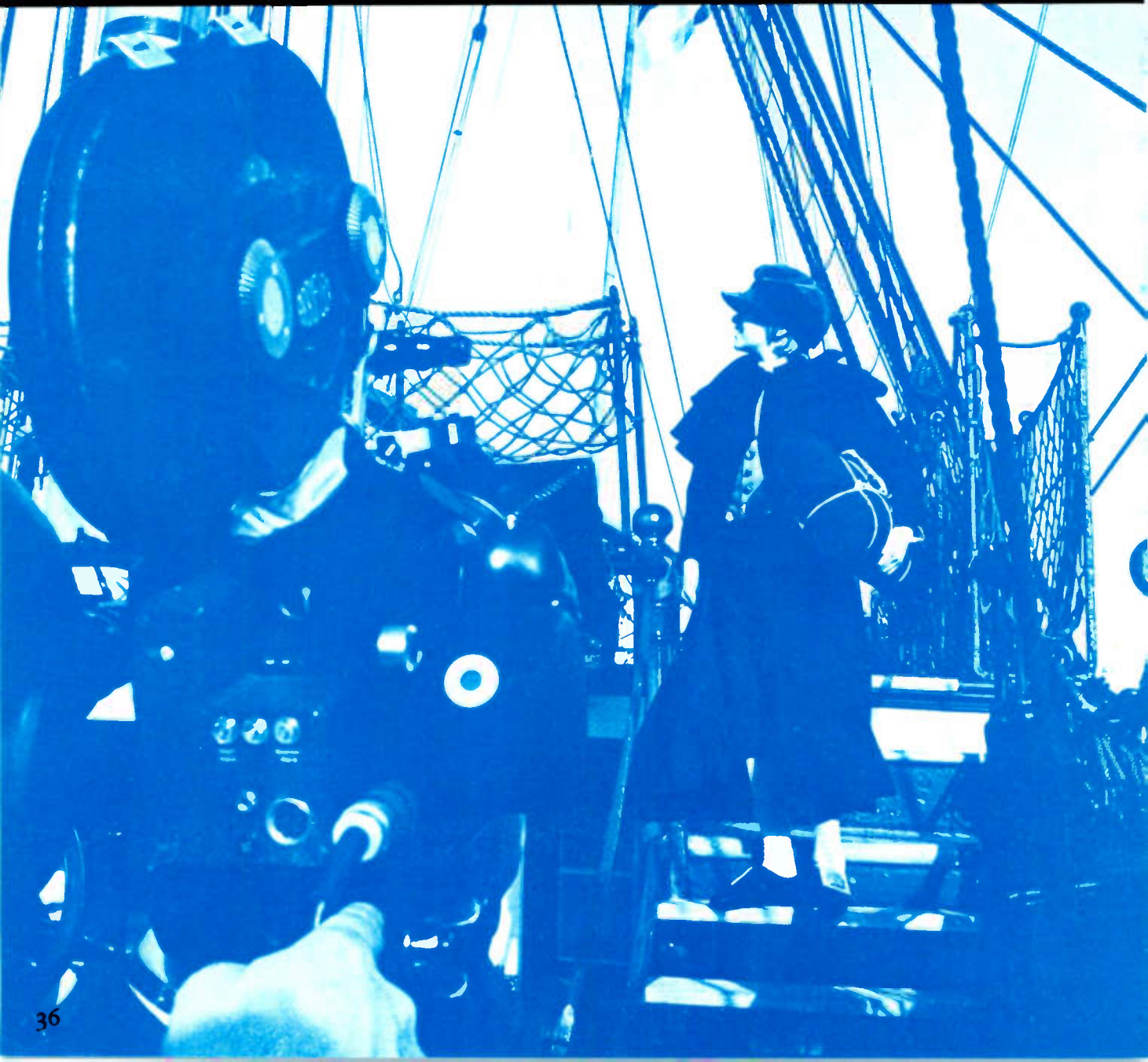


Man in the News. James Hanratty. *London Weekend*

Nelson

About 1,000 hours of documentary and news feature programmes are produced by the Independent Television companies each year in their own studios. The following pages show some glimpses of the detailed planning and preparation which are needed to bring just one programme to the viewers' screens.

The making of a documentary





When it was agreed by Anglia Television programme executives that producer Lloyd Fraser should begin work on an hour-long documentary on Lord Nelson, it wasn't difficult for him to decide that the story of England's greatest admiral could be told in Nelson's own words.

Fortunately Nelson recorded not only the main events of his life, but also the circumstances surrounding them. With these vivid letters and despatches – in seven heavy volumes – and the many biographies and Nelson studies, the background material was plentiful.

It was necessary, however, to separate the man from the glory that cloaked him: to show Nelson with all his human frailties and contradictions of character. In short, to be highly selective with this wealth of material.

For many months Lloyd Fraser made a careful study of Nelson documentation, analysing and selecting to bring out not only character and temperament, but reasons for specific acts in his career.

In this programme Nelson's words chart his life from his boyhood at Burnham Thorpe to Trafalgar.

The making of a documentary

By far the greatest problem for Lloyd Fraser and director Harry Aldous in the making of this documentary was the presentation of Nelson's great sea battles – St Vincent, the Nile, Copenhagen, Trafalgar.

Believing it essential that the complicated manoeuvres and the audacity of Nelson should be presented as an exciting spectacle, easily grasped, they decided the best way of doing this was to put the fleets on the TV screen so that viewers could see for themselves.

First, more than seventy model ships of eighteenth-century design were specially made. Then a tank, 60 ft long and 24 ft wide, was built in a gymnasium in a disused barracks in Norwich. The tank was only about 6 in. deep, and dry ice was used to give the smoke-like effect of mist and fog. A special effects man arranged appropriately-scaled explosions aboard ship where and when necessary.

Thus when the Lilliputian fleet sailed out bravely to meet the enemy, cameraman Peter Fuller was filming in close-up.

Now we could see for ourselves the aggressive attacking spirit of the British fleets under Nelson . . .



Making the giant water tank. Laying down of the polythene to make the tank waterproof.



Filling the tank with water.



Director, producer and cameraman discuss shots, camera angles, techniques.



Producer and cameraman arranging model boats into battle positions.



Effects man setting charges into ships and water.



All ready except for the final touch of wave making.



Filming a battle scene.



The fleets spot one another in the early morning calm and mist.



First shots of the battle.



The height of the battle.



The battle progresses.



Ship blowing up.





Drama

There is enough original play writing on Independent Television each year to provide the West End theatre with more than fifty stage productions in the same period.

A meaningless statistic perhaps, but one which gives some small indication of what is needed to provide one television channel with a diet of drama – and this does not include another four or more hours a week which account for drama series as distinct from plays. And yet, despite this prodigious output, television cannot be accused of sacrificing quality for quantity. Consider a list of authors, some of whose works were adapted for television last year – Arnold Bennett, George Bernard Shaw, Jane Austen, William Shakespeare, Frank O'Connor, or some contemporary playwrights – John Osborne, Dennis Potter, Henry Livings, Colin Welland, John Braine and Hugh Leonard.

Independent Television's drama output can be divided roughly into single plays and drama series. The single play may be just that – an individual play written for *Armchair Theatre* or *Sunday Night Theatre* or it may be a play written around a specific theme such as Yorkshire Television's *The Ten Commandments*, ATV's *Crime of Passion* or Granada's *The Sinners*. The drama series may contain any number of episodes, usually has a continuing character or characters and a wide variety of themes. Some recent drama series, for example, have been *Man at the Top*, John Braine's famous hero translated into the world of management consultancy; *Family at War*, the story of a family in wartime Liverpool; *Hine*, the adventures of an international arms salesman; *Public Eye*, about a private detective; and *The Guardians*, a political thriller set in a Britain of the future. *The Main Chance* (Yorkshire), featuring the ruthlessly successful solicitor David Main, won the

Best Dramatic Series Award at the Seventh Hollywood Festival of World Television held in Los Angeles in 1971.

It is probably true to say that every drama series is conceived and born with the highest hopes of all concerned with it for its success. But, although the failure rate is not as high as it is, for example, in comedy series, some drama series never get off the ground with the public or with the critics. Is there a magic formula? Good writing, good acting and good production are of course essential ingredients but not the whole answer. Many series have had all these and proved, at best, moderate successes. To achieve the sort of acclaim from viewer and critic alike which results in "a return by public demand" something more is needed; somehow the actor, with the collaboration of the writer, must establish a bond of sympathy between himself and the viewer. Two of the most successful drama series in recent years, *Callan* and *Public Eye*, best illustrate this essential. *Callan* himself has all the professional skill, expertise and ruthlessness of James Bond but built into his character is an essential humanity, allowed to peep through only at intervals, which makes him something more than just a puppet. Frank Marker, the central character of *Public Eye*, is probably the seediest hero in television drama and far removed from the established private detective of the novel but, as visualised by the writer and played by the actor, Alfred Burke, he is equally a real person. Both characters are products of the mind and the pen but both, as interpreted by the two actors, evoke that "suspension of disbelief" which is one of the requirements of good drama.

In recent years the television playwright has more and more come to regard the drama series as an effective vehicle for the expression of his ideas, even more effective perhaps than that of the single play. A series such as *The Misfit*, although superficially comic in style, gave the writer enormous scope to express through the mouth of the reactionary, returned colonial, his views on some of the more, or less, cherished idiosyncrasies of present day Britain. On a somewhat more serious level the recent series *The Guardians* has enabled thought-provoking writers of the calibre of John Bowen to explore the minds and motives of people in an imagined England where democratic government has been replaced by quasi-military rule.

The Persuaders. Roger Moore and Tony Curtis (left) in an adventure series. *ATV*

Drama

The increasing involvement of the television writer in the exploration of politics, moral questions, racialism and violence, all perfectly legitimate themes for the dramatist, produces special problems for the broadcaster. The lives of the mass of viewers in this country are untouched by problems of violence, race and sex and it is a not uncommon complaint that television drama tends to deal only with the sordid or disagreeable aspects of life. Undoubtedly there are occasions when the dramatist, in an effort to punch home his message, oversteps the mark and gives offence; but it is equally true that to conceal evil, not to attempt to right

wrongs, to ignore social change whether in itself desirable or undesirable, would to the same mass of viewers be even more offensive. The real problem for the writer, the producer and the broadcaster is not ultimately the choice between the safe and the potentially offensive but how to present to the viewer the radical changes which his society is undergoing while, at the same time, endeavouring not to repel him. It is to the credit of the writer, the producer and the numerous talents concerned that, in this, television drama succeeds far more often than it fails.

Plays networked during 1971

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless otherwise stated. Weekly duration shown in minutes.

February

Repent At Leisure *Shadows of Fear* Roger Marshall THAMES 60 mins. 2 Feb

A Windmill In The Window *Weekend Play - Tales of Piccadilly* John Kershaw LONDON WEEKEND 60 mins. 6/7 Feb

Return Of Favours *Shadows of Fear* Jeremy Paul THAMES 60 mins. 9 Feb

The Way Out *Weekend Play - Tales of Piccadilly* Julian Bond LONDON WEEKEND 60 mins. 13/14 Feb

The Lesser Of Two *Shadows of Fear* Hugh D'Allenger THAMES 60 mins. 16 Feb

Big Soft Nellie *Weekend Play* Henry Livings GRANADA 60 mins. 20/21 Feb

White Walls And Olive Green Carpets *Shadows of Fear* Hugh Leonard THAMES 60 mins. 23 Feb

Anna Of The Five Towns *Weekend Play* Arnold Bennett ATV 90 mins. 28 Feb

March

Sour Grapes *Shadows of Fear* Roger Marshall THAMES 60 mins. 2 March

Harry-Kari And Sally *Weekend Play* Douglas Livingstone ATV 60 mins. 7 March

Come Into My Parlour *Shadows of Fear* Roger Marshall THAMES 60 mins. 9 March

The Hotel In Amsterdam *Weekend Play* John Osborne ATV 90 mins. 14 March

Two World Wars And A Gold Clock *Playhouse* Kenneth Cope ATV 60 mins. 18 March

Pandora *Weekend Play* Hugh Leonard GRANADA 75 mins. 21 March

The Mosedale Horseshoe *Playhouse* Arthur Hopcroft GRANADA 60 mins. 23 March

Speaking Of Murder *Play* Audrey and William Roos ANGLIA 60 mins. 24 March

The Price *Weekend Play* Arthur Miller LONDON WEEKEND 85 mins. 28 March

Decision To Burn *The Ten Commandments* Kevin Laffan YORKSHIRE 60 mins. 30 March

A Kiss Is Just A Kiss *Play* Alec Coppel ANGLIA 60 mins. 31 March

Arms And The Man *Sunday Night Theatre* George Bernard Shaw ANGLIA 90 mins. 4 April

The Nineteenth Hole *The Ten Commandments* Bill MacIlwraith YORKSHIRE 60 mins. 6 April

Love Doesn't Grow On Trees *Sunday Night Play* Jeremy Paul LONDON WEEKEND 60 mins. 11 April

Be Lucky *The Ten Commandments* Ray Jenkins YORKSHIRE 60 mins. 13 April

Black Eye On Sunday *The Ten Commandments* Leo Lehman YORKSHIRE 60 mins. 20 April

Hilda *The Ten Commandments* Alun Owen YORKSHIRE 60 mins. 27 April

May

Husband and Friend *The Ten Commandments* Jeremy Paul YORKSHIRE 60 mins. 4 May

The Catherine Wheel *The Ten Commandments* Colin Welland YORKSHIRE 60 mins. 11 May

An Object of Affection *The Ten Commandments* Hugh Whitmore YORKSHIRE 60 mins. 18 May

The Silver Collection *Sunday Night Theatre* Susan Pleat GRANADA 60 mins. 23 May

As Many As Are Here Present *The Ten Commandments* Alan Prior YORKSHIRE 60 mins. 25 May

The Shopper *Sunday Night Theatre* Noel Robinson ATV 60 mins. 30 May

June

A Bit Of Family Feeling *The Ten Commandments* Charles Wood YORKSHIRE 60 mins. 1 June

Man And Boy *Sunday Night Theatre* Terence Rattigan ANGLIA 90 mins. 6 June

The Switch *Playhouse* Maurice Edelman ANGLIA 60 mins. 8 June

Paper Roses *Sunday Night Theatre* Denis Potter GRANADA 60 mins. 13 June

The Three Graces *Seasons Of The Year* Anthony Skene GRANADA 60 mins. 14 June

Camille *Crime of Passion* Ted Willis ATV 60 mins. 15 June

The Prize *Sunday Night Theatre* John Peacock ATV 60 mins. 20 June

Trial And Error *Seasons Of The Year* Anthony Skene GRANADA 60 mins. 21 June

Celestina *Crime Of Passion* Eric Paice ATV 60 mins. 22 June

Square *Sunday Night Theatre* Mark Priaux GRANADA 60 mins. 27 June

Court Circular *Seasons Of The Year* Anthony Skene GRANADA 60 mins. 28 June

Olivier *Crime Of Passion* Roy Russell ATV 60 mins. 29 June

July

Alice Dancing *Sunday Night Theatre* John Gorrie ATV 60 mins. 4 July

English Family Robinson *Seasons Of The Year* Anthony Skene GRANADA 60 mins. 5 July

Justine *Crime Of Passion* David Fisher ATV 60 mins. 6 July

Square One *Sunday Night Play* Arden Winch LONDON WEEKEND 60 mins. 11 July

It's Cold Outside *Seasons Of The Year* Anthony Skene GRANADA 60 mins. 12 July

Roland *Crime of Passion* Ted Willis ATV 60 mins. 13 July

After A Lifetime *Sunday Night Play* Neville Smith LONDON WEEKEND 75 mins. 18 July

A Place To Go *Seasons Of The Year* Anthony Skene GRANADA 60 mins. 19 July

Louis *Crime Of Passion* Eric Paice ATV 60 mins. 20 July

Mr Pargiter *Sunday Night Play* William Emms LONDON WEEKEND 60 mins. 25 July

Magdalena *Crime Of Passion* Ted Willis ATV 60 mins. 27 July

August

One More On Top *Sunday Night Play* Jonathan Hales LONDON WEEKEND 60 mins. 1 Aug

Ireland, Mother Ireland *Armchair Theatre* Dominic Behan THAMES 60 mins. 3 Aug

Hamlet *Sunday Night Theatre* William Shakespeare ATV 120 mins. 8 Aug

Note: HTV and Scottish Television also produce plays, which from time to time are seen over a wider area.

Drama Series

Budgie *Adventures of a petty crook* LONDON WEEKEND 60 mins. 9.00 Fri. April/July (N)

Coronation Street *Set in a Lancashire city* GRANADA 60 mins. 7.30 Mon., Wed. (N)

Crossroads *Life in a motel* ATV 100 mins. 6.35 Tues., Wed., Thurs. (P)

A Family at War *Wartime chronicle of a Liverpool family* GRANADA 60 mins. 9.00 Wed. to March from Oct (N)

The Guardians *Political thriller series* LONDON WEEKEND 60 mins. 10.10 Sat. July/Sept, 9.30 Sat. Sept/Oct (N)

Hadleigh *Young aristocrat fights life's injustices* YORKSHIRE 60 mins. 9.00 Fri to April (N)

High Living *In a multi-storey block of flats* SCOTTISH 30 mins. 6.30 Thurs. to Sept (L)

Hine *Adventures of an arms salesman* ATV 60 mins. 9.00 Wed. April/July (N)

Bargain Hunters *Armchair Theatre* Bill MacIlwraith THAMES 60 mins. 10 Aug

The Chaps *Sunday Night Theatre* Tony Hoare GRANADA 60 mins. 15 Aug

Office Party *Armchair Theatre* Fay Weldon THAMES 60 mins. 17 Aug

Giants and Ogres *Sunday Night Theatre* Alun Owen GRANADA 90 mins. 22 Aug

The Grass Widows *Playhouse* William Trevor ANGLIA 60 mins. 24 Aug

Green Julia *Sunday Night Theatre* Paul Ableman GRANADA 75 mins. 29 Aug

The Loving Lesson *Armchair Theatre* Donald Churchill THAMES 60 mins. 31 Aug

September

The Wedding Gift *Sunday Night Theatre* John Kershaw ATV 60 mins. 5 Sept

Brown-Skin Gal, Stay Home And Mind Bay-Bee *Armchair Theatre* Robert Holles THAMES 60 mins. 7 Sept.

Concussion *Sunday Night Theatre* Noel Robinson ATV 60 mins. 12 Sept.

Detective Waiting *Armchair Theatre* Ian Kennedy Martin THAMES 60 mins. 14 Sept

The General *Fly on the Wall* Kevin Laffan YORKSHIRE 60 mins. 19 Sept

The Girl on the M1 *Armchair Theatre* Katy Gardiner THAMES 60 mins. 21 Sept

The Reformer *Fly on the Wall* Kevin Laffan YORKSHIRE 60 mins. 26 Sept

October

The Designer *Fly on the Wall* Kevin Laffan YORKSHIRE 60 mins. 3 Oct

Jason King *Adventures of an author and bon vivant* ATV 60 mins. 9.00 Fri. from Sept (P)

Justice *Margaret Lockwood stars in the role of a barrister* YORKSHIRE 60 mins. 9.00 Fri. from Oct (N)

Kate *Life and times of a woman journalist* YORKSHIRE 60 mins. 9.00 Fri. July/Oct (N)

Man at the Top *Joe Lampton from 'Room at the Top' in the seventies.* THAMES 60 mins. 8.30 Mon. to Feb, 9.00 Mon. Feb/Mar (N)

The Mind of Mr J. G. Reeder *Adventures of Edgar Wallace's clerk with a criminal mind* THAMES 60 mins. 9.00 Mon. April/June (N)

The Misfit *A colonial returns to a changed Britain* ATV 60 min. 9.00 Mon. Mar/April (N)

The Persuaders *Tony Curtis and Roger Moore in an adventure series* ATV 60 mins. 7.30 Fri. from Sept (N)

Competition *Armchair Theatre* Douglas Livingstone THAMES 60 mins. 5 Oct

On Trial *Upstairs, Downstairs* Fay Welson LONDON WEEKEND 60 mins. 10 Oct

Man Charged *Armchair Theatre* Peter Hill THAMES 60 mins. 12 Oct

The Mistress and the Maids *Upstairs, Downstairs* Maureen Duffy LONDON WEEKEND 60 mins. 17 Oct

Father's Help *Armchair Theatre* Michael Craig THAMES 60 mins. 19 Oct

Board Wages *Upstairs, Downstairs* Terence Brady and Charlotte Bingham LONDON WEEKEND 60 mins. 24 Oct

Beneath The Tide *Playhouse* John Westgate ATV 60 mins. 26 Oct

The Path of Duty *Upstairs, Downstairs* John Harrison LONDON WEEKEND 60 mins. 31 Oct

November

The Chinese Prime Minister *Playhouse* Enid Bagnold YORKSHIRE 60 mins. 2 Nov

A Suitable Marriage *Upstairs, Downstairs* Jeremy Paul LONDON WEEKEND 60 mins. 7 Nov

The Panel *Playhouse* Arthur Hopcraft GRANADA 60 mins. 9 Nov

A Cry For Help *Upstairs, Downstairs* Julian Bond LONDON WEEKEND 60 mins. 14 Nov

Persuasion *Adaptation of Jane Austen's novel* GRANADA 60 mins. 10.15 Sun. April/May (N)

A Place of Her Own *Sequel to 'High Living'* SCOTTISH 45 mins. 6.15 Thurs. from Oct (L)

Public Eye *Frank Marker, enquiry agent* THAMES 60 mins. 9.00 Wed. July/Oct (N)

The Rivals of Sherlock Holmes *Detective Stories from late Victorian authors* THAMES 60 mins. 9.00 Mon. Sept/Dec (N)

The Sinners *Irish short stories* GRANADA 60 mins. 9.00 Mon. July/Sept (N)

Suspicion *Psychological suspense series* ATV 60 mins 9.00 Tues. from Nov (N)

U.F.O. *Science fiction thriller series* ATV 60 mins. 8.00 Wed. to Feb, 5.15 Sat. Feb/Sept (P)



**Brown Skin Girl. Stay Home and Mind Bay-bee. Billie Whitelaw and Donald McCann. *Thames*
Man and Boy. Telly Savalas and Liz Fraser. *Anglia***



PLAYS

Well over a hundred plays produced by the ITV programme companies are networked each year, a part from drama series and regional plays.



Crime of Passion. John Phillips (Avocat Général), Anthony Newlands (M. le Président), Daniel Moynihan (Defence Counsel). *ATV*

Hamlet. Richard Chamberlain as Hamlet and Nicholas Jones as Laertes. *ATV*



Tea With Major Armstrong. Hamilton Dyce and John Nettleton. *London Weekend*



The Hotel in Amsterdam. Paul Scofield and Jill Bennett in John Osborne's play. *ITV*



Arms and the Man. Laurence Harvey, Anna Calder-Marshall and John Standing. *Anglia*

Drama

Budgie. Iain Cuthbertson and Adam Faith. *London Weekend*



Crossroads. Jill Richardson marries Star Harvey. *ATV*

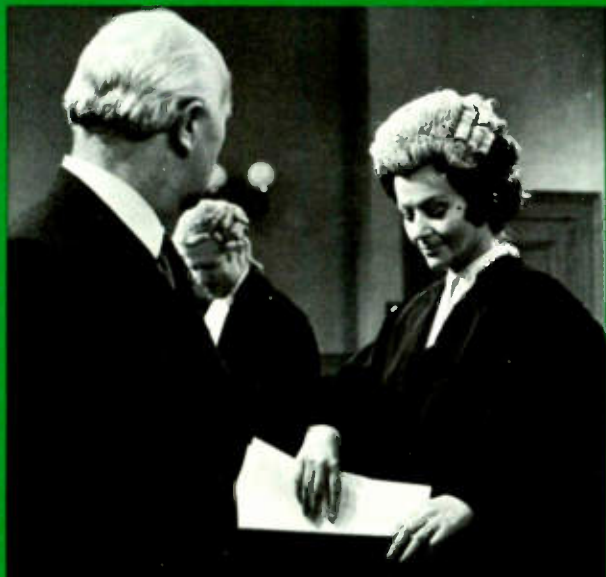


Upstairs, Downstairs. BACK ROW: George Innes, Gordon Jackson, Brian Osborne. MIDDLE ROW: Pauline Collins, Angela Baddeley, Evin Crowley, Patsy Smart, Jean Marsh. FRONT ROW: David Langton, Rachel Gurney. *London Weekend*.



DRAMA SERIES

Independent Television has been outstandingly successful in its production of drama series. Standards of writing, acting and production are high and a great number of series are proved favourites with vast audiences.



Justice. Margaret Lockwood stars as barrister Harriett Peterson. *Yorkshire*



The Guardians. Cyril Luckham as the Prime Minister. *London Weekend*



Public Eye. Alfred Burke as private detective Frank Marker. *Thames*



The Mind of Mr J G Reeder. Hugh Burden (right) as Mr Reeder and Willoughby Goddard as Sir Jason Toovey. *Thames*



Jason King. Peter Wyngarde. *ATV*



Kate. Phyllis Calvert (left) in a scene from the series. *Yorkshire*



The Mosedale Horseshoe. The production team took over a remote Lake District hotel and shot the whole film for the play in the hotel and on the surrounding fells in fifteen days.
Granada

Making Drama

The bulk of the plays and drama series shown throughout Independent Television are produced by six of the programme companies – ATV, Granada, London Weekend, Thames, Yorkshire and Anglia. HTV and Scottish Television also produce plays from time to time, which occasionally receive a network showing. The following pages describe the activities on a typical day in the drama department of just one of these companies.

Every year Granada produces more than a hundred hours of drama as its contribution to the ITV network, which, on a single day, brings problems large and small.

In a film cutting-room *Family at War* director Bob Hird is seeing the results of a filming trip to France, where the production team discovered a still-operational collection of World War II planes. The rushes – batches of unedited film – look marvellously authentic and the French airstrip has become a bomber base in England more than twenty-five years ago. The production team breathes again; filming was often interrupted by jet fighters screaming overhead in a NATO exercise.

In a garden in Alderley Edge, director Barry Davis has caught the first sunny day for a week and is racing to complete a film sequence for the last play in *The Sinners* series. Two days ago his leading lady went down with mumps, a new actress has been brought in and production number P 675:12 is on schedule.

In the same scorching sun, twenty miles away, director Leslie Woodhead is in a tiny stifling room in Ramsbottom Workingmen's Club with a film crew, seventy actors and extras and all the curtains drawn, trying to reproduce the atmosphere of a Saturday night out in Lancashire. The club singer has just sung 'By the Time I get to Phoenix' six times for the camera and the actors struggle manfully with the task of drinking pints of bitter at ten o'clock in the morning.

Producer Kenneth Trodd is in Warsaw, discussing with the Polish state film company the intricacies of the eastern European electrical grid and voltage system. It's hoped to shoot sequences in Poland for a planned series by Julia Jones.

Producer James Brabazon and Diana Bramwell of the Script Department are at the Edinburgh Festival, racing around the city to see not only the major new productions, but also every new play in every tiny late-night coffee-house and church hall in the continuing search for new writers with something to say for television.

In Studio Twelve actor John Hurt, with only two minutes of recording time left to complete a 75-minute play, is desperately trying to make a bottle of champagne go 'pop'. He tries teeth, screwdriver and uses the bottle like a cocktail-shaker. The cork flies ten yards, there's a round of applause from the camera



A Family at War. Desert skirmish in North Africa in the early 1940s. *Granada*

crew, and the play's on tape for transmission in five days' time.

Actor Harry Markham phones in. He has been cast as an old-age pensioner in a new play, and the script calls for a faithful black mongrel to follow him everywhere. The part has been cast at a local dog's home and Harry has gallantly offered to let the dog live at home with him for the five days prior to rehearsals to build up a little rapport. But on the first night the dog has escaped and Harry's been up until 3 am with Bolton police looking for it.

In room 528 *Coronation Street* storyline writers, Esther Rose and John Temple, are facing each other over two typewriters and working on the intricacies of Episode 1130 (Miss Nugent goes to Spain to sort out a slight brush Ernie Bishop's had with the Spanish police).

In London the casting department is interviewing actors who are possibles for the next three plays to be produced – two men and two women for a new Alun Owen play, a complete football team for a new play by Jack Rosenthal, and a man in his 70's who looks as though he's been a cyclist all his life and who isn't going to fall off a bike. They're wary about the last one, remembering the actress who swore she could drive an expensive sports car when she was offered the part, stalled it twelve times and had to be replaced for the scene at the last minute by a man in a headscarf.

In the script department in Manchester and on the



Coronation Street. In the Rovers Return. William Roache, Neville Buswell, Peter Adamson, Patricia Phoenix, Betty Driver. *Granada*



The Sinners. The Holy Door. Ray McAnally. *Granada*

desk of Peter Eckersley, Head of Drama, the day's regular batch of at least a dozen new plays, play outlines and series ideas has arrived. Some are from unknowns, some have come via agents from established writers. A round-table conference of staff drama producers and directors has been called; the two series currently in production will shortly have to be followed by series for next year. At least seventy ideas are on the agenda for consideration, some of them existing books for adaptation, some classics like the recent *Persuasion*, some enormous original ideas like the fifty-two-part *Family at War*, where the scripts ran to half a million words and which was well over two years in planning and execution.

The production system of Independent Television, where six separate companies provide the bulk of network plays and series, means that the viewer is offered a wide range of taste and style in viewing. The six Heads of Drama confer at regular intervals, mainly to ensure that five of them aren't planning, unknown to each other, a series about a gravedigger. But each company decides on its own output and within the company the interests and attitudes of at least a dozen producers and directors can affect the product. At the meeting there'll be talk about the broad spectrum of series planning, about what kind of series the viewer will want to watch in a year's time, about trends elsewhere. Does Granada want to do a law-enforcement or crime-busting series (the staple of the American

networks this year)? Granada did *Murder, Mr Rose*, *The Men in Room 17* – any more in this field? Another domestic series like *Family at War* or the new Julia Jones series? Historical spectacles? A classic novel? Another series of adaptations of short stories like *D H Lawrence* or *The Sinners*? The decisions made, the project is then assigned to writer, producer, director, designer and an intense spell of planning is under way. Charts sometimes cover four walls of a room to make sure that the best script, the best actors, the right horse, the right camera lens all get to the same map-reference for filming at 13.45 hours on a day eight months in the future.

If the variety of styles across the board of ITV is obvious in series, it's even more evident in the single play. Granada made a name in its early days with famous productions of famous plays – by such writers as Tennessee Williams, Edward Albee, John Osborne, J B Priestley, Arthur Miller – and still saves a large slice of its output for such studio-based plays, recently by writers like Henry James and James Joyce. But the growing flexibility of 16 mm film cameras has led in Granada to a noticeable swing to plays made entirely on film in actual locations.

Recent productions in the field were *The Fell Sergeant*, starring Donald Pleasence and produced and directed by Richard Everitt; Colin Welland's story of life in a tough secondary modern school, *Roll on Four O'clock*,



Persuasion. Jane Austen's story of a lost love rediscovered. Ann Firkbank as Anne Elliot. *Granada*



Roll on Four O'clock. Colin Welland's play won the Writers' Guild award for the best TV play of the year. *Granada*

which won the Writers' Guild award for the best TV play of the year (produced by Kenith Trodd and directed by Roy Battersby); and a play by Arthur Hopcraft, *The Mosedale Horseshoe*, directed by Michael Apted, where the production team took over a remote Lake District hotel and shot the whole film in the hotel and on the surrounding fells in fifteen days. Actors, writers and directors seem to like getting a little metaphorical mud on their boots, and a little extra reality seems to come through when the day's been spent with actors David Swift and Rosemary Leach several thousand feet up above a bleak lake, shivering in a cave – and with three electricians huddled together in the same enormous plastic mountain-rescue survival bag, waiting for the wind to drop.

Back in the building, two large studios are occupied five days a week for most of the year producing the rest of the drama output of the station, with directors and designers working in six-week spells on each play or series episode and a production team of up to forty people involved in each show.

That's where it ends; it begins with the writer typing 'Act One: Scene One' at the top of a blank piece of paper. And the ways writers' plays and series are bought are many and, some would say, mysterious. *A Family at War* started as a two-page outline submitted by John Finch, who had been writing many scripts for Granada for ten years. A first play, *The*

Chaps, by a new writer Tony Hoare, was almost two years in the brewing. Playwright Alan Plater had been visiting Hull prison and met Hoare, then serving a sentence and writing a novel on prison notepaper. Plater read the novel, wrote to Granada's drama department recommending it. Hoare had also written a play about prison life; it wasn't bought but Hoare was commissioned to write a script for an anthology series, *Confession*. It didn't quite work out, but the third play he wrote did. It got excellent reviews, and Hoare moved on to write other series and join the ranks of television writers. Some plays arrive fully-written, neatly bound and almost ready to go; others have been the result of a general conversation about possible themes and endless discussions between producer and writer and director. The series *The Sinners* started when a producer bought a paperback at Dublin airport and read the short stories of Sean O'Faolain for the first time in his life. A play began when a writer met an old bowls player in a pub, another when a writer saw a collection of antique silver.

What's next? On the stocks today are plays about a comprehensive school, motorway builders and a strike in a clothing factory. It's both fascinating and nerve-racking to wonder where the next one's coming from.





Light Entertainment

Nothing infuriates the average viewer more than being told by his friend that last night's comedy programme was hilarious when he knows very well that it was abysmally unfunny.

We all know what is funny or what is entertaining because we all have our own highly individual views about comedy and entertainment in general. The problem so far as the comedian or the entertainer or the writer or the producer is concerned is what exactly is going to make at least a majority of people laugh. A badly written play or a dull documentary may have some redeeming entertainment value, but a bad comedy or a bad comedian has none. Bad comedy is received not just with apathy but invariably with active resentment.

It is this constant search for ways of making people laugh or relax which makes comedy and light entertainment the most experimented-with form of television programme. If you think you have a brilliant, original and fantastic idea for a television comedy series you can be pretty certain it has been thought of before and perhaps even tried. One has only to glance at the long list of comedy series over the past ten years or more to confirm that. Even a few examples of comedy series seen on ITV during the past year demonstrate the variegated themes used by comedy writers: *Albert and Victoria*, a Victorian family; *Father, Dear Father*, a modern day family; *For The Love Of Ada*, elderly lovers; *The Lovers*, young lovers; *Never Mind The Quality Feel The Width*, tailors; *On The Buses*, busmen; *Please Sir!*, school teachers. If there hasn't yet been a comedy series about two Chinese nuclear scientists marooned on a Scottish island be sure that the idea is already germinating in some

comedy writer's mind. But the basic problem about comedy is that, unlike other forms of television, there are no guarantees as to what sort of theme will succeed in preference to another. In drama the writer can be fairly certain that the eternal themes of dramatic conflict – love, hate, marriage, race, murder – will hold a basic interest for his audience but the same does not apply to comedy. If anything the 'safer' comic themes are probably as prone to failure as the more bizarre.

A salutary lesson in the art of making television audiences laugh was imparted last year by Granada with its series *The Comedians*. Could many people have foretold that a series of programmes consisting of six or eight quick-fire comedians telling vintage jokes non-stop, straight to camera, without any lavish decor or accompaniment, would have been a success not only with the viewers but also with the critics? This was a straight return to the music hall tradition translated into television terms by means of expert editing but insisting, in the same tradition, that the job of the professional comedian is to make people laugh. If he doesn't make people laugh he has no business calling himself a comedian.

The term 'light entertainment' of course covers far more than those programmes whose primary intention is to make one laugh. The lavish variety shows such as *The Palladium Show* have departed, at least temporarily; but the tradition of the entertainer is kept alive by programmes such as *The Des O'Connor Show*, *The Val Doonican Show* and *Mike and Bernie's Show*. Singing, dancing, music, sketches and variety acts are an essential part of such programmes and they remain as popular with audiences as they were before television was ever invented. Just as popular too are the quiz shows like *The Sky's The Limit* and *The Golden Shot* and the talent competitions like *Opportunity Knocks*, which attract large audiences not so much because of the intrinsic virtues of the programmes themselves but for the personalities of people like Hughie Green and Bob Monkhouse and the opportunity which the programmes give to ordinary people to involve themselves in the world of showbiz.

The three basic aims of any television service are to inform, to educate, and to entertain. All three aims are equally important and equally worth while. If we are fair to ourselves, however, we would admit that there

are probably more occasions when we would prefer to be just entertained than to be either informed or educated. The cynics who like to refer to television entertainment as 'the moving wallpaper of the air'

are unmindful of the fact that, for good or for ill, it is for just this that millions of people watch television – and millions can't be all that wrong.

Light Entertainment Series current at end of 1971

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

An Evening With . . . Musical series
ULSTER 30 mins. 7.00 Thurs. from Sept (L)

Albert and Victoria Comedy with Alfred Marks YORKSHIRE 30 mins. 7.30 Fri. Aug/Sept (N)

And Mother Makes Three Comedy with Wendy Craig THAMES 30 mins. 9.00 Thurs. Nov/Dec (N)

Be My Guest Helen Macarthur sings SCOTTISH 30 mins. 9.00 Thurs. Sept/Nov (L)

The Benny Hill Show Entertainment, sketches and variety THAMES 60 mins. 8.00 Wed. Nov/Dec mthly. (N)

Colour Me White Tommy White sings SCOTTISH 30 mins. 10.30 Wed. Oct/Dec (L)

Come Ashore Quiz GRAMPIAN 25 mins. 6.10 Tues. Sept (L)

The Comedians Music hall comedy acts GRANADA 30 mins. 9.00 Sat. Sept/Oct (N)

Country Sound Country and western ULSTER 30 mins. 7.00 Thurs. from Nov (L)

David Nixon's Magic Box Entertainment, magic and variety THAMES 50 mins. 6.40 Mon. Sept/Oct (N)

The Des O'Connor Show Entertainment and music ATV 60 mins. 9.30 Sat. Sept (N)

Father, Dear Father Comedy with Patrick Cargill THAMES 30 mins. 8.30 Mon. Sept/Oct (N)

The Fenn Street Gang Comedy sequel to 'Please Sir!' LONDON WEEKEND 30 mins. 8.30 Fri. from Sept (N)

For The Love Of Ada Comedy with Wilfred Pickles and Irene Handl THAMES 30 mins. 9.00 Thurs. Sept (N)

Girls About Town Comedy about married couples ATV 30 mins. 8.30 Tues. Nov/Dec (N)

The Golden Shot Crossbow competition with Bob Monkhouse ATV 45 mins. 4.45 Sun. from Sept (N)

High Time Talent competition and entertainment GRAMPIAN 25 mins. 6.10 Tues. from Sept (L)

Jokers Wild Joke-telling contest between comedians YORKSHIRE 30 mins. 7.00 Wed. May/Nov (P)

Junkin Entertainment with John Junkin SOUTHERN 30 mins. 6.45 Thurs. (P)

Keep It In The Family Situation comedy about family life YORKSHIRE 30 mins. 8.30 Tues. Sept/Nov (N)

Lollipop Loves Mr Mole Comedy with Peggy Mount ATV 30 mins. 8.30 Mon. from Oct (N)

The Lovers Comedy about a courting couple GRANADA 30 mins. 9.00 Thurs. Oct/Nov (N)

The Marty Feldman Comedy Machine Entertainment, sketches and variety ATV 60 mins. 9.30 Sat. from Oct (N)

McCue's Music Scottish songs GRAMPIAN 30 mins. 8.30 Fri. from Oct (L)

Melody Inn Music and comedy show GRAMPIAN 30 mins. 6.30 Wed. Sept (L)

Mike and Bernie's Show Variety with Mike and Bernie Winters THAMES 30 mins. 6.55 Tues. Dec (N)

Mr and Mrs Quiz for married couples BORDER 40 mins. 7.00 Thurs. from Oct (L)

Mr and Mrs Quiz for married couples HTV 30 mins. 8.00 Tues. from Sept (L)

Mr and Mrs Quiz for married couples TYNE TEES 40 mins. 7.00 Thurs. from Oct (L)

Never Mind The Quality, Feel The Width Comedy about a tailor's shop THAMES 30 mins. 6.55 Tues. Sept (N)

On The Buses Comedy in a bus depot LONDON WEEKEND 30 mins. 7.25 Sun. from Sept (N)

Opportunity Knocks Talent competition THAMES 50 mins. 6.40 Mon. from Nov (N)

Paper Round Quiz HTV 30 mins. 10.30 July/Sept (L)

Please Sir! School comedy LONDON WEEKEND 30 mins. 6.30 Sat. from Sept (N)

Sale of the Century General knowledge quiz ANGLIA 30 mins. 6.30 Sat. Oct/Dec (L)

Sez Les Comedy with Les Dawson YORKSHIRE 30 mins. 8.30 Mon. Aug/Sept (N)

The Sky's The Limit Quiz with Hughie Green YORKSHIRE 30 mins. 7.00 Fri. from Sept (N)

This Is Your Life Eamonn Andrews with famous personalities THAMES 30 mins. 7.00 Wed. from Nov (N)

University Challenge General knowledge quiz GRANADA 30 mins. 10.30 Mon. from Oct (N)

Win A Word With Lesley Blair Quiz GRAMPIAN 25 mins. 6.10 Fri. from Sept (L)

You Name It Quiz WESTWARD 30 mins. 7.00 Wed. from Sept (L)



The Marty Feldman Comedy Machine. Spike Milligan and Marty Feldman. *ATV*

Whittaker's World of Music. Roger Whittaker with his special guest Shirley Bassey. *London Weekend*



The Lovers. Paula Wilcox and Richard Beckinsale in the misadventures of two for whom the path of true love never runs smooth. *Gemina*



Father, Dear Father. Patrick Cargill as the harassed father of two zany daughters, Ann Hollaway and Natasha Pyne. *Thames*





Charlie Williams



George Roper



Bernard Manning

The Comedians. Half-an-hour of non-stop jokes from stand-up comedians. *Granada*



Bless This House. Sidney James as Sid Abbott, Diana Coupland as his wife Jean, and Robin Stewart and Sally Gaseor as his teenage children. *The net*



Queenie's Castle. Tony Caurter, Freddie Fletcher, Brian Marshall and Diana Dors. *Yorkshire*



For The Love Of Ada. Starring Irene Handl and Wilfred Pickles. *Thames*



And Mother Makes Three. Wendy Craig and her TV family. *Thames*



Albert and Victoria. Alfred Marks in a scene from the second series of this Victorian domestic situation comedy. *Yorkshire*



The Golden Shot. Bob Morhouse and golden girl Anne Aston. *ATV*



Nearest and Dearest. Adventures of life behind the production line at a family pickle factory. Edward Ealin, Hylda Baker, Jimm, Jewel, Madge Hindle. *G-anada*



Please Sir! Deryck Guyler and John Alderton. *London Weekend*



Girls About Town. Peter Baldwin as Harold and Denise Coffey as Brenda. *ATV*



Doctor At Large. Barry Evans, George Layton, Geoffrey Davies, Richard O'Sullivan. *London Weekend.*

The Benny Hill Show. *Thames*



University Challenge. Inter-university battle of general knowledge and quick wits. *Granada*



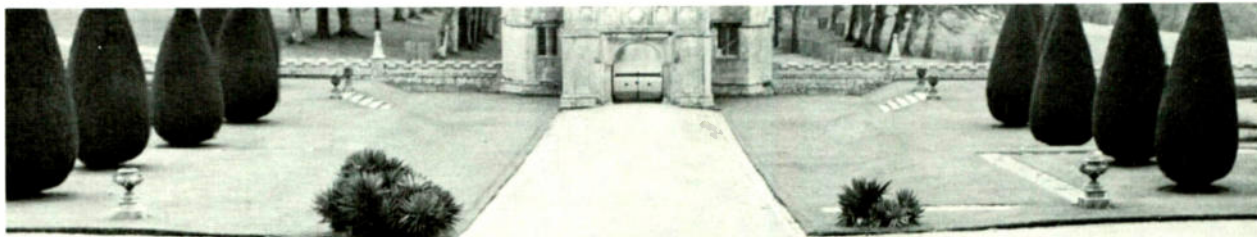
Jake's Scene. Jake Thackray takes a light-hearted look at the fashion scene. *Tyne Tees*



Junkin. John Junkin at large with an audience of a hundred women. *Southern*



The Sound of . . . Dorita and Pepe. *Border*



Nothing But Singing. The Devon and Cornwall Constabulary Male Voice Choir join Ben Luxon and Sheila Amit at Lanhydrock House in Cornwall. *Westward*



Band Call. Selina Jones. *Scottish*

McCue's Music. Scots songs. *Grampian*



Mr and Mrs. A quiz show for married couples presented by Alan Taylor. *HTV*
Out Front. A local series of all kinds of music. Beach concert at Southport. *Granada*



Glamour '71. Julie Rogers and Vince Hill appearing as guests in the local beauty contest. *Anglia*





In an ITV Studio

Television production is a complex operation, requiring close collaboration from a large number of specialists. The following pages show a few aspects of what is involved in the production of a one-hour programme in the Thames series *The Rivals of Sherlock Holmes*.



In an ITV Studio



1. Market Street
2. Coroner's Court
3. Lecture Room
4. Thorndyke's Chambers

2



3

4



Education on Independent Television



School and adult education programmes are presented by programme companies in all fourteen ITV areas.

Each programme company is generally required by the Independent Television Authority to provide a minimum of nine hours of school broadcasts during each of the twenty-eight weeks of the ITV school year. For adult education the obligations on the programme companies are less specific; on average, three to four hours a week are transmitted, including the networked Sunday mid-day programmes.

The main networked programmes are produced by ATV NETWORK, GRANADA TELEVISION, THAMES TELEVISION, YORKSHIRE TELEVISION and LONDON WEEKEND TELEVISION (adult education only). Regional companies may vary the pattern or add local programmes, some of which may later be partly or fully networked.

Programme plans for education must be approved by the ITA's *Schools Committee* or *Adult Education Committee*, which are responsible to the Authority's *Educational Advisory Council*. There are in addition a number of committees advising the producing companies. Company plans are co-ordinated by the *Network Educational Sub-Committee*, which with the ITA liaises with the BBC to avoid overlaps or clashes of schedules.



Schools and Colleges

Programmes are intended for children in a classroom with a teacher, to assist or motivate learning; they are only *one* factor in a complex which varies according to teacher and class.

Programmes are planned, written, produced and presented by teams which include members with teaching experience.

The age-range extends from 4-year-old infants to sixth formers and further education. About 29,000 schools view television programmes (72% of all primary schools, 94% of all secondary schools). The service is free except for supporting publications. In some regions, feature programmes of interest to schools (but not originally designed as school programmes) are repeated in the afternoon immediately following school programmes.

Publications. Advance information and timetables for teachers; wallcharts, books and booklets for pupils.

Liaison. The Education Officers of the programme companies visit schools, channel advice to producers, evaluate the response to programmes, supply publications and information to schools, and take part in initial- and in-service training courses for teachers. Regular reports are obtained from teachers. Through its *Schoolteacher Fellowship Scheme* the ITA is in touch with universities carrying out basic research, and arranges the secondment of teachers to study ETV.



Adult Education

Adult education programmes are defined by a formula agreed between the Minister of Posts and Telecommunications, the ITA and the BBC as 'programmes (other than school broadcasts) arranged in series and planned in consultation with appropriate educational bodies to help viewers towards a progressive mastering or understanding of some skill or body of knowledge'.

Aims. Programmes are intended mainly for families at home, specialist or minority groups, and classes or groups at residential or weekend centres. They aim to enable viewers to develop leisure interests, sports or domestic skills (e.g. music, tennis, cookery); to encourage a fuller appreciation of the arts (e.g. ballet, literature), or understanding of life in modern society (e.g. recent history, child development, trade unions); or to provide updating of professional knowledge (e.g. for doctors, farmers, teachers).

Publications. Most series are supported by or linked to publications, obtainable from ITP (Independent Television Publications Ltd) or from booksellers.

Note: Many programmes in the general output of the programme companies have educational value without being classified as adult education.







School Programmes

‘It shall be the duty of the Authority . . . to provide the television broadcasting services as a public service for disseminating information, education and entertainment.’ (Television Act 1964).

‘It’s misleading to suppose there’s any basic difference between education and entertainment. This distinction merely relieves people of the responsibility of looking into the matter.’ (Marshall McLuhan).

There are many ways in which Independent Television provides education, but it is most obviously in the education business through its specially devised programmes for schools (comprehensively listed on page 77). Marshall McLuhan’s provocative half-truth at least reminds us not to think of entertainment and education as polar opposites. Children in schools find that most of the programmes made for them by the BBC and ITV are entertaining, as well as informative, instructive and stimulating.

We know from viewers’ letters and from what viewers say at the public meetings organized by the ITA’s regional officers in different parts of the country that many adults enjoy them too. School programmes do in fact provide a link between the home and the classroom. Thus retired citizens, shift-workers, people off sick, and mothers with young children form an interested audience. The last group are particularly important: school broadcasting provides mothers with an opportunity to gain an understanding of what their children do at school. It must be admitted that this link, though potentially of great significance, is as yet largely unexploited by schools.

The Authority expects all the companies to transmit at

least nine hours’ programming a week for schools, but it is not unusual for this to be exceeded. Several companies, in response to encouragement from teachers and from the educational advisers who play an important part in the development of this work, have started to diversify their output to schools. It has been put to us, for example, that as children in schools increasingly make use of adult books for reading and reference, it would be appreciated if some of the best evening programmes could be repeated in schools’ time. Consequently, it is now possible in many parts of the country for pupils to discuss programmes from *This Week* or *World in Action*, or to use some of the most distinguished documentaries and features as an educational resource. Thus are the boundaries between education-information-entertainment further and fruitfully confused. Perhaps the most famous example of this boundary-crossing is *Sesame Street*. The reaction to a trial showing of ten programmes in Wales and the West was felt to justify further experimental transmissions to allow educationists to decide whether this entertaining educational series (for American pre-school children) is suitable in the British context.

Independent Television’s Network

These innovations are not universal throughout the network, but school programmes proper can be received anywhere ITV can be seen. Here again the pattern may differ slightly in some of the fourteen different regions: the ITA recognizes regional variations and additions to the main networked core of broadcasts which are made by four major producing companies – ATV, Granada, Thames and Yorkshire. The benefits of a federation are achieved by network planning, co-ordinated by the Network Educational Subcommittee. Regional membership makes it possible to take account of local preferences, and allows local showings of programmes which may later receive wider or full networking.

ITV and BBC

Exchange of programme plans at an early stage, exchange and amendment of draft time-tables, and informal contacts between producers ensure that there is no wasteful duplication or clash of programmes between the two services. ITV and BBC officials frequently share the same platforms at conferences, and audience research into the use of school programmes is conducted jointly for both services.

Stop, Look, Listen. A series for slow learners aged 7–9. *ATV*

Decentralized Education System

The task of planning school programmes is not made easy by the highly decentralized nature of Britain's education system. Contact with bodies which influence curricula (the Schools Council, educational publishers and others) is therefore important. The Schools Council has recently invited BBC and ITV to provide joint study workshops in a series of regional conferences on the Teachers Centre and the developing curriculum.

Who Chooses the Subjects for Programmes?

The experience and interests of the school departments of the programme companies which produce programmes are important factors in the choice of subjects; others are the BBC's plans. These factors are matched with the advice given by company advisory committees, which study reactions to previous series based on reports from schools and which, with the ITA's Schools Committee, assess the contribution that television can make to the curricular needs of the schools as a whole. All series must be approved by the ITA's Schools Committee, which in turn reports to its senior body, the Educational Advisory Council. How to assess the effect of these programmes on pupils has been the subject of a year's Schoolteacher Fellowship study by Graeme Kemelfield, formerly on the staff of the University of Leeds Television Service. It is hoped that his findings will help to make the routine processes of feedback (report cards) more efficient.

How are Teachers Involved?

Teachers are concerned with television for schools as members of advisory committees, as specialist advisers called in on particular series, as participants in conferences or courses making known a collective viewpoint, and as reporters from the classroom.

It is less easy to generalize about the staff in ITV's varied system. Most education officers have teaching experience. Programme directors are not, however, chosen on the basis of teaching experience and here ITV differs from the BBC's general practice. Education officers tend to work with directors who have experience in other fields of television. Writers and presenters are chosen as the best for the job in hand: they may or may not be teachers or have teaching experience. But one may be sure that the outcome on the screen has been vetted at some stage by someone with teaching experience.

Publications

Annual programme booklets, time-tables, annual and

termly, and advance programme information are sent free to schools and other institutions: distribution figures for this material range from 50,000 to 80,000 per year. The total figure of ITV's teachers' and pupils' booklets sold in a year is over a million and rising. *ITV Education News* is a tabloid produced by the ITA and distributed by the companies in order to provide classroom teachers with background information more up-to-date than the print deadlines of teachers' notes will normally allow. Including distribution to those interested in adult education, the circulation of *ITV Education News* is 60,000 per issue. Co-ordination and distribution of educational publications is undertaken by the Independent Television Education Secretariat at 247 Tottenham Court Road, London W1P 0AU.

Videotape and Film Recordings

ITV's educational programmes may be recorded off-air by educational institutions holding the appropriate licence. Enquiries should be made to the nearest local education authority or to the Secretary, ITCA, Knighton House, 52-66 Mortimer Street, London W1N 8AN.

Some school series are available for hire or purchase on 16 mm film. Enquiries should be made to the producing company.

Schoolteacher Fellowship Scheme

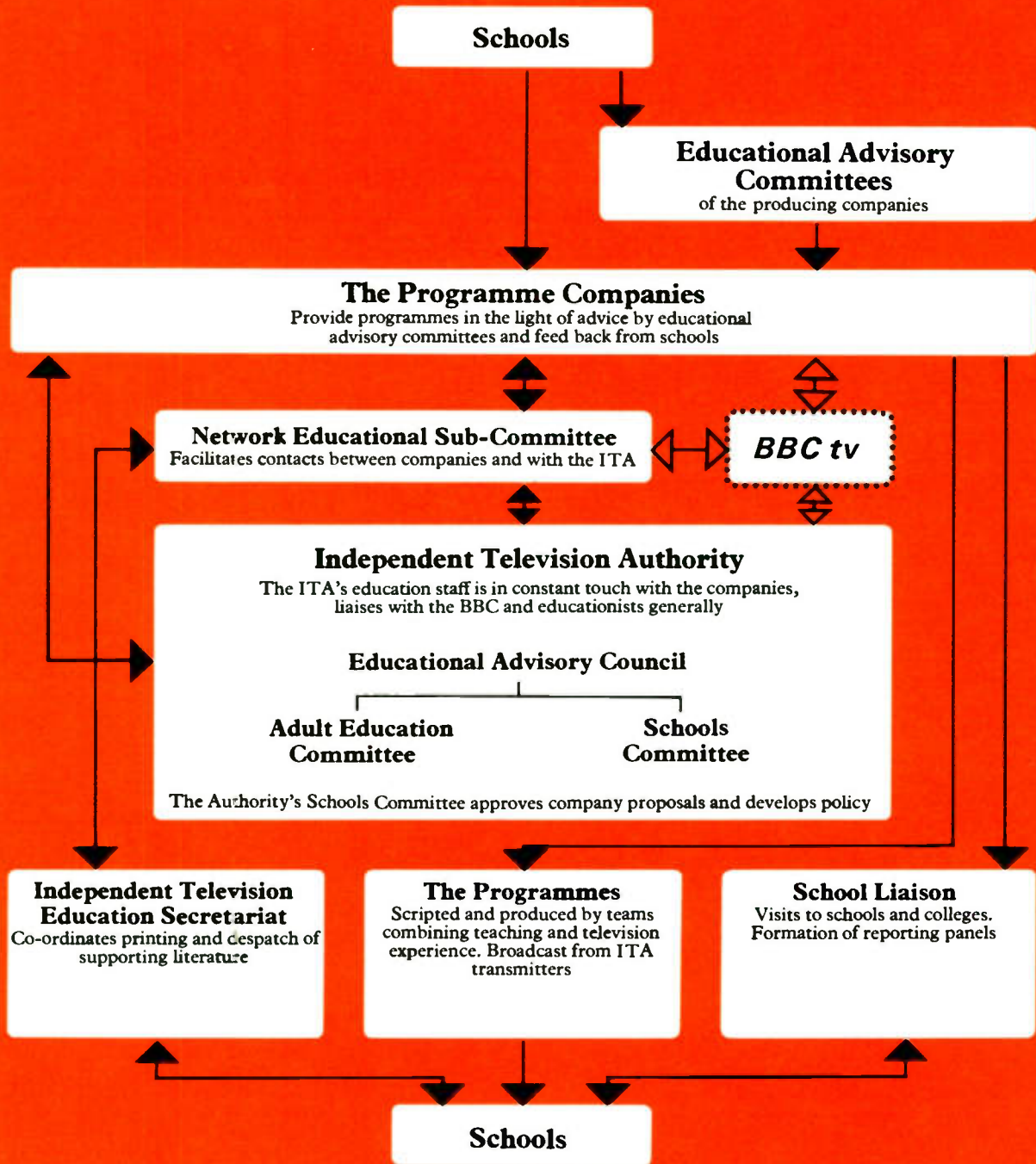
Teachers and lecturers resident in Britain and with some experience in the use of broadcast or closed-circuit television are eligible for Fellowships tenable for up to a year at a British University. Secondment must be obtained from employers. Subjects of study are agreed with the Independent Television Authority and the Director of Studies at the university concerned.

The aims of the scheme are to provide a growing number of teachers with an insight into the processes of school television, to give their colleagues and schools the subsequent benefit of this experience, and to provide Independent Television with depth studies of aspects of this service and the use made of it. Further information and application forms can be obtained from the Education Officer, ITA, 70 Brompton Road, London SW3 1EY.

Programmes

Series to be shown during 1971-72 are listed on page 77. Teachers and educationists requiring further information should write to the Education Officer of their local programme company.

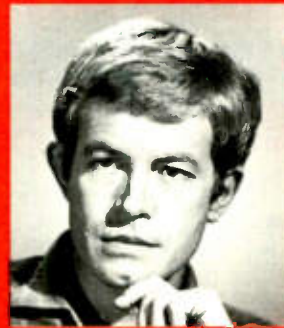
Planning ITV School Broadcasts



Programmes for Infants and Juniors



Mathman. An introduction to mathematics for infants with a companion series for parents. *Grampian*



Picture Box. Alan Rothwell presents this series planned to provide creative stimulus. *Granada*

Finding Out. The story of Big Ben told in song by Michael Harbour. *Thames*



Seeing and Doing. Pupils from a London infants school. *Thames*



My World. A boat trip from Immingham to Sweden. Yorkshire



It's Fun to Read. Puppets Bill and Penelope help children to read. Granada



Country Visit. Life in the countryside, introduced by Jack Hargreaves. Southern

For Middle Schools and Older Pupils



Our Police. A series on the role of the police in our society.
Grampian



Conflict. 'The Lady's Not For Burning' starring Patrick McNee and Barbara Jefford, one of the illustrative extracts in this series.
ATV



The Time of Your Life. General studies, for use with craft apprentices in technical colleges and colleges of further education. *ATV*



Rules, Rules, Rules. Integrated studies, the individual and society. *ATV*



The World Around Us. Gordon Luck demonstrates a wormery in the science series. *Thames*



Writer's Gallery. Colin Welland, actor and dramatist, talked about his work in one programme. *Granada*



The Advent of Steam. A special lecture at the Science Museum. *Thames.*

ITA Educational Advisory Council

Gordon S Bessey, CBE, MA (*Chairman*)

Director of Education, Cumberland

C D A Baggley, MA

Headmaster, Bolton School

W Burmeister, MA

Director of Extra-Mural Studies, University of London

J R Clark, CBE, MA

Director of Education, Aberdeen

T F Glass, OBE, ERD, LL B

Member of the Senate of Queen's University, Belfast

Miss J V R Gregory, JP

Head Teacher, Wakeford School, Havant

John W Henry

Chief Education Officer, Surrey

Dr E M Hutchinson, OBE, MA

Formerly Secretary to the National Institute of Adult Education

R Maclean, MA, MEd

Director, Audio-Visual Services, University of Glasgow

S Maclure, MA

Editor, Times Educational Supplement

T M Morgan, MA

Director of Education, Monmouthshire

Dr T Parry, MA, DLITT, FBA

Retired Vice-Chancellor, University College of Wales,

Aberystwyth

J F Porter, MA, BSC

Principal, Bulmershe College of Education, Reading

D E Powell

Chairman of Education and Welsh Committees of National Union of Teachers

Dr W G A Rudd, MA

Project Leader, North West Regional Curriculum Development Project, University of Manchester

Representatives of Company Advisory Committees:

Sir Alec Clegg, MA

Chief Education Officer, West Riding County Council, representing YORKSHIRE TV's Committee

The Rt Hon Lord Evans of Hungershall, DLITT

representing THAMES TV's Committee

Prof F H Hilliard, PhD

University of Birmingham, representing ATV's Committee

Prof E G White

University of Liverpool, representing GRANADA TV's Committee

Guthrie Moir, MA (*ex-officio*)

THAMES Television. Chairman, Educational Sub-committee of Network Programme Committee

ITA Schools Committee

John W Henry, MA (*Chairman*)

Chief Education Officer, Surrey

Mrs Gwen Dunn, BA

Headmistress, Whatfield School, Ipswich

E Ellis, BA

Headmaster, Ruabon Grammar School, Denbighshire

J F Gale, MA

Headmaster, Ilfracombe School, Devon

G Hubbard, BSC

Director, National Council for Educational Technology

Mrs J Illsley, BA

Primary Teacher, Aberdeen

Miss M Jackman, BA

Primary Extension Project, National Council for Educational Technology

Miss W Kernig

Headmistress, Brunswick Park Infants' School, Camberwell Green

Stafford McConway

Headmaster, Corbridge Church of England Primary School, Northumberland

V J McGeown, BA

Senior Lecturer in Education, University of Ulster

M Marland

Director of Studies, Crown Woods School, Eltham

D H J Phillips

Headmaster, Treetops School, Grays

J Rothwell

Senior District Inspector of Schools, Manchester Education Committee

Mrs E Bay Tidy, OBE

Primary Adviser to the Nuffield Resources for Learning Project

M Edmundson (*Assessor*)

Department of Education and Science

Representatives of Company Advisory Committees:

S G Austen, BA

Leamington College, Warwickshire, representing ATV's Committee

Mrs H R Chetwynd

District Inspector, Inner London Education Authority, representing Thames' Committee

Miss M C Cockayne

Headmistress, Chorlton Park Junior School, Manchester, representing Granada's Committee

J Lavelle

Headmaster, Littleworth County Secondary School, Barnsley, representing Yorkshire Television's Committee

ITA Education Officer

Brian Groombridge, MA

Company Educational Officials

The Borders and Isle of Man: **F J Bennett**, Education Officer, Border Television Ltd, Television Centre, Carlisle CA1 3NT

Central Scotland: **R McPherson, MA**, Edinburgh Controller; **David Dunn, MA**, Education Liaison Officer, Scottish Television Ltd, Theatre Royal, Glasgow C2

Channel Islands: **W E Challinor**, Education Officer, Channel Television, St Peter's School, St Helier, Jersey, Channel Islands

East of England: **C W Newman-Sanders**, Education Officer, Anglia Television Ltd, Anglia House, Norwich NOR 07A

Lancashire: **Miss J Wadsworth**, Education Officer, Granada Television Ltd, Manchester M60 9EA

London: **G Moir, MA**, Controller of Education Programmes; **M. Alderton, MA, BSC**, Education Officer, Thames Television Ltd, 306 Euston Road, London NW1 3BB

Midlands: **P Grosset, FRPS**, Head of Educational Broadcasting; **R Colston, BA**, Education Officer, ATV Network Ltd, Rutland House, 150 Edmund Street, Birmingham B3 2JL

Assistant Education Officer

Peter M Lewis, MA

North-East England: Education Officer, Tyne Tees Television Ltd, The Television Centre, Newcastle upon Tyne NE1 2AL

North-East Scotland: **Mrs S Young**, Education Officer, Grampian Television Ltd, Queen's Cross, Aberdeen AB1 2XJ

Northern Ireland: **Mrs M Ellison**, Schools Liaison Officer, Ulster Television Ltd, Havelock House, Ormeau Road, Belfast BT7 1EB

South of England: **Dr John Braybon**, Education Officer, Southern Television Ltd, Southern Television Centre, Northam, Southampton SO9 4YQ

South-West England: **Henry Whitfield, MA**, Education Officer, Westward Television Ltd., Derry's Cross, Plymouth PL1 2SP

Wales and West of England: **I D Alexander**, Education Officer, HTV, The Television Centre, Bath Road, Bristol BS4 3HG

Yorkshire: **Miss E Love, BA**, Head of Educational Broadcasting; **Brian Durkin, BA**, Education Officer, Yorkshire Television Ltd, Television Centre, Leeds LS3 1JS

INDEPENDENT TELEVISION EDUCATION SECRETARIAT

Secretary: **D Fox, MBE**, 247 Tottenham Court Road, London W1P 0AU
Tel: 01-636 1599

School Programmes 1971-72

(N) Network; (P) Part Network; (L) Local. Weekly duration shown in minutes.

Primary School Series

It's Fun to Read *Introduction to reading. Age 4-6 beginners.* GRANADA 8 mins. 11.38 Mon. all year (N)

Mathman *Some mathematics for infants. Age 5.* GRAMPIAN 10 mins. 11.35 Wed. Autumn (L)

My World 1 and 2 (1) *Stories* (2) *General interest. Age 5-6. In two parts weekly.* YORKSHIRE 11 mins. (1) 2.22 Mon. (2) 2.00 Tues. all year (N)

Seeing and Doing *Miscellany. Age about 6.* THAMES 15 mins. 11.00 Mon. all year (N)

Finding Out *General interest. Age 7-8.* THAMES 15 mins. 1.40 Mon. all year (N)

Stop, Look, Listen *For slow learners. Age 7-9.* ATV 10 mins. 1.45 Mon. all year (N)

Picture Box *Creative stimulus. Age 8-11.* GRANADA 16 mins. 11.18 Mon. all year (N)

Country Visit *Environmental studies/The Countryside. Age 8-11.* SOUTHERN 10 mins. 10.20 Mon. Autumn (P)

Middle School Series

Primary French *Beginners' French (second year). Age 9-11. Two programmes weekly.* ATV 10 mins. (1) 11.50 Mon. (2) 11.17 Thurs. all year (N)

Meeting Our Needs *Man's progressive mastery of his environment. Integrated studies. Age 9-12.* YORKSHIRE 18 mins. 11.18 Tues. all year (N)

Song and Story *Songs and their background. Age 9-12.* THAMES 18 mins. 2.00 Thurs. Autumn and Spring fortnightly (N)

The Protectors *Social and environmental studies. Age 9-12.* THAMES 18 mins. 2.00 Thurs. Summer (N)

The World Around Us *Junior science. Age 9-12.* THAMES 18 mins. 2.00 Thurs. Autumn and Spring fortnightly (N)

Our Police *General interest - a look at the police. Age 10-12.* GRAMPIAN 20 mins. 2.00 Mon. Summer (L)

What is a Town? *Environmental studies in Scotland. Age 10-12.* SCOTTISH 18 mins. 11.50 Mon. Autumn (P)

Your Health *Health Education. Age 10-12.* GRAMPIAN 20 mins. 2.35 Wed. Summer (P)

Living and Growing *Sex and health education. Age 10-13.* GRAMPIAN 18 mins. 11.35 Wed. Autumn and Spring. (P)

Neighbours *Social studies. Age 10-13.* GRANADA 20 mins. 2.00 Mon. Summer (N)

This Island About Us *Geography of Ireland. Age 10-13.* ULSTER 20 mins. 10.20 Wed. Spring (L)

The Living Body *Human biology. Age 11-14.* GRANADA 15 mins. 10.20 Wed. Spring (N)

Rules, Rules, Rules *Integrated studies - the individual and society. Age 12-14.* ATV 15 mins. 11.00 Tues. all year (N)

Secondary School Series

Le Mystere de Valbec *Mystery drama in French. Age 13-14.* THAMES 18 mins. 10.20 Mon. Spring (P)

Just Look! *Environmental studies/design. Age 14-16.* YORKSHIRE 20 mins. 2.13 Tues. all year (N)

The Captured Years *Social and economic history. Age 14-16.* GRANADA 20 mins. 2.00 Mon. Autumn and Spring (N)

Working Together *Social Studies - young people at work. Age 14-16.* YORKSHIRE 20 mins. 10.20 Mon. Autumn (P)

Drama *Plays and dramatised stories. Age 14+.* THAMES 25 mins. 10.20 Mon. Autumn (P)

Fusion *The arts - the work of the artist in relation to observation and experience. Age 14+.* THAMES 20 mins. 10.20 Tues. Autumn (N)

The Messengers *English, mass media, moral education. Age 14+* GRANADA 20 mins. 11.40 Tues. all year (N)

Turning Points *Modern world history. Age 14+.* THAMES 20 mins. 10.20 Mon. Summer (P)

You and the World *Young people, the law and society. Age 14+.* THAMES 20 mins. 10.20 Tues. Summer (N)

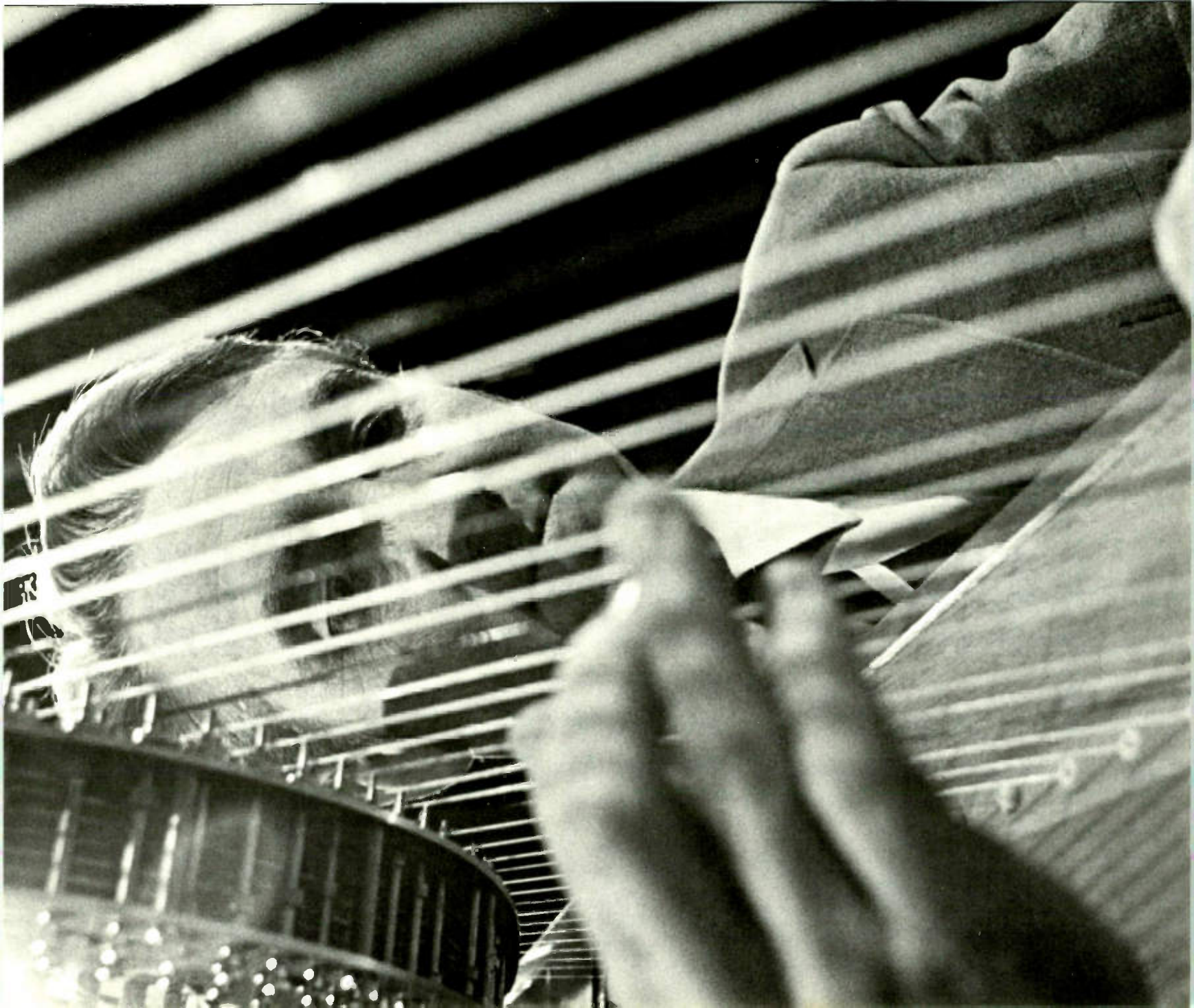
Evidence *General studies of current social issues. Age 15-18.* THAMES 25 mins. 10.20 Tues. Spring (N)

Conflict *Conflict in drama. Age 15-18.* ATV 25 mins. 10.20 Wed. Autumn (N)

The Time of Your Life *General studies, for use with craft apprentices in technical colleges and colleges of further education. Age 15-18.* ATV 15 mins. 11.00 Thurs. Autumn and Spring (N)

... And the Living of It *General studies - the individual and society. Supplementary to 'The Time of Your Life'. Age 15-18.* ATV 15 mins. 11.00 Thurs. Summer (N)

The school year covered in the above list is of three terms: Autumn 1971, Spring and Summer 1972. Days and times given are of first transmissions only. There are regional variations in the timing and frequency of repeat broadcasts.





Adult Education

The ITA has recently affirmed its conviction that it is a particular responsibility of broadcast adult education to address those viewers least likely to take advantage of the provision of other agencies.

This affirmation was coupled with a recognition that the task was not without its risks – popularization was not meant to imply vulgarization: the tone must not be condescending, the ‘curriculum’ must not be emasculated. It is sometimes a sign that we have succeeded, but sometimes that we have failed when viewers say, of a particular series: ‘I didn’t realize that *was* adult education!’

Independent Television is endeavouring to implement its policy of reaching the otherwise unreached in a number of ways. It is important to choose themes which will be readily recognized by sections of the audience as appealing and relevant. Thus a continuing strand in the output deals with people’s strong desire to make home more than a forum for playing out the tensions generated by the nuclear family – a place for creativity and for the expression of personality. At one level, their need is catered for by series such as *Farmhouse Kitchen* or Mike Smith’s follow-up to his immensely popular *Toolbox, Jobs in the House and Garden* (Yorkshire). At another, London Weekend Television’s *Art for All – The Painter’s World* is meant to revive in adults an appetite for practical art which probably atrophied some time in adolescence.

Whatever the theme, it is important to present it attractively. *Art for All* uses the technique of the press conference. *Times are Changing*, thirteen programmes from ATV on British social history, will tell the story through folk song, played and sung by the Ian

Campbell Folk Group.

The theme must be pitched at the right level. The art series and many others, though informal in presentation, should appeal to viewers of all kinds because of their liveliness and authenticity. But a series on foreign travel, such as *Holidays Abroad* (ATV), should think first about the needs of viewers who have never visited foreign countries; another, called *It’s Your Money* (advice for small savers) will have failed if the stockbroker belt finds it a revelation.

Education in Magazines

Greater penetration of ITV series is being achieved by a gradual variation in transmission times. Some educational programmes *are* still broadcast late at night and on Sunday mornings, but many others are not. Education series feature increasingly in afternoon slots though they may not always be recognized for what they are. There is still a legitimate place for education by stealth, and it is a development of some significance that, in some companies, educational producers are now collaborating with producers of women’s and other magazine programmes. As a result, advantage may be taken of the relationship built up between the regular presenters of those programmes and viewers to achieve educational ends, without at all spoiling that relationship or the audience’s pleasure in viewing.

This target audience, however, does not always remain outside the doors of the formal agencies of adult education. On the contrary, it is a responsive audience – the 3,000 letters which, say, Yorkshire Television’s (when only partly networked) *Farmhouse Kitchen* can provoke in a week, prove that. The Marjorie Proops discussion programme on leisure (in London Weekend’s *Women Are People*) was a sustained ‘commercial’ for adult education (with the Vice Principal of a Greater London Centre in the programme to personify the provision); and the Thames series on the British Museum is designed to encourage viewers not to be daunted by this resource but to use it and visit it with insight.

Many of these programmes are reinforced by books, wall charts and other publications, which add works of reference to the stimulus of television’s ephemeral image.

Educational Advice and Policy

The task of applying limited air time to such objectives is clearly not easy. The Authority and the companies

Adult Education

who actually make the programmes are greatly helped in it by Mr Werner Burmeister and his experienced

colleagues on the ITA's Adult Education Committee and the committees which advise the companies.

ITA Adult Education Committee

W Burmeister, MA (Chairman)

Director of Extra-Mural Studies, University of London

W A Devereux

Assistant Education Officer, Inner London Education Authority

T A Q Griffiths

Warden of Devon Further Education Centre, Dartington Hall

I Hughes

Warden, Coleg Harlech

K Jones, JP, FRSA, FFTC

Warden of the Debden Community Association, Loughton

A Kingsbury, BSC (ECON)

Principal, Wansfell College, Epping

Mrs P M Leslie, BA

Principal, Richmond Institute of Adult Education

Miss E M McCullough

National Secretary, Education Department, Transport and General Workers' Union

W G Stone, MA, HON. LLD

Retired Director of Education, Brighton

Mrs A Williams, BA

Teacher. Also Governor of Cassio College of Further Education, Watford

Dame Ethel M Wormald, DBE, BA

Past Chairman, Liverpool Education Committee. Formerly Lord Mayor of Liverpool

Assessors:

E K Ashworth

Senior Inspector, Ministry of Education, Northern Ireland

D S Graham, MA

Inspector with responsibility for Adult Education, General and Liberal Studies in Further Education, Scottish Education Department

R A Richardson, ARCA

Chief Inspector, Department of Education and Science

Some New Adult Education Programmes *provisional details*

September 1971 to July 1972

NETWORKED SERIES

All Our Yesterdays *Modern history*

GRANADA All year

Art for All - The Painter's World *Art*

techniques. 7 programmes LONDON

WEEKEND Autumn Term

Collecting on a Shoestring *6 programmes*

LONDON WEEKEND Autumn Term

Cover to Cover *Bryan Magee reviews*

new paperbacks. 13 programmes LONDON

WEEKEND Spring Term

***Farmhouse Kitchen** *13 new programmes*

on old-fashioned domestic skills

YORKSHIRE Summer Term

Holidays Abroad *For those planning a*

holiday abroad for the first time. 7

programmes ATV Spring Term

***It's Your Money** *Practical Advice for*

the small saver on different ways of

investing. 6 programmes ATV Spring

Term

***Jobs in the House and Garden** *Work in*

the house and garden. 26 programmes

YORKSHIRE Autumn and Spring Terms

Music in the Round *New series of 13*

programmes LONDON WEEKEND Spring

(April)

Pioneers of Modern Painting

Kenneth Clark talks on Manet, Monet,

Seurat, Cezanne, Rousseau, Munch. 6

programmes ATV Autumn Term

Play Better Tennis *Improving tennis*

playing YORKSHIRE Spring Term 1972

***Rules of the Game** *Rules of various*

games from soccer to snooker. 13

programmes ATV Autumn Term

Take a Cine Camera *Imaginative*

camera work for the amateur film-maker.

6 programmes. ATV Spring Term

Times are Changing *British social*

history through the study of folk songs. 13

programmes ATV Summer Term

REGIONAL SERIES

***Beagan Gaidhlig** *Gaelic culture, song*

and story. 26 programmes SCOTTISH

Autumn and Spring /Summer Terms

Beloved Enemy *The Anglo-French*

relationship. 7 programmes SOUTHERN

Summer Term

Children to Children *A series of films*

made in different countries through

Inter-Nation Television Trust, the first

seven to be shown in April and May

1972 THAMES Summer Term

Drive-In *Motoring magazine. 20*

programmes THAMES Autumn and

Spring Terms

Farm Progress *Modern farming*

SOUTHERN All year

***Katie Stewart Cooks** *How to make*

inexpensive meals interesting. 13 new

programmes GRAMPIAN Autumn Term

***Living and Growing** *Preview for*

parents and teachers of the schools series

on health and sex education. 8 programmes

GRAMPIAN Spring Term

***Looking At . . .** *Choosing antiques to live*

with. 6 programmes THAMES Autumn

Term

***The Master Chefs** *A series of inter-*

national dishes. 13 programmes.

WESTWARD Autumn Term

***Mathman** *Mathematics for infants -*

a preview of the programmes for schools. 8

programmes GRAMPIAN Autumn Term

Paintings in Scotland *Visits to public and*

private art galleries. 7 programmes

SCOTTISH Spring/Summer Terms

Rugby Skills *How to play a better game. 6*

programmes HTV Spring Term

The Splendour Falls *The story of castle-*

building in Wales. 6 programmes HTV

Spring Term

***Theory and Practice** *6 programmes for*

teachers HTV Spring Term

***Treasures of the British Museum** *13*

programmes THAMES Autumn and Spring

Terms

Women Today *A magazine for women*

which features specially planned

educational series; for example, Do-it-

yourself Kitchen Conversion, 8

programmes; Hairdressing Through the

Ages, 9 programmes ATV Autumn Term

*Note: *Paperback or support material*



Left. Rules of the Game. A series hosted by Billy Wright, who discusses with well-known experts the rules of various games. ATV

Below Jobs in the House and Garden. Presented by Mike 'Toolbox' Smith. Yorkshire





Living Writers. Dennis Wheatley, one of the writers who talked about himself and his work. *Times*



The Splendour Falls. Wynford Vaughan-Thomas tells the romantic story of Welsh castles. *HTV*



Pioneers of Modern Painting. Lord Clark talks on Manet, Monet, Suratt, Cézanne, Rousseau, Munch. *ATF*



Katie Stewart Cooks. Katie Stewart, cookery editor of *The Times*, demonstrates that there is no need to buy expensive food in order to eat well. *Grampian*



All Our Yesterdays. Introduced by Brian Inglis. *Grznada*



Looking At . . . A series presented by Jane Probyn on choosing antiques to live with. *Thames*



On Reflection. Adienne Corri talks about Harriet Wilson.
London Weekend



Beagan Gaidhlig. A series of 'teach yourself' Gaelic
programmes. *Scottish*

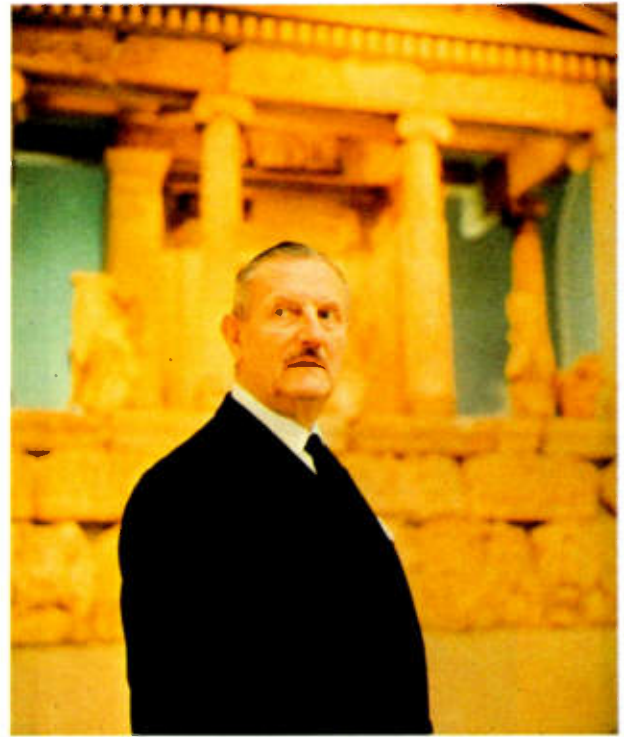


Living Architects. Denys Lasdun describing his model of the new National Theatre to Bernard Keefe. *Thames*

Treasures of the British Museum



Sir John Betjeman



The late Sir Tyrone Guthrie

The various departments of the British Museum are featured in a series of thirteen half-hour programmes produced by Thames Television. Each programme is written and presented by a distinguished personality, who has been specially chosen for his or her intimate knowledge of the subject and an objectivity as an informed lover of a particular art.

The planning and production of *Treasures of the British Museum* has taken more than eighteen months. The production team filmed continuously in the Museum for six weeks before starting on exterior filming which relates the objects discussed to the original material or sites. This included three weeks spent overseas filming in Turkey, Iraq, Egypt and Italy.

Distinguished contributors are:

Sir John Betjeman, *The Museum*, its architecture and purpose. Sir John and Sir John Wolfenden, Director of the Museum, appear in this programme.

Fleur Cowles, *The Department of Egyptian Antiquities*

The late Sir Tyrone Guthrie, *The Department of Greek (and Roman) Antiquities*

Robert Erskine, *The Department of (Greek and) Roman Antiquities.*

Rt Hon. Malcolm MacDonald, PC, *The Department of Oriental Antiquities*

Brig. Peter Young (ret.), DSO, MC, *The Department of Western Asiatic Antiquities*

Gwyn Thomas, *Department of Prehistoric and Romano-British Antiquities*

Lady Antonia Frazer, *Department of Medieval and Later Antiquities*

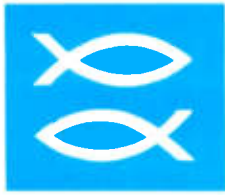
Prof. Asa Briggs, *Department of Manuscripts*

Michael Ayrton, *Department of Prints and Drawings*

Prof. John Hale, *Department of Coins and Medals*

Dr David Stafford-Clark, *Department of Ethnography*

Prof. Jack Morpurgo, *Department of Printed Books and the Library*



Religion on Independent Television



history

hymn competitions



drama series

religious entertainment



documentaries



interviews

Programmes of religious interest – largely but not exclusively Christian – occur in many areas of the Independent Television output. Documentaries on social issues, dramas and fine arts presentations often touch on themes of religious concern.

Certain programmes, however, are more specifically religious. Sunday morning church services, the regional late-night programmes and the networked sequence of Sunday evening programmes form a regular part of religious transmissions, amounting to a total weekly output of about ten hours of programmes, or up to three

hours a week in any one transmission area.

The Sunday evening programmes, which range widely in an effort to develop new approaches to matters of religious interest, include music, the visual arts, plays and documentary material. Such programmes are aimed primarily at the majority of the population sympathetic towards, but uncommitted to, formal religious allegiances. Certain other series, designed to inform or educate, appeal more directly to a committed audience, and religious education programmes form part of the Independent Television output for schools.

No religious service or propaganda relating to matters of a religious nature may be included in any programme without the prior approval of the Independent Television Authority (Television Act 1964).

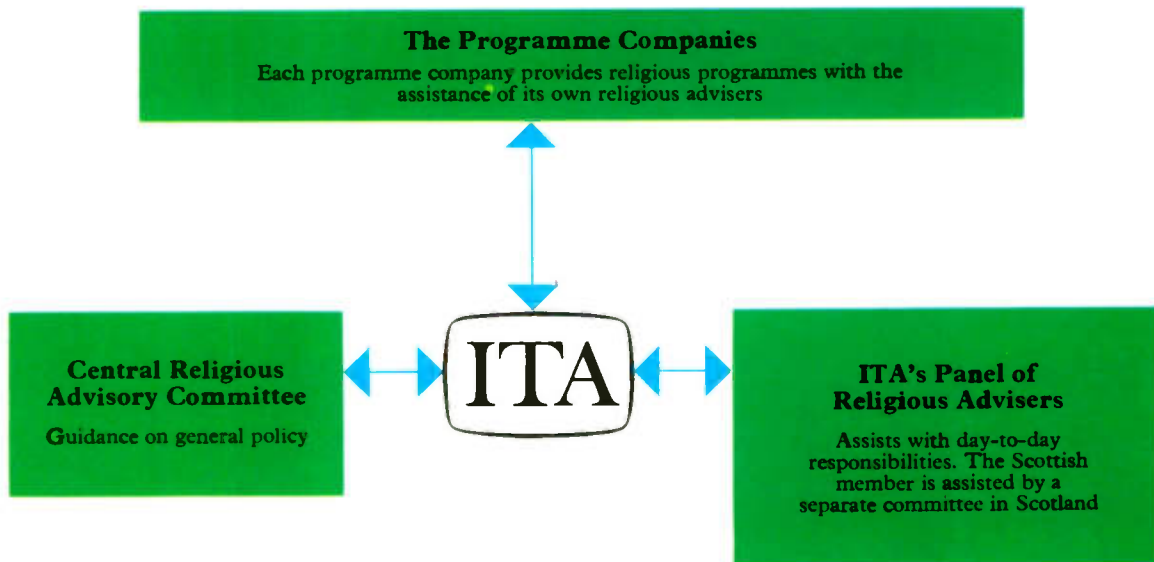
For guidance on general policy the ITA relies on the Central Religious Advisory Committee, whose members are representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands.

To assist in the day-to-day discharge of its

responsibilities the ITA has appointed a Panel of Religious Advisers, whose six members represent the Church of England, the Free Churches, the Roman Catholic Church and the churches in Northern Ireland, Scotland and Wales. A separate committee in Scotland assists the Scottish member of the Panel.

Each of the fifteen programme companies has its own religious advisers, who are closely involved in their company's religious programme output, and also give advice on other matters of a religious nature arising in the general run of transmissions.

Planning ITV Religious Broadcasts







Religion

In reflecting the contemporary scene, and still striving to be true to an enduring body of belief, those responsible for guiding Independent Television's religious output take great care to avoid two obvious pitfalls. First, it would be easy to reduce religion to ethics. Clearly the subjects overlap. Yet religion must look beyond humanity. The second danger is accurately known as 'syncretism', the attempt to distil from different faiths a pure essence of religion. The principle that guides Independent Television's policy on these matters is that neither an ethical approach nor a comparative religion approach measures up to the demands of religion.

One new way in which this policy will become evident during 1972 is in Independent Television's school broadcasting: religious education is to become part of ITV's curriculum at a time when the statutory arrangements are increasingly under review. The 1944 Education Act led to the production of the 'agreed syllabus' at the height of the war and when, apart from special provision for Jews, there seemed no question of having to cater for religions other than Christianity. The series planned by ATV for networking in autumn 1972 reflects the changes that have come over our society since that time. Now the presence of sizeable numbers of Muslims, Hindus and Buddhists, and the spread of their practices, means that religious education should encourage mutual understanding.

What is true for the school output also relates to religious television in general. Naturally enough, Christian-based programmes form the bulk of the output, because Christianity is still the main religious element in the fabric of our culture, and because there

is still a far greater number of people in the country with a Christian allegiance.

Consider, for instance, the popular programme *Stars on Sunday*. In inviting requests from viewers for hymns, religious ballads and readings, the programme does from time to time present items of Jewish interest. Over-all, however, it is the Christian tradition of this country that inspires the programme, which reaches its hundredth edition by early 1972. The fact that the Archbishop of Canterbury has joined the number of those reading from the Bible on it gives it the ultimate seal of ecclesiastical approval.

Its popularity is beyond question. It is the most popular religious programme ever shown on British television. The programme regularly attracts an audience of twelve million viewers and upwards. About three thousand letters pour into Yorkshire Television week by week with requests for well-loved items. Beyond that, the appreciation measurements that the Authority commissions show how widespread this approval is. Apart from the younger audience, whose tastes have been more directly catered for by such programmes as ATV's summer series *Songs That Matter* and London Weekend's autumn run of *The Freedom Road Show*, *Stars on Sunday* appeals strongly to all adult age-groups. It appeals almost as much to men as to women; nor is class any bar to its hold.

Undoubtedly the programme's main appeal is the sense of comfort it offers. Its cosy friendliness is hard to resist, and viewers obviously also enjoy the feeling that they are part of the country house party where the stars of stage and screen come and do their turns. And when so much of television and so much of everyday life add to the stress of existence, it is reassuring to know that there will be at any rate one half hour in the week when the pressures can be set aside.

Why is it, then, that from time to time voices of Christian concern are heard objecting to the programme? The arguments such critics put forward certainly demand a hearing. The programme, they say, is too sweet. Hardly ever does it touch the pain at the heart of the Christian gospel. So it is arguably escapist religion, and the lush setting – the lavish country house, with its fountains, its ruined abbey and its stained glass alcove – themselves invite fantasy. Altogether it is too cosy – mistakenly confusing

'cosiness' with comfort – and if it is true that these incidentals are on the one hand an integral part of its attraction and yet on the other hand irrelevant to true religion, then the programme could be accused of taking the name of the Lord in vain.

Whatever the force of these criticisms, the Authority makes sure that through its other religious programmes the hard questions are faced: there is nothing cosy, for instance, about Granada's regular network discussion programme *Seven Days*, nor, as its name implies, in Scottish Television's *No Easy Answer*. Certainly Anglia's distinguished series on the Dark Ages, *The Lost Centuries*, networked last summer, had a spiritual challenge wrapped up in its informative interest. Equally London Weekend, in presenting such challenging programmes as the examination of pollution, *Brother Francis and Sister Earth*, gives those who switch on for *Stars on Sunday* something upon which to bite.

Not that challenge, information and comfort in themselves make up the full balance of a religious programme output: between them lies the whole realm of appeal to the imagination. Accordingly drama, which forms such a staple part of the general television output, is coming to take a large place in Independent Television's avowedly religious offering. A year ago ATV presented the first series of new plays ever commissioned for and presented in the Sunday evening 'closed period', under the general title *The Turn Of The Year*. The success of that experiment has encouraged the company to make a further play sequence, to be shown during 1972, exploring themes of a personal experience of God.

Meanwhile Granada Television, whose Thursday evening drama *In The Bosom Of The Country*

distinguished itself at the Second International Christian Television Festival held in Germany last year, has taken a further step. Its new series *Adam Smith* is the first drama serial to find a place in the Sunday evening sequence of religious programmes.

Rev. Adam Smith is the parish minister of a Scottish country town. At first sight it looks too easy to make a religious programme in such a setting. But the fact that a serial has a conventionally religious setting does not in itself make it a religious serial. The setting, indeed, is of secondary importance; it acts as a pointer. It is in the situations, in the treatment of the central character and those around him, that the distinctive value of the serial lies. Here is no stereotype minister, certainly no cardboard saint. He is a man 'with like passions as ourselves', recognizable problems, recognizable doubts; and a Christian who is honest enough to go on working at his prayers and at reading his Bible and realize they mean life and breath to him. The viewer can identify with him. He is a figure in the round, not inviting our indulgent attention, but calling for our involvement.

The success of the series, which might after all run as long as its stablemate *Coronation Street*, will not depend upon its 'propaganda' value, for no genuine drama can treat its audience as a commercial does, by getting at him. Religious drama – if that is the proper classification for *Adam Smith* – is not just a subtle advocacy for God. As the point has been crudely, but aptly put, God cannot be sold like soapflakes. More politely, William Temple used to say that 'Christianity is caught, not taught'. Nobody's integrity will be offended if *Adam Smith* turns out to be a 'carrier'; the serial's main function is to be very good drama.

Central Religious Advisory Committee

The Rt Rev Dr I T Ramsey, Bishop of Durham (*Chairman*)

Miss A Allen

Professor J N D Anderson

Mr D W Black

The Rt Rev B C Butler,
Auxiliary Bishop of West-
minster

The Rev Dr G B Caird

The Rev Canon D L Edwards

The Rt Rev Dr Langton Fox,
Auxiliary Bishop of Menevia

Mr George Gorman, JP

His Eminence Cardinal Gray,
Archbishop of St Andrews and
Edinburgh

The Rev R W Hugh Jones

The Countess of Mar and Kellie

Miss F Matchett

The Rev Canon B S Moss

The Rev D Z Phillips

Professor D Pond

The Rev B M Pratt

The Rev E Rogers

The Rev Professor H E Root

The Very Rev Dr W R Sanderson

The Most Rev W G H Simon,
Archbishop of Wales

Mr J L Thorn

The Rev Dr H Walker

Miss P M Webb

The Rev Dr W M S West, JP

The Rev Canon Harold Wilson

Mrs Brenda Wolfe

The Rt Rev R W Woods, Bishop
of Worcester

Mr A S Worrall

Panel of Religious Advisers

The Rev A Andrew, OFM
The Rev Canon E S Barber

The Rev M L Davies
Miss Monica Furlong

The Rev Ian Mackenzie
The Rev Leslie Timmins

Scottish Religious Advisory Panel

The Rev Ian Mackenzie (*Chairman*)
The Rev L J A Bell
The Rev T J Foinette

The Rev Arthur H Gray*
The Countess of Mar and Kellie
The Rev John Muldoon

The Rev George T H Reid, MC*
The Rev Dr A W Sawyer, OBE,
MC*

*Assessors from Company panels

Religious Programme Series

*Companies listed as showing *Epilogue* or *Last Programme* often transmit these under a wide variety of different titles during the year. Every Sunday morning a Church Service, almost invariably a live outside broadcast, is transmitted over most of the network. The majority of companies contribute to the provision of these services.

Welsh language religious series are listed elsewhere.

A number of compilation programmes consisting of up to five *Last Programmes* were repeated by Thames on various afternoons during the year. Some other companies also showed these.

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

All That Jazz *School children singing Bible stories* LONDON WEEKEND 20 mins. 6.15 Sun. Apr/May (N)

Christian Comment *Comment on news of the week* TYNE TEES 5 mins. Close Fri. (L)

The Christian Now *What the religious papers say* GRAMPIAN 15 mins. 11.15 Tues. April/June (L)

Double Talk *Interviews with well-known married couples* SCOTTISH 25 mins. 6.35 Sun. July/Aug (L)

Epilogue* *Epilogue* CHANNEL 7 mins. Close Wed./Sun. to Mar, close Sun. from April (L)

Epilogue* *Talk, music, poetry* TYNE TEES 30 mins. Close all week except Fri. (L)

Evening Prayers *Prayer* GRAMPIAN 25 mins. Close Mon/Fri. (L)

Faces of Power *Rev. Colin Morris interviews* SCOTTISH 45 mins. 6.15 Sun. Oct/Nov (L)

Facets *Religious magazine* SCOTTISH 25 mins. 6.35 Sun. Aug/Sept (L)

Faith For Life *Discussion, readings, hymns* WESTWARD 40 mins. Close all week (L)

The Freedom Road Show *Young people seeking truth in words and music* LONDON WEEKEND 45 mins. 6.15 Sun. from Nov (N)

Got The Message? *Bible quiz* ATV 20 mins. 6.15 Sun. July/Sept (N)

Hot Seat *Young people question the famous* LONDON WEEKEND 20 mins. 6.15 Sun. Jan (N)

It's All Yours *Talks, interviews, music* SOUTHERN 35 mins. Close all week (L)

A Kind of Living *Interviews* GRAMPIAN 15 mins. 11.30 Tues. July/Sept (L)

Last Programme* *News, comments, photoreports, thought* LONDON WEEKEND 30 mins. Close Fri., Sat., Sun., Jan/Sept (L)

Last Programme* *Talks, interview, music* THAMES 40 mins. Close Mon., Tues., Wed., Thurs. to Sept, all week from Sept (L)

Late Call *Christian comment* SCOTTISH 40 mins. Late all week (L)

Link-Up *Monthly magazine* CHANNEL 20 mins. 6.10 Wed. April/June mthly (L)

The Lost Centuries *The Dark Ages of Christendom* ANGLIA 25 mins. 6.35 Sun. July/Sept (N)

Monday Night *Christian comment* ULSTER 5 mins. 10.30 Mon. (L)

No Easy Answer *Discussion of contemporary issues* SCOTTISH 45 mins. 6.15 Sun. to June, Dec (L)

Personally Speaking *Interviews with celebrities* ATV 30 mins. Close two days a week to Feb, from Sept (L)

Reflection *Talk, reading, singing* ANGLIA 40 mins. Close all week (L)

Seven Days *Debates about controversial issues* GRANADA 45 mins. 6.15 Sun. to March, Sept/Oct (N)

Songs That Matter *Songs and their religious content* ATV 25 mins. 6.35 Sun. July/Sept (N)

Stars On Sunday *Religious entertainment* YORKSHIRE 25 mins. 7.00 Sun. to July, from Sept (N)

Summer Specials *Films and conversations on matters of moment* LONDON WEEKEND 45 mins. 6.15 Sun. May/July (N)

Sunday South *News magazine* SOUTHERN 20 mins. 6.15 Sun. Mar/May (L)

Thou Shalt Not *Discussion of the Ten Commandments* ATV 25 mins. 6.35 March (N)

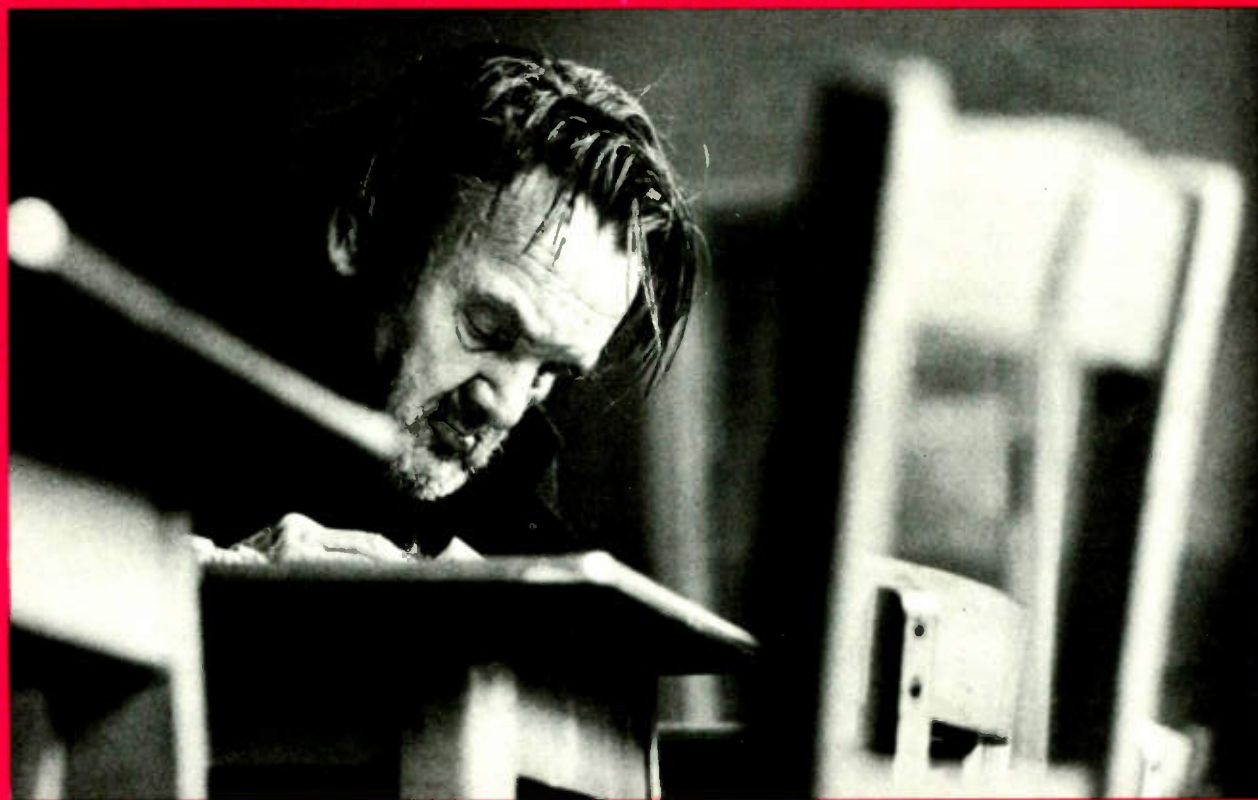
The Turn Of The Year *Plays on seasonal themes* ATV 25 mins. 6.35 Sun. Jan (N)

What's It All About? *Topical discussion* ULSTER 20 mins. 11.00 Thurs. to June, from Sept (L)

Who Knows? *Epilogue* ATV 30 mins. Close Mon., Sat. Apr/June (L)



Christ In Consett. A passion play written, produced and directed by Gordon Honeycombe. *Tyne Tees*



There Go I. Christian attitudes to the oppressed. *HTV*



Stars On Sunday. The Salvation Army Songsters and the Sheffield Citadel Band. *Yorkshire*

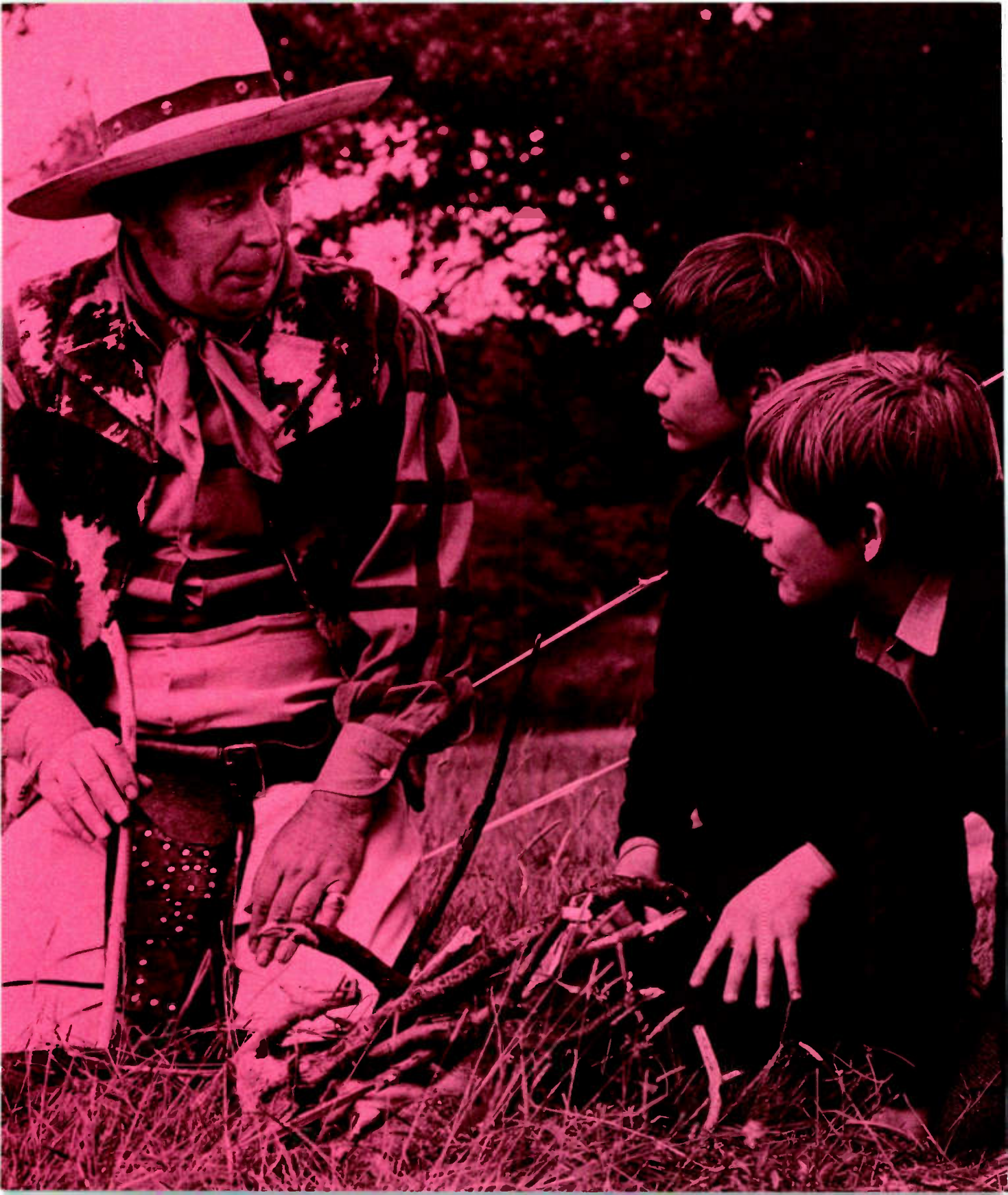
Songs That Matter. Songs and their religious content, presented by Noel Go-don. *ATV*

Missa De Angelis. From the Cathedral of St Mary of the Assumption, Aberdeen, celebrated by the Bishop of Aberdeen. *Grampian*



Hot Seat. Cliff Richard interviewed by Des Wilson. *London Weekend*







Children's Programmes

There is little doubt that making television programmes for children is fraught with difficulties. It is after all adults who make them, and what adult is able with total success to enter the inner world of the child's imagination? There is very little point in producing a programme which merely reflects the adult view of how the ideal child should look and behave, or indeed of what children should find interesting. The starting point for any programme should be the child himself rather than the parent or, for that matter, the maiden aunt; yet it is far from easy to find out with any certainty what children of various ages need, seek and get out of programmes that are specially made for them. Perhaps the best summary of the problems facing those responsible for children's programming was given by three American writers (Schramm, Lyle and Parker) in their survey of television and children:

As between two favourite images of the situation – the image of children as helpless victims to be attacked by television, and the image of television as a great and shiny cafeteria from which children select what they want at the moment – the latter is the more nearly accurate . . . The cafeteria sets the food out; the children take what they want and eat it. The very nature of television makes for a minimum variety in the cafeteria; the nature of human beings makes for great variety on the side of the children.

Even assuming that you capture the imagination of the child, there are other difficulties ahead. The more children enjoy a programme, the more closely they become involved with the characters they see on the screen; the more involved they become with these characters, the more chance there is that they might imitate. So very great care has to be taken not to present children with negative or dangerous examples. Television, of course, is a natural story teller and, given the right material, it is relatively easy to absorb the

young audience in the make-believe world that has been created. Drama series – stories of adventure, often in the open air and featuring children among the main characters – such as *Ace of Wands* (Thames), *Follyfoot* (Yorkshire Television), *Freewheelers* (Southern) and *Jamie* (London Weekend) form a regular feature of the output.

Then there is the constant problem of how to make the more informative programmes interesting. It seems pretty clear that the child who comes home tired from school is not going to be particularly receptive to further doses of information, perhaps thinly disguised as a quiz. Nevertheless, the hope is that the voraciously inquisitive mind of the child will be attracted by information presented entertainingly. *Magpie* (Thames), a young person's magazine, and *How* (Southern), a general knowledge miscellany, are designed to meet the child's real need to know more about the world around him. Again, the child who one day is eager to find out new things from television, the following day expects simply to be entertained; such regular series as *Little Big Time* (Southern), *Lift Off* (Granada) and *Junior Showtime* (Yorkshire) cater for this. There is, too, a legitimate demand on the part of parents for programmes for the under-fives. In addition to some of the longer running story programmes, *Yak* (Thames), *Origami* (Yorkshire) and *The Magic Ball* (Granada) are among those specially devised for the younger section of the audience.

However, to be really effective, each of these programmes has to be made with a particular audience of children in mind. And it is probably here that the greatest difficulty in children's programming is to be found. This is that television, about an hour a day, has to try to provide a whole service in miniature, but for a very varied audience. What appeals to an eight-year-old

The Flaxton Boys. The latest Flaxton Boys meet 'cowboy' Anthony Newlands. *Yorkshire*

Children's Programmes

is seldom right for his older brother and a series that a child has watched regularly for weeks will suddenly be dismissed out of hand as 'kid's stuff'. Independent Television aims to provide a balanced 'mix'. In any one week and in any one area, the output will regularly include adventure/drama series, either imported or home produced; information programmes, either in the form of magazines, miscellanies or quizzes; light entertainment series; cartoon or puppet-animation

series, as well as simple story-telling for the younger viewers.

The people who work in children's television are very aware of their responsibilities and care deeply about what they are doing. They are also highly critical, not only of the work of others but of their own finished product. The final judges, of course, are the children themselves; no producer should ever forget that they make up the most difficult audience of all.

Children's Programmes

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Ace of Wands *Adventures of a young sleuth magician* THAMES 30 mins. 5.20 Wed. July/Oct (N)

Anita in Jumbleland *For younger children* THAMES 15 mins. 3.40 Tues. from Oct (N)

Another World *Wild life series* GRANADA 30 mins. 5.35 Sun. Apr/May (L)

Anniversary *Birthday greetings* BORDER 15 mins. 4.40 approx. all week (L)

Anything You Can Do *Talent competition* GRANADA 25 mins. 4.55 Wed. Apr/July (N)

Birthday Club *Birthday greetings* ANGLIA 15 mins. 4.40 approx. Mon. to Fri. (L)

Bright's Boffins *Situation comedy* SOUTHERN 30 mins. 5.20 Tues. Apr/July (N)

Cartoon Cavalcade *Cartoons* SCOTTISH 11 mins. 5.35 Fri. to Mar, from Sept (L)

Catweazle *11th century magician in the 20th century* LONDON WEEKEND 30 mins. 5.35 Sun. Jan/Apr (N)

Elephant's Eggs in a Rhubarb Tree *Comedy sketches* THAMES 30 mins. 5.15 Mon. Mar/May (N)

The Flaxton Boys *Drama series in 19th century setting* YORKSHIRE 30 mins. 5.35 Sun. from Sept (N)

Follyfoot *Drama series* YORKSHIRE 30 mins. 5.20 Mon. July/Sept (N)

Freewheelers *Drama series* SOUTHERN 30 mins. 5.15 Wed. Jan/Apr (N)

Full House Quiz THAMES 30 mins. 5.20 Mon. May/July (N)

The Gus Honeybun Show *Birthday greetings and cartoons* WESTWARD 50 mins. 4.10 approx. Mon. to Fri. (L)

High Time *Talent show* GRAMPIAN 25 mins. 6.10 Tues. Oct/Dec (L)

How *General knowledge magazine* SOUTHERN 60 mins. 5.20 Tues., Thurs., July/Aug (N)

Is That A Fact? *Quiz* HTV 30 mins. 5.15 Fri. to Apr (L)

Jamie *Historical adventures series* LONDON WEEKEND 30 mins. 5.35 Sun. June/Sept (N)

Junior Showtime *Children entertain* YORKSHIRE 25 mins. 4.55 Tues to May, from Sept (N)

Lift Off *Pop music* GRANADA 25 mins. 4.55 Tues. Aug/Sept, Wed. from Oct (N)

Little Big Time *Children's entertainment* SOUTHERN 25 mins. 4.55 Tues. May/Aug (N)

The Magic Ball *For younger children* GRANADA 12 mins. 4.35 Tues. Jan/Apr (P)

Maggie *Children's magazine* THAMES 60 mins. 5.15 Tues., Thurs., to July, from Sept (N)

Once Upon A Time *For younger children* THAMES 15 mins. 4.10 Mon. Jan/Apr, July/Oct (P)

Origami *For younger children* YORKSHIRE 15 mins. 4.35 Thurs. (N)

Pinky and Perky *Puppets for younger children* THAMES 15 mins. 3.40 Fri. from Oct (N)

Puffin's Birthday Greetings *Birthday greetings* CHANNEL 35 mins. 4.40 approx. Mon. to Fri. (L)

The Romper Room *Kindergarten* ANGLIA 60 mins. 4.30 Mon., Wed., Fri. (L)

The Romper Room *Kindergarten* ULSTER 100 mins. 4.25 Mon/Fri. (L)

Rumble Jumble *For younger children* GRAMPIAN 25 mins. 4.55 Mon. to Mar, 4.55 Thurs. July/Sept (L)

The Sooty Show *Puppets, comedy and music* THAMES 25 mins. 4.50 Wed. Jan/Apr, 4.55 Wed. July/Oct (N)

T-Time *Children's variety show* ULSTER 30 mins. 5.15 Sat. Jan/July (L)

Timeslip *Science fiction adventure serial* ATV 30 mins. 5.15 Mon. to Mar (N)

Tinkertainment *For younger children* HTV 30 mins. 12.10 Sat. Apr/July (L); 45 mins. 4.40 Tues., Wed., Thurs. July/Sept (L); 45 mins. 4.15 Tues., Wed., Thurs. from Sept. (L)

Top Team Quiz GRAMPIAN 25 mins. 6.10 Tues. May/June (L)

Tottering Towers *Comedy adventure series* THAMES 30 mins. 5.20 Wed. from Oct (N)

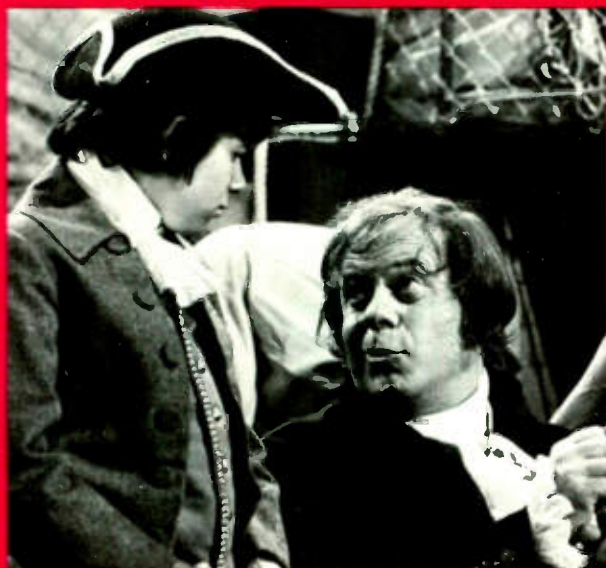
Yak *For younger children* THAMES 15 mins. 4.40 Mon. July/Oct (P)

Zingalong *For younger children* THAMES 15 mins. 4.10 Fri. Jan/Sept (P)



Follyfoot. Drama series inspired by Monica Dickens, starring Arthur English, Gillian Blake, Steve Hodson. *Yorkshire*

Children's Drama Series



Jamie. Garry Miller (Jamie) and Aubrey Morris (Mr Zed) in the historical adventure series. *London Weekend*



Timeslip. Spencer Banks and Cheryl Burfield in the science fiction adventure series. *ATF*



Freewheelers. Danger in the offing for John Colclough, Wendy Padbury and Adrian Wright. *Southern*



Once Upon a Time. Gwen Watford as the story-teller in one of the programmes. *Thames*

Children's Entertainment



The Sooty Show. With Harry Corbett. *Thames*



Little Big Time. Freddie Garrity in the musical fantasy saga 'Oliver In The Underworld'. *Southern*

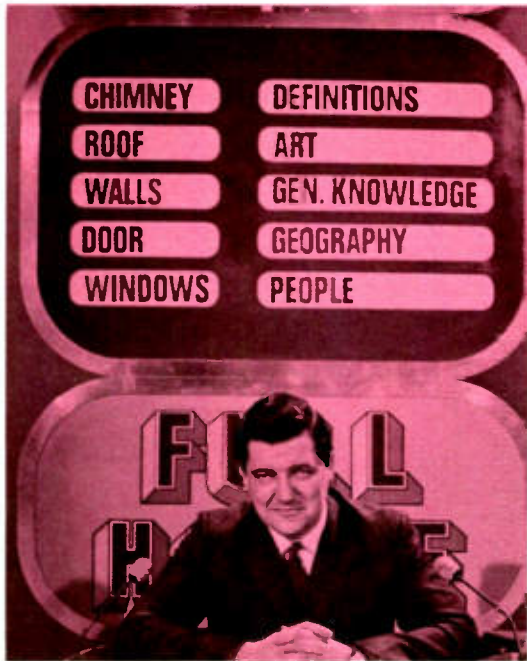


Anita in Jumbleland. Anita Harris in a series for younger children. *Thames*



Junior Showtime. Comperé Bobby Bennett leads a rousing finale in the children's variety programme. *Yorkshire*

Informative Programmes for Children



Full House. A general knowledge quiz for boys and girls between 13 and 15, devised and presented by Peter Wheeler. *Thames*



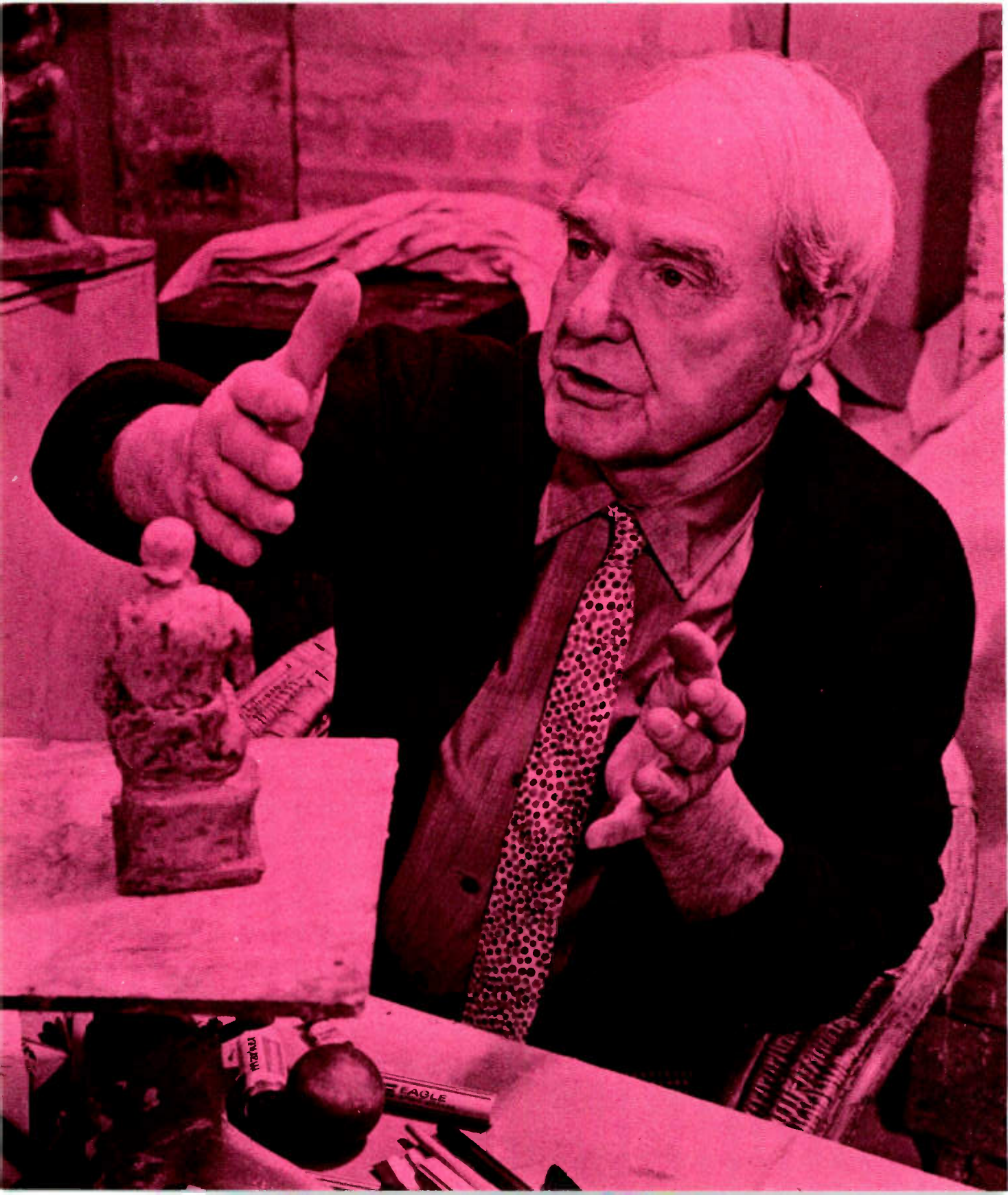
Get This! A new style information show, starring Harry Fowler and Kenny Lynch. *Southern*



How. Fred Dinenage learns how to spin plates from expert Holly Grey. *Southern*



Magpie. Presenter Susan Stranks meets dolphins Bonnie and Clyde at the London Dolphinarium. *Thames*





The Arts and Sciences

The old arguments about whether the arts have any place at all in a television schedule have by now been decently laid to rest. The best arts programmes can inform, educate and entertain simultaneously, and the argument about the place of the arts in television now turns on the kind of arts programmes which can best be achieved in television terms. One set of opinions believes that 'blockbusters', such as productions of Shakespeare, relays from Covent Garden and the Royal Festival Hall, are what television should concentrate on. In this way performances by the great artists of the stage and concert platform can be relayed into people's homes and reach thereby a far greater audience than is possible in an auditorium. This view is backed up by reference to the fact that many national artistic institutions in the theatre, opera and ballet are given large subsidies out of public funds. Is there not therefore an obligation on such institutions to make their products more widely available through the medium of television? Such considerations have been discussed at government level in the past year with the aim of making the major art homes, most of which are based in London, truly national.

A second set of opinions considers that relays, although valuable and enjoyable, can never be as good as the real thing, as being actually there. Television, the argument continues, should use its own characteristics to produce, as in drama and comedy, a form of arts programme designed specifically for television. By and large this second approach is the one which is most used in television, either in magazine or documentary format. It has the advantage that the television producers and engineers are not hamstrung by the impossibility of

conveying on a 19–24 in. screen in a corner of the room the total effect of a Wagnerian spectacle on the stage of the Royal Opera House, Covent Garden. A television arts magazine may have to work within a scaled-down visual frame of reference, but it has the advantage of being able to intensify an examination of a particular work of art, the processes of rehearsal, or the relationship between teacher and pupil in a master class.

The danger, in terms of response from viewers, is that analytical programmes on the arts, made with the intention of introducing viewers to new areas of experience, may be too didactic in tone. Nothing is more alienating than for a viewer, whatever the height of his brow, to be given the impression that what he is watching is good for him and that for no other reason than that he should go on watching it.

Aquarius, London Weekend's regular arts magazine, has from the beginning set out to avoid such a trap. Under the editorship of Humphrey Burton *Aquarius* has been wide-ranging in its choice of subject matter and in its techniques of presentation. In a single programme it has not hesitated to place the orthodox alongside the unorthodox. It has been to Madrid with the New Philharmonia chorus, to Paris with James Baldwin, Wole Soyinka and Les Structures Sonores, and to Montreux for the Golden Rose Festival of television light entertainment. It has been to Germany to look at the Nuremberg of Dürer, Wagner and Hitler and to see the architectural developments in Munich for the Olympic Games. At home, editions have included Julian Bream, Elton John, the Brighton Festival, a jousting tournament from Brentford with commentary in the style of Kent Walton and Eddie Waring, and Kenny Everett's tourist attractions to be seen between Heathrow Airport and London's West End. Throughout the whole series runs an assumption that whether art is serious or fun, or indeed both, it is a part of human experience which should find expression in television. Humphrey Burton, as presenter and editor of *Aquarius*, received the Silver Award of the Royal Television Society for outstanding creative achievement in front of the camera.

The same assumption, expressed in a different but inimitable style, underlay Lord Clark's series from ATV *Pioneers of Modern Painting*, whilst Thames *Treasures*

The Arts and Sciences

of the British Museum gave thirteen half-hour insights into a building not visited, one suspects, by most of the people who saw the programmes.

In their own areas many companies produce their own local arts programmes and give material support to regional arts organizations. This is particularly the case in Scotland and Wales with annual events such as the Edinburgh Festival and the National Eisteddfod. Scottish Television for instance adapted *The Boswell and Johnson Show* from the 1970 Edinburgh Festival, and Harlech have extensive coverage in both languages of the National Eisteddfod. Tyne Tees networked its documentary on L S Lowry, *Mister Lowry*, which had been awarded a Silver Medal at the International Festival of Films on Art at Venice in 1970. Several companies took Anglia's film on John Constable and Border's film on Sir Walter Scott. In 1972 and 1973 Southern Television has arranged to televise at least two operas from Glyndebourne in each of the Festival seasons.

Science on television has been dominated in the past year by two contrasting stories – the achievements, despite setbacks, of man's lunar exploration, and the growing awareness of the threat to the human environment on earth by pollution of all kinds. ITN science reports, headed by Peter Fairley, have oscillated between the US and Soviet moonshots, and the fouling of the air and the sea in the English Channel, the Mediterranean, New York, Los Angeles and Tokyo.

ITV's most specialized science programmes have been networked by Yorkshire Television, whose series *The Scientists* has dealt in documentary form with a number of topical scientific issues. These have ranged from Dr Linus Pauling's belief in the efficacy of vitamin C in combating the common cold to the possibilities of farming the oceans for fish on a massive scale. Such a series is able to examine not merely the factual details of developments in science and technology, it can bring home to viewers the social, political and biological implications of work which is proceeding at the very frontiers of human knowledge.

The Arts and Sciences

This list includes only series largely devoted to the arts and sciences, which are also covered in many other programme categories, particularly documentaries, magazine and educational programmes.

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Aquarius *Arts magazine* LONDON WEEKEND 45 mins. 10.45/11.15 Sat. Jan, Feb (P); 45 mins. 10.15 Sat. Feb, March (P); 60 mins. 10.15 Sat. Apr/July (P); 60 mins. 10.40 Sat. Sept/Nov (N)

Cinema *Review of film and cinema topics* GRANADA 30 mins. 10.30 Thurs. (N) *Festival Edinburgh Festival review and news* SCOTTISH 150 mins. 11.00 Wkdays 23 Aug to 10 Sept (L)

The Food of Love *Classical music* ULSTER 30 mins. 10.30 Fri. alt. wks. from Sept (L)

Gallery *Arts magazine* HTV 30 mins. 10.30 Thurs. mthly Jan/May, Oct, Nov (L)

HTV Half-Hour *Including plays, poetry, music and documentaries* HTV 30 mins. 10.30 Thurs. ex. one wk. per mth. to Sept (L)

In Form *Aspects of design* ULSTER 30 mins. 10.30 Mon. May/July (L)

Perspective *Arts magazine* GRAMPIAN 30 mins. 10.30 Wed. mthly Oct, Nov, Dec (L)

Pioneers of Modern Painting *Kenneth*

Clark talks about famous modern painters ATV 45 mins. 10.40 Sat. from Nov (N)

The Scientists *The return of the airship; the days of our years; industrial pollution in Lancashire; fish farming; Linus Pauling, scientist and Nobel Prize winner; fun with mathematics* YORKSHIRE 45 mins. 10.10 Sat. 10 Jan, 21 March, 15 May, 22 May, 19 June, 26 June (N)

Songs of the Celts *Celtic songs* HTV 30 mins. 10.30 Thurs. from Nov (L)

Spectrum *Arts magazine* ULSTER 30 mins. 10.30 Fri. alt. wks. from Sept (L)



In Form. Presenter Derek Kinnen learns about the potter's art in the arts magazine programme. *Ulster*



Alive and Kicking – British Poets Ivor Cutler and children in the adult education series. *London Weekend*



Cinema. Dustin Hoffman talks of his life and films. *Granada*



Strathclyde Seminars. An experiment in serious viewing in which a group of distinguished academics discuss the impact of science and technology on everyday living. *Scottish*



LEFT: Ken Russell, Andre Previn and Humphrey Burton discuss the controversial Tchaikovsky film.

RIGHT: Tramp Peter Blundell, the subject of a documentary feature.



Marianne Faithfull and Britt Ekland in a scene from the British television premiere of 'The Stronger' by August Strindberg.

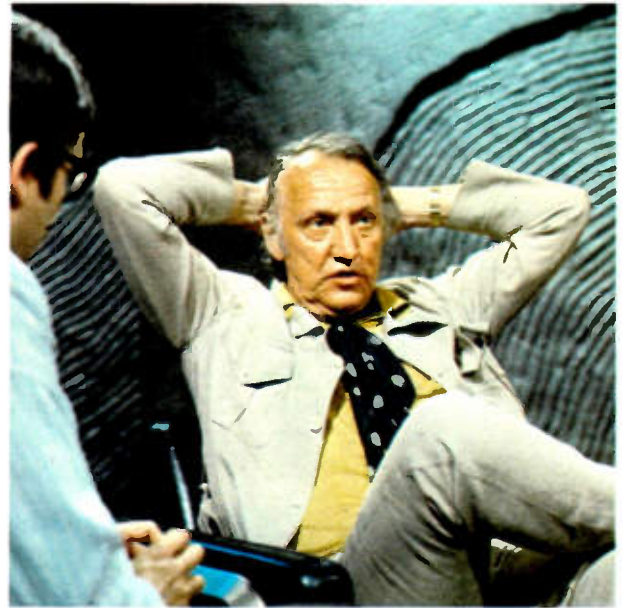


ABOVE: Ingrid Bergman interviewed during a break in rehearsals for 'Captain Brassbound's Conversion'.

TOP RIGHT: Joseph Losey talks to Humphrey Burton about the films he has directed.

BOTTOM RIGHT: Kyung-Wha Chung, the celebrated Korean violinist, accompanied on the piano by Humphrey Burton.

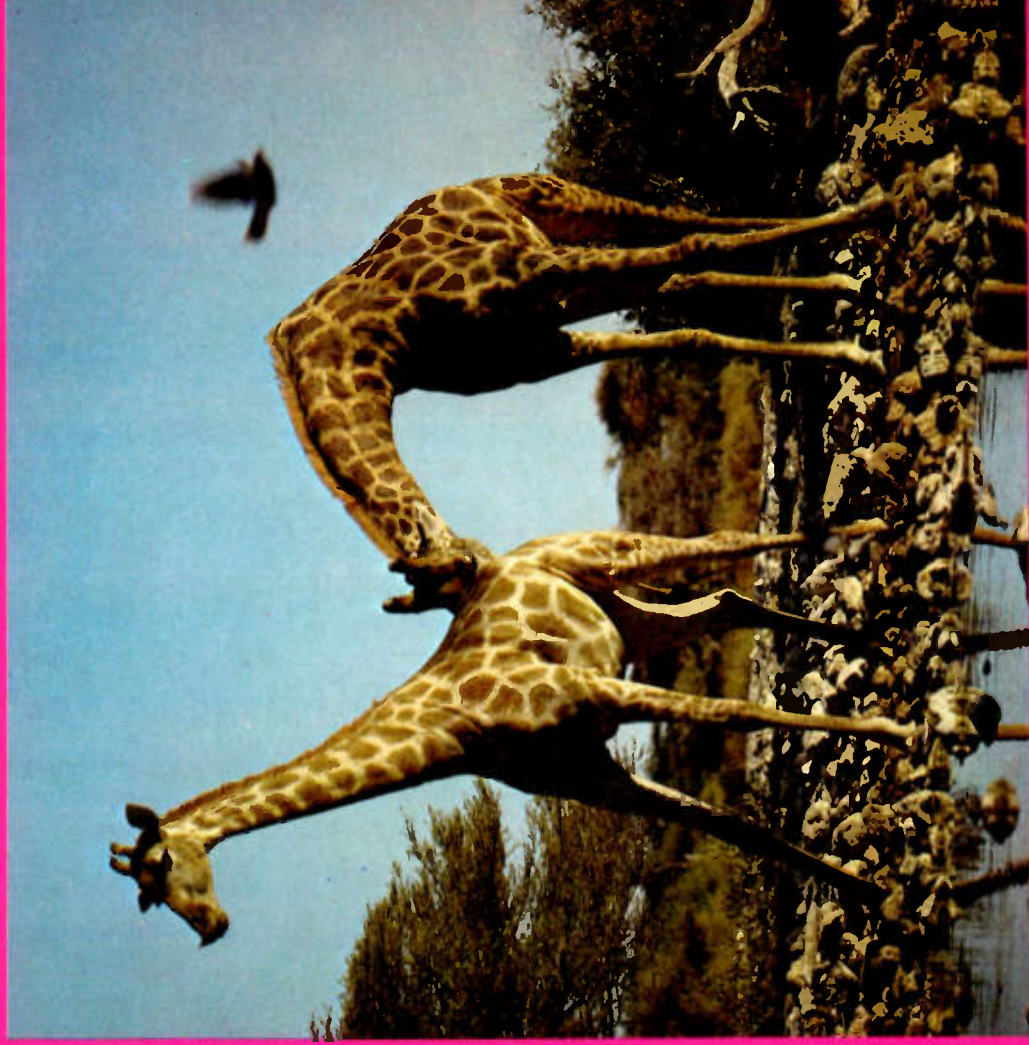
BELOW: Aquarius takes a tilt at the spectacular jousting tournament held in Syon Park.



Aquarius

London Weekend's weekly arts magazine programme, edited and presented by Humphrey Burton, attracts an ever-growing audience and holds their attention by providing a wide spectrum of arts-orientated subjects. 'Our aim', says Humphrey Burton, 'is to open a few windows onto worlds of experience which some of our viewers may have previously ignored – but out of lack of information rather than lack of interest.'





OPPOSITE PAGE: TOP: **Survival.** Many programmes in this popular series deal with various aspects of science. This programme, 'The Long Dry Summer', followed the efforts of field biologists to find out what animals were carrying anthrax from one waterhole to another. *Anglia*

BOTTOM LEFT: **Art For All.** Trewin Coplestone discusses with Philip Sutton the art of landscape painting in the adult education series. *London Weekend*

BOTTOM RIGHT: **Apollo 15.** A studio demonstration of the moon 'buggy' used by the lunarmauts. *ITN*

RIGHT: **The Scientists.** 'The Road from Wigan Pier', in which Austin Mitchell reports on a massive land reclamation programme in Lancashire. *Yorkshire*

BELOW: **The Scientists.** Simon Welfare pictured with an airship at RAF Cardington. *Yorkshire*







Sport

Most sports lend themselves naturally to coverage by television, containing as they do all the necessary ingredients for good television – ‘live’ action, colour, excitement, tension, viewer participation and the sheer unpredictability of the outcome.

Millions of people throughout the country enjoy watching sport on television and many of those millions would probably like to have more of it than is already available on the three existing broadcasting channels. But on a single-channel broadcasting system such as Independent Television the demands of the sport lover must be balanced against the demands of those viewers whose interests lie in other areas – news, current affairs, drama, comedy, etc. The dilemma for the broadcaster regarding sports coverage becomes acute on those occasions when important international sporting events such as the Olympics or the World Cup or a national event such as the F.A. Cup Final come round. In the majority of countries, served by a single national broadcasting system, the problem does not arise; but in Britain, where a dual broadcasting system exists and where such events are available to both organizations, the question inevitably arises whether or not the viewer should be given an alternative choice of programme. The demands of viewers for alternative programming have increased in recent years as a result of the blanket coverage given by both ITV and BBC to events such as the Olympics, the World Cup or Wimbledon, and Independent Television has decided that in future, failing an agreed formula of alternation in such cases, it will provide programmes for those viewers whose interests lie outside sport. In 1972 ITV will confine its coverage of the Olympic Games in Munich to news reports and highlights of events. In an average week ITV provides about six hours of

regular sports programming. The bulk of this is concentrated in the weekend with *World of Sport* on Saturday afternoons and recorded football on Sundays during the football season. Professional wrestling and mid-week recorded highlights of football matches take up the remainder of this regular coverage. Additionally on mid-week afternoons there is frequent coverage of horse-racing, tennis, cricket, and other events.

World of Sport is ITV's main outlet for ‘live’ sport every Saturday afternoon of the year. During the football season the programme opens with *On the Ball*, a 25-minute item which analyses the afternoon's matches and interviews players and personalities connected with the game. Following this is a programme devoted to the other most popular sport in Britain, horse-racing. *They're Off* comprises 110 minutes of non-stop coverage of two of the most important race-meetings taking place on the afternoon with information, results and advice from experts. Following these two programmes comes *International Sports Special*, a 45-minute programme which concentrates on a wide variety of sports both of majority and minority interest. Tennis, athletics, cycling, motor-racing, showjumping, swimming and even American football have been covered in this programme from time to time. Usually the events covered are selected from those taking place in this country but occasionally use is made of the Eurovision network to show important events being held on the continent. *World of Sport* concludes with professional wrestling, which still has millions of devoted fans throughout the country, and a programme of the day's sports results.

One of the most popular of Independent Television's sports programmes is the Sunday afternoon recorded football match which is shown in the majority of ITV regions during the season. Normally these programmes consist of recorded highlights of two or even three matches held on the previous afternoon, interspersed with comment and interviews with the players and the managers involved. Programmes such as London Weekend Television's *The Big Match* have done much to raise Independent Television's coverage of football to the pre-eminent position which it holds today in this country.

In addition to these regular sports programmes most regional companies produce programmes which concentrate on sports news and events of interest to viewers in their respective areas. For most real sports

Derby Day Outside Broadcast. Some aspects of the coverage. Key to pictures on page 110. *Thames*

fans it is the local team, the local athlete, swimmer or golfer who really matters and the regional sports magazine can contribute much to this localized interest in sport. Among such programmes in Independent Television's sports output are Yorkshire Television's *Yorksport*, Ulster's *Sportscast*, *Sportstime* from Tyne Tees and *Scotsport* from Scottish Television.

Television is sometimes accused of helping to turn the nation into watchers instead of doers – particularly in

the field of sport. It is true that since television became a mass medium in the past fifteen years or so the demand for more televised sport has increased enormously but it is equally true to say that the majority of major sports nowadays attract higher attendances than at any time in their history and that this heightened interest in sport as a leisure activity may be due in no small way to the increased attention paid to it by television.

Key to pictures on page 108

Each year Thames Television Outside Broadcast Units cover the world's greatest horse race – The Derby – on behalf of Independent Television. Nine colour television cameras and one black-and-white camera for captions and betting information are required to cover the 1½ miles of the racecourse

Band of the Welsh Guards

The Derby finish

Camera tower to cover The Derby start

ITV camera atop the grandstand

After the race

Floor manager John Sanders talking to producer Jim Pople

John Rickman introduces

The parade

The main ITV control site and vehicles

HM The Queen's arrival

Some of the 1971 crowd

together with the paddock and all preliminaries of the race. Engineers spend a week laying over 7 miles of cable and erecting the scaffolding towers to support the cameras and the aerials. The ITV racing team is augmented for the day to bring to viewers the colourful scene on Epsom Downs and amongst the spectators in the grandstands and paddock.

Regular Sports Programmes

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

The Big Event *Miscellaneous OBs*

LONDON WEEKEND 30 mins. 2.45/3.15 Sun. May/July (L)

The Big Match *Soccer highlights*

LONDON WEEKEND 60 mins. 2.00/2.45 Sun. Jan/Sept, 2.15 Sun. from Sept (P)

Border Sports Results *Sports results*

BORDER 5 mins. 4.05/30 Sat. (L)

Border Sports Review *Sports magazine*

BORDER 15 mins. 6.25 Fri. (L)

Channel Sports Round-Up *Sports magazine*

CHANNEL 20 mins. 6.15 Thurs. (L)

Football *Recorded matches* VARIOUS

45 mins. 10.30 Wed. occ. to May, from Aug (N)

Football *Soccer highlights* GRANADA

60 mins. 2.30 Sun. to May, 1.55/2.05 from Aug (L)

Match of the Week *Soccer highlights*

ANGLIA 50 mins. 3.25 Sun. to May, 3.55 Sun. from Aug (L)

Match Reports *Soccer highlights*

SCOTTISH 15 mins. 10.10 Sat. to May, 11.00 Wed. Aug, 10.10/10.40 Sat. Sept/Oct (L)

Professional Wrestling *Recorded bouts*

ATV/THAMES/GRANADA/YORKSHIRE 45 mins. 11.00 Wed. (N)

Results Round-Up *The day's results*

LONDON WEEKEND 15 mins. 4.55 Sat. (N)

Scotsport *Sports magazine including soccer OBs*

SCOTTISH 40 mins. 11.00 Wed. to May, 30 mins. Sept (L)

Shoot *Soccer highlights* TYNE TEES 55

mins. 2.20 Sun. to May, from Aug (L)

Soccer *Soccer highlights* YORKSHIRE 55

mins. 2.20 Sun. to May, 3.15/45 from Aug (L)

Southern Soccer *Soccer highlights*

SOUTHERN 60 mins. 2.00 Sun. to May, from Sept (L)

Sport *Soccer, snooker, bowls, golf*

YORKSHIRE 55 mins. 2.15 Sun. May/Aug (P)

Sport from the Midlands *Local sports*

ATV 60 mins. 2.15 Sun. May/Aug (L)

Sport West *Sports in the West Country*

HTV 20 mins. 6.15 Thurs. (L)

Sporting Challenge *Sports quiz* ULSTER

30 mins. 7.00 Wed. July/Sept (L)

Sportscast *Sports magazine* ULSTER 25 mins. 5.40 Sat. to May, 5.25 from Sept. (L)

Sportsdesk *Sports magazine* WESTWARD

30 mins. 6.15 Mon. 6.20 Fri. to Apr, 35 mins. 6.20 Mon. and Fri. from Apr (L)

Sportstime *Sports magazine* TYNE TEES

20 mins. 6.25 Mon. to Apr, 10.30 Thurs from May (L)

Star Soccer *Soccer highlights* ATV 60

mins. 2.15 Sun. to May, from Aug (L)

Weekend *Preview of weekend sport*

SOUTHERN 5 mins. 7.30 Fri. to Feb, 8.55 Fri. Feb/Apr, 10.30 Fri. from May (L)

World of Sport *Racing, wrestling and mixed OBs*

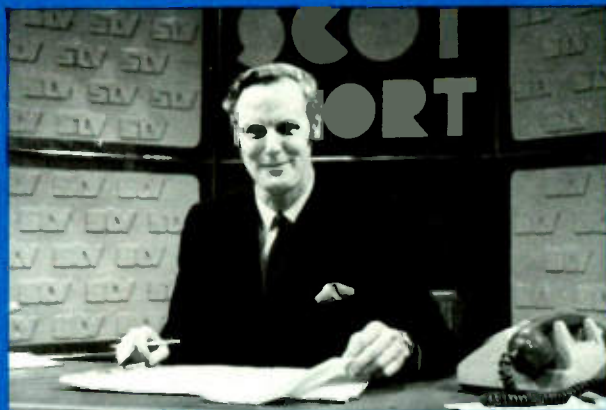
LONDON WEEKEND 245 mins. 12.50 Sat. to Apr, from Aug, 220 mins. 1.15 May/July (N)

Yorksport *Sports magazine* YORKSHIRE

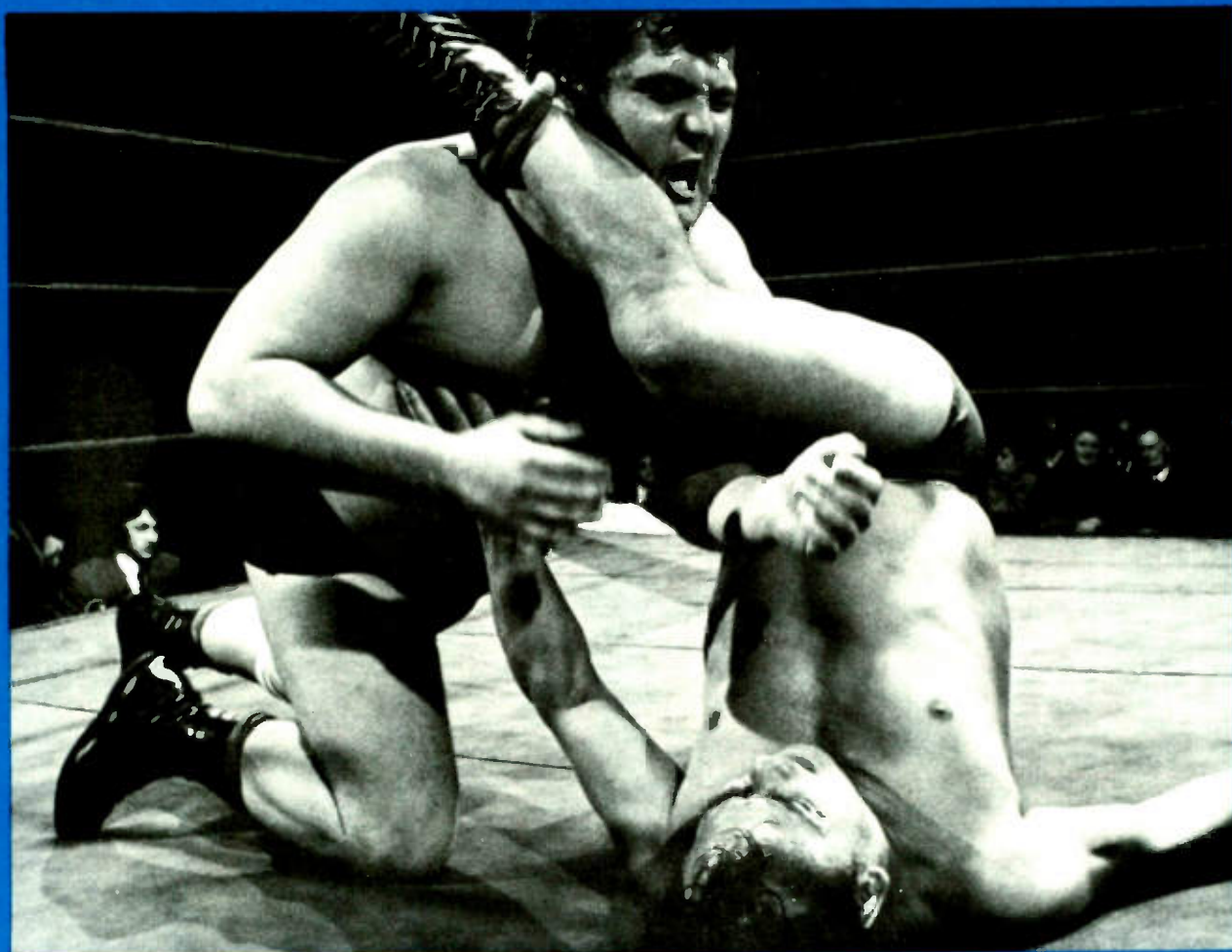
30 mins. 10.30 Fri. to Mar, 10.30 Thurs. March/May, from Aug (L)



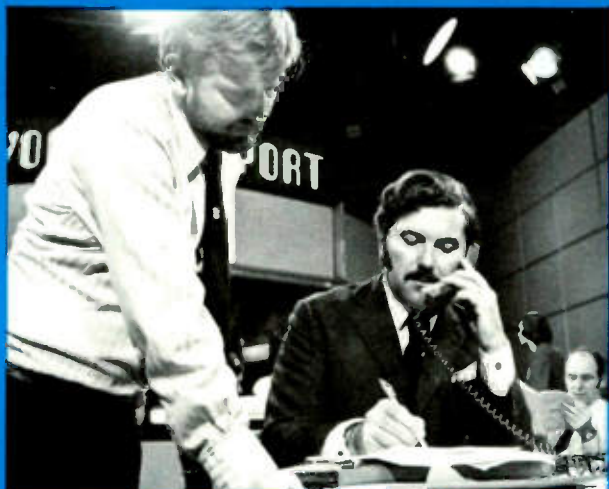
Invitation Snooker. Top amateur players compete. *Tyne Tees*



Scotsport. Arthur Montford presents up-to-the-minute sports coverage. *Scottish*



Wrestling. Popular sporting entertainment included in *World of Sport* and other programmes. *London Weekend*



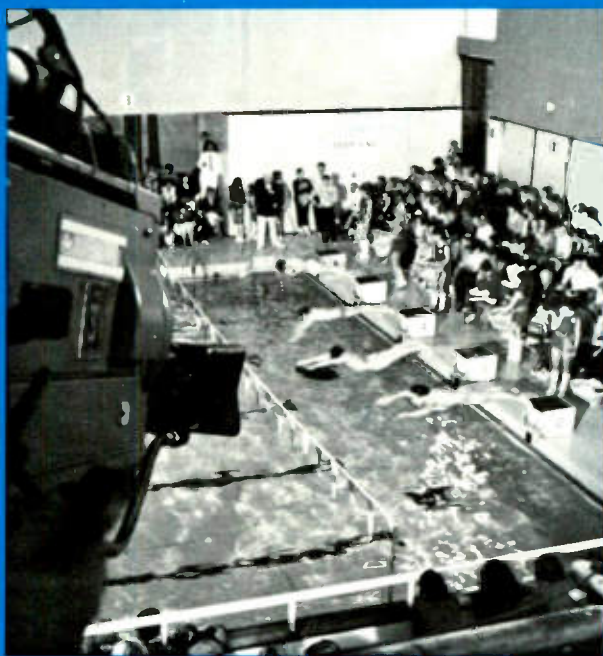
World of Sport. Stuart McConachie (editor) and Richard Davies (presenter). *London Weekend*



International Hockey. England v. West Germany. *London Weekend*



Golf. The Nairn Anglo-American Golf Challenge played at Moor Allerton, Leeds. *Yorkshire*



Swimming. The Schools International Swimming Championships. *Westward*



The Big Match. Jimmy Hill interviews Martin Chivers. *London Weekend*

Cup Final. London Weekend



Regional Television

A Day with a Programme Company

Regional TV is the lifeblood of Independent Television. Each regional company makes a contribution to the life of the region it serves through local programmes and through entering into the life of the community. Westward TV, which serves some 450,000 homes in South-West England, is typical of the smaller regional companies.



8.30 am ...

The coverage of local events is one of the most important aspects of regional tv life. A Westward tv film unit starts the day at 8.30 am most mornings from the studio's Plymouth car park. Today they are filming in Somerset but they may well finish by being recalled to end their day in a helicopter over storm-tossed seas as a tanker drifts off the rocks of Cornwall.

10.00 am ...

Each day there is a conference of the *Westward Diary* team to plan the weekday nightly news and magazine programme.



11.30 am ...

Meanwhile another film unit is busy on Dartmoor making a regional documentary.

2.30 pm ...

During the afternoon the news is coming in from 100 correspondents all over the region and the *Diary* editor is getting down to the details of his programme at 6.00 pm.



3.15 pm ...

Away from the studios announcer Stuart Hutchison is carrying out one of the 100 personal appearances performed for charitable and other events by the personalities of the station each year. In all, Westward TV helps to raise some £10,000 for good causes in this way.



4.00 pm . . .

Meanwhile the phenomenally popular Gus Honeybun appears on the screen with another announcer, Roger Shaw, reading out birthday messages to West country children.



4.30 pm . . .

In the film editing suite the pressure is mounting as material is edited for the *Diary*. Around two-thirds of a million feet of film is developed, processed and edited a year. The film department also handles around 250 feature films and some 35,000 commercials a year. In all, sufficient film passes through to reach from Land's End to John o' Groats.

5.00 pm . . .

The ultra-modern technical area attracts many visitors and today (left to right) Mr R Perry, the Joint Managing Director, shows Mr T Glyn Davies, a



member of the Independent Television Authority, the area together with David Dickinson, technical controller, and Brig W A C Collingwood, the ITA's regional officer.



6.00 pm . . .

The *Diary* is on the air with reporter John Doyle interviewing the chairmen of (left to right) Plymouth City Council, Somerset County Council, Cornwall County Council and Devon County Council.

6.30 pm . . .

Finally Graham Danton ends the *Diary* with his personalized weather forecast.

Master control and the duty announcer remain throughout the evening, perhaps to opt out of the network for the transmission of a regional entertainment programme or a documentary. Then comes the West country late night news and the *Faith for Life* epilogue . . . and another day of regional television has ended.





Rhaglenni Cymraeg Welsh Programmes

Mae problemau daearyddiaeth a dosbarthiad poblogaeth yn amharu'n ddifrifol ar yr ymdrechion i ddod â gwasanaeth teledu digonol i bob rhan o'r gymdeithas yng Nghymru. Nid yw'r ffaith fod mwy na chwarter y tir dros 1,000' o uchder ac wedi'i gafnu gan gymoedd dwfn yn cyfrannu dim at yr hwylustod o drosglwyddo rhaglenni. Os ychwanegir at hyn batrwm anghyfartal y boblogaeth gyda thair rhan o bedair yn byw yn siroedd Morgannwg a Mynwy, ac os drysir yr oll gan un o ieithoedd llafar hynaf Ewrop a siaredir gan i fyny at 80% yn y Gogledd a'r Gorllewin ac efallai gan 5% yn y De - Ddwyrain (er bod mwy o Gymry Cymraeg ym Morgannwg nag sydd yn yr un o'r siroedd eraill), fe fydd elfennau sylfaenol y broblem yn dod i'r amlwg.

Darperir rhaglenni Cymraeg i Gymru gyfan gan HTV, y cwmni teledu sy'n gwasanaethu Cymru a Gorllewin Lloegr, drwy 10 trosglwyddydd VHF yr ATA a hefyd gan fwyfey o fastiau UHF sy'n cario'r gwasanaeth lliw.

Daw mwy o broblemau yn sgîl y newid i UHF. I ail - greu gwasanaeth cyffelyb i'r un VHF, mae angen am ryw 70 neu 80 o orsafoedd UHF mawr a bach, ac fe adeilidir y rhain yn ystod y blynyddoedd nesaf. Er bod hyn yn golygu costau uwch (yn uwch yn barod yng Nghymru oherwydd anawsterau daearyddol) mae yn unol a pholisi rhanbarthol yr ATA.

Mae'r rhaglenni sy'n ymwneud â newyddion a materion cyfoes sef *Y Dydd* a *Yr Wythnos* yn parhau i roi safon gyson uchel o newyddiaduraeth i wylwyr, ac mae *Dan Sylw* gyda Gwyn Erfyl yn ysbardun i opiniwn a dadl yng Nghymru gyfoes. Mae rhestr y gwahoddedigion yn ymddangos fel 'Bywgraffiadur' o Gymry cyfoes sy'n ddylanwadol, yn boblogaidd, neu'n ffigurau dadleuol.

Penderfynodd y Cwmni i ddechrau adran newydd i gynhyrchu rhaglenni ar gyfer plant i ddechrau gyda cyfres o raglenni 15 munud o ddydd Llun tan ddydd Gwener. Bu *Y Gwyllt*, cyfres o ffilmiau ar fyf natur, yn boblogaidd gan blant ac oedolion, a chynhwysai ffilmiau o goedwigoedd Affrica, moroedd Hawaii, a byd pryfed.

Mae *Hamdden*, y rhaglen wythnosol a ddangosir yn y prynhawn, wedi dod yn ffefryn gyda'r wraig tŷ, ac astudwyd pethau mor wahanol â phyllau nofio ar gyfer y tŷ a rygiau Llychlyn. Efallai hefyd fod gwragedd sy'n ymddiddori mewn coginio wedi cael boddhad wrth geisio gwneud bwydydd diddorol Carey Garnon yn y rhaglen fisol *Wrth fy Modd*.

Cawsom gerddoriaeth yn *Sain*, *Cerdd*, *A Chan* a chyfle i gyfarfod ag awduron Cymraeg yn *Awdur a'i Fis*, dwy raglen hwyrol. Parhaodd *Y Misoedd* i edrych ar wahanol fisoedd y flwyddyn trwy lygaid haneswyr, mabolgampwyr, gwleidyddwyr, a beirdd.

Rhaglenni crefyddol cyson oedd *Testun Trafod*, *Hyd Eithaf Y Ddaear*, a'r cwis *Nabod Y Gair*.

Bu'r gwersi Cymraeg dyddiol *Cymraeg I Bawb* o fudd mawr i ddysgwyr trwy Gymru, a chyhoeddwyd llyfryn pwrpasol ar gyfer y gyfres. Yn ôl gwerthiant y llyfr, yr oedd hon yn gyfres lwyddiannus dros ben.

Un o'r rhaglenni Saesneg o ddiddordeb i Gymru oedd *A Breed of Men*, ffilm a enillodd glod mawr gyda'r bortread o ddiwydiant de Cymru rhwng y ddau Ryfel Byd. Y sylwedydd oedd Stanley Baker. Ffilm arall a enillodd glod oedd honno ar fywyd y Cymro hynod, *Dr William Price*, y gŵr a enillodd cyfreithlondeb corfflosgiad ym Mhrydain. Yr oedd y ffilm ei hun lawn mor ddadleuol â'r testun.

Parhaodd *Report Wales* fel y brif raglen newyddion, tra bu *Members and Parliament* yn cadw golwg fanwl ar broblemau a chymeriadau Sain Steffan. Yn *This Very Peculiar World* ar nosweithiau Gwener bu'r awdur Gwyn Thomas a'i banel yn edrych at bethau rhyfedd y byd, a dilynwyd y raglen hon gan gyfres â'r teitl hunan-esboniadol *Wales and the Common Market*. Yn gynnar yn y flwyddyn *John Morgan at Ten-Thirty* oedd yr arlwy ar nos Wener. Rhaglen arbrofol mewn llawer ffordd oedd hon, gyda dadlau, cerddoriaeth, a dogn dda o hiwmor. Dychwelodd ail gyfres yn yr hydref.

Dr Price 1800-1893. Dr William Price of Llantrisant (played by William Squire), the first practitioner of cremation in the modern Western world. *HTV Cymru/Wales English language programme.*

Welsh Programmes

Problems of topography and population distribution severely complicate the efforts made to bring a satisfactory television service to all sectors of the community in Wales. The fact that more than a quarter of the land lies above the 1000 ft contour and that this high land has deep valleys gouged out of it contributes nothing to the ease with which programmes are transmitted. Add to this the uneven population pattern with two-thirds of the total population living in the counties of Glamorgan and Monmouth and confound this with one of the oldest spoken languages in Europe spoken by up to 80% of the people in the north and west and perhaps by 5% in the south-east (although strangely enough Welsh is spoken by more people in Glamorgan than in any other single county) and the essential features of the problem become apparent.

HTV, the programme company for Wales and the West of England, provides Welsh language programmes for the whole of Wales broadcast from ten ITA VHF transmitters and an increasing number of UHF transmitters which carry the colour service.

The transfer to UHF creates further problems. To reproduce approximately the same coverage as the VHF transmitters, some seventy or eighty UHF main and relay stations are needed, and will be built over the next few years. Although this means a much higher cost per viewer (already higher in Wales because of topographical difficulties) it is in line with the ITA's declared policy of regionalization.

Programmes

The news and current affairs programmes *Y Dydd* and *Yr Wythnos* continue to provide viewers with a steady and consistently high standard of news coverage, and Gwyn Erfyl's *Dan Sylw* acts as a sounding board for opinion and argument in contemporary Wales. Its guest list reads like a 'Who's Who?' of influential, popular, and controversial figures in the Principality.

The company decided to institute a children's department whose first venture will be a series of daily 15 minute programmes in Welsh. *Y Gwyllt*, a series of wildlife films, has been popular with children and adults, with film from African jungles, Hawaiian seas, and the insect world among its contents.

The mid-afternoon weekly women's programme *Hamdden* has become a firm favourite with housewives

and has offered up such varied fare as the viability of home swimming pools and Scandinavian rugmaking. Ladies with culinary interests may also have been interested in some of Carey Garmon's often exotic recipes in the monthly miscellany *Wrth Fy Modd*.

Sain, Cerdd, A Chan and *Awdu'r a'i Fis*, two late evening programmes respectively gave us music and in-depth profiles of writers currently writing in Welsh. *Y Misoedd* continued to take its monthly look at the months of the year through the eyes of historians, sportsmen, politicians and poets.

Regular religious programmes were *Testun Trafod*, *Hyd Eithaf Y Ddaear* and the quiz *Nabod Y Gair*.

The daily Welsh lessons for beginners *Cymraeg I Bawb* were avidly followed by Welsh learners throughout the Principality, and were supported by a booklet, the sales of which testify to the success of the series.

English programmes of interest to Wales included *A Breed of Men*, a much lauded film narrated by Stanley Baker examining industrial South Wales between the world wars. Another highly praised 'one-off' was a dramatized documentary biography of the eccentric Welshman Dr William Price, who established the legality of cremation in Britain. The film turned out to be as controversial as its subject.

The main news programmes continued to be *Report Wales*, while *Members and Parliament* took a closer look at the problems and personalities of Westminster. Author and wit Gwyn Thomas, with a panel of celebrities, looked askance at *This Very Peculiar World* on Friday nights, a spot occupied later in the year by a series of programmes with the self-explanatory title *Wales and the Common Market*. *John Morgan at Ten-Thirty* was the main Friday night offering at the beginning of the year. In many ways an experimental programme, it was a *mélange* of serious and not-so-serious discussion, satirical comment, and music. It returned in a second series in the autumn.

The ITA Welsh Committee

T Glyn Davies, CBE (*Chairman*); The Rev Meiron L Davies; Peter Garbett-Edwards; Mrs Nia Hall-Williams; Gwilym Humphreys; Mrs Elizabeth Jones; Alwyn R Owens; Gordon Parry; Hugh Thomas.
Secretary: L J Evans, OBE

Welsh Language Programmes

Awdur a'i Fis *Author of the month* 45 mins. 10.30 Mon. from Sept

Cadw Reiat *Light entertainment* 30/45 mins. 6.45 Sat. monthly to Mar

Cymraeg I Bawb *Welsh lessons for beginners* 20 mins. 5.55 Mon. to Fri. Feb/May

Cyngerdd Gwyl Dewi *St David's Day concert* 30 mins. 9.00 Mon. 1st Mar

Dan Sylw *Current affairs* 45/60 mins. 10.30 Jan/June, weekly from Sept

Dibyn-Dobyn *Children's magazine* 30 mins. 5.20 Thurs to July, from Sept

Y Dydd *News magazine* 90 mins. 6.00 Mon. to Fri.

Y Gwylt *Wildlife film* 30 mins. 5.20 Thurs. July/Sept

Hamdden *Woman's magazine* 20 mins. 3.45 Fri. May/Sept, 3.50 Wed. from Sept

Hosanna *Religion* 30 mins. 1.00 Easter Sunday, 11th Apr

Hyd Eithaf Y Ddaear *Religious magazine* 30 mins. 12.45 Sun. from Oct

Y Misoeedd *Monthly miscellany* 45 mins. 6.45 Sat. to Mar, 10.30 Mon. to June, 10.30 Sat. to Sept

Nabod Y Gair *Religious quiz* 30 mins. 1.00 Sun. Mar/July

Rhyfedd O Fyd *This wonderful world* 45 mins. 6.45 Sat monthly to Apr

Sain, Cerdd A Chan Singers 45 mins. 10.30 Mon. monthly from Sept

Sion A Sian *Quiz* 30 mins. 9.00 Sat. from Apr

Testun Trafod *Religious discussion* 30 mins. 1.00 Sun. July/Oct

Utgyrn Seion *Religion* 30 mins. 1.00 Sun. to Mar

Wrth Fy Modd *Miscellany* 45 mins. 6.45 Sat. monthly Jan/Mar, 10.30 Mon. Apr/June, 10.30 Tues. monthly July/Sept

Yr Wythnos *Current affairs* 30 mins. 8.00 Mon. except July/Sept



Wrth Fy Modd (*My Delight*). A lighthearted programme introduced by D. Carey Garmon, including cookery, country life, hobbies, music and anecdotes.



Dan Sylw (Under Discussion). A studio discussion on the future of television in Wales.

The Royal National Eisteddfod of Wales, Bangor



Cymraeg I Bawb (Welsh for All). A five-minute daily programme for those learning Welsh.



Yr Wythnos (The Week). A current affairs series which looks in depth at one of the major items in the news during the week.

Nabod Y Gair (Knowing The Word). A religious quiz programme.



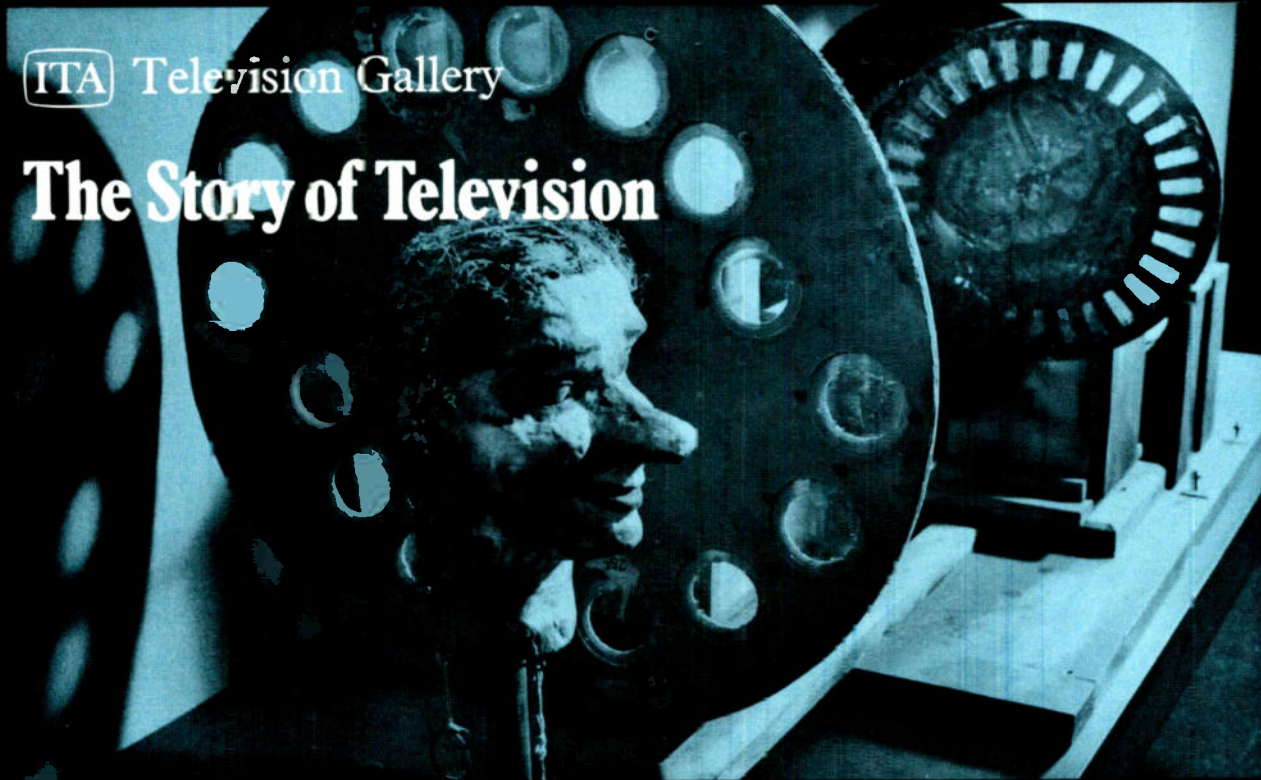
Hamdden (Leisure). Wendy Williams, who introduces this magazine programme for women, demonstrates an easily-erected swimming pool.



Dibyn-Dobyn. A variety programme for children between 4 and 9.

ITA Television Gallery

The Story of Television



Replica of Baird's original TV camera of 1926 showing the dummy's head that he used as a subject.

The Television Gallery, opened in 1968 at the ITA's Knightsbridge headquarters, is unique. Nowhere else in the world have all the facts about television that the ordinary viewer wants to know been assembled for him in one place and explained in his own language. This permanent exhibition has proved successful with the general public, schools, colleges, clubs and societies of all sorts. Its range of information, high standard of design, and imaginative use of audio-visual techniques make it an attractive place to visit.

The past and the present of television is attractively displayed in the Television Gallery. The invention and technical development of television is depicted and explained. The pattern of world television is shown and elaborate audio-visual displays explain how different kinds of programmes are made. Finance, television advertising, colour and satellites are among the many subjects shown. To ensure that they get the best from the Gallery, visitors are taken on guided tours by an experienced lecturer who can explain and answer questions.

In the educational field the Television Gallery has found a wide range of uses. Some schools use it simply for visits of general interest while others find it valuable as an integral part of class projects and studies. Colleges offering courses in communications naturally find it helpful and a number of art schools come to the Gallery for the example it provides of the best of design and display techniques.

Professional organizations that run training courses in fields related to broadcasting and communications have adopted it as a permanent part of their studies and some concerns have made use of it in their apprentice training courses. The Gallery has become known throughout the world, and visitors come from many countries.

The Gallery, and in particular its historical section tracing the invention of television, has become accepted, together with its associated Library, as an authoritative source of reference. It is deliberately scripted for the layman, but its description of the involved and complex technical story from the first



A one-third scale reproduction of the BBC's Alexandra Palace Marconi-EMI studio as it was in November 1936.

ideas of the 1880's to the present day not only enables the man in the street to understand the main lines of development but also satisfies the historian and the technical expert.

The Invention of Television

The story of the invention of television involves many strands spread over more than a century and parts of it are highly technical. The Television Gallery presents this technical story within a confined space and in a way that the interested layman can follow by splitting it into two parts.

The first part explains the simple basic principles of television: the persistence of vision, simulating movement with a rapid sequence of still pictures; the early days of wireless; the transmission of a still picture by scanning, looking at it a bit at a time in a series of lines in order to turn each bit into an electrical signal; the behaviour of electrons and the fundamental ideas of the valve.

The second part shows the application of these principles by concentrating on the problem of scanning. A television picture is built up by tracing it out in a series of lines and repeating the process fast enough to take advantage of the persistence of vision; that is by repeating it not less than ten times a second. The first practical way of doing this was patented by a Russian scientist, Paul Nipkow, in Berlin in 1884. His scanning later work, including that of Jenkins in America, Denes von Mihaly in Austria, and John Logie Baird in England.

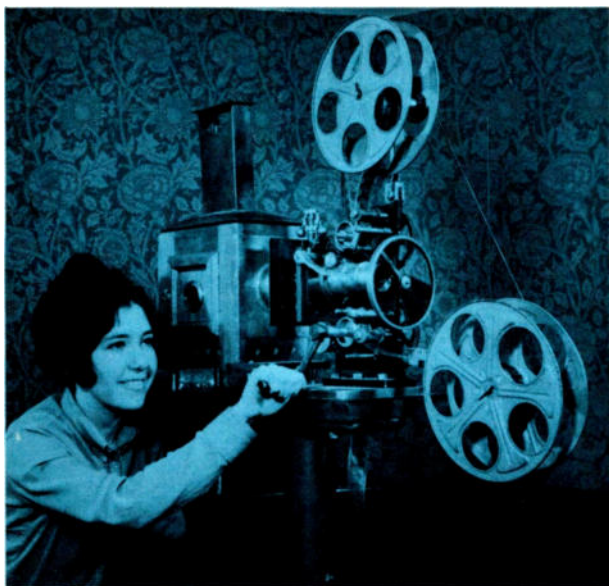
Another method of scanning was patented four years later by Professor Weiller, who used a set of mirrors spaced round a rotating drum. This was the means

employed in the first demonstration of television, given by Professor Boris Rosing in St Petersburg in 1906. Although his results were very crude, partly because the amplifier had not then been invented, his system worked after a fashion.

A great deal of work was done on both these mechanical systems, but the fatal flaw was that the amount of information needed to define a clear picture is so great that nothing mechanical could ever move fast enough to do it really well. The man who spotted this and forecast that ultimately the solution would be found in electronics was an electrical engineer, A A Campbell Swinton. He set out his ideas in a letter to *Nature* in 1908, but he had to confess that no photoelectric phenomenon was then known that would make his ideas possible. However, he persisted to the point that in 1911 in a lecture to the Roentgen Society he presented a theoretical circuit for electronic television. This remarkable prophecy contained the basis of present-day television, even though it was to be twenty years before laboratories could build the hardware to turn his theory into practice.

The first man to start on making this theory work was Vladimir Zworykin, who emigrated to America, where he still lives, at the time of the Russian Revolution. He applied in 1923 for a patent for an electronic camera tube, which he called the Iconoscope. It was, however, some time before he got the backing and resources that he needed to complete the job and obtain his patent. Meanwhile he was overtaken by a brilliant British team working at EMI under Isaac Shoenberg. They did not start until EMI was formed by a series of mergers in 1930 but, working on the same lines as Zworykin, in 1932 they perfected the Emitron, the world's first electronic camera.

Meanwhile, however, those interested in mechanical means of transmitting pictures had not been idle. By the mid 1930's the Baird system had been developed to such a point that a Royal Commission under Lord Selsdon, that had been appointed to consider the future of television, was unable to choose between it and the electronic method. The Commission recommended that the BBC should open a full-scale public television service but that it should alternate the two systems week-by-week to give them both a public trial. This was done. The service opened on 2 November 1936 and continued until, on 5 February 1937, the Postmaster General announced that the Baird system would be closed down and that a single electronic standard was to be used from then on.



This film projector, which was built in about 1905, is part of the display of the history of television in the ITA Television Gallery.

Colour in the Gallery

Independent Television is well and truly into the colour age and visitors to the Gallery have shown a lot of interest in the subject, an interest that was becoming difficult to satisfy. For this reason the original plan of the Gallery has been modified and a new section covering all aspects of colour has been built.

In common with the rest of the Gallery this new section has been written and designed to present the

The modern and well-stocked library.



information to the interested layman. Technicalities have been avoided in favour of a clear and attractive exposition of the basic principles.

Colour is a very wide field and as a guide in selecting the facts of most interest the questions asked by visitors were studied over a considerable period. These were found to fall into four clearly defined groups: the basic principles, programme production, transmission, and reception. The main part of the display was accordingly designed in four panels, to answer these four sets of questions.

Nearly all shades and colours can be produced by mixing three primary colours in different proportions. To demonstrate this point a mechanical model using lights and coloured filters has been built. By means of knobs, the proportions of the primary colours can be varied, and the colour resulting from the mix shown. On this panel too, the basic principles of the three colour television systems, NTSC, PAL and SECAM, are explained.

The effects of colour in the studio give rise to many questions. What colour means to people working in television production is shown by comparing it with black-and-white. Direct comparisons are made in such subjects as make-up, set design, graphics, costumes and lighting. In each field colour requires different approaches and techniques.

The transmitters themselves are the subject of the next section, which shows where they are, what areas they cover and what additional stations are planned. This panel will be kept up to date as new transmitters are added to the network. This section also shows something of the advanced development work undertaken by the Authority.

The last section concerns the viewer in his home and shows what he needs to know to get the best out of his colour set. The right aerial correctly sited is essential, but the surroundings of the set and the light falling on the screen have a considerable effect on picture quality and these things are demonstrated.

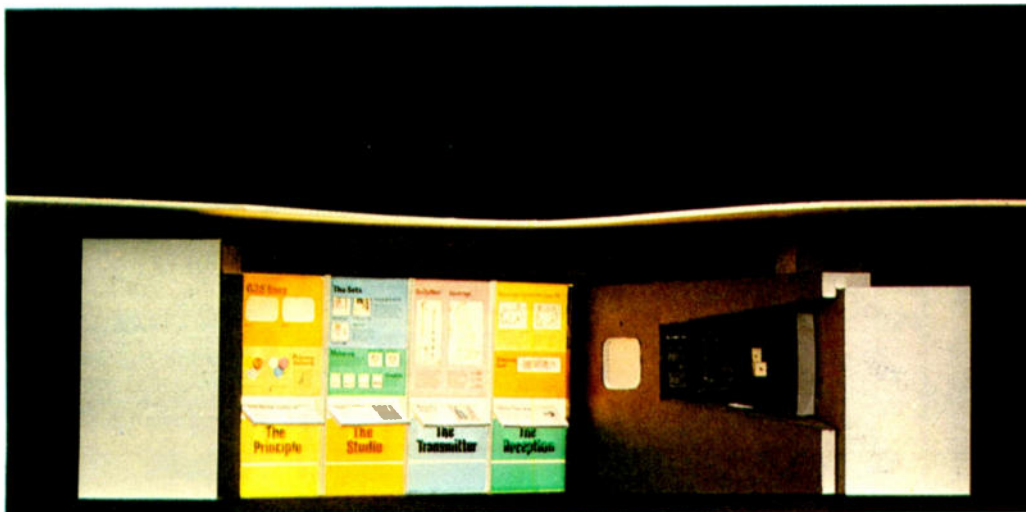
Alongside these four panels is a special display showing how a colour picture is assembled. It is a mechanical analogue of a shadow mask colour tube that by greatly enlarging elements of the component parts and using three fine beams of light to simulate the streams of cathode rays shows how the receiver assembles the three sets of signals that it receives to create the colour picture.



Some of the early history of television as displayed in the ITA Television Gallery. *Below:* Son et Lumière techniques are used to show how a studio programme is made. This programme is one of the series 'Frontier' by Thames Television.



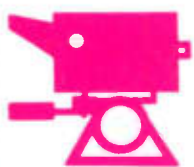
The model for a new sequence on colour added to the ITA Television Gallery.



A tour of the Gallery takes about ninety minutes and up to thirty can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14 and 30 stop near by. The address is 70 Brompton Road, London SW3. Telephone 01-584 7011.

Visitors watch a 12-screen presentation about ITN at the ITA Television Gallery.





The Programme Companies of Independent Television

The ITA selects the programme companies

The Independent Television Authority does not itself produce programmes. Fifteen separate programme companies are under contract with the ITA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends). The companies obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the ITA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer levy on a sliding scale related to their advertising receipts.

National and international news bulletins are provided by Independent Television News Limited, owned by all the programme companies.

Stringent conditions are applied by the ITA to ensure that programme companies comply with the requirements of the Television Act; that they provide a balanced output of programmes of high quality; that control remains within the UK and does not change without the ITA's approval; and that due regard is paid to the particular character of the areas which the regional companies serve.



Anglia Television East of England



ATV Network Midlands



Border Television The Borders and Isle of Man



Channel Television Channel Islands



Grampian Television North-East Scotland



Granada Television Lancashire



HTV Wales and West of England



London Weekend Television London (weekends)



Scottish Television Central Scotland



Southern Television South of England



Thames Television London (weekdays)



Tyne Tees Television North-East England



Ulster Television Northern Ireland



Westward Television South-West England



Yorkshire Television Yorkshire








The Programme Companies

Independent Television, by its federal structure, has brought a strong regional element into British television. The programmes are provided by the programme companies selected and appointed by the Independent Television Authority to serve the separate areas of the

country. The companies must consult the Authority in advance about their programme schedules, and within the approved schedules the Authority may subsequently call for detailed information about particular programmes. The programme companies obtain their revenue from the sale of advertising time and pay a rental to the ITA and a Levy to the Exchequer. Fifteen companies have been appointed by the Authority to provide the programmes in the ITA's fourteen areas. In thirteen of the areas a single company is responsible for providing the full week's programmes. In the London area one company is responsible for weekday programmes until 7 pm on Fridays, another company for weekend programmes from 7 pm on Fridays.

Area		Company	ITA Homes (AGB)
The Borders and Isle of Man	<i>All week</i>	Border Television	167,000
Central Scotland	<i>All week</i>	Scottish Television	1,170,000
Channel Islands	<i>All week</i>	Channel Television	32,000
East of England	<i>All week</i>	Anglia Television	1,045,000
Lancashire	<i>All week</i>	Granada Television	2,480,000
London	<i>Weekdays to 7 pm Friday Weekends from 7 pm Friday</i>	Thames Television London Weekend Television	4,300,000 4,300,000
Midlands	<i>All week</i>	ATV Network	2,630,000
North-East England	<i>All week</i>	Tyne Tees Television	860,000
North-East Scotland	<i>All week</i>	Grampian Television	324,000
Northern Ireland	<i>All week</i>	Ulster Television	350,000
South of England	<i>All week</i>	Southern Television	1,280,000
South-West England	<i>All week</i>	Westward Television	451,000
Wales and West of England	<i>All week</i>	HTV	1,265,000
Yorkshire	<i>All week</i>	Yorkshire Television	1,850,000



Anglia Television

East of England



Head Office: Anglia House, Norwich NOR 07A Tel: 0603 28366
London Office: Brook House, 113 Park Lane, London W1Y 4DX
Tel: 01-493 8331
Northern Sales Office: Television House, 10-12 Mount Street,
Manchester M2 5WT Tel: 061-834 8575
Hull Offices: Regent House, Ferensway, Kingston upon Hull
Tel: 0482 20101
Grimsby Offices: Hainton House, Hainton Square,
Grimsby, Lincs. Tel: 0472 57026

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

Directors

The Marquess Townshend of Raynham (*Chairman*);
A Buxton*, MC; L Scott*; J Woolf*; R G Joice*;
D S McCall* (*Secretary*); D Albergy; W O Copeman,
CBE, JP; G Daniel, LITT D, FSA; Sir Peter Greenwell, BT.

* *Executive Directors*

Officers

J F M Roualle (*Administration Controller*);
J P Margetson (*Sales Controller*); R J Pinnock
(*Assistant Company Secretary/Deputy Chief
Accountant*); D S Little (*Contracts Officer*); A Barnett
(*Station Engineer*); P Garner (*Assistant Head of Local
Programmes*); J Jacobs (*Head of Drama*); C Willock
(*Head of Natural History Unit*); F Taylor (*Head of
Documentaries and Adult Education*); J Wilson (*Head of
News*); C Ewing (*Head of Farming*); K Elphick
(*Programme Planning Executive*); F O'Shea
(*Production Manager*); N Wood (*Head of Films*); P J
Brady (*Head of Press and Public Relations*); P Welton
(*P.R. Executive*); D Dawson (*Head of Stills*); P J
Battle (*London Sales Manager*); R D Crombie (*Local
Sales Manager (Norwich)*); C Bond (*Northern Sales
Executive (Manchester)*).

Programme Adviser

Brian Connell

Religious Advisers

Canon A R Freeman (*Church of England*); The Rev
R G Manley (*Roman Catholic*); The Rev E F Jones
(*Free Church*).

Education Adviser

Glyn Daniel, LITT D, FSA

Education Officer

C W Newman-Sanders

Staff

Anglia Television employs a staff of 425, with
additional staff for particular programmes.

Visits to Studios

A limited number of tickets are available for audiences
at certain shows.

Enquiries

General enquiries from the public should be made to
The Public Relations Department in Norwich;
enquiries by artists' agents to the Contracts
Department, Norwich. Press enquiries should be made
to the Press Officer.

Submission of Scripts

Material required: 80-minute plays in *script* form.
Outlines of ideas are not acceptable unless submitted
through recognized agencies by authors who have had
previous experience in television writing. All
submissions to The Drama Department at the London
office.

Programme Journal

TV Times publishes a separate edition for the Anglia
Television area.

Engineering

Anglia Television Headquarters are situated in the centre of the city of Norwich and include Anglia House (the production and administration centre), Cereal House (general offices) and Cattle Market Street (scenery construction and storage facilities, Accounts and Local Sales Departments). Office accommodation in Anglia House is being extensively modernized. Two main production studios are in use: Studio A, 52 ft by 62 ft (3,224 sq.ft), and Studio B, 25 ft by 41 ft (1,025 sq.ft). A third studio, 18 ft by 13 ft (234 sq.ft) is used for continuity purposes only. Studio A is equipped with four colour cameras and Studio B with three colour cameras. Both studios have been extensively modified for colour broadcasting. The new Central Technical Facilities area contains: TELECINE: three channels of 16 mm with SEPMAG facilities (full colour), and three channels of 35 mm (full colour). A colour slide scanner and three caption/slide colour facilities are also provided. VIDEOTAPE RECORDING: two full colour record and replay videotape recording machines. The new Master Control, together with its attendant Presentation Suite, can handle monochrome or colour programmes. OUTSIDE BROADCASTS: The OB unit is equipped with four colour cameras and its own videotape recording machine.

Film Facilities

There are two feature sound units, both fully colour operational, serviced by a Photomec processing plant using the Agfa-Gevaert colour system. Six cutting rooms are at Norwich while three more in London handle the work of the Natural History Unit. The London premises also have a 16 mm/35 mm preview theatre and there is an RCA 'rock and roll' four-channel dubbing theatre and 16 mm/35 mm preview theatre in Norwich.

News and Weather Facilities

Anglia operates two staff news film units in Norwich and one each in the Hull and Grimsby news offices, where full editorial staffs work direct to the station's main news centre at Anglia House. There are over 100 correspondents and 30 attached cameramen throughout the region.

Programmes

NEWS AND NEWS MAGAZINES: *About Anglia*; *Anglia Newsroom*; *Anglia Weather Bureau*; *Police Call*; *Mid-Week Mail*; *Time Out*; *Trend*; *Fairley's World*. NEWS SPECIALS: *A Royal Day In Essex*; *The Battle of the Boroughts*. TALKS AND DISCUSSIONS: *Arena*; *Probe*;

Probe Specials – Friend or Foe?; *The Sporting Life*; *The Brian Connell Interviews*. FEATURES AND DOCUMENTARIES: *Big Match Referee*; *Project X*; *Who'll Bid Me?*; *Portrait of a Villain*; *Licence to Fly*; *A City Fit to Live In*; *Mizzen, Main and Foremast*; *A Beautiful Way to Live*; *Gurkha!*; *The Jockey Club*; *Rost Beef and Plumb Pudding*; *Patterns in the Sky*; *The Giant of Cockley Cley*; *Norfolk Broads*; *Nelson*; *The Lost Centuries* (eight-part series for the network); *Bygones* (thirteen-part – third series); *Bioscope Bygones* thirteen-part – first series). FARMING: *Farming Diary*. CHILDREN: *The Romper Room*; *Treasure Island* (six-part series). RELIGION: *The Big Question*; *Your Music at Night*; *The Bible For Today*; *Reflections*; *Christians in Action*; *At the End of the Day*; *Church Services* (network); *Miracles* (network). LIGHT ENTERTAINMENT: *Glamour '71*; *Music Match*; *Sale of the Century*. SPORT: *Match of the Week*; *Anglia Sport*; *Fakenham Races* (for *World of Sport*); *Great Yarmouth Races* (part networked). SPECIAL EVENTS: *The Colchester Tattoo*; *British Timken Show* (including Olympic show-jumping).

Drama

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

Natural History

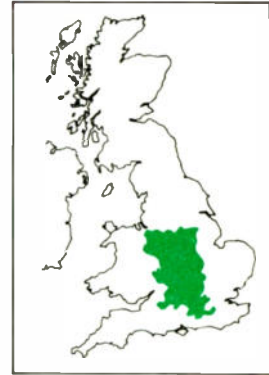
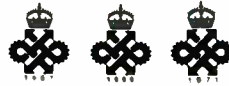
The Anglia Television Natural History Unit has completed a further *Survival* series. It has also made a number of special one-hour programmes, including *It's a Long Way From Umfolozi* (the White Rhino rescue operation), *Pelican Flyway* (story of a remote lake in Ethiopia), and other *Survival* specials in preparation in Ethiopia, South West Africa and North America.



Anglia House, Norwich



ATV Network Midlands



ATV Centre, Birmingham B1 2JP Tel.: 021-643 9898
Rutland House, 150 Edmund Street, Birmingham B3 2JL
Tel: 021-236 5191
ATV Studio Centre, Eldon Avenue, Borehamwood, Herts
Tel: 01-953 6100
ATV House, 17 Great Cumberland Place, London W1H 8AA
Tel: 01-262 8040

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

Directors

Lord Renwick, KBE (*Chairman*); Sir Lew Grade (*Deputy Chairman and Managing Director*); Jack F Gill (*Finance Director*); Sir Eric Clayson; Norman Collins; Sir George Farmer; Dame Isabel Graham-Bryce; Leonard Mathews, OBE; Bill Ward, OBE.

Officers

Bill Ward, OBE (*Director of Programmes*); Leonard Mathews, OBE (*General Manager – Midlands*); Francis Essex (*Production Controller*); Dennis Basinger (*Controller, Elstree Studios*); Clif Fox (*Controller, Midland Studios*); Gerry Kaye (*Chief Engineer*); Cecil Clarke (*Executive Producer – Plays*); Robert Heller (*Head of Documentaries and Factual Programming*); Anthony Lucas (*Legal Adviser*); Derek Williams (*Company Secretary*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Peter Gibson (*Head of Staff Relations*); Anthony Flanagan (*Head of Outside Broadcasts*); Billy Wright, CBE (*Head of Sport*); Robert Gillman (*News Editor*); John Terry (*Presentation Controller*).

Sales Department

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

Educational Advisers

Professor F H Hilliard, PH D, School of Education, University of Birmingham; Miss L Brayford, Headmistress, Ronkswood Infants School, Worcester; S G Austen, BA, Leamington College, Leamington Spa; M J Gifford, B SC, Director of Education, West

Bromwich, Staffs; A M Parker, MA, Director of Extra Mural Studies, University of Birmingham; B P Hayes, HMI, Department of Education and Science, Worcestershire.

Religious Advisers

The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Richard J Hamper, MA, Minister of Queen's Road Baptist Church, Coventry (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of St Joseph's, Chasetown, Staffs (*Roman Catholic*)

Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence at ATV's Edmund Street, Birmingham, offices.

Tickets for Programmes

A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree Studios. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Borehamwood, Herts. The minimum age is 16.

Submission of Programme Material

As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with Miss Renée Goddard, Head of the Script Department at ATV's Borehamwood Studio Centre.

Studios

ATV's studios are housed in two locations, the main transmission complex at the ATV Centre, Birmingham

and a large production unit at Borehamwood, Herts. The two centres between them have all the facilities necessary to provide a complete colour television service to Midland viewers.

ATV CENTRE: Three production studios provide a total of 11,000 sq.ft of floor space and share eleven four-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100 x 56 ft) has seating for an audience of nearly 200. In the Central Technical Area, which serves both the studios and the transmission and network outputs, pulse generation and distribution, assignment switching, monitoring and measuring equipment are located in the Central Apparatus Room. Adjoining areas house telecine and VTR machines and Master Control facilities include a Presentation Studio equipped with one four-tube colour camera mounted on a remotely controlled pan and tilt head, fitted to a pedestal with a remote height adjustment. ATV's Colour Outside Broadcasts are provided by two four-camera OB vans. These and the sixteen other vehicles which carry microwave links and other ancillary equipment are housed in a 15,000 sq.ft garage, with storage areas and maintenance workshops nearby.

BOREHAMWOOD. At this Centre, three colour studios of which one has permanent seating for an audience of 300, provide a total production floor area of 24,000 sq.ft. The two largest studios share eight four-tube cameras, and a third studio has been reinstalled to work with a mobile unit fitted with four three-tube colour cameras. The new Technical Facilities block contains multi-standard (625 PAL and 525 NTSC) pulse generation and distribution, assignment switching, telecine, VTR, slide scanning and post production facilities.

The Queen's Award to Industry

Associated Television Corporation, the parent company of ATV Network Ltd, has won this honour three times for its outstanding record in the field of exports.

Programmes

ATV's productions have included: **NEWS:** *ATV Today*. **DOCUMENTARIES:** *Celluloid Village of Dreams; Enoch Powell; It's a Sort of Disease; A Privileged Village; Bernard Levin in a Think Tank; The Important Thing is Love; Till I End My Song; What We Need is More Red Tape; The Passing of Simpkin and James; The Great Train Race; A Completely Different Way of Life; The Most Powerful Briton in America; Black Mayor; A Kind of Exile* (a trilogy featuring Basil D'Oliveira,

Peggy Seeger and Sir Oswald Mosley). **FEATURES:** *Women Today; Tomorrow's Horoscope*. **LIGHT ENTERTAINMENT:** *The Golden Shot; This is . . . Tom Jones; The Val Doonican Show; The Des O'Connor Show; The Marty Feldman Comedy Machine; The Melodies Linger On; Petula*. **CHILDREN'S PROGRAMMES:** *Timeslip; The Adventures of Rupert Bear*. **DRAMA:** *Two World Wars and a Gold Clock; Anna of the Five Towns; Harry-Kari and Sally; The Hotel in Amsterdam; The Shopper; The Prize; Alice Dancing; Hamlet; The Wedding Gift; Concussion*. **FILM SERIES:** *Strange Report; From a Bird's-Eye View; The Baron; The Saint; Randall and Hopkirk (Deceased); Department S; Jason King; The Persuaders!; Shirley's World*. **SPECIALS:** *Birmingham Royal Variety Show*. **DRAMA SERIES:** *Crime of Passion; The Misfit; Suspicion; Crossroads*. **EDUCATION:** *Towards Mathematics; Primary French; Karl und Christa; Rules, Rules, Rules; Stop, Look, Listen; Time of Your Life*. **COMEDY SERIES:** *Copper's End; It's Tarbuck; Slapstick and Old Lace; You're Only Young Twice; Alexander the Greatest; Girls About Town; Lollipop Loves Mr Mole*. **ADULT EDUCATION:** *Bridge for Beginners; The Communicators; Camping and Caravanning; Rules of the Game*. **RELIGION:** *Turn of the Year; Thou Shalt Not; Songs that Matter; Got the Message?* **SPORT:** ATV participates in network sports programming in addition to covering sporting events within the Midlands area. *Star Soccer* is a regular feature of ATV's weekend programming during the football season.



His Royal Highness Prince Philip, Duke of Edinburgh, stops to chat in the *ATV Today* studio at ATV Centre, Birmingham, during his visit to the Company's new Midlands studio complex.



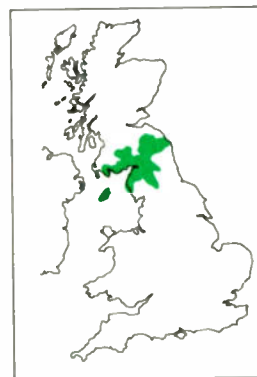
Border Television

Border Television

The Borders and Isle of Man

Television Centre, Carlisle CA1 3NT Tel: 0228 25101
14 Curzon Street, London W1Y 7FH Tel: 01-499 7541

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



Directors

John L Burgess, OBE, TD, DL, JP (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); B C Blyth, M INST M (*Sales Director*); Major T E Brownsdon, OBE, JP; The Earl of Lonsdale; G S Marr; J I M Smail, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; W S Trimble; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (*General Manager and Company Secretary*); Esmond Wright, MA

Officers

D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, C ENG, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); A P Logie, DIP INST M (*Sales Manager*); K Coates, M INST M (*Regional Sales Manager*).

Religious Advisers

Canon Robert Holtby (*Church of England*); Rev Dr John Marsh (*Free Church*); Rev Dr A W Sawyer, OBE, MC (*Church of Scotland*); Rt Rev Monsignor R L Smith (*Roman Catholic*).

Staff

Total members of staff 149.

Script Requirements

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

Programme Journal

A Special Border edition of the *TV Times* gives full details of all the programmes.

Studios

Production facilities are concentrated at Carlisle in a building specifically designed for the purpose. Studio facilities for local productions comprise three studios, with areas of 1,050, 645 and 227 sq.ft. The two larger studios employ monochrome vidicon cameras and are served by a control suite designed and equipped by the company's staff. Solid-state production lighting control equipment is provided and this can be made available in either studio through a specially-designed power changeover system. A modern suite of make-up and dressing rooms, and a scenery production and storage area complete the studio complex. The 227 sq.ft presentation studio forms part of a suite containing announcers' office and changing room, adjacent to the master control area. A monochrome vidicon camera with remotely-controlled zoom lens and panning head is used in the studio. Studios, technical and film areas occupy almost 10,000 sq.ft of a total area of approximately 23,500 sq.ft.

Technical Facilities

Film and slide equipment comprises four telecine machines, one 35 mm/16 mm multiplexed colour, one 35 mm simplex colour, and two 35 mm/16 mm/slide multiplexed monochrome machines. In addition SEPOPT and SEPMAG facilities are available in monochrome on both 35 mm and 16 mm and there is a 16 mm magnetic recording facility. An electronic device produces coloured captions. Two VTR machines are employed, one of which handles colour.

Film Facilities

Two sound camera units operate from the centre, reinforced by free-lance film cameramen throughout the service area. Editing facilities include a dual picture head six-plate table and a dual gauge projection table which enables production teams to view in comfort. The latest monochrome film processing equipment is installed in the Laboratory suite which also includes 'stills' facilities.

Programmes

Border Television's local programmes include *Border News and Lookaround*, Monday to Friday, a magazine of news and features about people and events in the region; *Border Sports Review* (Fridays) previews

weekend sport; *Border Sports Report*, a round-up of weekend sport (Saturdays); *Border Diary*, a summary of forthcoming events; *Border Forum*, an after dinner conversation programme; *Mr and Mrs*, a quiz show with Border participants and cash prizes; *The Sound Of . . .*, a series featuring all kinds of music; *Late Night Friday*, a programme of comment, entertainment and music. A mid-afternoon news bulletin is screened every weekday and a news summary closes weekday transmissions. News flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to co-operate with the police. Occasional documentaries planned.



A Border programme to celebrate the 200th anniversary of Sir Walter Scott's birth.



Channel Television

Channel Islands

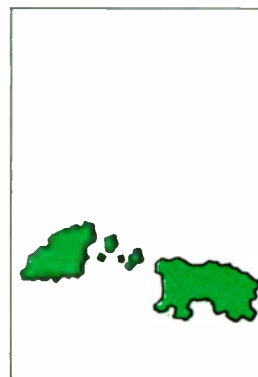
The Television Centre, St Helier, Jersey, Channel Islands

Tel: 0534 23451

Les Arcades, St Peter Port, Guernsey, Channel Islands

Tel: 0481 23451

Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registered in Jersey and is the programme contractor appointed by the Independent Television Authority for the Channel Islands.



Directors

E D Collas (*Chairman*); K A Killip (*Managing Director*); Mrs George Troy; E H Bodman; M J Brown; Harold Fielding; G Le G Peek; W N Rumball; Advocate T Cubitt Sowden.

Officers

Brian Turner (*Operations Manager*); Phill Mottram Brown (*Head of Sales*); John Rothwell (*Head of News & Features*); A G McLintock (*Company Secretary*).

Staff

The total staff of the Company is 61.

Religious Advisory Committee

The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Canon A V Olney (*Roman Catholic, Jersey*); Rev C G H Nowell (*Free Churches, Jersey*); The Very Rev F W Cogman, Dean of Guernsey (*representing Anglican Church, Guernsey*); Rev F I Davies (*Free Churches, Guernsey*); Rev Father A Llewellyn (*Roman Catholic Church, Guernsey*).

Enquiries

Enquiries about artists and programmes should be addressed either to the Editor, *The Channel Viewer*, Smith Street, St Peter Port, Guernsey, or Viewers' Correspondence, Channel Television, The Television Centre, St Helier, Jersey.

Submission of Scripts

Channel Television's script requirements are limited to those of a local nature, although there is sometimes scope for short, one-act plays. The Head of News and Features welcomes programme ideas and scripts which could be of interest to Channel Island viewers and these should be addressed to him.

Programme Journal

The Channel Viewer is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

Studios

JERSEY: Studio 1, 40 ft by 25 ft. Three vidicon camera and normal sound facilities for television and film recording. Presentation studio with vidicon camera. Two telecine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEPMAG facilities.
GUERNSEY: Studio measuring 30 ft by 20 ft designed for live television usage and 16 mm film production. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

Film Facilities

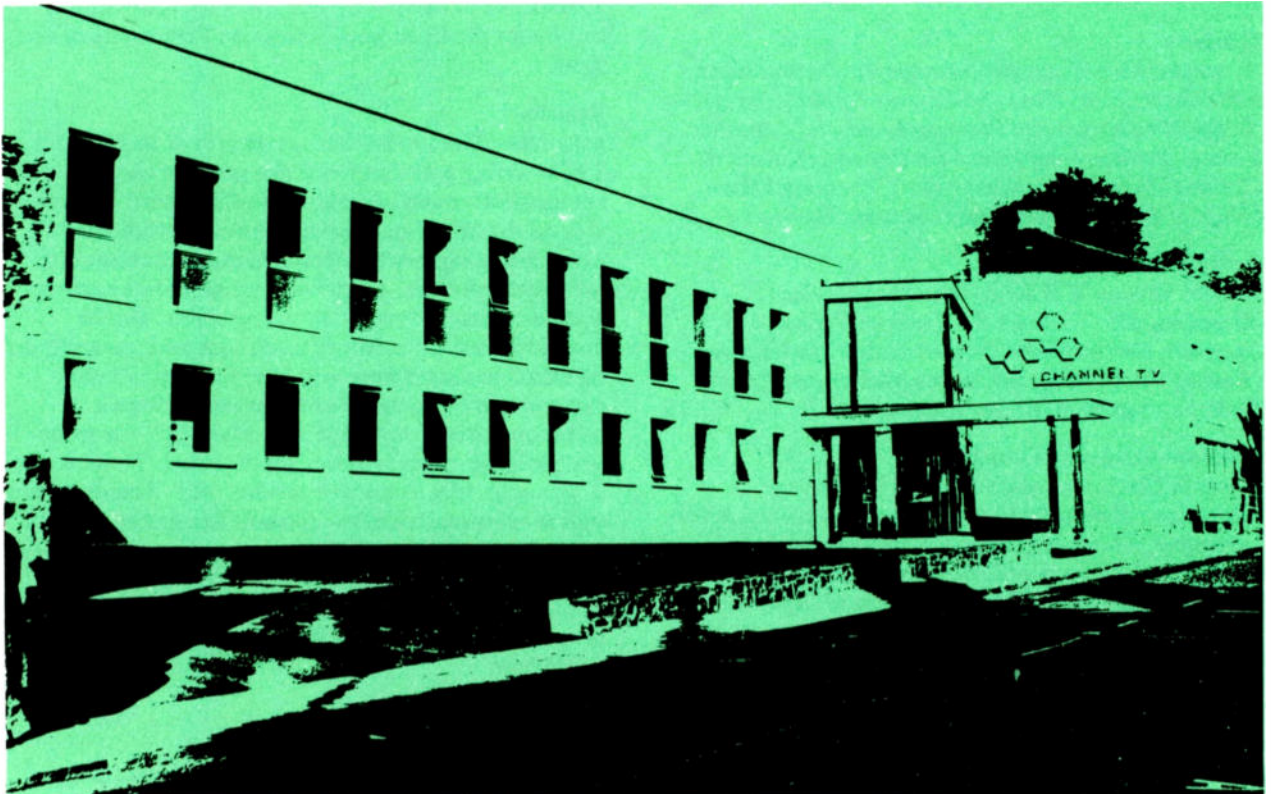
Channel has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16 mm Pro-600 and Bolex Reflex electrically driven hand-held sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot sync. are used with the above cameras. The station is equipped with transfer facilities from Neopilot $\frac{1}{4}$ in. tape to double-headed working, using Leever-Rich magnetic film recorders. Channel is equipped to process and print its own reversal film.

Programmes

Channel News, a local newscast and newsreel, is transmitted Monday to Friday, together with a two-minute weather forecast supplied by the States of Jersey Meteorological Department. *Channel News Headlines*, 3-minute Sunday bulletin. *Farming News*, a weekly programme of news, information and features on the

oldest industry in the Channel Islands, transmitted on Thursdays and repeated on Sunday afternoons. *Channel Lookaround*, a weekly magazine programme featuring people and events in the Channel Islands. This programme covers a wide range of subjects such as light industry, fashion and the arts. *Sports Round Up*, a weekly newsreel and magazine of sport in the Islands, transmitted on Thursdays. *Report At Seven*, a weekly news magazine programme transmitted on Fridays at 7 pm. *What's on Where*, diary of the minor events taking place in the Channel Islands, transmitted twice weekly. *Police File*, a 5-minute crime information programme bringing up-to-date crime news from the police forces of the Bailiwicks of Jersey and Guernsey, transmitted on Tuesdays. *Lotteries*, live coverage of the Jersey and Guernsey States Lotteries which are held on alternate weeks. *Actualités*, a newscast in the French language which is broadcast on Monday, Wednesday,

Thursday and Friday (late night). *Commentaire*, a short programme in the French language transmitted on Tuesday evenings, which reports a current affairs talking point in depth. *Bulletin Météorologique*, a weather forecast in the French language, broadcast Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer, sends birthday messages to young viewers. *Link-up*, which is a monthly programme about the activities of the churches in the Channel Islands. *Channel Report 'Special'*, an irregular programme mounted to cover events of special interest in the Islands. A series of programmes is presented from time to time featuring bands and musicians playing locally. Channel Television serves a community which, by virtue of ancient charters, has self-government. Because of this, special political programmes are provided from time to time.



The Television Centre



Grampian Television

North~East Scotland

Queen's Cross, Aberdeen AB9 2XJ Tel: 0224 53553
103/105 Marketgait, Dundee DD1 1QT Tel: 0382 21777

Grampian Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East Scotland during the whole week.



Directors

Captain Iain M Tennant, JP (*Chairman*); Alex Mair, MBE, ACWA (*Chief Executive*); James F Buchan (*Programme Controller*); Sir John Carmichael, KBE; The Dowager Viscountess Colville of Culross, OBE; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, MA, JP; John N Milne, MA, LL B, B COM, LL D; Neil Paterson, MA; Major Michael Crichton Stuart, MC, DL, JP; Lord Tayside, OBE, CA, JP.

Officers

Alexander Dey (*Company Secretary*); Charles Smith, MBE (*Controller of News and Current Affairs*); Jeremy Taylor (*Production and Planning Controller*); Alastair Beaton (*Publicity and Promotion Executive*); Robert Christie (*Labour Relations Officer*); Anthony Elkins (*Head of Film*); Alex Ramsay (*Station Engineer*).

Religious Advisers

Rev Dr George T H Reid (*Church of Scotland, Aberdeen*); Rev Thomas R S Campbell (*Church of Scotland, Dundee*); Rev Provost Arthur Hodgkinson (*Episcopal*); Rev Father Charles McGregor (*Roman Catholic*); James D Michael (*layman*).

Schools Advisory Committee

James R Clark, CBE, MA, B SC, M ED (*Director of Education, Aberdeen*); James Scotland, MA, LL B, M ED (*Principal, Aberdeen College of Education*); James Carson, MA (*Director of Education, Dundee*); J P Forsyth (*HM Chief Inspector, Scottish Education Department*); Roderick Munro, MA, M ED (*Educational Institute of Scotland*); Rev P Craik McQuoid, JP, MA (*Aberdeen County Council*); James C Smith, MA (*Educational Institute of Scotland*); William Wilson, FRSA, FTC (*Educational Institute of Scotland*); Councillor Roy Pirie (*The Counties of Cities Association*); James A Shand, MA (*Educational Institute of Scotland*).

Schools Liaison Officer

Mrs Sheena Young.

Staff

Total members of staff: 144.

Awards made by the Company

Grampian Golf Trophy competed for annually; Grampian Giant Slalom Trophy competed for annually on ski-slopes in the Grampian area; annual trophy for the Grampian Television Personality of the Year.

Studios

ABERDEEN: The studios occupy an area of 40,600 sq.ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq.ft and 750 sq.ft can be linked to form a floor area of 2,750 sq.ft. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq.ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16 mm cameras. Outside broadcast facilities are provided by a four-camera channel OB unit.

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

Programmes

Grampian produce the following:
NEWS AND NEWS MAGAZINES: *Grampian News* (daily, Monday to Friday) a local newscast and newsreel;

Grampian Week (weekly), a topical news programme covering Scottish affairs; *Country Focus* (fortnightly), a news programme for the farming community.

DISCUSSIONS AND FEATURES: *Points North* (monthly), discussion by Scottish MPs on economic and social problems; *Grampian Special* (periodically), investigations into various aspects of public affairs; *Grampian Interview* (periodically), interviews in depth with international figures.

LIGHT ENTERTAINMENT: *Calum's Ceilidh* (weekly), Highland entertainment; *Bothy Nights* (weekly), the traditional folklore and music of the North-East Lowlands; *McCue's Music* (weekly), Bill McCue sings his kind of music; *Win a Word* (weekly), a general knowledge quiz; *Melody Inn* (weekly), a

Victorian musical entertainment; *Silver City Folk* (weekly), top folk singers with their own compositions. CHILDREN'S PROGRAMMES: *High Time* (weekly), a showcase of youngsters' skill and talent; *Top Team* (weekly), educational quiz.

RELIGIOUS PROGRAMMES: *Action Announcements* (periodically), details of voluntary Christian Action work; *Sunday Talks* (weekly); *A Kind of Living* (weekly), young people talk about their voluntary work overseas; *The Christian Now* (weekly); *The State of the Church* (periodically), an examination of current trends by Church leaders.

SCHOOLS PROGRAMMES: *Living and Growing*; *Your Health*; *Let's Make It*.



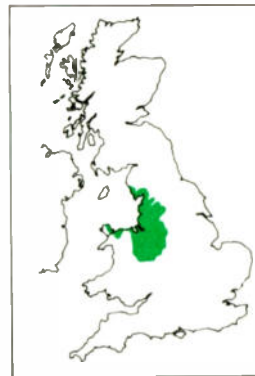
Grampian's Aberdeen Studios.



Granada Television Lancashire

Granada TV Centre, Manchester M60 9EA Tel: 061-832 7211
36 Golden Square, London W1R 4AH Tel: 01-734 8080

Granada Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties.



Directors

Cecil G Bernstein (*Chairman*); Alex Bernstein (*Joint Managing Director*); Denis Forman (*Joint Managing Director*); Julian Amyes; Lord Bernstein; Philip Jacobs; David Plowright (*Programme Controller*); Joseph Warton; Professor Frederick Williams.

Executive Directors

Leslie Diamond (*General Manager*); Barrie Heads (*Managing Director Granada International Productions Ltd*); Peter M Rennie (*Sales Director*).

Officers

Bill Cheevers (*Director of Engineering*); Leslie Diamond (*General Manager*); Bill Dickson (*Company Secretary and Financial Controller*); Keith Fowler (*Chief Engineer*); Norman Frisby (*Press Officer*); Alan Gilbert (*Chief Accountant*); Michael Murphy (*Press Executive*); David Plowright (*Programme Controller*).

Studios

THE TV CENTRE MANCHESTER 3. Tel: 061-832 7211.
The Granada Television Centre in Manchester was the first building in Britain specifically built and designed for television. It covers a 5 acre site in the centre of Manchester with an eight-storey administrative building topped by a 100-ft tower, a landmark on the skyline of the new city. A £3½ million technical re-equipment scheme has now been completed making it a highly modern and efficient production unit. Granada has three large drama studios (the largest, Studio 12, with 8000 sq.ft floor space) and current affairs and continuity studios.

Programmes

GRANADALAND PROGRAMMES: *Newsday*. Daily round-up of regional news and views. *Put it in Writing*. Viewers write to Bob Greaves and tell him what they think. *Police File*. Spot the crook and help the police. *This is*

Your Right. Guiding viewers through the jungle of government and municipal red-tape. *Open Night*. Gallup Poll pick 100 typical viewers who come to the TV Centre to say what they think of the week's television. *Out Front*. Every kind of music – from the Hallé Orchestra to Afro-Rock.

CURRENT AFFAIRS: *World in Action*. From wherever in the world the action is. *What the Papers Say*. Granada's longest-running programme in which the week's newspapers are dissected. *All Our Yesterdays*. How the newsreels and headlines of 25 years ago influence the lives and times of today. *Cinema*. Films, stars and the men who make them.

SPECIALS: *Disappearing World*. Four film programmes on the plight of the vanishing South American Indian as civilization catches up on him. *Seven Men*. Profiles of seven men of character and adventure. *The Bill. Right or Wrong?* The Industrial Relations Bill goes on trial, with expert witnesses for and against. *Seven Plus Seven*. Seven years ago, a group of seven-year-olds said what they thought of life, love, the future. Now, seven years later, the same children speak. *The Man Who Wouldn't Keep Quiet*. Story, in reconstruction, of the imprisonment of Pitr Grigorenko, the Russian general who spoke out against the Kremlin. *The Man from No 10*. Profile of Edward Heath, Prime Minister.

PLAYS AND DRAMA SERIES: *Coronation Street*. Now in its eleventh year, the story of six terraced houses, a pub and a corner shop, and the folk who live there. *A Family at War*. A Liverpool family, the Ashtons, through the Second World War. *Persuasion*. Dramatization of Jane Austen's novel. *Sinners*. Adaptations of Irish short stories. *Adam Smith*. Life of a Church of Scotland minister in a country parish in the Scottish lowlands.

GAMES: *University Challenge*. Teams from Britain's universities race against each other and the clock to answer questions.

LIGHT ENTERTAINMENT. *The Comedians*. Thirty-minute sessions of non-stop stand-up jokes. *Nearest and Dearest*. Jimmy Jewel and Hylda Baker. Adventures in a Lancashire family pickle factory. *The Lovers*. Paula Wilcox and Richard Beckinsale. The course of true love never did run smooth for Beryl and Geoffrey. *The Last of The Baskets*. Arthur Lowe, Ken Jones, Patricia Hayes. Unwilling inheritor of the title 13th Earl of Clogborough inherits an unwilling servant.

CHILDREN. *Anything You Can Do*. Knock-out talent contest between teams from the ITV regions. *Lift Off*. Today's disco scene.

MUSIC: *Barenboim on Beethoven*. Daniel Barenboim talks about and plays the music of Ludwig van Beethoven.

SCHOOLS. *It's Fun to Read*. Learning to read with puppet boy and girl, Bill and Penelope. *Picture Box*.

Inspiring and exciting visual material to stimulate children's moods and emotions and urge them to create. *Neighbours*. The everyday lives of our neighbours in Europe. *The Living Body*. The working of the human body, bringing to life the diagrams and models of the classroom. *The Captured Years*. The social and economic history of Britain in the 1900's. *The Messengers*. Writers' Gallery. Writers talk of their craft. *On Camera*. A look at a TV documentary and how it is made. ARTS AND SCIENCE. Granada endowments to universities in the North of England include a Chair of Landscape Architecture at Sheffield, a Television Research Fellowship at Leeds, annual arts fellowships at York and Lancaster, dual degree scholarships in Arts and Science at York. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North.



The TV Centre



HTV Wales and West of England

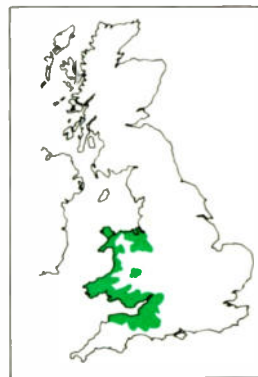
HTV Wales, Television Centre, Cardiff CF1 9XL Tel: 0222 26633

HTV West, Television Centre, Bath Road, Bristol BS4 3HG

Tel: 0272 70271

HTV Limited, 99 Baker Street, London W1N 2AE Tel: 01-486 4311

HTV is the public company which, under agreement with the Independent Television Authority, provides a general Independent Television service for the West of England and South Wales and a separate service for Wales.



Directors

The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); A T Davies, QC (*Vice-Chairman and Chairman of HTV Wales*); G E McWatters (*Vice-Chairman and Chairman of HTV West*); A J Gorard (*Managing Director*); J Aeron-Thomas (†); Stanley Baker (†); W G Beloe (*); Sir F Bennett, MP (*); Richard Burton (†); W F Cartwright, DL (†); J E C Clarke (*); A R Edwards (†); Sir Geraint Evans, CBE (†); M Geraldo (*); W A Hawkins, FCA (*); T Hoseason-Brown (*); J James (*); A Llewelyn-Williams (†); Lady E J Parry-Williams (†); G H Sylvester, CBE (*); E L Thomas (†); W Vaughan-Thomas (†); R W Wordley (*Sales Director*).

* member of HTV West Board.

† member of HTV Wales Board.

Officers

I D Alexander (*Education Officer*); P Dromgoole (*Programme Controller, West of England*); M Jones (*Planning Executive*); T Knowles (*Company Secretary*); T Marshall (*Chief Engineer*); J Morgan (*Programme Adviser*); A A Neales (*Administrative Executive and Head of PR*); M Towers (*Deputy Programme Controller, Operations*); A Vaughan (*Programme Controller, Wales*); N Witt (*Production Manager*); R W Wordley (*Sales Director*).

Studios

HTV WALES, TELEVISION CENTRE, CARDIFF: A purpose-built television centre with studio working areas totalling more than 6600 sq.ft and now in the process of being fully colorized, thus completing the technical modernization of the entire Centre. STUDIO 1: 80 x 60 ft. Colour cameras, new control, sound and lighting suites are now being installed. STUDIO 3: 50 x 36 ft. Equipped with Marconi Mark VIII colour cameras. There are three colour videotape recording machines, four colour

telecine machines, two monochrome machines and four slide/caption scanners.

The Master Control and Presentation Suite at Cardiff is capable of handling up to three simultaneous programmes which may be directed to any combination of UHF/VHF transmitters by remote control switching. There are two independent continuity studios, each of which is equipped with a Marconi Mark VIII colour camera. The Cardiff Studios have 16 mm colour and stills and monochrome film processing facilities, six editing rooms, a fully equipped dubbing theatre and a film preview theatre. A scenery construction workshop and scene dock are in the course of erection.

HTV WEST, TELEVISION CENTRE, BRISTOL: These studios, rebuilt and fully colorized, offer a total floor area of 7500 sq.ft. STUDIO 5: 90 x 65 ft. STUDIO 7: 53 x 33 ft, a new studio which provides a permanent home for *Report West* and other programmes. Each studio has new control lighting and sound suites and thus can be combined and used as a single entity. Equipment at Bristol includes a colour videotape recorder, a monochrome recorder, a colour telecine machine and a monochrome machine. There are colour and monochrome 16 mm film processing facilities, plus a colour and monochrome stills department; four editing rooms and a viewing theatre.

Outside Broadcasts

A mobile four-camera colour outside broadcast unit enables HTV to undertake productions, many for the network, in all parts of the region.

Staff

HTV employs a staff of approximately 500.

Programmes

HTV is dedicated to the production of strongly individual programmes for Wales and the West

Country that reflect the life and talents of these regions. Programme output is wide-ranging, often explorative in character, and accounts for more than thirteen hours each week.

HTV WALES. The Television Centre, Cardiff, provides programmes exclusively for Wales. Two news programmes, *Report Wales* and *Y Dydd*, are transmitted in colour nightly. These programmes are supported by productions that examine issues in greater depth, including monthly programmes on the industrial scene, Welsh current affairs, portraits of politicians in the news, and discussions involving Members of Parliament in Wales. *It's On My Mind*, *Members And Parliament* and *John Morgan At Ten Thirty* were among such productions.

Leading documentaries created at Cardiff covered a wide field. *A Breed of Men*, the story of the coalfields, was narrated by Stanley Baker. Wynford Vaughan-Thomas performed a similar task for *The Splendour Falls . . .*, a series devoted to the historic castles of Wales. In *Dr William Price* HTV portrayed the rebel man of medicine who brought cremation to the Western world; and *Divided We Fail* presented eight programmes on the sensitive issues stemming from the increasing importance of Welsh nationalism. Richard Burton played a leading role in a documentary on the making of the film *Under Milk Wood*. Peter Fairley examined the whole concept of massive oil shipments in *The Age Of The Big Tanker*, and an hour-long production *Our Children* was devoted to malnutrition in Britain. Other major programmes included *The Lions On Tour*; *Rugby Skills*, an adult education series; *Beggar's Opera*, the story of the Welsh Opera Company; *Follow That Star*, dedicated to an unusual group of young individualists and *Step Inside*, the portrait of a prison.

Many programmes have been devoted to poetry, music and the arts. *The Burning Tree*, on early Welsh Verse, was the inspiration for a series of six similar productions. *An Evening With Sir Geraint Evans* was a weekly series in which the operatic star introduced leading musicians and those still to win fame. Welsh choirs and singers provided the theme for a further series, and in *O Celtia* HTV Wales joined forces with French Television to produce a series featuring the folk and pop songs of Wales and Brittany, presented by Donald Houston.

HTV WEST. The Television Centre, Bristol, provides a wide range of HTV programmes and the special programmes for the West Country service made possible by the opening of the Mendip UHF transmitter.

Report West, the nightly news magazine, has achieved a high reputation, and with this programme are associated weekly features devoted to politics, sport, gardening and other topics.

Drama has achieved special prominence and no fewer than ten West Country playwrights have, through HTV West, achieved their first television success. *Black Olives*, *The Chef*, *The Thumb of Barnaby Locke*, *The Spanish Dancers*, *Policy of Appeasement* and *A Good Woman* were among titles produced in 1971. *Thick As Thieves*, a seventy-five-minute drama with Leonard Rossiter and Corin Redgrave, was also produced. *The Pretenders*, a thirteen-part adventure serial for children, written by eleven regional playwrights including Charles Wood, had a cast of more than 100 and became the most ambitious single production yet tackled by the Studios.

Documentaries include: *The Red Arrows*, a spectacular film profile of the RAF's acrobatic team; *Seven Days to Fiery Dog*, the story of Air Support Command: *Paint Me An Angel*, a portrait of Thomas Chatterton; *Bath Children Write*, an exploration of young talent; and *Beside The Seaside*, a profile of a West Country resort. A magazine programme, *This Is The West This Week*, adds a new dimension to light entertainment produced at Bristol, while 1971 also saw the introduction of a panel game for newspapermen – *Paper Round*. *Mr and Mrs* and *Fill This Space* were other productions in this section.

Music and the arts: *Gallery*, a monthly magazine; *Acker's Club*, a series of jazz programmes; *The Rainbow People*, a folk song series; and *Point of Dissent*, a programme featuring Dr Spock, Vanessa Redgrave, and many leading social campaigners from the stage and the screen, were among Bristol's productions.

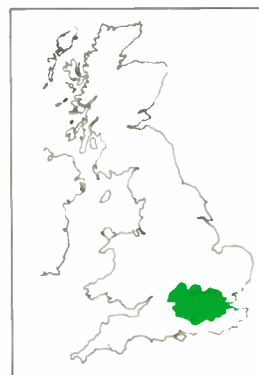


HTV's mobile four-camera colour outside broadcast unit.



London Weekend Television London (weekends)

25-28 Old Burlington Street, London W1X 1LB Tel: 01-734 9431
Station House, Harrow Road, Wembley, Middlesex
Tel: 01-902 8846
Wembley Studios, Empire Way, Wembley, Middlesex
Tel: 01-902 8811



London Weekend Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London from 7 pm on Fridays to close down on Sundays.

Directors

Aidan Crawley (*President*); John Freeman (*Chairman and Chief Executive*); Lord Campbell of Eskan (*Deputy Chairman*); The Hon David Astor; Cyril Bennett (*Controller of Programmes*); Vic Gardiner (*General Manager*); Lord Hartwell; David E C Hawkins; Duncan McNab; The Hon David Montagu; Rupert Murdoch; G H Ross Goobey; Evelyn de Rothschild;

Officers

John Blyton (*Assistant Controller of Programmes (Administration)*); Warren Breach (*Head of Presentation*); John Bromley (*Head of Sport*); Martin Case (*Head of Casting*); Peter Cazaly (*Assistant General Manager (Production)*); Rex Firkin (*Deputy Controller of Programmes*); Eric Flackfield (*Assistant Controller of Programmes (Planning)*); Colin Freeman (*Head of Programme Finance*); Tim Frost (*Head of Promotion*); Roy van Gelder (*Assistant General Manager (Personnel and Labour Relations)*); Jimmy Hill (*Deputy Controller of Programmes*); Geoffrey Hughes (*Head of Features*); Peter McNally (*Financial Controller*); Ron Miller (*Sales Manager*); Margaret Morris (*Miss*) (*Head of Scripts*); Cyril Orr (*Company Secretary*); Harry Rabinowitz (*Head of Music Services*); Michael Yates (*Head of Design*).

New South Bank Studio Centre

London Weekend Television has obtained approval from the Lambeth Borough Council and the Greater London Council to build a new studio centre on a 2½-acre site at Prince's Meadow Estate in the King's

Reach between Waterloo Bridge and Blackfriars Bridge on the South Bank of the Thames. The buildings and equipment are expected to cost £7 million, and construction on site is nearing completion.

The projected studio complex will consist of three major studios, offices and other production accommodation and will be designed for colour and the demands of television in the seventies. The studios will be operational in 1972. The South Bank site will be a unique location for an Independent Television studio centre, and acknowledges the cultural importance of television in the life of the nation. The new studios will be situated at the eastern end of the cultural centre which includes the Royal Festival Hall, Queen Elizabeth Hall, the Hayward Gallery, the National Film Theatre and, in due course, the new National Theatre.

Programmes

London Weekend Television has a franchise which is unique among the Independent Television companies. The company broadcasts in London exclusively during the period from 7 pm Fridays, the end of the week's work for most people, to close down on Sunday night, when the prospect of a new working week is imminent.

Television programmes during this period are, for the average family, part of the general pattern of leisure activities which are enjoyed at the weekend, and they must reflect this in their general style and content.

Programmes like *Please Sir!*, *On The Buses* and *Doctor At Large* have proved to be great comedy successes both

at home and overseas. The Saturday afternoon sports programme, *World of Sport*, has provided sophisticated and entertaining coverage, and the weekly soccer programme *The Big Match* has led in the field of football programmes.

In the Arts world, London Weekend Television's *Aquarius* has been acclaimed by the critics, as has *Music In The Round*, *On Reflection* and many other equally informative and enlightening programmes.

Viewing for children has, of course, never been overlooked and *Catweazle* and *Jamie* have become great favourites with the younger viewers.

In the field of drama series, London Weekend Television has a particular strength with productions by Rex Firkin and Andrew Brown who have followed the successful *Manhunt* with *The Guardians*; and Verity Lambert, who produced *Budgie* which turned ex-singer Adam Faith into one of television's leading young actors. The company's single plays, transmitted on Sunday evenings, have stimulated critical praise and have provided fine opportunities for such acclaimed authors as Colin Welland, Arden Winch and Adele Rose.

Malcolm Stewart, producer of London Weekend Television's religious programmes, has established a considerable reputation with a series of 'specials' which have examined, in depth, controversial and far-reaching issues of our time.

Submission of Programme Material

Interested writers are asked, in the first instance, to write to the Head of Scripts, who will be able to give the latest information.

Tickets for Programmes

A limited number of tickets are available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Office, London Weekend Television, Station House, Harrow Road, Wembley, Middlesex. The minimum age is 15.

Enquiries

Enquiries about artists and programmes should be addressed to: Viewers' Correspondence, Station House, Harrow Road, Wembley, Middlesex.

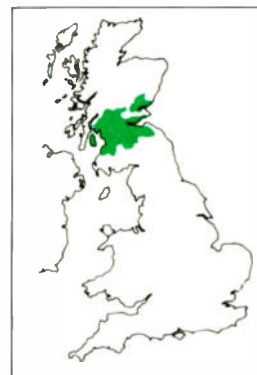


London Weekend Television, Wembley, London.



Scottish Television Central Scotland

Theatre Royal, Hope Street, Glasgow C2 Tel: 041-332 9999
70 Grosvenor Street, London W1X 0BT Tel: 01-493 5201
Station Tower, Coventry, Warwickshire Tel: 0203 29724
Thomson House, Withy Grove, Manchester 4
Tel: 061-834 7621
The Gateway, Edinburgh EH7 4AH Tel: 031-556 5372



Scottish Television Limited is the public company which, under agreement with the Independent Television Authority, provides the programmes in Central Scotland during the whole week.

Directors

James M Coltart, LLD (*Chairman*); William Brown (*Managing Director*); Sir Samuel Curran, DL, FRs; Hugh W Henry (*Sales Director*); Mrs Barbara Leburn, MBE, JP; Charles N McQueen; Andrew Stewart, CBE, LLD; Lord Taylor of Gryfe; Sir William G N Walker, TD, DL; Viscount Weir, CBE, LLD; The Earl of Wemyss & March, KT, LL D.

Chief Executives

Anthony Firth (*Controller of Programmes*); David Johnstone (*Assistant Controller of Programmes*); L J M Hynd (*Secretary*); Don Kane (*Technical Controller*); John Loch (*Public Relations Manager*); F E Morris (*Business Manager*); Colin S Waters (*Personnel and Labour Relations Manager*).

Staff

Total members of staff 435.

Enquiries

Enquiries about artists and programmes should be addressed to the Controller of Programmes, Scottish Television Limited, Theatre Royal, Glasgow, C2. Other enquiries to the Public Relations Department.

Submission of Scripts

All scripts should be addressed to the Script Editor, Scottish Television Limited, Theatre Royal, Glasgow C2.

Studios

THEATRE ROYAL: Hope Street, Glasgow. A fire in November 1969 resulted in the loss of Studio 'A' and current production is concentrated in Studio 'C', 3,600 sq.ft; Studio 'B', 1,100 sq.ft; Studio 'D', 180

sq.ft; Studio 'E', 180 sq.ft. Operational studio floor area is 5,060 sq.ft. A new colour control complex with colour capable VTR machines and full telecine facilities for 35 mm and 16 mm film and slides was recently completed and plans are now being prepared for the building of a major colour studio. A colour OB vehicle is used to colour studios 'B' and 'C' until the permanent control rooms are installed later this year. THE GATEWAY: Edinburgh. This was Scotland's first colour television theatre. The 4,500 sq.ft studio is fully colour capable with four 4-tube colour cameras and all supporting equipment, including a complete control room suite. 200 seats have been retained for audience shows and the Gateway is available for theatrical productions during the Edinburgh Festival.

Sales and Research

STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission area are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. STAGS is a company formed by STV and Grampian TV to concentrate their sales operations. The company offers a service to advertisers which enables them to advertise in the Central Scotland and North-East Scotland region or individually in the STV or Grampian areas. The company has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

Education

Scottish Television is served by an Educational

Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of groups interested in education. At intervals, study groups of teachers and lecturers are invited to the studios. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

Religious Advisers

Rev George Candlish, BSC, BD (*Church of Scotland*); Rev Francis Duffy (*Roman Catholic*); Rev Arthur H Gray, MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev Andrew MacRae, MA, BD (*Baptist*). Final year Divinity students visit the studios.

Scottish Life

Scottish Television continues to make a significant contribution to the artistic, educational and social life of the nation.

At the Edinburgh Festival in 1971, in its fifth Festival Art Exhibition, the Company exhibited sculptures by Henry Moore, lithographs by Alan Davie and thirty-four 'Op' Graphics from the Victoria and Albert Museum. STV's colour studio, the Gateway, was made available to the Edinburgh Festival Society for the presentation of a series of late-night performances by the Music Theatre Ensemble.

As well as agreeing to support Scotland's newest Theatre Company – The Stage Company (Scotland) – in its first year of operation, STV also made the Gateway available to the company during the first week of the Festival for the performance of a series of late-night plays written by modern Scottish dramatists. The Annual STV Theatre Awards Scheme, designed to encourage drama in Scotland, is now well established in the Scottish theatrical calendar.

Programmes

STV produces over 1,000 programmes a year designed specifically for Scotland, 90% in colour. This average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting. DRAMA: During 1971 there was a considerable increase in the Company's drama output. *High Living*, the weekly contemporary drama which commanded huge audiences from its introduction in 1968, was replaced in October by a new contemporary drama series *A Place of Her Own* which has already started to build large

viewing figures. Another notable drama success was the broadcasting of a series of six half-hour plays entitled *Short Story* which were commissioned from Scottish writers. A second series of seven short plays have been commissioned for the *Short Story* slot and they will be shown later this year. Well received by the network was *The Boswell and Johnson Show* which was the television version of the highly acclaimed Prospect Theatre Company production of 'Boswell's Life of Johnson' at the 1970 Edinburgh Festival. NEWS AND CURRENT AFFAIRS accounts for almost half of STV's output. The news and events of the day are reported daily in *Dateline*. Current Affairs programmes include *In Camera* (a weekly review of local and national government), *Debate*, *In Person* and regular documentaries. SPORT: *Scotsport* with two Saturday programmes and a Wednesday programme looks closely at events and controversy in Scottish sport.

RELIGION: *Late Call* every evening and regular church services. *No Easy Answer* on Sundays studies the controversial topics affecting the Church in Scotland. ADULT EDUCATION: *Fact and Fantasy*, *Beagan Gaidhlig*, an elementary Gaelic teaching programme, and a series on paintings in Scotland. EDUCATION: *Past and Present*, *Look and See*, *What Is a Town?* CHILDREN: *Cartoon Cavalcade*. LIGHT ENTERTAINMENT: Most notable in a variety of song and dance shows during 1970 were *The Andy Stewart Show*, *Be My Guest* – a series featuring singer Helen McArthur – *Colour Me White*, *Makem Country Style* and *Band Call*.



An STV film unit in the Shetlands



Southern Television

South of England



Southern Television Centre, Northam, Southampton SO9 4YQ
Tel: 0703 28582

Glen House, Stag Place, Victoria, London SW1E 5AX
Tel: 01-834 4404

Dover Studio, Russell Street, Dover Tel: Dover 2715

Peter House, Oxford Street, Manchester M1 5AQ

Tel: 061-236 2882/0893

2 Copthall House, Station Square, Coventry CV1 2FZ
Tel: 0203 29551/2

38 Earl Street, Maidstone 10 Tel: 0622 53114

63 High West Street, Dorchester, Dorset Tel: 0305 3324

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37½%), Associated Newspapers Limited (37½%) and D C Thomson Limited (25%). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.

Directors

Sir John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Professor Asa Briggs, MA, B SC (ECON); Sir Neill Cooper-Key; G R Dowson; The Hon V H E Harmsworth; J W Miell (*Sales Director*); Sir Robert Perkins, MA; R M Shields, B SC (ECON); Berkeley Smith (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane; G W L Christie.

Officers

F W Letch, FCA (*General Manager and Company Secretary*); Jack Hargreaves (*Deputy Controller of Programmes*); A F Jackman (*Head of Programme Administration*); D R Baker, FCA, ACWA (*Chief Accountant/Labour Relations Officer*); Basil Bultitude (*Chief Engineer*); John Fox (*General Sales Manager*); Michael Crawford (*Head of Programme Planning and Presentation*); Stephen Wade (*Head of Outside Broadcasts*); Keith Samuel (*Press Officer*); John Braybon, PH D, B SC (*Education Officer*); Terry Johnston (*Editor, News and Features*).

Submission of Scripts

All scripts and programme ideas should be submitted in writing to the Controller of Programmes, at Southampton.

General Enquiries

General enquiries from the public, including

applications for tickets for studio shows, should be addressed to the Publicity Department at Southampton.

Facilities

Southern Television has one of the most modern studio centres in the world, built and equipped for full-colour operation at a cost of £2,500,000 on reclaimed land at Southampton. This Centre, completed in 1969, has four studios: Studio 1, 6000 sq.ft; Studio 2, 3000 sq.ft; Studio 3, 1200 sq.ft; Studio 4, 350 sq.ft. Ancillary facilities include four Uniplex 35 mm colour telecine machines, four Uniplex 16 mm colour machines, and two dual colour slide scanners – all of the flying-spot type. There are also two vidicon caption scanners and three Ampex VR2000 videotape recording machines. DOVER STUDIO: One studio of 1125 sq.ft. One 16 mm telecine machine with film processing facilities, and one RCA TR4 VTR machine.

FILM: Three fully equipped 16 mm sound-film units, with full-colour reversal film processing facilities. The specially designed Film Department section of the new Southampton studio complex embodies six cutting rooms, a film assembly area, library and projection room servicing two preview theatres and dubbing suite.

OUTSIDE BROADCASTS: Four-camera colour unit, including generator, mobile VR 1200 multi-standard videotape recorder, three micro-wave links. *Southerner*, ITV's only marine outside broadcast unit, is a 71½-ft long power vessel capable of 34 knots. Now converted

for full colour operation, she accommodates two camera channels, a videotape recorder, a micro-wave link transmitter and built-in electricity generator. She is also used for filming.

Programmes

Southern Television produces approximately 500 hours of programming annually. Although many programmes are shown nationally, the solid base of the company's output is the comprehensive service of news and information provided for the region. News and news magazine programmes average a weekly output of five hours, and each year some 17,500 items relating to the region are broadcast.

The weekday news magazine *Day By Day* is the cornerstone of this operation and the high viewing figures it has enjoyed during its ten-year existence show its popularity. Professional acclaim was demonstrated in 1971 when six major awards were won by the News and Features team for coverage of the *Pacific Glory* tanker blaze. These included the Pye Award for the best regional colour production, the Grand Prix in the World Newsfilm Awards and the top prize for teamwork in the British Television Newsfilm of the Year Awards.

Among other productions originating from this division are *Scene South-East*, a magazine produced exclusively for viewers in the South East, *Weekend*, *Crime Desk* and *Complaints Box*. On weekdays separate *Southern News* bulletins are transmitted simultaneously to the Central Southern and South Eastern areas. This service is reinforced by *Southern News Extra* late night bulletins and weekend newscasts. In depth coverage of political, social, cultural and economic developments affecting the region is provided in series such as *Southern Scene*, *The South Tomorrow*, *Storyline South* and *Man of the South*. The company's annual statistics show that, among specialized subjects, the Arts received nearly 26 hours of coverage in Southern's range of news magazine, current affairs and documentary programmes; science and technology received 42 hours; and local government and politics 47 hours. Further documentaries are made for national screening, typified in 1971 by *Dog's Best Friend?* – an investigation of the relationships between man and dog. But Southern Television's dominant area of specialization remains children's programming. The range was expanded still further in 1971 with the introduction of *Get This!*, a new-style information show starring Kenny Lynch and Harry Fowler. Thirteen editions were produced for full network screening.

Also widely networked was *Bush Boy*, a twenty-six-part series documenting the real-life adventures of a youngster who grew up on safari in Africa. Seen nationally were two further thirteen-part series of the adventure yarn *Freewheelers*, a second thirteen-part series of the comedy series *Bright's Boffins* and fifteen editions of *How* – the longest-running ITV children's programme still in production. A major development was the reshaping of *Little Big Time* as a musical fantasy saga containing fifteen original songs. *Country Visit*, a ten-part series for schools, developed from Jack Hargreaves' long-running *Out Of Town* countryside series. By the end of 1971 Jack had introduced more than 500 editions of this popular feature. Through the year the agricultural community was served by the adult education series *Farm Progress*. Throughout 1971 *Houseparty* figured consistently in Southern's carefully devised weekday afternoon schedule of women's programmes, while *Junkin*, a programme designed originally with the ladies in mind, proved itself popular with the whole spectrum of the audience when promoted to a light entertainment peak-time slot. Other light entertainment shows included the finals of *Miss Southern Television, 1971*. For sports fans Southern Television's outside broadcast unit covered *Sailing from Cowes*, *Horse Racing*, *Southern Soccer*, *Table Tennis*, in addition to mounting networked coverage of the *Conservative* and *Labour Party Conferences* at Brighton. Further OB assignments included networked *Church Services*. Among other religious programmes were *Sunday South*, presenting religion in a news magazine format, and the highly successful search to find *A Hymn For Children*. Scores of committed Christians from the region took part in the nightly epilogue series *It's All Yours*.



Southern Television's £2½ million colour studio centre at Southampton



Thames Television

London (weekdays)

Thames Television House, 306 Euston Road, London NW1 3BB

Tel: 01-387 9494

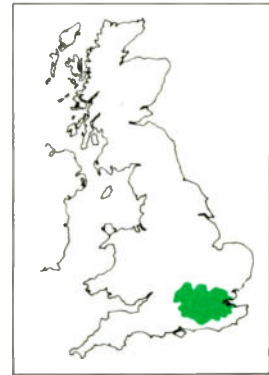
Teddington Studios, Teddington Lock, Teddington, Middlesex

Tel: 01-977 3252

Sales Office: Norfolk House, Smallbrook Ringway, Birmingham 5

Tel: 021-643 9151

Thames Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.



Directors

Lord Shawcross, PC, QC (*Chairman*); Howard Thomas, CBE (*Managing Director*); George A Cooper (*Director of Sales*); John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Bernard R Greenhead, OBE (*Director of Studios and Engineering*); Clive G D May, FCA (*Director of Finance*); Brian Tesler, MA (*Director of Programmes*); T H Tilling; Colin S Wills, MA, ACA (*Director of Administration*).

Executives

Ben E Marr, CA (*Company Secretary*); Jack Andrews (*Controller, Programme Department*); Ken E Fletcher (*Controller, Overseas Sales*); Jeremy Isaacs (*Controller of Feature Programmes*); Philip Jones (*Controller of Light Entertainment*); Guthrie Moir, MA (*Controller of Education and Religious Programmes*); Terry W Pace (*Controller, London Studios*); Eric E Parry (*Controller, Administration*); Lewis Rudd (*Controller of Children's Programmes*); J Stuart Sansom, AMIERE (*Technical Controller*); James F Shaw (*Sales Controller*); Lloyd Shirley (*Controller of Drama*); Grahame Turner (*Controller of Outside Broadcasts*); David Graham (*Labour Relations Adviser*); Max Lawson, FCA (*Chief Accountant*); Donald Cullimore, MA (*Chief Press Officer*); J A Muir Sutherland, MA (*Programme Co-ordinator*); John Hambley (*Publicity Manager*); Douglas Thornes (*Research Manager*).

Programmes

From its central London Studios, from Monday to Friday Thames provides ITV programmes for 14 million people living in and around the capital. For them, for ITV viewers throughout Britain, and for television stations world wide, Thames produces well

over a thousand programmes a year. The company's aim is to educate, inform and entertain in depth and on the widest possible scale.

Most of the drama, light entertainment and children's productions within this wide-ranging output are made in the riverside studios at Teddington, in Middlesex, ten miles from Thames Television House. There are three studios at Teddington, the largest being 7500 sq.ft, and they are among the world's most advanced TV studios, being the first to incorporate many of the features now being introduced into new ITV studios. All studios are fully operational in colour, and have complete support facilities, including scene building and rehearsal rooms.

Current affairs and documentary programmes are produced mainly at TTH, with its presentation and audience studios and its extensive telecine, VTR and editing facilities. *Today*, London's daily live magazine programme, is also produced at and transmitted from TTH.

Thames' outside broadcast units are based at Hanworth, near Teddington. The equipment includes one four-colour camera unit, two two-colour camera plus VTR units and a single colour camera unit, three microwave link units and other auxiliaries, such as hydraulic towers.

The programme output of these three centres has made Thames a leading contributor to the national Top Twenty programme 'league table'; and the company has consistently won the major share of London viewing each week. Overseas sales of programmes are increasing, and with these the Thames symbol on a TV programme is becoming famous internationally. Here is a list of some of the programmes Thames produces:

DRAMA: *Armchair Theatre; Callan; The Mind of Mr J G Reeder; Public Eye; Special Branch; Man at the Top; Shadows of Fear; The Rivals of Sherlock Holmes; Six Days of Justice.*

CHILDREN'S: *Maggie; Ace of Wands; The Sooty Show; Pinky and Perky; Smith; Zingalong; Once Upon a Time; Anita in Jumbleland; Sexton Blake; Elephant's Eggs in a Rhubarb Tree; Full House; Tottering Towers.*

LIGHT ENTERTAINMENT: *This Is Your Life; For the Love of Ada; Father, Dear Father; Never Mind the Quality, Feel the Width; Bless This House; And Mother Makes Three; Do Me a Favour; Mike and Bernie (series); Opportunity Knocks!; David Nixon's Magic Box; Benny Hill Specials; Max (special); Frankie Howerd Specials; Mike and Bernie's Show (special).*

FEATURES: *This Week; Report; The Day Before Yesterday; Tea Break; The Second World War (in production).*

OUTSIDE BROADCASTS: *Wrestling; Racing; Football; Tennis; Ice Skating; Athletics; Drive-In (motoring magazine); Specials (fashion shows, beauty contests, Royal Command Performance, etc.)*

SCHOOLS: *Seeing and Doing; Finding Out; The World Around Us; Drama; Song and Story; Le Mystère de Valbec (French); Fusion; Evidence.*

ADULT EDUCATION: *Treasures of the British Museum; Living Architects; Living Writers; Looking At . . . (Antiques); The Garden Indoors; Children to Children; Yoga for Health; National Trust.*

RELIGION: *Last Programme (throughout the week); Specials for Christmas and Easter.*

Visits to Studios

A limited number of tickets is available for audiences at certain shows. Applications, enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television House, 306 Euston Road, London NW1 3BB. The minimum age is 16, except for some programmes specially for children.

Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306 Euston Road, London NW1 3BB.

Submission of Scripts

While Thames will always welcome the submission of proposals for plays and series, drama plans are subject

to change over the year. Writers are advised in the first place to contact the Story Supervisor at Teddington Studios.

Sales and Marketing

Thames operates a full marketing and merchandising service and offers special rates for local advertisers, new products, holiday and travel advertisers etc. Research services include Television consumer audit, Thames area retail audit, product and campaign testing and attitude research. An auxiliary sales force of men or girls is available for selling-in, promotions and similar merchandising work, and Thames will also co-operate fully on promotional mailings, sales conferences and all other support activities. Thames Ansafone, the first and still the largest direct-response-by-phone system, is available at special rates to mail order, recruitment and all other direct response advertisers. Details are available in 'The Uncommon Market' or from the Sales Controller.

New Technology

Thames has undertaken development of process control techniques in the field of on-line signal switching and machine control. As an extension of this, it is seeking to apply the same control hardware to production resource allocation. A further aspect of digital control technology being used is that of synchronisation between helical scan video recorders and audio recorders. This is being used for sound dubbing operations, with particular reference to the production of dialogue tracks separate from music and effects, the purpose being to provide foreign language dialogue versions of major productions.



Thames Television's Teddington Studios.

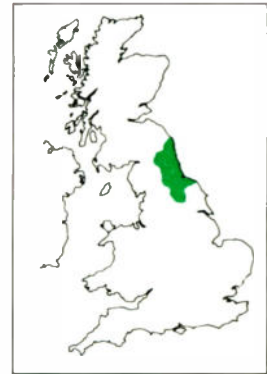


Tyne Tees Television

North~East England

The Television Centre, City Road, Newcastle upon Tyne NE1 2AL
Tel: 0632 610181
15 Brooks Mews, London W1Y 1LF Tel.: 01-493 1237
Brazennose House, Brazennose Street, Manchester M2 5B
Tel: 061-834 4228/9

Tyne Tees Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East England during the whole week.



Directors

Professor G H J Daysh, B Litt, DCL (*Chairman*); R H Carr-Ellison, TD, JP (*Deputy Chairman*); J A Jelly (*Managing Director*); A E Clifford; R H Dickinson, MA; Professor E J R Eaglesham, MA B Ed, LL B; J P Graham, FCIS; E A Levine, LL B; D G Packham, AMIEE; Viscount Ridley, TD, DL; T Dan Smith, DCL; Peter Wrightson, OBE.

Officers

Dennis Packham, AMIEE (*Technical Controller*); Arthur E Clifford (*Senior Programme Executive*); Maurice Vass (*General Manager*); Gordon S Wood, MA, FCIS (*Company Secretary*).

Religion

HEAD: R Maxwell Deas, TD, LGSM.
ADVISERS: Rev Charles Smith, MA (*C of E*); Rev Father Thomas Towers, MA (*Roman Catholic*); Rev Stanley O Jones (*Free Church*).

Sales and Research Departments

Tyne Tees air time is sold by Trident Management Limited.

London Office: 15 Brooks Mews, London W1Y 1LF
Tel: 01-493 1237

Newcastle: The Television Centre, City Road,
Newcastle upon Tyne NE1 2AL Tel: 0632 610181

Leeds: The Television Centre, Leeds LS3 1JS Tel:
0532 38283

Manchester: Brazennose House, Brazennose Street,
Manchester M2 5B Tel: 061-834 4228/9

Technical Facilities

Studio One, the main production studio, is equipped with three Marconi Mark VIIB cameras and its control suite houses the vision mixing and special effects

facilities, remote controls for slides, captions and telecine machines, the forty-channel Pye sound mixing desk and the Thorn Q-File lighting control system.

Studio Three is a sound recording studio which operates as a film sound dubbing and transfer suite and is also equipped with vision mixing and special effects facilities for vision dubbing work.

Other studio equipment includes six Rank Cintel flying spot telecine machines, two Rank Cintel slide scanners, two Pye caption scanners and three Ampex VR 2000 VTRS.

The Outside Broadcast unit is equipped with four Marconi Mark VIIB cameras, a mobile Ampex VR 2000 VTR and the necessary sound and vision mixing and lighting equipment.

The Film Department has five mobile film units for both sound and silent operation, five editing rooms and processing equipment for both colour and black-and-white film and stills photography.

Programmes

NEWS AND CURRENT AFFAIRS

Today At Six is the nightly news-magazine which explores the North East current affairs scene in depth, highlighting the problems and the opportunities of a region in the midst of change. The aim is a comprehensive news service, plus maximum audience participation; and hundreds of viewers have taken part in lively studio debates on key regional issues. On the lighter side, viewers joined in the *Paint an Egg for Easter* competition. Others brewed a pint in the first-ever TV home-made beer contest. In the autumn of 1971, *Today At Six* acquired a new look. This provided for greater scope in regional news-magazine journalism. New programme sections on fashion, beauty, leisure,

hobbies and keep-fit reflected the tastes of today's North East. In addition, the popular *In Your Garden* section was extended to a weekly programme.

In *North East Newsroom*, a full-scale newscast with newfilm, mid-afternoon viewers are given the up-to-the minute picture of events in their locality, looking forward to *Today At Six* when the full news team is deployed to bring the region to the region.

Front Page Debate on Fridays opens up the political arena to a regional point of view; *Christian Comment* looks at the whole newsfield from a Christian standpoint; *Police Call* adds a welcome sight and sound of the police in their war on crime; while *Where The Jobs Are* helps along those seeking a new position to look around from the comfort of an armchair. *Late News Extra* ends the Tyne Tees newsday with a crisp synopsis of the scene in the North East – and a look ahead to what the next day holds in store.

SPORT

Sportstime casts a lively eye on the regional sports scene. *Shoot* provided coverage and expert analysis of major Football League games. *Invitation Snooker*, an eight-programme series involving the top amateur players, pioneered the way for a new autumn competition embracing a wider field of players who will be seen in action over a period of fifteen weeks. Tyne Tees outside-broadcast cameras were involved in horse-racing coverage for the network on fourteen occasions during the year with meetings at Gosforth Park, Teesside Park, Hexham and Kelso.

FEATURES AND PUBLIC AFFAIRS

Face the Press, in a new series, journeyed abroad for the first time to interview European leaders on the prospects for the 1970's; while at home more newsmakers were questioned by panels of distinguished journalists. In *Challenge* northern audiences tackled the decision makers and moulders of opinion on the vital issues of the day. *Farming Outlook* kept a lively eye on the farmer's world and widened its scope to take in the Yorkshire TV and Border TV areas as well. *Your World This Week* continued to cover the political and social scene as it affects the region. On the film side, three 45-minute colour documentaries, under the umbrella title *The State of the Region*, examined the problems of a small rural valley, the plight of the area's unemployed and the perils of urban noise. In another filmed series, personalities such as Jake Thackray, Jack Charlton, John Woodvine and Alan Browning give their own highly personalized views on life in the North. In the autumn the inter-town quiz *Tournament* provided each week a lively battle of wits and general knowledge

between places as far apart as York and Alnwick.

RELIGION

Christ in Consett looked at a local passion play. On Good Friday *Action Stations!* related Stations of the Cross to contemporary Christian behaviour. For the network, a United Service from Richmond Castle involved clergy of six denominations and the band of the Queen's Dragoon Guards. Special series were arranged for Help The Disabled Week, Battle of Britain Week and Holy Week. In another epilogue series, Mrs Mary Wilson read her own verse. Seasonal readings by well-known theatre personalities constituted the nightly epilogues at Christmas and New Year. Weekly interviews in *Revolving Chair* revealed what Christians in all walks of life were thinking, saying and doing.



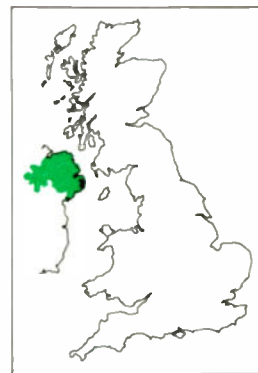
Film unit on location



Ulster Television Northern Ireland

Havelock House, Ormeau Road, Belfast BT7 1EB
Tel: 0232 28122
19 Marylebone Road, London NW1 Tel: 01-486 5211

Ulster Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in Northern Ireland during the whole week.



Directors

The Rt Hon The Earl of Antrim, KBE, DL, JP (*Chairman*); William B MacQuitty, MA (*Deputy Chairman*) (*Alternate as Director* – Mrs Betty MacQuitty, B SC (ECON)); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim, LL D; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; J P Herdman; M R Hutcheson (*Sales Director*); G C Hutchinson; Barry S Johnston, VRD, FCA (*Company Secretary*); Major G B Mackean, DL, JP; Mrs J A Mackie, CBE, LL D; J B McGuckian; J L MacQuitty, QC, MA, LL B; E M R O'Driscoll (*Alternate as Director* – E J O'Driscoll); S S Wilson.

Officers

F A Brady (*Chief Engineer*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); R McCoy (*Accountant*); E A L Radclyffe (*London Sales Manager*).

Religious Advisory Panel

The Rev David Burke, BA; The Rev E R Lindsay; The Rev Father Gerard McConville, MA, CC; The Rev H L Uprichard, MA.

Educational Advisory Panel

J J Campbell, MA; W C H Eakin, M SC; E G Quigley; Dr F A Vick, OBE; W Singer, JP, MA, DIP ED.

Schools Liaison Officer

Mrs M C Ellison.

Staff

Ulster Television employs a total staff of 180, twenty-six of whom are located in the London Sales Office.

Programme Journal

A special Northern Ireland edition of the *TV Times* is published which gives details of programmes.

Sales and Research

To provide an efficient service to national advertisers and agencies the majority of the company's sales personnel are based in the London, Marylebone Road, office, while the Northern Ireland regional sales team is located in Havelock House. The sales staff are also responsible for marketing facilities, sales presentation and reception facilities.

An increasing number of sales research publications are available to clients, including 'The Northern Ireland Market' prepared by the Economist Intelligence Unit Limited; 'The Distribution of Consumer Goods in Northern Ireland' prepared by Industrial Market Research; 'Census Of Retail Distribution' prepared by the Government of Northern Ireland Ministry of Commerce; 'Northern Ireland Family Expenditure Survey' prepared by the Government of Northern Ireland Economic Section, and 'A Marketing Guide to Northern Ireland No.2' published by the company.

News Coverage

Northern Ireland continues to have one of the busiest news scenes of the regional companies and Ulster Television operates three news film units covering the province, from the news base in Havelock House; in addition to a resident editorial staff, correspondents are located in each of the major towns in Northern Ireland. A large number of stringers around the Province are also used by the company.

Programmes

Although Northern Ireland continued to be headlined

in the news and the political front in 1971 the major part of Ulster Television's output was mainly of an entertainment value, whether it was breaking new ground with musical programmes, like *The Countrysound* or reflecting aspects of the region that never hit the headlines, in documentaries such as *The Beaten Track* or in a programme like *In Form* on Ulster design industries. Local productions included:

An Evening With . . . (September to December) solo musical concerts with all shades of entertainment.

By The Way (January and February) history, stories and songs of the Ulster countryside.

The Beaten Track (July) an epitaph for the passing of steam in an anthology of pictures, words and music.

Character (September to December) a weekly profile, not of the famous, but of the characters of Ulster.

The Countrysound (April and May) Ireland's best country bands and singers in solo concerts.

Daws Explores (September to December) Leslie Daws sniffed out the unusual and the interesting around the Province each week.

Deadline (September to December) a weekly topical magazine which ranged far and wide.

Deadline Friday (January to April) a fast moving and topical current affairs programme.

The Doyle Folk (April) folk music and guests in the Danny Doyle style.

The Food of Love (September to December) fortnightly, sound of music.

Holy Week (April) Easter religious addresses.

In-Form (May and June) the world of design.

Johnny (November) the story of Johnny Doherty, the last travelling minstrel of Donegal, told by Johnny and the scenery of Ireland.

Landscape With Ponies (July) a documentative look at the rugged Connemara pony in its native Galway and in the show ring.

Let's Look At Ulster (January to March) a schools programme which looked at the Northern Ireland environment.

Monday Night (January to December) weekly religious addresses.

O, Jerusalem, Jerusalem (May) reflections in words and pictures on Ulster '71.

Romper Room (January to December) kindergarten romping.

Short Story (February to May) the humorous and reflective stories of Ulster writer Lynn Doyle.

Sounds Like McEvoy . . . (July to August) summer scenery and music from Johnny McEvoy and his friends.

Spectrum (September to December) a fortnightly look at Ireland's creative activities.

Sportscast (January to April and September to December) Ulster's Saturday sport wrapped up by tea-time.

Sports Results (July to December).

Sports Special (January) title boxing matches from the Ulster Hall.

Sporting Challenge (July to September) quiz game, experts against amateur enthusiasts.

T-Time (January to May) the cream of Ulster's youthful talent introduced by Tommy James.

UTV News (May to September) Monday to Friday evening news bulletin.

UTV Reports (January to May) Monday to Friday's news and magazine programme.

UTV Reports (September to December) the Autumn return saw a change of format to hard news only.

Ulster News Specials (occasional) ranging from the resignation of a Prime Minister to an interview with Mr Maudling, MP.

Ulster Sports Results (May to September) Saturday's summer sports results.

Viewfinder (June to September) a weekly magazine which focused on Ulster's summer scene.

Warm Side Up (March) St Patrick's Day celebration in music and stories.

What's It All About? (January to July and September to December) a weekly look at all aspects of religion in Northern Ireland.

What's On? (September to December) a weekly round-up of what's going on in Ulster.



Gordon Burns Reports



Westward Television

South-West England

Derry's Cross, Plymouth PL1 2SP Tel: 0752 69311
PO Box 2LE, 4-7 Woodstock Street, New Bond Street,
London W1A 2LE Tel: 01-493 8262
Dominion House, 23-25 St Augustine's Parade, The Centre,
Bristol 1 Tel: 0272 292240

Westward Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in South-West England during the whole week.



Directors

Peter Cadbury, MA, ARAES (*Chairman and Joint Managing Director*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Sir John Carew Pole, Bart, DSO, TD, JP (*Vice Chairman*); Ronald Perry (*Joint Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; George H Lidstone; Col Eric Palmer, TD, DL, JP; R Miller, FCA, FCIS (*Company Secretary*).

Officers

PLYMOUTH: J Cooper (*Head of Films*); D Dickinson (*Technical Controller*); R Elliott (*Head of Publicity*); T Fleet (*Production Controller*); G Hunter (*Head of Studio Services*); Mrs R Stoner (*Administration Officer*); H Stracey (*Regional Sales Manager*); D Sunderland (*Head of Presentation*); M Warren (*Programme Planning Controller*); H Whitfeld (*Education Officer*).
LONDON: A Maillardet (*Chief Accountant*); H Turner (*Sales Controller*).

Religious Advisers

Rev John Parkinson (*Church of England*); Rev John Ashplant (*Free Church*); Rev C A C Hann (*Roman Catholic*).

Agricultural Advisers

R G Pomeroy (*Chairman*); V H Beynon; Cmdr F W B Edwards, RN (ret.); S Thomas; D Matthews; D Rickard; T S Roseveare.

Programmes

1972 started in a significant way for Westward TV. In the very first few minutes of the New Year Miss Westward '72 was crowned to begin a reign which included one of the biggest single boosts yet to the cause of tourism in the West country. Through the

Miss Westward contest Westward TV has achieved three things: it has created a highly popular regional programme; in leading up to that programme it has produced a series of events throughout the West country – dances and fashion parades – which will be repeated in the autumn of 1972; and in arranging for the winner to go on a two-week tour of the USA through BOAC and the British Tourist Authority to attract American visitors to the West country, it is assisting the region's largest single industry – tourism. And in doing all these things it is not only producing a programme for the region and contributing to the flavour of regional life through the organization of local events but, perhaps most important of all, it is contributing to the economic life of the region.

Westward TV believes that its contribution to the life of the West country is of the utmost importance and the company aims to maintain this spirit of community service in many ways. One facet is the willingness with which the company's on-air personalities devote so much of their free time to the opening of fêtes, garden parties and every other type of charitable event. Around 100 of these personal appearances are made each year and through them the organizations concerned are helped to raise at least £10,000 a year. The Westward TV Open Art Exhibition at the Royal Albert Museum, Exeter, in the autumn of 1971 is another example to be repeated in 1973. Cups and trophies for such activities as surfing, rugby, cycling, speedway and horse jumping plus special programmes featuring a darts contest, a skittles competition and an inter-county road safety quiz – all these reflect the forward-thinking philosophy of Westward TV.

Not only is the West country the holiday playground of the nation and a growing number of overseas visitors, but it is also growing industrially. Westward TV

aims to assist in this direction as well as with tourism through the creation in 1972 of the Westward TV Award for Industrial Achievement, thus recognizing the often unsung accomplishments of the many firms and organizations within the West country.

It is from these basic beliefs that the programming of Westward TV stems. *Westward Diary*, the weekday nightly news and magazine programme, reports in its own individual style on West country life with special coverage for sporting activities each Monday and Friday in *Sports Desk*. The team responsible for *Westward Diary* also handles a weekly current affairs series while the newsdesk provides a late night news service. Besides tourism and industry, the other major economic factor in West country life is agriculture, catered for through a special *Farming News* series on Sundays and also the adult educational series 'Acres for Profit'.

Popular programmes in key viewing times include the *You Name It* series involving teams from West country towns, Keith Fordyce and *Treasure Hunt*, with various other programmes planned for the latter half of 1972. Documentaries, for which the company has won a number of awards, play a key role in the programme schedule. For 1972 there is, in particular, *Battle over the Atlantic*, the story of Coastal Command's fight against the U-boat menace, much of which was fought from West country bases. Occasional educational series are contributed to the ITV network and one on domestic horticulture is being filmed during 1972 to follow previous series on such subjects as university life, religion and local government.

Experimental TV can often be fruitfully developed by regional ITV companies and among those conducted by Westward TV have been the search for a woman's magazine format acceptable to a West country audience which resulted in the highly popular *Open House*. Another programme in this category is *S.W.A.T. - Show Without A Title* - created by an editorial board of West country youngsters for the youth of the region. Religious outside broadcasts, some for the ITV network, and the nightly *Faith for Life* closing programme help to ensure that Westward TV caters for as many of the region's interests as possible.

As the Prime Minister, Mr Edward Heath, said on the occasion of the company's 10th anniversary in 1971: 'The name of Westward Television has become synonymous with one of the most beautiful parts of the British Isles, with an unequalled coastline and its own regional culture for which Westward Television has

done so much.' The company aims to maintain and build on this reputation in the next decade.

The Studios

Last year the company spent £250,000 in equipping its technical area for colour. The air-conditioned area now has the most modern Rank Cintel telecine equipment and the latest RCA video-tape recorders while the continuity studio has a Philips LDK 33 three-tube plumbicon colour camera. Studio One covers 2500 sq.ft and there is a smaller Studio Two.

Sales Department

Westward TV has made considerable progress in the region being recognized as a valuable test marketing area. While the company has always encouraged local advertising, it also believes in providing a comprehensive marketing service within the region for national advertisers. Sales department staff are located in London, Bristol and Plymouth and the company is also responsible for the sale of advertisement time for Channel TV.



A Westward TV film unit at work on Plymouth's historic Barbican

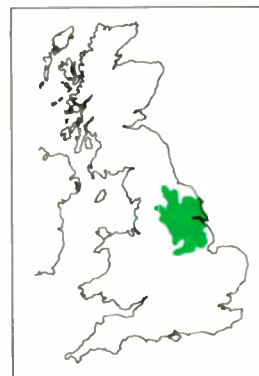


Yorkshire Television

Yorkshire

The Television Centre, Leeds LS3 1JS
Tel: 0532 38283 Telex 557232
Trident House, 15/16 Brooks Mews, London W1Y 1LF
Tel: 01-493 1237 Telex: 25202
Charter Square, Sheffield S1 3EJ Tel: 0742 23262
Paragon Street, Hull Tel: 0482 24488
Brazenose House, Brazenose Street, Manchester 2
Tel: 061-834 4228/9

Yorkshire Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in Yorkshire.



Directors

Sir Richard B Graham, BT, OBE, DL (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); G E Ward Thomas, DFC (*Managing Director*); The Lord Archibald; Donald Baverstock, MA (OXON) (*Director of Programmes*); Stanley H Burton; The Lord Cooper, MA; The Lady Gaitskell; James S Harrower, FCA; Professor Sir Brynmor Jones, PH D, SC D, FRIC; W H Mosley Isle, CBE, FCA; J G S Linacre, AFC, DFM; Peter S Paine, DFC (*Sales Director*); George Brotherton Ratcliffe; The Lord Riverdale, DL; T H Summerson, DL; Professor William Walsh, MA; E Stuart Wilson, BA (*Assistant Managing Director*); G Oliver Worsley, TD.

Executives

Kenneth Bellini (*Head of Programme Planning*); Miss Muriel Cole (*Head of Casting*); Robert Corder (*Head of Administration*); Paddy Crookshank (*Head of International Sales*); Jeffrey Edwards (*Head of Film Operations*); Anthony Essex (*Head of Documentaries*); John Fairley (*Head of News*); Lawrie Higgins (*Head of Sport*); Peter Holmans (*Programme Production Controller*); Miss Enid Love (*Head of Education*); Geoffrey Nugus (*London Business Manager*); Philip Parker, AMIEE (*Director of Engineering*); Brian Rose (*Regional Sales Manager*); David Sumner (*General Manager*); Leslie Thornby, FCIS (*Company Secretary*); John Thorpe (*General Sales Manager*); Alec Todd (*Head of Public Relations*); Peter Willes, OBE (*Head of Drama*); Jess Yates (*Head of Children's Programmes*).

Submission of Scripts

All scripts should be addressed to David Crane, Script Editor, Yorkshire Television Limited, The Television Centre, Leeds LS3 1JS.

Programme Journal

A special Yorkshire edition of the *TV Times* gives full details of all the programmes.

Staff

Total number of staff is approximately 900.

Studios

The Leeds Studio Complex has been designed specifically for colour television, and has been constructed on a 7-acre site between Kirkstall Road and Burley Road in Leeds. The centre incorporates production and technical areas, together with administrative offices in a self-contained unit. All the technical equipment in the studios and control areas has full colour capabilities. There are two small presentation studios, 1 and 1A, which share a single Marconi Mark VII camera. There are three production studios: studio 2 of 1,225 sq.ft, equipped with three EMI Type 2001 cameras; studio 3, of 4,430 sq.ft, with four Marconi Mark VII cameras; and studio 4, of 7,650 sq.ft, which is furnished with five EMI Type 2001 camera channels. The studios are equipped with modern computer type lighting control. In addition to the necessary central apparatus for processing and switching signals a range of six telecine machines is incorporated. Three of these are twin lens flying-spot, and three Multiplex Marconi Plumbicon machines. All combinations of married and unmarried 35 mm and 16 mm stock can be handled, and in addition three caption scanners are available. A suite of six RCA multistandard high band recorders is available with full electronic editing facilities. Two four-camera outside broadcast vehicles, embodying Marconi Mark VII cameras, are

in use together with one RCA mobile videotape machine. Mobile generating equipment is provided together with sets of microwave link gear.

Filming facilities include six fully equipped crews, using Arriflex BL, and Bolex cameras with NAGRA sound equipment together with complete editing and dubbing facilities.

Programmes

DOCUMENTARY SERIES: *The World of Whicker* (two series); *The Scientists*. DOCUMENTARIES: *Everybody Knows the Secret Police* (Whicker Grenada); *Harold Robbins*; *Antigua*; *Polaris*; *Out of the Shadow Into the Sun*; *Portugal Dream of Empire*; *Vic Feather (TUC)*; *M62* (Actions and Reactions to a Great Motorway); *Chay Blyth*; *Yorkshire Documentaries* (various); *Calendar Specials* (various). DRAMA: *The Ten Commandments*; *Kate*; *Justice*; *Fly on the Wall*; *A Summer Story*; *Hadleigh*. LIGHT ENTERTAINMENT AND COMEDY: *A Gift for Gracie*; *Cinderella*; *The Syd Lawrence Bandshow*; *The More We Are Together*; *On the House*; *Queenie's Castle*; *Albert and Victoria*; *Dear Mother . . . Love*

Albert; *Mr Digby Darling*; *Keep it in the Family*; *Sez Les*; *Jokers Wild*; *The Sky's the Limit*. ADULT EDUCATION: *Farmhouse Kitchen*; *Jobs in the House and Garden*; *Play Better Tennis*. SCHOOLS: *My World*; *Just Look*; *Meeting our Needs*. RELIGION: *Stars on Sunday*. SPORT AND OUTSIDE BROADCASTS: *Yorksport*; *Admirals Cup*; *Soccer*; *Racing*; *Wrestling*; *Church Services*; *Golf*; *Motor Racing*; *Snooker*; *Bowls*; *Circuses (2)*; *A Merry Morning*; *Miss Great Britain 1971*. NEWS, CURRENT AFFAIRS AND MAGAZINE PROGRAMMES: *Calendar*; *Country Calendar*; *Calendar Sunday*; *Calendar Specials*.

Sales

Yorkshire air time is sold by Trident Management Limited.

London office: Trident House, 15 Brooks Mews, W1Y 1LF.

Leeds: address as above.

Newcastle: Television Centre, City Road, Newcastle upon Tyne.

Manchester: Brazennose House, Brazennose Street, Manchester 2.



Yorkshire Television Studios

Independent Television Companies Association



Knighton House, 52-66 Mortimer Street,
London W1N 8AN
Tel: 01-636 6866 TELEX: 262988

Secretary: Laurence G Parker, OBE, TD, MA, LL B
Assistant Secretary: H L Dunn
Head of Copy Clearance: P B Woodhouse, VRD, LL B

Constitution: Incorporated in 1958 as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Television Authority. All companies appointed under the current contract arrangements with the ITA are members. The Association is financed by the member companies.

Functions: The Association is a voluntary, non-profit-making organization which does not take part in any form of trading, either on its own account or on behalf of its members. It provides a forum for discussion and a channel for joint action over a wide range of subjects of common interest and concern to the programme companies. These subjects include the maintenance of high general standards in the industry, consultation and advice on legal matters, negotiations with royalty-collecting bodies representing authors, composers and publishers, and relations with and representation on other organizations, both in this country and overseas. Matters which directly concern the business dealings of individual companies are not, however, discussed or dealt with within the Association.

Structure and Scope: The work of the Association is governed by the Council, on which all companies are

represented at high level. The Council's General Purposes Committee receives regular reports from committees dealing with specific subjects such as advertising, research, performing rights and technical matters. The Advertisement Committee has two sub-committees which deal exclusively with advertisement copy and the recognition of advertising agencies. Working parties and negotiating panels are set up by the various committees from time to time and committees also nominate industry representatives to a wide range of outside organizations such as the Advertising Association, the British Standards Institution, the Code of Advertising Practice Committee, and a number of technical working parties of the European Broadcasting Union. The Association is also represented on the Legal, Technical and Television Programme Committees of the EBU, of which it is an active member jointly with the ITA. The Association and the ITA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry Committee for Television Advertising Research (JICTAR).

ITCA provides accommodation and arranges for the supply of staff and administrative services to the following ancillary organizations: Independent Television Labour Relations Committee; the Network Programme Secretariat; and the Independent Television Education Secretariat. Secretarial services are also made available for committees set up by the member companies from time to time outside the formal structure of the Association.

Advertisement Copy Control: One of the main activities of ITCA which has grown tremendously in volume and importance in recent years is the work of the Advertisement Copy Clearance Department and the Copy Committee. This consists of an examination of all television commercials before they are transmitted to ensure that they are truthful and in no way misleading and that they conform in all respects to the Independent Television Code of Advertising Standards and Practice and to the other codes of standards and rules governing advertising. The work is carried on in co-operation with the ITA and with the assistance of a panel of expert consultants, comprising individuals who are recognized as world authorities in various specialized fields, such as medicine, dentistry, nutrition, engineering and finance. More than 8,000 scripts and 5,000 completed commercials are submitted by advertisers and are carefully scrutinized in this department each year.

Network Programme Secretariat

Knighton House, 52-66 Mortimer Street,
London WIN 8AN Tel: 01-636 6866

Controller: Frank Copplestone

Administration Officer: Gillian Braithwaite-Exley

Eurovision Liaison Officer: Ann Faulkner

The principal inter-company forum for discussion and decision in all network programme matters is the Network Programme Committee. This committee is composed of senior representatives of all the programme companies, and meets at least six times a year. Questions relating to specific programme categories and other areas of inter-company programme co-operation are discussed at a number of specialized sub-committees

Independent Television Publications Ltd



247 Tottenham Court Road, London W1P 0AU
Tel: 01-636 1599

Constitution: Independent Television Publications Ltd is the publishing house owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and other publications related to Independent Television.

TVTimes: Thirteen editions are published each week presenting comprehensive programme details and supporting articles to stimulate the greatest possible

The British Bureau of Television Advertising Ltd



Knighton House, 52-66 Mortimer Street,
London WIN 7DG Tel: 01-636 6866

Managing Director: Nigel Rogers, VRD

Secretary: Laurence G Parker, TD, MA, LL B

The Bureau was formed in 1966 by all the ITV companies, each of which is represented on the board,

and working parties responsible to the main committee.

One of the most important of the sub-committees is the Network Sports Sub-committee, which is attended by the ITV Chief Sports Negotiator, Mr Gerry Loftus.

The Network Programme Secretariat was established to serve as a central administrative agency in programme matters for the network as a whole, to implement the decisions of the Network Programme Committee and its sub-committees, and in general to assist the companies in the planning and co-ordination of their networking arrangements. It is in addition a central point for administrative liaison with the ITA and other outside bodies.

The Secretariat acts as the focal point of ITV's programme activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

viewer interest in the Independent Television programmes in each region.

Look-in: A weekly magazine for girls and boys, based on ITV programmes which are of interest to children. The Junior *TVTimes*.

Directors: George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); one nominee from each television company and, as observers, from the ITA and Channel Television.

Officers

W V Davies (*Deputy to Managing Director*); Peter Jackson (*Editor*); L J Thompson (*Financial Controller/Company Secretary*); Lewis Patience (*Deputy Editor*); R M Tagart (*Head of Production*); R L Pipe (*Associate Editor*); Nigel Cole (*Head of Promotion*); Stan Glazer (*Art Director*); Eric Carter (*Assistant Editor, Features*); Eric Linden (*Assistant Editor, Programmes*); Alwyn Wise (*Marketing Manager*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); Alan Fennell (*Head of Children's Publications*).

to promote and encourage the concept, use and understanding of television as an advertising medium. It does not sell air time.

The Bureau promotes the use of TV advertising, provides information and guidance to advertisers, and an information service about all aspects of British TV. Presentations are arranged, many publications produced, and a library of film commercials is maintained. Enquiries are particularly welcomed from advertisers and agencies; discussions are confidential; no charges are made.

Advertising on Independent Television

No
Sponsorship

Television advertisers can have nothing to do with programme production.

They buy time in Independent Television just as they buy space in newspapers. They do not 'sponsor' programmes.

Total distinction between programmes and advertisements



The programme companies find time throughout the network for about 20,000 transmissions each year of public service films on health, safety and welfare at no cost to the Government Departments concerned.



The advertisements pay for Independent Television

Independent Television receives no part of the licence fee. The cost of the service is met entirely from advertising revenue.

The fifteen programme companies under contract to the Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the ITA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer levy on a sliding scale related to their advertising receipts.



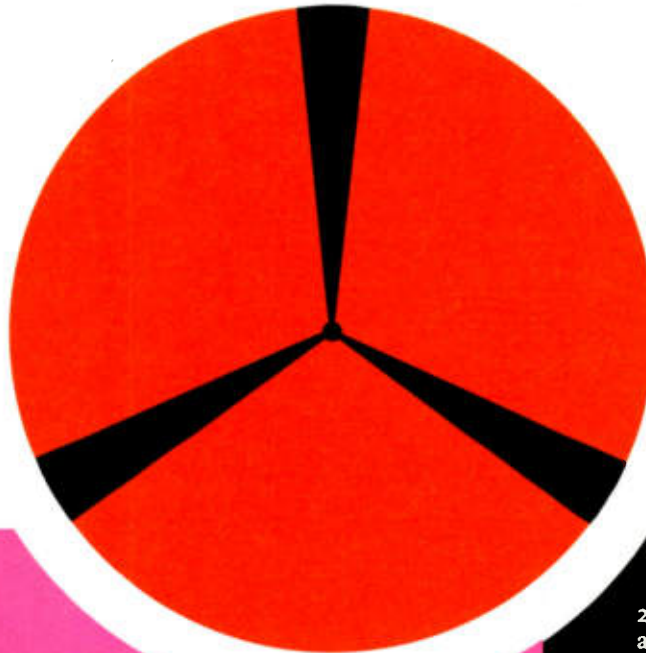


Independent Television Authority Controls the Advertising

The ITA controls the amount and distribution of advertising. The amount of advertising is limited to 6 minutes an hour, averaged over the day's programmes, with a maximum, normally, of 7 minutes in any one clock-hour. There is an average of three advertising intervals an hour.



In an average hour:



maximum of 6 minutes of advertisements

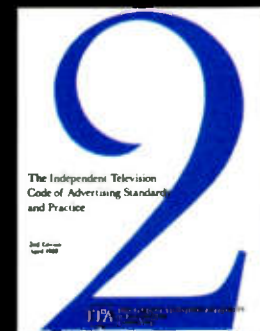
3 advertising breaks

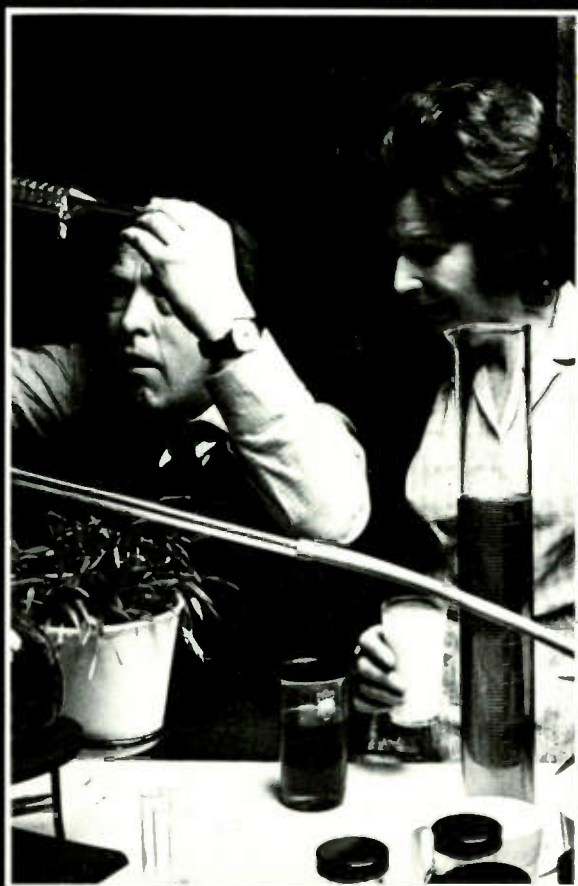
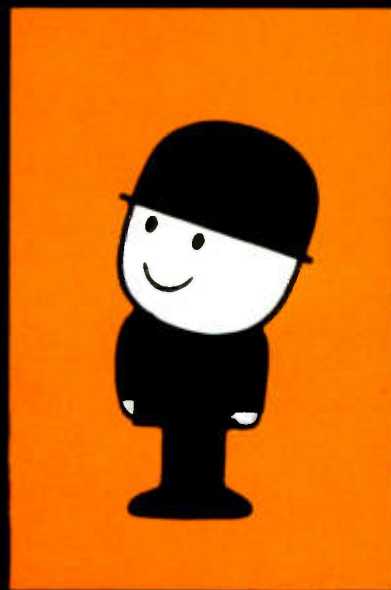
22,000 new advertisements a year - all checked in relation to the Code

The ITA controls the content of the advertising

The Television Act 1964 makes it the Authority'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.

Over the ITV network there are 22,000 new television advertisements a year, including 6,000 for the nationally advertised products that take up over 90 per cent of the advertising time. All of these advertisements are checked in relation to the Authority's code before they are accepted for broadcasting.







Advertising Control

The income of Independent Television, apart from the overseas sale of programmes, comes from the sale of advertising time. It is, however, a fundamental principle of the Television Act 1964, as of the original Act of 1954, that the programmes should not be provided or sponsored by advertisers. They are obtained by the Authority from independent programme companies under contract. The advertiser has no share in programme production and no say in programme decisions: these are matters for the broadcasters – that is to say, the programme companies and the Authority. The advertiser's role is limited to buying time in television for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.

There are two provisions in the Television Act for this total distinction between programmes and advertisements. It is the Authority's duty to secure that the advertisements are 'clearly distinguishable as such and recognizably separate from the rest of the programme'. But further, the Act lays down that:

Nothing shall be included in any programmes broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor . . .

Exceptional allowance is made for approved charitable

appeals, reviews of publications or entertainments, documentary programmes and other items, but none of the exceptions weakens the force of the general requirement that nothing should be done which might give to reasonable viewers even the impression that an advertiser has provided a programme.

The system proceeds smoothly and without argument on this basis. Some of the popular imported programmes do owe their existence to advertisers who have 'sponsored' them in their country of origin – notably some of the programmes from the United States that are enjoyed by viewers of either of the British television services. But for British viewers these programmes have been bought and broadcast on the decisions of one of the broadcasting bodies and not on the decisions of advertisers.

The Amount of Advertising

The Television 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 transmissions in 1955, the Authority has allowed a maximum of six minutes of spot advertising an hour, *averaged over the day's programmes*. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (e.g. from 6 to 7 pm, 7 to 8 pm etc.).

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device, but of course the rigidity of the clock-hour conflicts occasionally with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. So the Authority is prepared occasionally to allow minor departures from the seven-minute maximum, if for example an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

The Independent Television Authority allows less advertising in its programmes than is common in comparable self-supporting systems abroad.

Distribution of Advertisements

The Television 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 the 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.

Some overseas broadcasting authorities aim to reduce the length of individual intervals of advertising; some also limit the number of advertisements that may appear in an interval. This has the effect of increasing the number of advertising intervals, in some cases to an average of eight, nine or more an hour. The Authority, however, has been concerned to keep the number of intervals down by extending their length as far as may be consistent with good presentation of both programmes and advertisements. There are about three short advertising intervals an hour in Independent Television.

The Basic Rules

The amount and distribution of advertising in Independent Television are governed basically by the following rules:

- 1 The total amount of time given to advertising may not exceed six minutes an hour averaged over a day's programmes.
- 2 Normally, there may not be more than seven minutes of advertising in any one clock-hour; but the Authority may allow a transfer of advertising from one hour to another, or more exceptionally from one day to another, if this seems desirable in the interests of programme presentation.
- 3 Advertisements shall not be inserted in the course of any broadcast of:

- a a religious service or programme;
- b a formal Royal ceremony or occasion;
- c that part of a programme which covers the appearance of Her Majesty or a Member of the British Royal Family at an event in which such an appearance is only incidental to the occasion;
- d programmes designed and broadcast for reception in schools;
- e such other programmes as the Authority may from time to time specify in particular or general terms.

Note: Periods of at least two minutes must elapse between religious services (as distinct from religious programmes) and programmes in categories (b) or the Royal appearances mentioned in (c), and any advertising that may precede or follow them. For a programme in category (d), the periods of separation from advertising shall be at least two minutes before and one minute after the programme.

4 Subject to the foregoing, the normal use of natural breaks for the insertion of advertising shall be as follows:

- a In a programme of up to 20 minutes scheduled duration – no internal advertising.
- b In a programme of more than 20 and up to 40 minutes scheduled duration – one natural break for up to 2½ minutes of advertising.
- c In a programme of more than 40 and up to 70 minutes scheduled duration – one natural break for up to 3 minutes or two natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.
- d In a programme of more than 70 and up to 100 minutes scheduled duration – two natural breaks for up to 3 minutes or three natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

This rule is not applicable to broadcasts of boxing and wrestling promotions or other events in which there are frequent natural breaks of exceptionally brief duration. In these and in programmes of more than 100 minutes, the advertising shall be distributed in intervals that best serve the interests of good presentation of the programmes.

5 The general aim in the application of these rules is to limit the intervals of advertising between programmes and in natural breaks to an average of about three intervals an hour over a week's broadcasting. The Minister of Posts and Telecommunications was

consulted about these rules under Paragraph 5 of Schedule 2 of the Television Act 1964. He agreed to the classes of broadcast in which advertisements may not be inserted and, having regard to the limiting effect of the rules on the number of advertising intervals an hour, came to the conclusion that there was no need to impose a rule as to the minimum interval between any two periods given over to advertisements.

The Practical Effect of the Rules

The number of advertising intervals at the beginning and the end of programmes and in natural breaks is on average fractionally less than three an hour. For the evening hours of 6 to 11 in a typical week the position is:

Number of programme hours	35
Number of programmes	54
<i>Number of advertising intervals</i> (including the interval at the end of the final programme in each period of five hours)	
a between programmes	49
b within programmes	52
Total advertising intervals	101

Taking the whole of an average week in which about 153 programmes, including schools broadcasts, are transmitted from a single station, there are about:

eighty-three programmes with no internal advertising at all. These include the series *World in Action*, *University Challenge*, *This Week* and certain other documentary and current affairs programmes, and some of the early evening children’s programmes, as well as the programmes for schools, religious programmes, and adult education programmes.

forty-six programmes with one internal break for the insertion of advertisements. While most of these are half-hour programmes, the group includes the mid-week wrestling and football programmes, a few of the 60-minute plays, and longer documentaries.

twenty-four programmes with two internal advertising intervals. These include 60-minute adventure programmes and westerns; the longer plays; and some feature films. One or two extra-long programmes, such as full-length feature films and suitable sports programmes, may have three advertising intervals.

The Authority uses its statutory powers to preserve the standards of presentation of advertising in relation to

the programmes, to keep these standards under review and to improve them wherever possible within the framework of a service in which advertising has been authorized by law and for which the revenue comes from the sale of time for that purpose.

Control of Standards of Advertising

There are over forty Acts of Parliament that restrict, control, or otherwise affect advertisements in Britain – among them the Trade Descriptions Act 1968 and the Medicines Act 1968. Both of these Acts extend the criminal law to any published trade or business advertising that is found to be false or misleading to a material degree. Penalties on conviction may include heavy fines or imprisonment, or both. It is the duty of local authorities to enforce these Acts in their own areas, by prosecution in the courts if necessary. In a sense, however, one of the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection is the Television Act 1964. For television advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Television Authority – the duty and the power:

to exclude from television 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.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Minister of Posts and Telecommunications, from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. Thus, through the Television Act, the Authority is one of the country’s official instruments of consumer protection. The later legislation has in no way diminished the Authority’s statutory powers and duties. There are over 20,000 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of 5- or 7-second slides, with very simple messages in vision and sound. Averaging a little over 1,000 a year in individual television regions, they publicize local stores, restaurants, transport services and other local enterprises and include announcements of vacancies by firms seeking staff, advertisements for local entertainments, sporting events, shows and fêtes. For this kind of

publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The rest of the new television advertisements each year are for a vast range of branded consumer goods and services. They come from thousands of advertisers – some directly, but for the most part through one or other of a great many advertising agencies – all with their own ideas of how their products can be presented in the best light and the most persuasive terms on the television screen.

The advertisers and agencies subscribe to voluntary codes of practice designed to raise standards of advertising through self-discipline in all media. It is recognized, however, that the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. Hence the Authority's special statutory powers and also, on the other hand, the willingness of the advertising industry to co-operate fully with Independent Television in the cultivation of high standards of television advertising.

The Authority fulfils its obligations at two levels. First, it is concerned with the general principles and draws up and publishes a code to govern standards and practice in advertising. This it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Minister of Posts and Telecommunications. Secondly, in co-operation with the programme companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under Section 9(2) of the Television Act, the Authority is required to appoint 'a committee so constituted as to be representative of both –

- (i) organizations, 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 interest in advertising. The Committee is consulted by the Authority in the drawing up of the Code of Advertising Standards and Practice and in subsequent

reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable. It is also consulted on major matters of principle that may arise from time to time and its members may initiate discussions of such matters.

There are eleven members of the Advertising Advisory Committee under an independent Chairman. Three of the members are broadly representative of the public as consumers. These are: a member of the National Executive Committee and former chairman of the Federation of Women's Institutes; the Secretary of a large Consumer Group; and a journalist with a special interest in consumer affairs. Four members are concerned in particular with the principles of medical advertising – from the Department of Health and Social Security, the British Medical Association, the British Dental Association, and the Pharmaceutical Society. Finally there are four members from organized advertising bodies that are concerned with standards of conduct in advertising of goods and services – the Advertising Association, the Institute of Practitioners in Advertising, the Incorporated Society of British Advertisers, and a Committee of press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them. A list of the members is given on page 171.

The Medical Advisory Panel

Section 9(5) of the Television Act requires that the Authority 'shall, after consultation with such professional organizations as the Minister of Posts and Telecommunications may require and such other bodies or persons as the Authority think fit, appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to –

- a** advertisements for medicines and medical and surgical treatments and appliances;
- b** advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- c** advertisements for medicines and medical and surgical treatments for veterinary purposes, and such other advertisements as the Authority may think fit to refer to the panel.'

After consultations with the twelve professional organizations of medicine listed by the Minister of Posts

and Telecommunications, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat, whose opinion can be sought by the general medical advisers should the occasion arise. A list of the members is given on page 171.

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting. Since 1964, this statutory Panel, in effect, has been 'licensing' the purposes for which acceptable medicines could be offered with reasonable safety in television advertisements in the light of its members' expert knowledge and experience of the formulae involved and of general medical opinion about their use. In this respect the provisions of the Television Act 1964 were in advance of important provisions in the Medicines Act 1968, under which a product licence is to be required before a medicine may be marketed, taking into account the efficacy and quality of the medicine. The purposes for which a medicine may be advertised in all media are to be limited to those specified in the licence under which it may be sold.

The Independent Television Code of Advertising Standards and Practice

Under Section 8 of the Television Act, it is the duty of the Authority –

- a** to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and
- b** to secure that the provisions of the Code are complied with . . .

This Code is drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Minister of Posts and Telecommunications.

It is to be noted that Section 8(2) of the Television Act empowers the Authority, in the discharge of its general responsibility for advertisements and methods of advertising, to impose requirements which go beyond those of the Code.

The Application of the Code of Standards and Practice

The Authority's Code of Advertising Standards and Practice, with which all of the advertisements must conform, is free of charge for wide circulation in the advertising industry, so that all who plan to use the medium of television may be aware of the standards that apply. It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming – an advisable course, in view of the expense in time and money that could be involved in the production of an unacceptable film. Naturally, it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally. It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies – the Authority's Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of some 6,000 new advertisement scripts a year, including the few from small local advertisers which need special examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary, and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

Careful appraisal of the scripts in relation to the Code, with the help of independent consultants in special fields, and discussions of any seemingly doubtful points between the ITCA and the advertising agencies, ensures that the advertisements in their final form are likely to comply with the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script, and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject.

So some 650 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far-reaching provisions of the Code of Advertising Standards and Practice. More than ten per cent of the cases involve consultation with members of the Medical Advisory Panel. At the end of these discussions and investigations, nine out of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other ten per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. About two per cent of the finished films are seen to need minor revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists are supported by the more formal link of a Joint Advertisement Control Committee composed of ITA and programme company staff under the Chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems arising out of the day-to-day work and to clear up any doubts that may arise as to the interpretation of the Code in relation to

particular classes of advertising and advertising methods.

Television Act 1964 Schedule 2

Rules as to Advertisements

1 – (1) The advertisements must be clearly distinguishable as such and recognizably separate from the rest of the programme.

(2) Successive advertisements must be recognizably separate.

(3) Advertisements must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature.

(4) Audible matter in advertisements must not be excessively noisy or strident.

2 The standard and practice to be observed in carrying out the requirements of the preceding paragraph shall be such as the Authority may determine either generally or in particular cases.

3 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.

4 Advertisements shall not be inserted otherwise than at the beginning or the end of the programme or in natural breaks therein.

5 – (1) Rules (to be agreed upon from time to time between the Authority and the Minister of Posts and Telecommunications, or settled by the Minister of Posts and Telecommunications in default of such agreement) shall be observed as to the classes of broadcasts (which shall in particular include the broadcast of any religious service) in which advertisements may not be inserted, and the interval which must elapse between any such broadcast and any previous or subsequent period given over to advertisements.

(2) The Minister of Posts and Telecommunications may, after consultation with the Authority, impose rules as to the minimum interval which must elapse between any two periods given over to advertisements, and the rules may make different provision for different circumstances.

6 In the acceptance of advertisements there must be

no unreasonable discrimination either against or in favour of any particular advertiser.

7 – (1) The charges made by any programme contractor for advertisements shall be in accordance with tariffs fixed by him from time to time, being tariffs drawn up in such detail and published in such form and manner as the Authority may determine.

(2) Any such tariffs may make provision for different circumstances and, in particular, may provide, in such detail as the Authority may determine, for the making, in special circumstances, of additional special charges.

8 No advertisement shall be permitted which is inserted by or on behalf of any body the objects whereof are wholly or mainly of a religious or political nature, and no advertisement shall be permitted which is directed towards any religious or political end or has any relation to any industrial dispute.

9 If, in the case of any of the television broadcasting stations used by the Authority, there appears to the Authority to be a sufficient local demand to justify that course, provision shall be made for a reasonable allocation of time for local advertisements, of which a suitable proportion shall be short local advertisements.

Advertising Advisory Committee

Mr S Howard, CBE (*Chairman*)
Mr H F Chilton
Mr S W Day
Mr M English
Mr D F Lewis
Mrs G L S Pike, CBE, JP

Mr S Rainer
Mrs Jean Robertson
Mr W Stewart-Ross, FDSRCS ENG
Mr R F Tyas, CBE
Dr S Wand, DCL, MB, CH B, LL D
Mrs Alma Williams

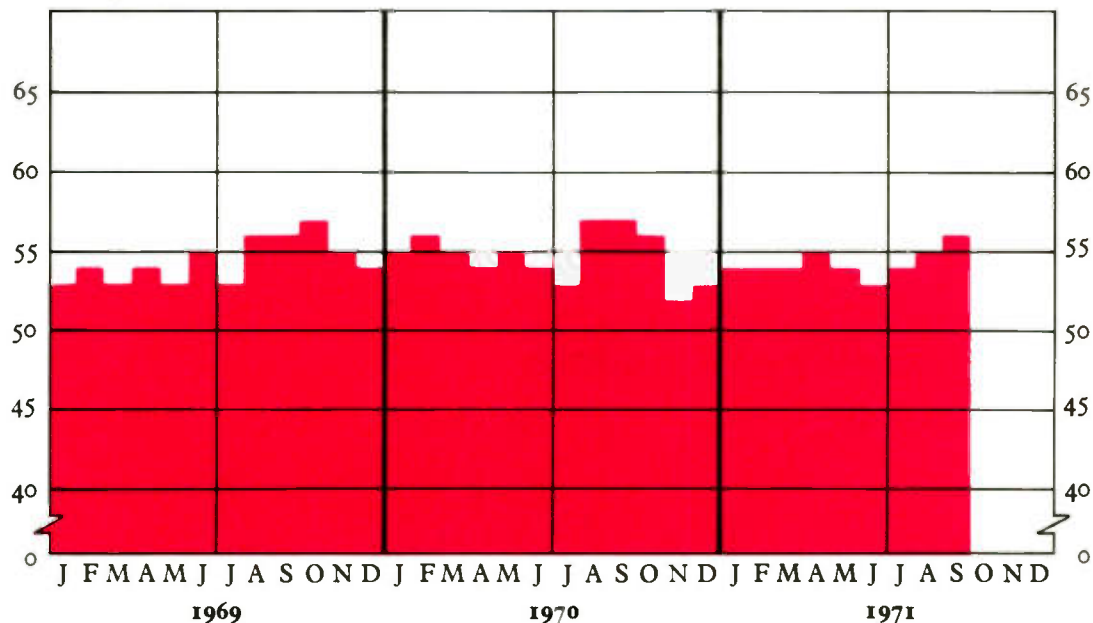
Medical Advisory Panel

Dr A H Douthwaite, MD, FRCP
Professor Sir Derrick Dunlop, BA, MD, FRCP
Professor R D Emslie, M SC, BDS, FDS
Dr Philip Evans, MD, M SC, FRCP
Miss Dorothy Hollingsworth, OBE, B SC, FRIC, FIFST, FIB
Mr T L T Lewis, FRCS, FRCOG

Sir John Richardson, BT, MVO, MA, MD, FRCP
Mr Ian G Robin, MA, FRCS
Mr W B Singleton, MRCVS
Dr Peter Smith, B SC, MB, MRCP
Dr K A Williams, B SC, PH D, M INST PET, A INST P, FRIC

Monthly share of audience

ITV share % of audience



Months	Total hours of viewing daily			ITV hours of viewing daily			ITV share %		
	1969	1970	1971	1969	1970	1971	1969	1970	1971
January	5.0	5.0	5.2	2.6	2.7	2.8	53	55	54
February	5.2	5.0	5.2	2.8	2.8	2.8	54	56	54
March	4.9	4.9	5.0	2.6	2.7	2.7	53	55	54
April	4.6	4.8	4.7	2.5	2.6	2.6	54	54	55
May	4.3	4.1	4.3	2.3	2.3	2.3	53	55	54
June	3.9	4.1	4.3	2.1	2.2	2.3	55	54	53
July	3.8	3.9	3.9	2.0	2.1	2.1	53	53	54
August	3.6	3.7	4.0	2.0	2.1	2.2	56	57	55
September	4.1	4.2	4.1	2.3	2.4	2.3	56	57	56
October	4.4	4.7		2.5	2.6		57	56	
November	4.9	5.0		2.7	2.6		55	52	
December	5.0	5.1		2.7	2.7		54	53	

Source: AGB/JICTAR



The ITV Audience

The Authority has a duty, in the words of the Television Act, to make arrangements for 'ascertaining the state of public opinion concerning the programmes . . . broadcast by the Authority'. This obligation is fulfilled in various ways through a systematic programme of audience research, which covers not only the measurement of the size of the audience to each programme, and the composition of the audience, but also research into the audience's reactions, interests and needs, public opinion about the output as a whole and in its various aspects, and certain basic research problems. Close contact is also maintained with other broadcasting organizations and with bodies concerned with research into the mass media in this country and abroad.

Audience Size and Composition

Information about the size and composition of the audience is provided for ITV by an independent research organization, Audits of Great Britain Ltd (AGB) through the Joint Industry Committee for Television Advertising Research (JICTAR) which is responsible for the service. Automatic electronic meters are attached to the television sets in a representative sample of 2,650 ITV homes throughout the United Kingdom. These meters record on a minute-to-minute basis whether the receiver is switched on, and if so to which station it is tuned. In addition, diaries are completed within each household showing for each quarter-hour period the details of the age, sex and other characteristics of those who were viewing. Used in conjunction with data from other surveys, this information allows statistically accurate estimates to be made of the size and composition of the audience to every programme in every area.

About 56 million people – over 98% of the total

population – live within reach of transmissions from the ITA's stations. Over 51½ million people in seventeen million homes have sets able to receive ITV programmes. During the year ended July 1971, in homes which could receive both BBC and Independent Television, the set was switched on for an average of 4.7 hours per day; for 2.5 hours it was tuned to ITV and for 2.2 hours to BBC. The average ITV share of the total audience over this period was 54%.

Audience Reactions

Although it is necessary to know the size and make-up of the audience, both for the commercial operation of Independent Television and in order to understand 'public opinion concerning the programmes', this type of information alone is insufficient. The ITA therefore supplements audience measurement data with research from various sources – usually specially commissioned projects from independent research organizations. For some years the Authority has obtained the opinions of a representative panel of viewers: in 1969–70 the panel was operated by a consortium of three research organizations, and during the past year this work has been carried out by Opinion Research Centre Ltd. The panel is a sample of over 500 adult viewers chosen by strict statistical procedures to be representative of all adult viewers in the London area, and each member regularly provides information, recorded in a specially designed diary, of how much he or she enjoyed the programmes which he or she had personally chosen to view.

When the data from the entire panel are processed, an average score or 'Appreciation Index' is calculated for each programme, which provides a measure of audience satisfaction with the programme. This Index is calculated not only for the audience as a whole but for men and women separately, for different age-groups and social classes. By comparing this type of information between programmes and between sub-groups of the population at the same time, and between programmes over successive periods, changes in audience preferences and the strengths and weaknesses (in terms of audience appreciation as distinct from audience size) can be assessed. Audience appreciation reports also provide information about the source of the audience for each programme. The proportions of the audience which joined the channel to view that programme and which were carried from the previous programme on the same channel are shown, as is also the proportion of the audience for the previous

programme which failed to continue viewing on the channel. When necessary allowances are made for the time of day at which the programme is shown (since this will affect the proportions of the audience joining and switching-off), this information on 'viewer origin' provides further indications of audience reactions to programmes. The Authority makes the results of this continuous monitoring of the audience's reactions to the output available to all the programme companies and regards this type of work as an important element of its total research programme.

At regular intervals the ITA also conducts surveys of public opinion about television broadcasts, carried out by normal sample survey methods. These surveys give indications of public attitudes towards the output as a whole, and towards its constituent parts (news, drama, documentaries, light entertainment, serials, etc.). They also help to identify any aspects of the output which may be causing public disquiet.

The most recent public opinion survey of this kind was undertaken in late March 1971. No substantial changes from previous similar surveys were found. The primary matters of public concern, as expressed by a representative national sample, remained scenes of explicit sex and bad language: less than 5% of the public referred to scenes of violence as material which they had seen which was distasteful to themselves, personally. Rather greater concern was shown about the showing of violence when young children might be watching: in this case portrayed violence was of greater concern than swearing and was mentioned by 16% of the public: but, as previously, the major concern was with the showing of material which was explicitly sexual. Eighty-six per cent of the public regarded ITV as politically impartial: and the vast majority of those who did not were of the opinion that the bias was in favour of their political opponents, of either main party. Only one person in ten could recall any instance of unfair coverage by ITV of any matter of social or industrial controversy, and no single ITV programme was identified as unfair by more than 1% of the total public.

Ad Hoc Surveys

Public opinion surveys of this kind provide a general over-all picture which it is necessary to supplement, on occasion, with more detailed studies of particular areas of programming. Such studies are useful not only as a measure of how the audience feels about what has already taken place in broadcasting, but to help with future programme planning. In the recent past the ITA

has undertaken research into public attitudes towards programmes in the areas of news and current affairs, children's programmes, sport, drama, religion, adult education and afternoon television. The detailed study of public attitudes undertaken for the 1968 Consultation on Religious Broadcasting at Canterbury was supplemented by a special survey in Northern Ireland conducted in conjunction with Ulster Television and the Churches in Northern Ireland and has been made available to the general public in the form of a book (*Religion in Britain and Northern Ireland*, Independent Television Publications, 1970, 37½p). The results of a survey in the area of adult education have also been made publicly available (*Viewer Preferences in Adult Education*, obtainable from the ITA).

Basic Research

Independent Television aims to provide a programme output which is both of high quality and balanced in respect of the different kinds of material which are transmitted. A wide variety of viewing material is available for all tastes, and it is therefore a matter of interest to the Authority to know to what extent and in what way the viewer exercises his choice in deciding his pattern of viewing. Part of the ITA's research effort is therefore devoted to examining the effect of different programme and scheduling decisions in their influence on viewing patterns. This is investigated by systematic and careful analysis of the audience measurement data, and also by special studies of changes in viewing behaviour which are associated with events of unusual interest.

Liaison

The Authority maintains close contact with organizations which are concerned with research into the effects of mass media. It was the ITA's financial grant of £250,000 in 1963 to the Television Research Committee which led to the establishment of the Centre of Mass Communication Research at Leicester University. The studies which have been undertaken and published by the Centre have been carefully considered by the Authority, particularly with reference to its responsibilities in the area of the control of violence on the screen.

Technical liaison on audience research matters takes place on a continuous basis with the research departments of other broadcasting bodies in Europe and elsewhere, and regular meetings are held at which exchange of information on research findings and technical developments takes place.

Measuring the Audience

Meeting the needs of the programme planners, as well as the buyers and sellers of television advertising time, in measuring the viewing behaviour of some seventeen million family audiences is the industry body known as JICTAR. JICTAR (the Joint Industry Committee for Television Advertising Research) represents three bodies: the Incorporated Society of British Advertisers Ltd (ISBA), the Institute of Practitioners in Advertising (IPA) and the Independent Television Companies Association Ltd (ITCA). Since 30 July 1968, when the new programme contracts came into force, the research data for JICTAR has been prepared by Audits of Great Britain Ltd (AGB) at Audit House, the research centre at Eastcote, Middlesex.

The service is based upon panels which are representative of ITV homes in each of the areas defined on the BBTA (British Bureau of Television Advertising) regional maps. These panels are selected, maintained and revised on the basis of large 'random sample' establishment surveys carried out in each area each year. Panel selection is determined by television reception characteristics, geographical location, demographic features and the predicted weight of viewing. In the London area alone, the viewing characteristics of some 350 households, representing 990 individuals, are measured on a minute-by-minute

basis, while on a national scale (excluding the Channel Islands) the panel comprises 2,650 households and 7,790 individuals.

The Information

For the greatest possible accuracy, some six different types of information have to be merged to produce the weekly reports for subscribers. These are:

- 1 The statistics and characteristics of each household, recorded on a master file.
- 2 The amount of viewing, and to which channel, in every home as recorded on the SETmeter, the sophisticated electronic device developed by AGB.
- 3 A record of who in each family is watching and when, determined by SET diaries, submitted each week by the housewife.
- 4 A post-transmission programme log from each of the ITV companies and the BBC to determine the exact timing of the programme schedule transmitted each day.
- 5 A commercial log from each of the ITV companies giving the time and nature of every commercial transmitted.
- 6 A report of the current advertising rates in force at the time of transmission of each commercial.



The electronic SETmeter records the amount of viewing and the channel to which viewers are tuned in 3,000 households

Process

At Audit House, the week runs from Monday to Sunday and the whole process of audience measurement starts on Monday morning when the housewife recovers the tape from the SETmeter and, together with the individual viewing diaries, posts it to AGB. Ninety per cent arrive safely by Tuesday morning, when the work of sorting the tapes and viewing diaries begins and the information is booked in by a cardex system. The next stage in the operation is to translate the information on the tape into special punched paper tape capable of being read by the computer, a Honeywell 1200. This is done on an 'Encoder'.

The viewing diaries, completed on a quarter-hour basis by each member of the household panel and any guests, are similarly transferred on punched paper tape by means of a 'Lector'. Information from the programme logs of each of the ITV companies is then coded and put on to punched cards.

By Wednesday night, all of the requisite information is available in a form suitable for the computer to digest and the process of feeding the Honeywell commences.

Thursday morning sees the computer drawing graphs, by means of an attachment called 'Calcomp', of the minute-by-minute audience levels to ITV and BBC for each day for each ITV region. The computer also produces columns of viewing and cost information and these 'print-outs' are pasted-up, checked and photographed before being printed on one of the eight 'Multilith' machines at Audit House.

The last stage in the process is the collating and packing of individual reports prior to despatching them to subscribers on the Friday evening.

JICTAR and the BBC

The audience share figures quoted by AGB on behalf of JICTAR and the figures quoted by the BBC's Audience Research Department are often dissimilar and apparently incompatible. Confusion arises from the fact that both sets of findings are expressed simply as 'percentage audience shares' and, in consequence, are taken to be widely differing answers to the same question. In reality, both organizations are providing answers to two differing questions. The BBC provides 'percentage audience shares' in terms of the average individual, whilst AGB provides 'percentage audience shares' in terms of the average household's viewing.

Further, the JICTAR sample is confined to households

with multi-channel receivers and excludes those households which are considered to be incapable of receiving ITV programmes reliably, whereas the BBC embraces the whole population (excluding children under 5), admitting anyone whether he has an ITV/BBC television set, a BBC only television set, or neither.

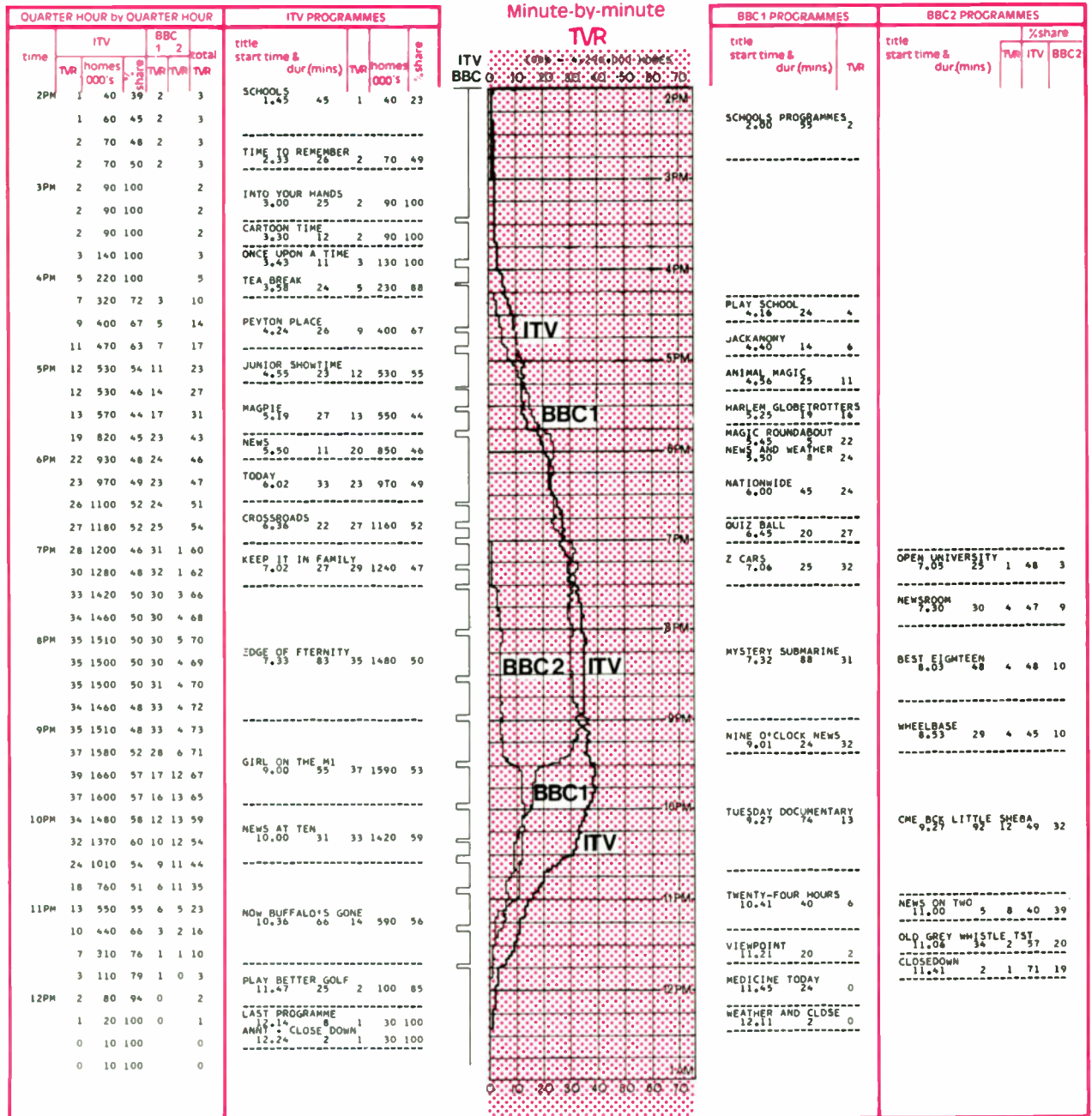
A Day's Television Audience

The facing page shows part of the weekly TV audience report produced for JICTAR by AGB. The graph shows the pattern of viewing of ITV, BBC1 and BBC2 television for a single day in September in the London area. It is expressed in terms of the minute-by-minute TV Ratings, the number of homes viewing each service as a percentage of all the homes in the area which have sets able to receive Independent Television. For example, at 10 pm about 34% of all the 4,290,000 ITV homes in the London area were switched to the ITV service (*News at Ten*), 12% to BBC1 (a documentary) and 13% to BBC2 (a play).

The first set of figures shows the ratings, the number of viewing homes, and the share of the viewing audience for each quarter-hour period. The second set of figures shows the average viewing record for each ITV programme. The line close to the left-hand side of the graph shows the frequency and duration of advertising breaks. The viewing record for each BBC1 and BBC2 programme is shown in the two columns on the right of the graph.

A Day's Television Audience

London, Tuesday 21st September 1971





Finance

The Authority's financial duties, set out in Section 21 of the Television Act 1964, are: to secure an income large enough to enable it to meet all its running expenses; to provide for depreciation on its assets (mainly the transmitting stations which it builds and runs); and to have a margin from which, after paying tax, it can create and maintain a Reserve Fund and pay for its capital expenditure. A summary of the Authority's financial position, year by year and in total, is given on the following pages.

The Authority's income comes from rentals payable by the programme companies for the use of the Authority's transmitters. The companies earn their income by selling advertising time. From this income they provide all the programmes and meet all their other expenses in addition to paying the rentals. The whole system is thus entirely dependent on the revenue from advertisements.

Since July 1964 the programme companies have had to make further payments, the 'Exchequer Levy', in addition to their rentals. These are calculated by reference to their net advertising receipts and, although collected by the Authority, are transmitted immediately to the Exchequer. In the year to 29 July 1971 these 'additional payments' amounted to nearly £18 millions, bringing the total paid to the Exchequer since July 1964 to more than £160 millions.

In April 1970 a revised scale of additional payments was introduced which was designed to reduce the yield to the Exchequer by about £6 millions a year at the then level of revenue. At the same time the Government instructed the National Board for Prices and Incomes

to examine and report on the costs and revenues of the companies, although the level of the additional payments was excluded from the reference. The Board's Report (No. 156) was published in October 1970 as Cmnd 4524. Meanwhile the advertising revenue of the programme companies, which had fallen from a peak of just over £100 millions a year in the twelve months to April 1969 to barely £92 millions a year in the twelve months to June 1970, continued at a low level, though showing signs of a slight recovery in the later months of 1970. This was in a period in which the system had had to bear the heavy additional costs of operating in colour, despite this substantial fall in income. In February 1971 the Government decided that a further reduction should be made in the scale of the additional payments, and this scale was revised to reduce the amount paid by the companies by one half (or about £10 millions a year on the then level of advertising revenue). As from 26 February 1971 the scale is:

Additional Payments by the Programme Companies (Exchequer Levy)

On the first £2 millions a year	<i>No payment</i>
On the next £4 millions a year	<i>10 per cent</i>
On the next £3 millions a year	<i>17½ per cent</i>
On the next £3 millions a year	<i>20 per cent</i>
On the next £4 millions a year	<i>22½ per cent</i>
On the amounts in excess of £16 millions a year	<i>25 per cent</i>

In March 1971 advertising revenue began to show signs of recovery. This continued through the later spring months and by the end of July 1971 the annual rate of revenue had improved to just over £100 millions, or about the amount taken in the year to April 1969. This has meant in effect that only the benefit of the two levy reductions made in April 1970 and February 1971 has been available to meet the impact of nearly two and a half years' cost rises, including the costs of colour operation.

As a result of the levy reduction made in February 1971 the Authority was able, as part of the review of programme company rentals which was provided for in the current programme contracts and which had to take effect between July 1970 and July 1971, to increase its charges to the programme companies as from 1 August 1971 by a total of about £3½ millions. The comparison of the rentals actually payable on 31 July 1971 with those which came into force on 1 August 1971 is:

Programme Company Rentals

	<i>Payable on 31 July 1971</i>	<i>Payable on 1 August 1971</i>
	£	£
Thames Television	925,795	1,869,768
ATV Network	925,795	1,569,768
Granada Television	925,795	1,569,768
London Weekend Television	925,795	1,419,768
Yorkshire Television	740,635	1,205,814
Southern Television	1,049,233	1,379,070
HTV	493,757	687,209
Scottish Television	974,221	811,126
Tyne Tees Television	617,196	696,512
Anglia Television	339,458	410,581
Westward Television	285,342	281,190
Ulster Television	251,102	162,225
Grampian Television	114,137	64,890
Border Television	22,827	1,082
Channel Television	115	123
	<u>8,591,203</u>	<u>12,128,894</u>

This additional revenue has enabled the Authority to re-phase and accelerate its UHF construction programme in such a way as will enable it to overtake the BBC I

programme by the mid-seventies and thereafter to keep on terms. This will help the national resources to benefit much earlier than would otherwise have been the case from the ability of manufacturers to build single standard (625-line UHF) receivers as opposed to dual standard (405 and 625 line VHF/UHF) receivers. It will be seen from the summarized accounts on the following pages that even before this acceleration the Authority has had to draw on its Reserve Fund in the last two years to meet part of its capital expenditure. Even with the increased rentals from 1 August 1971 it is planned that further withdrawals will be made in the coming years to help to meet the cost of the accelerated programme.

In announcing the Levy reduction in February 1971 the Minister of Posts and Telecommunications also announced that between then and July 1972 there would be consideration of possible alternative ways of assessing the Levy. The present method, of relating the payments to advertising revenue only, gives rise to a tax on the system, regardless of whether it is prosperous or not. A company can in effect be incurring a loss, because rises in costs outstrip any rise in income, while paying a substantial amount of its income away in Levy. It can also, even if not incurring an actual loss, be compelled to seek economies in expenditure. Because such a large proportion of the total expenditure is on the provision of programmes, economies are likely to prejudice in the long run the quality or range of the service for which the Authority is responsible. The consideration of possible alternatives to the present method is continuing.

Summarized Revenue Accounts

	Ten years to				
	31 March 1964	31 March 1965	31 March 1966	31 March 1967	31 March 1968
Income	£32,246,792	£7,507,598	£8,905,700	£9,439,038	£9,479,510
Expenditure:					
Engineering	7,627,491	1,780,954	1,931,277	2,013,656	2,225,867
Premises	1,134,115	294,097	315,882	322,262	343,690
Management and Central Services	1,829,950	836,417*	519,987	553,554	591,720
Superannuation Fund	239,536	66,616	69,206	70,304	80,505
Depreciation	2,527,752	435,864	531,435	553,278	538,394
	13,358,844	3,413,948	3,367,787	3,513,054	3,780,176
Taxation	8,905,383	2,403,000	2,012,000	2,188,000	2,197,775
Surplus for the year	9,982,565	1,690,650	3,525,913	3,737,984	3,501,559
Available surplus, including any balance brought forward	9,982,565	1,903,904	3,757,817	3,990,801	3,772,360
Disposal of Surplus to Reserves:					
Tax Equalization	113,000	(—) 3,000	150,000	35,000	270,000
Loan Redemption	555,000	—	—	—	—
Capital Expenditure	3,390,000	575,000	455,000	45,000	1,840,000
Reserve Fund	4,120,000	250,000	—	1,830,000	1,130,000
Contributions to the Exchequer	1,381,311	750,000	2,700,000	1,800,000	—
Increased cost of replacement of fixed assets	210,000	100,000	200,000	10,000	260,000
Unappropriated Balance	213,254	231,904	252,817	270,801	272,360
	£9,982,565	£1,903,904	£3,757,817	£3,990,801	£3,772,360

Summarized Balance Sheets

	31 March 1964	31 March 1965	31 March 1966	31 March 1967	31 March 1968
	£	£	£	£	£
Fixed Assets at Cost and payments on account of capital works in progress	6,387,882	7,370,791	8,307,431	8,852,442	11,167,069
Less Depreciation	2,444,253	2,851,002	3,334,500	3,837,064	4,307,979
Net Value of Fixed Assets	3,943,629	4,519,789	4,972,931	5,015,378	6,859,090
Reserve Fund Investments	2,820,010	3,860,253	4,155,355	4,361,186	6,200,027
Current Assets less Current Liabilities	2,237,615	1,911,862	3,939,531	4,729,237	2,748,243
Total Net Assets	9,001,254	10,291,904	13,067,817	14,105,801	15,807,360
representing:					
Loan Redemption Reserve	—	—	—	—	—
Capital Expenditure Reserve	3,945,000	4,520,000	4,975,000	5,020,000	6,860,000
Increased Cost of Replacement of Fixed Assets	210,000	310,000	510,000	520,000	780,000
Reserve Fund	4,120,000	4,370,000	4,370,000	6,200,000	7,330,000
Taxation Reserve	113,000	110,000	260,000	295,000	565,000
Contributions to the Exchequer	400,000	750,000	2,700,000	1,800,000	—
Unappropriated Balance on Revenue Account	213,254	231,904	252,817	270,801	272,360
	£9,001,254	£10,291,904	£13,067,817	£14,105,801	£15,807,360

*Includes £304,850 written off the value of investments

Summarized Revenue Accounts

	31 March 1969	31 March 1970	31 March 1971	Totals from 29 July 1954
Income	£8,231,513	£7,722,327	£8,587,627	£92,120,105
Expenditure:				
<i>Engineering</i>	2,630,837	3,128,852	3,749,391	25,088,325
<i>Premises</i>	380,929	487,418	647,248	3,925,641
<i>Management and Central Services</i>	780,379	797,751	997,039	6,906,797
<i>Superannuation Fund</i>	97,586	119,747	157,822	901,322
<i>Depreciation</i>	581,790	612,399	908,968	6,689,880
	4,471,521	5,146,167	6,460,468	43,511,965
Taxation	1,450,000	750,000	140,000	20,046,158
Surplus for the year	2,309,992	1,826,160	1,987,159	28,561,982
Available surplus including any balance brought forward	2,582,352	2,077,512	2,234,671	28,561,982
Disposal of Surplus to Reserves:				
<i>Tax Equalization</i>	335,000	400,000	400,000	1,700,000
<i>Loan Redemption</i>	—	—	—	555,000
<i>Capital Expenditure</i>	1,930,000	1,680,000	1,530,000	11,445,000
<i>Reserve Fund</i>	—	(—) 700,000	(—) 500,000	6,130,000
<i>Contributions to the Exchequer</i>	—	—	—	6,631,311
<i>Increased cost of replacement of fixed assets</i>	66,000	450,000	580,000	1,876,000
Unappropriated Balance	251,352	247,512	224,671	224,671
	£2,582,352	£2,077,512	£2,234,671	£28,561,982

Summarized Balance Sheets

	31 March 1969	31 March 1970	31 March 1971
Fixed Assets at Cost and payments on account of capital works in progress	£ 13,646,176	£ 15,687,368	£ 18,132,832
Less Depreciation	4,846,530	5,213,597	6,091,262
Net Value of Fixed Assets	8,799,646	10,473,771	12,041,570
Reserve Fund Investments	6,108,385	6,209,930	6,127,303
Current Assets less Current Liabilities	3,209,321	3,259,811	3,761,798
Total Net Assets	18,117,352	19,943,512	21,930,671
representing:			
Loan Redemption Reserve	—	—	—
Capital Expenditure Reserve	8,790,000	10,470,000	12,000,000
Increased Cost of Replacement of Fixed Assets	846,000	1,296,000	1,876,000
Reserve Fund	7,330,000	6,630,000	6,130,000
Taxation Reserve	900,000	1,300,000	1,700,000
Contributions to the Exchequer	—	—	—
Unappropriated Balance on Revenue Account	251,352	247,512	224,671
	£18,117,352	£19,943,512	£21,930,671



Transmitting ITV Programmes



ITA Independent Television Authority

builds, owns
and operates all the
transmitting stations
which radiate
ITV programmes.

Independent Television programmes provided by the fifteen programme companies reach the ITA's transmitting stations for each area by means of a complex network of video and sound telecommunications circuits. At the ITA's stations the signals are radiated from the transmitters and fed to aerials mounted as high as possible on aerial support masts and towers, ranging to heights over 1,000 ft. Careful checks are made of the quality of the pictures and the operation of the transmitters.

All new ITA transmitters are built for unattended operation by means of automatic and remotely controlled systems, made technically feasible by such techniques as the ITA's pioneering of new types of klystron power amplifiers, solid-state drive units, and insertion test signal generators.

The ITA's 1,080 ft aerial tower at Emley Moor in Yorkshire is the first self-supporting concrete tower ever to be built for television broadcasting in the United Kingdom. An ITA film, *Tale of a Tower*, shows its construction and explains some basic facts about television broadcasting.

Two different line standards

625-line UHF Network

ITV programmes are transmitted in UHF using the 625-line standard. The majority of these transmissions are in full colour, but they can also be received, on black-and-white-only receivers, as black-and-white pictures. By the beginning of 1972 more than four out of five people living in the United Kingdom will be within reach of these UHF transmissions. They are already being radiated from twenty-five main stations, supported by a number of lower-power local relay stations.

Over the next few years many more UHF transmitting stations will be built to provide an almost complete national coverage; eventually there will be about sixty main stations and over 400 local relays. But it will take some years to finance and build all these stations, so that a decreasing number of viewers will continue to be dependent upon the 405-line VHF network for several more years.

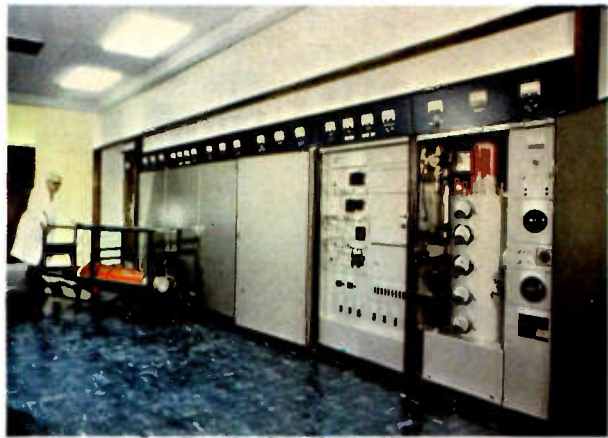
UHF transmitters for ITV and BBC programmes are co-sited, so that most viewers need only a single UHF receiving aerial – the only exception is where viewers living in areas within reach of two programme companies may wish to install a second receiving aerial to provide a choice of region.

405-line VHF Network

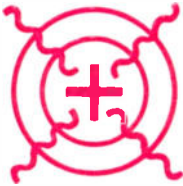
The ITV service continues to be transmitted throughout the country in black-and-white in VHF (very-high-frequency) on the 405-line system. 98.7% of the population is within reach of the ITA's forty-seven VHF transmitting stations (the first station opened in 1955).

Transmission of the ITV service on VHF will continue for some years, but viewers in many areas can already receive the same programmes, often rather better, on UHF. Colour can be received only on UHF.

- 1 The control room at an ITA regional colour control centre
- 2 A transmitter, showing the klystron amplifier
- 3 625-line to 405-line standards conversion







Technical Operations

ITV in Colour

Independent Television colour programmes began in November 1969, when the new UHF stations at Crystal Palace, Sutton Coldfield, Emley Moor and Winter Hill were opened. Since then a further twenty-two main high-power stations have been opened – so that by the start of 1972 every ITV region except the Channel Islands had at least one UHF colour transmitter in operation, some with three or four. So the UHF stations now reach well over 80% of the population. In just two years, a nationwide service of ITV colour has sprung into existence and become firmly established.

The decision to introduce ITV colour was made in 1967. The Government had previously established that in Britain colour transmissions would be made only in the 625-line system, and initially only in the UHF bands. In the United States a compatible colour system, called NTSC, had been successfully developed; this enabled a colour transmission to be received equally well in black-and-white on a black-and-white receiver, and had the important technical advantage that the colour transmission did not take up any more frequency space than was used for black-and-white television. After a lot of work in Europe a modified system, but retaining the advantages of NTSC, was chosen and adopted by the ITA and BBC. This system is called PAL (phase-alternation-line) and in use has proved extremely satisfactory and effective. But because colour would be on 625 lines only, a new UHF network with the higher performance needed for good colour has had to be planned and brought into use.

This major and ambitious engineering project meant new equipment not only for the ITA but also for all the programme companies. The studios and outside broadcast facilities have had to be completely re-equipped for 625-line colour operation. Altogether some 202 colour camera channels, 83 colour telecine

machines and 76 colour videotape recording machines are now being used, many of them in studio complexes built specially for colour. ITN in London, ATV in Birmingham, Southern in Southampton and Thames at the Euston centre are all examples of companies establishing brand-new colour centres. The Leeds centre of Yorkshire Television, opened in 1968, was planned from the beginning for colour working, even though for the first year all the programmes were transmitted only in black-and-white.

Well over 50 hours of colour are now broadcast each week – over 80% of peak-time programmes. These include not only the major networked productions and spectaculars, but many of the local regional programmes and some educational programmes. ITV programmes are no longer originated in the 405-line system, except for the local programmes of Channel Television.

Fortunately, colour in Britain has developed at a time when new technical developments have favoured the transmission of colour of extremely good and remarkably consistent technical quality. Nobody pretends that all colour transmissions are yet perfect; some films intended for screening under the different conditions of a darkened cinema may sometimes leave a little more to be desired. But by and large – and many independent surveys have confirmed this – viewers with colour sets remain enchanted and delighted with the quality of the pictures.

To achieve these results calls for closer tolerances and more carefully controlled characteristics of the equipment used throughout the system. ITA engineers, for example, have played an important role in pioneering new monitoring and control systems and in establishing practical codes of practice. Several techniques developed by the ITA for the control and supervision of unmanned transmitting stations are now used by other broadcasting organizations all over the world. The ITA is also grateful to the Post Office for its work in upgrading the complex network of inter-city links and circuits and making these suitable for 625-line colour.

The Transmitter Network

Following the start of colour in November 1969, the UHF operations were rapidly extended so that within a year some fourteen main stations were working, bringing the programmes within reach of about 70% of the population. In fact during this first year of UHF colour the ITA installed more transmitter power than in the whole of the preceding fifteen years put together.

Technical Operations

For instance, the ITA's UHF station at Crystal Palace, with an effective radiated power of a million watts and a transmitter output power of 80,000 watts, made this the most powerful fully unattended transmitting station in Europe.

The build-up of the UHF network has continued; by the start of 1972 some twenty-six main high-power stations and up to eighteen lower-power local relay stations are due in operation. Many more are still needed; it has been estimated that to provide UHF coverage comparable with that of the present network of forty-seven VHF stations will require about sixty main and 450 local relay UHF stations.

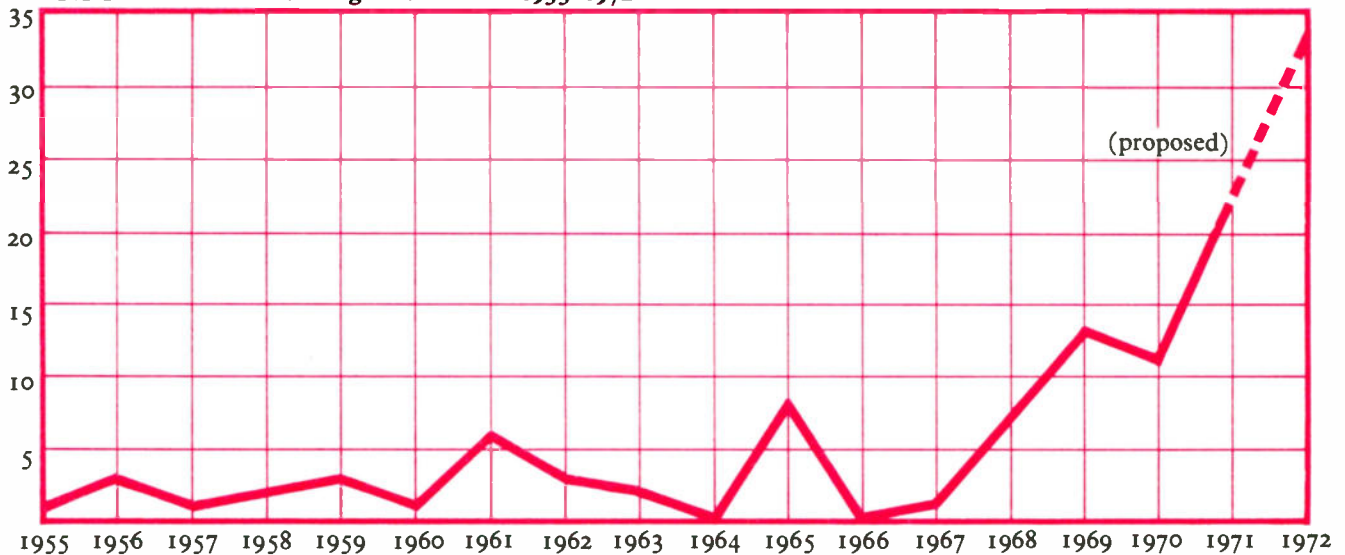
All these new stations are designed for unattended operation, depending on automatic or remote-control systems. One of the factors which has helped to make this possible was the development for the ITA of a new type of klystron power amplifier which facilitated the use of all-semiconductor drive units. All of the UHF and VHF transmitters will eventually be controlled from just fourteen colour control centres, all of which are in

operation. These are at Croydon, Lichfield, Winter Hill, Emley Moor, Black Hill, Chillerton Down, Dover, St Hilary, Burnhope, Black Mountain, Mendlesham, Caradon Hill, Durris and Caldbeck. Every ITV colour programme passes through one or more of these regional control centres – and its technical quality noted.

So with colour programmes now part of everyday life for several million viewers, Independent Television is looking towards new ways of improving its service still further. In quality control and monitoring, the increasing complexity of the operation calls for more and more use of automatic techniques. Indeed 'automation' and the rather frightening word 'digitalization' are becoming increasingly commonplace. And new techniques in the studios will make possible even more exciting use of colour; for example, much work is being done on new ways of editing the recording made on videotapes.

And all this can be done without impairing the pictures seen by those who still watch in black-and-white.

ITA Transmitters coming into service 1955-1972



ITA Engineering

The engineering activities of the ITA are concerned mostly with the planning, construction and operation of the large networks of transmitting stations and the investigation of possible television developments and new techniques for the future.

Since 1955 the ITA has been building and running the VHF stations for the 405-line black-and-white television programmes, but the need to set up a new 625-line UHF network capable of handling colour presented the ITA in the late 1960's with a major new challenge. To meet this new requirement, it has been necessary to expand considerably the numbers of engineers in the headquarters departments. But by adopting a policy of planning all UHF transmitters for unmanned operation, it has proved possible to bring into use many more transmitters without any increase in the number of station engineers.

How are all these activities organized?

In the first place, the planning and propagation department assumes responsibility for the over-all planning of the transmitter networks, working in close contact with the planning engineers of the BBC, the Post Office and the Ministry of Posts and Telecommunications. The selection of sites, obtaining planning permission, negotiating with the owners of the land, initial surveys of station coverage and problems of interference which might arise – all these matters have to be considered by this department.

Then comes the selection and installation of suitable technical equipment, buildings and the supply of electrical power and ensuring that the station is ready by the time predicted; all these items are the responsibility of the station design and construction department.

For the viewer perhaps the most vital engineering activity, involving over 300 engineers, is the operation and maintenance of the networks of transmitters. The working lives of these engineers revolve around the new control rooms and the associated racks of transmitting equipment. Most of the stations are sited in remote places on hill tops with the station buildings grouped under the shadow of the high masts and towers needed to give the station a large service area.

Apart from the powerful vision and sound transmitters located in the main transmitter halls, including usually stand-by transmitters which allow the station to continue without a break when a fault occurs on one

transmitter, a main station has a Post Office room where the incoming signals are received from the studio centres, and a switch room concerned with the electric power supplies for the station.

Another headquarters engineering department is concerned with the booking, performance and operation of the complex network of circuits provided by the Post Office or the ITA to take the pictures from the studios to the transmitters, and also ensuring that high technical standards are maintained on all colour transmissions. A code of practice has been agreed between the ITA and the programme companies.

The largest engineering department based in London is the experimental and development department. Three main sections are concerned with radio frequency equipment, automation and control techniques, and video equipment including standards converters. Typical of advanced projects being undertaken is the recent development of an experimental digital line rate standards converter. It is believed that a highly effective type of converter can be developed using computer-type digital processing. An ITA experimental unit has already been built and tested operationally at a main VHF station – believed to be the first time this type of system has ever been tried in operational use.

Another engineering activity is represented by the ITA Engineering Information Service which provides technical information to the television trade and the public, and deals with the many problems on reception. Close touch is kept with engineering development throughout the world and national and international bodies concerned with television engineering.



The ITA's digital lines standards converter undergoing operational testing

From the Studio to Your Screen

Be it a documentary, a play, or a spectacular, to bring the action from the studio to your television set at home involves routing the camera-originated signal along a complex path of control centres, switching centres, links and transmitters, as well as making careful checks at points along the route to ensure that a high quality signal is maintained. The whole process involves many operations and personnel, as well as millions of pounds' worth of electronic equipment.

The studio camera provides the first link in the chain. Almost all ITV programmes are now originated in 625-line colour; the colour cameras, each costing about £25,000, vary from small hand-held units to those mounted on special mobile cranes. If the programme is recorded on tape, videotape recorders replace the camera at the time of transmission as the originator of the colour signal, and if a film is being shown a special unit known as a telecine machine is used.

Some programmes may use all these sources, as well as additional caption scanners and many different microphones for the sound. At the production control desk the programme producer and his assistants, by selecting the different sources at the appropriate time, compose or assemble the whole programme. The signal from the production control desk is then fed to the programme company's master control. It is here that the entire output to the transmitters in the region is controlled. Local advertisements are inserted at the correct times, and other network programmes received from other regions, or the company's own programmes, are all fitted together on schedule and fed out from the master control.

It is at this point that the Post Office takes over the operation. It rents to the ITA some 4,000 miles of colour-capable links which carry the colour signals from the programme company centres to the Authority's transmitters. Because of Independent Television's regional pattern with some fifteen programme companies showing their own programmes as well as network ones, the Post Office provides a complex network of switching centres and links routing the programmes to the transmitters according to a detailed schedule. A typical networked programme travels over

several thousand miles of Post Office cable and through sixteen Post Office switching centres before it even reaches all the ITA transmitters.

The Post Office Tower in London is one of the country's five main switching centres (the others are at Birmingham, Manchester, Carlisle and Kirk o' Shotts near Glasgow) and over 300 switches a week are performed there, routing different programmes to different centres. The operation of the London switching centre is such that material from forty different sources can be switched to any one of eighty different destinations. At the five main stations switches are performed automatically to a pre-set timetable controlled by TIM, the Post Office clock.



The Post Office Tower, London



Master control presentation at an ITV programme company studio centre



In a modern television studio

Automatic switching means that ITV programmes must run exactly to their scheduled timetables.

This Post Office complex is now almost entirely colour-capable; the annual rental paid by the ITA for this network amounts to more than £1 million.

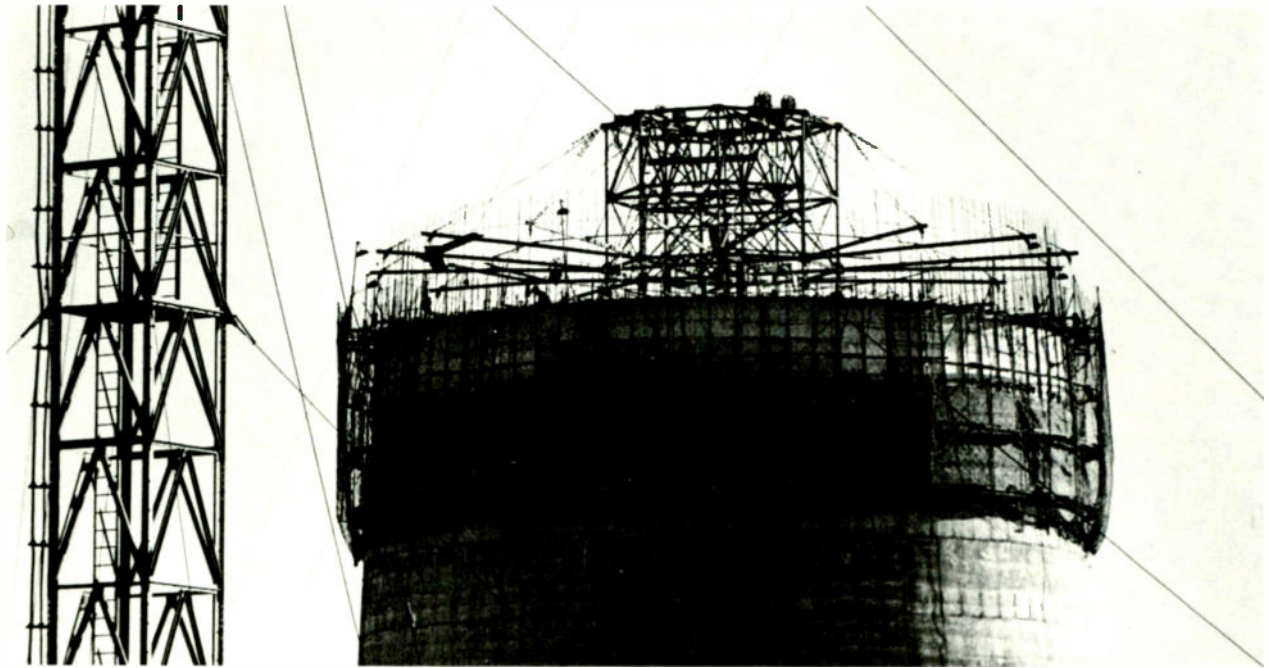
After reaching the ITA transmitters a second network – this one involving transmitting stations – takes over the job of distributing the signal to the millions of viewers. Only certain ITA stations are linked to Post Office circuits and these stations relay the signal by special links or broadcasting to the other transmitters.

A typical example is the ITA's UHF network for the East of England region. This group of transmitters radiates Anglia programmes and the main ITA centre for this region is at Mendlesham in Suffolk. This station receives its signals from the Post Office centre in Norwich, which in turn is fed from either the Anglia studios in Norwich or the Post Office Tower in London. From Mendlesham the colour signal is relayed to the

ITA's UHF transmitters at Belmont, Lincs, and Tacolneston near Norwich. The signal is then additionally relayed from Tacolneston to the stations at Sudbury in Suffolk and Sandy Heath near Bedford. Even from these main stations the signal may be further fed to local low-power UHF relay stations before final transmission to domestic television aerials.

VHF 405-line transmissions, still received by many millions of viewers, are radiated from VHF transmitters. At these sites the 625-line signals received from the network are changed to 405 lines by electronic standards converters.

To ensure that the television signal remains unimpaired through all these involved operations, very high standards of quality control and assessment are built into the system. At the fourteen regional colour control centres every programme is viewed under carefully controlled conditions and its technical quality noted by experienced engineers.



Work in progress on the new tower at Emley Moor – Britain's first concrete television broadcasting aerial support

The ITA Tower

Rising to a height of some 1,100 ft above the rolling farming country of Emley, near Huddersfield in the West Riding of Yorkshire, stands the ITA's new concrete transmitting tower.

This slender and graceful giant weighing more than 16,000 tons carries the ITA's UHF and VHF aerials which bring Yorkshire Television to the homes of nearly six million people. It is the first television tower of its type in Great Britain, and the third largest in the world after those in East Berlin and Moscow. It is higher than London's Post Office Tower by more than 400 ft.

The story of the new tower starts with the dramatic collapse of the old Emley Moor tubular steel mast in March 1969, the first time an ITA aerial mast had ever collapsed. As a result, viewers in the whole of the Yorkshire region were suddenly without the local ITV service. However, pictures were restored to 70% of them in the amazingly short time of four days using a temporary 'zip-up' mast brought from the ITA station at Lichfield. Enormous credit is due to the stamina of the aerial erectors who worked virtually around the clock in

appalling weather conditions in getting this temporary mast erected in such a short time.

A short-term solution to the problem of how to restore ITV to the whole of the region as quickly as possible, was found in the acquisition from Sweden of a special 680 ft mast which was ordered, imported, erected and brought into service in just four weeks from the time of the collapse of the old mast.

ITA engineers then immediately started considering the problem of a permanent replacement for the mast. Although a concrete tower of the type proposed was more expensive than conventional aerial support masts, it was decided to go ahead with the scheme, some of the points in favour being the relatively short time in which such a project could be completed, together with its pleasing and elegant design.

The design consultants appointed by the ITA were Ove Arup and Partners, and work on the construction was started in July 1969 by the main contractors, Tileman and Co. Ltd. Work progressed at such a pace that

twelve months later the tower had soared to a height of almost 900 ft.

Using the temporary mast erected for BBC2, colour transmissions for ITV from Emley Moor were introduced as originally planned on 15 November 1969 – an achievement scarcely thought possible immediately after the catastrophe which occurred nine months previously. Just over twelve months later, in January 1971, the UHF aerials atop the tower were brought into service and in April 1971 the VHF service was transferred from the Swedish mast to the tower. Such an astonishing rate of progress after the disaster of March 1969 must constitute something of a record.

Even before work was started at the site, thorough tests were carried out on the new design. Foremost in these were investigations into the effects of thawing ice on concrete. These were conducted on simulated sections of the tower, the results showing that ice on concrete tends to melt from the outside inwards, whereas the reverse is true for ice on steel, and so the amount of ice falling from the tower in thaw conditions would be much less than for a steel structure. The tower's resistance to buffeting by winds – a major point with such a tall, slim structure – was computer-calculated to be such that it would withstand the worst wind conditions that could be expected in 5,000 years.

The UHF aerials carrying ITV, BBC1 and BBC2 programmes are sheathed in a cylinder of glass-reinforced plastics, mounted on the top of a 180-ft steel lattice section at the top of the tower. The ITV VHF aerials are carried at the lower end of this section. Enclosed in a circular turret at 865 ft, just below the aerial fixtures, is a room designed to carry the micro-wave link equipment used by Yorkshire Television on their outside broadcasts. A lift travels inside the tower to the 865-ft level, with intermediate maintenance levels spaced at every 150-ft.

To mark the commissioning of the new tower, the ITA has produced a film, *Tale of a Tower*, telling the story of the new mast. Intended mainly for schools, colleges, and other groups interested in communications, the film deals with the construction of the tower, and looks at the day-to-day working of a transmitter and at the work of programme companies. The film runs for 25 minutes and includes impressive shots of the new tower taken from a helicopter.

The new tower between two of the temporary masts

Good Viewing of Independent Television

Almost the entire population of the United Kingdom is within range of one or more of the Independent Television Authority's transmitting stations. The following pages outline the factors which affect the technical quality of the picture on the viewer's television screen, and show how reception of UHF and VHF stations may be improved.

1 The Set The television receiver must be suitable for receiving signals transmitted by the ITA stations and must be in good working order, correctly tuned and adjusted. All ITA VHF transmissions on Channels 6 to 13 of Band III use the original British 405-line system. The new UHF combined colour/black-and-white transmissions, on Channels 21 to 34 and 39 to 51 on Bands IV and V, use the 625-line system (PAL colour system).

2 The Station Both the television receiver *and its associated aerial system* should be suitable for the ITA station which provides the most reliable signal in your own locality. It must be recognized that, for some years to come, the UHF/colour network will not cover as many areas of the country as the established VHF network. A local dealer should be able to advise you on the position in your own area, but if in doubt get in touch with the ITA Engineering Information Service, 70 Brompton Road, London SW3 (01-584 7011, Ext. 444).

3 The Aerial Most reception problems are due to the use of an inadequate aerial system or its poor location. The strength of signals varies a great deal, depending upon how far away you are from the local transmitter and the amount of screening from intervening hills and buildings. The weaker the signal the more important is the need for a really effective aerial.

4 The Feeder Cable An important part of the aerial system is the special type of cable ('coaxial cable') which links the aerial to your receiver. Different cables vary in efficiency, although all cables introduce some loss of signal with increasing length. On VHF, if signals are weak, and always on UHF, you should insist that your aerial installer fits a good *low-loss* cable.

The Set

For many years, television receivers manufactured in

the UK were suitable for reception of ITA stations on either 405-lines (VHF) or 625-lines (UHF) or both ('dual-standard sets'). Now, however, there are also 'single-standard' sets which are suitable only for 625-lines(UHF). British television systems, however, differ from those used in other countries, and this should be taken into account before purchasing a receiver manufactured overseas, unless this is specifically intended for use in the UK.

Over a period of time, receivers may gradually develop faults which impair the pictures on one or more channels. If a set which in the past has been providing good pictures becomes unsatisfactory, even if only on one channel, this is most likely to be due to a fault developing in the receiver or the aerial system, and you should consult your dealer/rental company.

Most sets incorporate a method of adjustment to make them suitable for the local mains supply voltage, and it is important that this should be correctly set when moving to a new location. Occasionally, viewers encounter reception problems due to mains voltage variations at periods of peak electricity demand (see later).

Which Service – VHF or UHF?

British television is at present transmitted on VHF ('Very High Frequency') on 405 lines in black-and-white only, and on UHF ('Ultra High Frequency') on 625 lines in combined colour/black-and-white.

Eventually the VHF service will be phased out in favour of UHF, but this will not be for many years yet, probably not before the 1980's. It will take at least this long before UHF coverage is as extensive as the present VHF service.

The service you watch depends to a great extent where you live. If you are within range of a UHF transmitter you will be able to receive high quality 625-line black-and-white pictures on a normal 625-line receiver, or colour pictures on a colour receiver. Alternatively, most people are within range of a VHF transmitter radiating 405-line black-and-white-only programmes and can receive these on a 405-line set. The programmes transmitted on VHF are exactly the same as those on UHF. The 625-line UHF picture provides rather better definition than 405 lines.

Another advantage of the UHF 625-line service is that all three channels (ITV, BBC1 and BBC2) are transmitted from the same site, and so providing all three channels are in operation (this is not always the case – at the moment BBC2 usually comes into service first with ITV and BBC1 following later) you will need just one UHF aerial pointed in the direction of the UHF station to receive them.

You will often hear black-and-white sets referred to as ‘dual-standard’ or ‘single-standard’. On a dual-standard set you are able to receive UHF and VHF services – this is a good arrangement if there is only a VHF service in your area at the present, but a UHF service is expected to start soon. A single-standard set is equipped only for UHF reception and is preferable for those people who are served by UHF on all three channels.

The Aerial

The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try to make do with an aerial unsuitable for your location.

Although the very simple ‘set-top’ aerial (that is, the units which are usually placed on top of or near to the receiver and in the same room) may sometimes provide sufficient signals in districts close to a transmitter, such reception will often be marred by the effects on the picture of people moving in the room, or cars passing the house; these effects can usually be avoided completely, or minimized, by using a loft or, better still, a high outside aerial. For UHF – and especially for colour reception – a good outdoor or loft aerial should always be fitted. On VHF, a set-top aerial may sometimes be satisfactory within a few miles of a transmitter.

The simplest practical form of receiving aerial comprises a single (‘dipole’) element, but additional signal gain and directivity (that is, the ability of an aerial to reject signals from other than the desired direction) is achieved by adding extra elements (‘directors’ and ‘reflectors’) so as to form an aerial array. A typical VHF array might comprise four rod elements (dipole plus reflector and two directors) and this would be known as a four-element aerial. For ITA transmitters on Band III, each element is just over 2 ft long (the precise dimensions depend upon the particular channel to which the aerial is tuned, and other factors). On UHF (Bands IV and V) each element may be only a matter of inches, so that it is possible for arrays containing many elements to be quite compact and lightweight. Where signals are very weak, two or

more arrays may be combined (‘stacked’) to provide very sensitive systems.

The more elements an aerial comprises, the more it will normally cost and the stronger will need to be the supports. This means that an aerial will usually be chosen in accordance with the signal available in the particular district. For aerial elements it is truly a matter of ‘not too few – not too many – but just right’. Though, in case of doubt, it is better to have too much signal than too little.

The aerial must be a type intended for use on the appropriate channel. On VHF, each aerial is usually intended for one specific channel, although certain types, such as ‘log periodics’, are designed for use over a span of channels.

On UHF, British aerials are manufactured for use over a number of channels, so as to avoid the need for separate UHF aerials for ITA and BBC transmissions. A code has been drawn up by aerial firms, grouping all UHF aerials into five categories, often denoted by a letter or colour code. Aerials in Group A (red) cover Channels 21–34; in Group B (yellow) Channels 39–51; in Group C (green) Channels 50–66; in Group D (blue) Channels 49–68; and in Group E (Brown) Channels 39–68.

In very strong signal-strength areas on VHF it may be possible to use an aerial designed for use on another channel, though this is not recommended. On UHF, and particularly for colour reception, the correct aerial for your local channel grouping should always be used. Viewers must also ensure that their aerial is of the correct polarization for the transmitter they wish to receive. ITA television transmitters use either horizontal or vertical polarization which means that the rods or elements of the receiving aerial must be placed in the same plane: this means that in some areas aerial rods are mounted horizontally, in other areas the rods must be vertical (i.e., running up and down).

On UHF, all the main transmitters use horizontal polarization, whereas the local satellite relay stations will mostly use vertical polarization. This is another reason why a UHF receiving aerial will need adjusting or changing if a local relay station opens in your district. The actual signal available – and thus the selection of the number of aerial elements required – depends upon various factors: the distance away from the transmitter; the power and the aerial radiating characteristics of the station; the nature of the intervening ground; the height at which you put your aerial, etc. Signals,

particularly on UHF, are easily absorbed or deflected by high buildings or hills, so forming shadow areas.

There is also the question of the so-called ghost images, brought about by signals reaching the receiving aerial after reflection from one or more hills or buildings. Because these signals travel along a slightly different path to those reaching your aerial along the direct path from the transmitter, they may result in a second (or multiple) picture, usually weaker than the main picture and slightly displaced to the right of it. Such 'ghost' images can usually be removed or greatly reduced by increasing the directivity of the aerial. Occasionally there may be difficulty in achieving completely 'ghost-free' reception on all channels – your dealer will often be able to help.

In broad terms, for ITA VHF stations a three- or four-element aerial will usually be satisfactory within the primary service area of the transmitter. In weaker signal and shadow areas, eight, nine or ten elements may be needed. In extreme 'fringe' area conditions, two of these larger arrays may have to be stacked.

The UHF network of transmitters is planned on the assumption that the viewer will use an efficient aerial having eight or more elements, although, in strong signal locations, where there is virtually an unobstructed path between transmitter and receiving aerial, a four or five-element aerial or its equivalent should prove satisfactory. Often, where there is some degree of screening or shadow, eight, twelve, or eighteen elements may be needed, while for extreme fringe areas or badly screened sites, arrays of up to about fifty elements are available. In practice, beyond the 'line-of-sight' range, signals from UHF transmitters fall off very rapidly.

The selection and installation of an outside aerial and its associated feeder cable are tasks for experts.

Special Reception Problems

Colour. Receiving aerials for colour receivers do not differ fundamentally from those for UHF black-and-white television; however, effective performance of the aerial is even more essential than for black-and-white. This means that those aerial installations which give really first-rate black-and-white pictures on the UHF transmitters will usually be equally suitable for colour reception. But any aerial installation providing only moderate or poor black-and-white UHF pictures will almost certainly require replacement or improvement. Provided that the aerial delivers an adequate signal over

the full bandwidth of the local group of ITA and BBC UHF stations, and that the receiver has initially been set up correctly, a viewer should have little difficulty in receiving good colour pictures. Tuning of the signal on the receiver is rather more critical.

Most set makers fit only one, or at the most two, additional controls on a colour receiver. One allows the user to adjust the degree of colourfulness of the picture – this is invariably fitted. Some makers provide a control (tint) which governs the amount of bluish tinge in the reproduction of bright shades. Viewers can generally judge a colour picture by the reproduction of flesh tones and faces, and by grass. Any persistent fault in colour reproduction will almost certainly be due to some maladjustment of, or fault in, the receiver.

In any area shown on either a VHF or UHF field strength coverage map as having a signal of adequate strength for worth-while viewing, there are sure to be pockets of poor or very poor reception. Frequently they are the shadow areas created by natural topography or man-made objects. In such conditions a communal distribution (wired television) system can provide a solution.

In practically all cases where improvement is possible, the receiving aerial system is the key factor.

In cities, reception problems can arise suddenly and unexpectedly due to the erection of a tall building block between the receiver and the transmitter; or such a building may cause 'ghost' images where none previously existed. In such cases it may be a matter of improving the receiving aerial system to overcome the problem. In extreme cases, it may be necessary to direct the aerial system to receive an indirect (reflected) signal.

Longer-distance Reception. The service areas of UHF stations, usually calculated to the 70 dB contour for main stations, are fairly conservative in terms of the ranges that can sometimes be achieved from favourable sites with modern receivers having transistorized UHF tuners. From good sites, usually those on high ground and unscreened by local or high intervening hills, it may be possible to obtain satisfactory pictures well beyond the 70 dB contour.

The main requirement for reception at relatively long distances (up to about 100 miles from a main high-power transmitter) is the use of an extremely efficient, and often sophisticated, aerial system. This usually means a multi-element array at the maximum possible height, well clear of all surrounding obstructions; the

use of a 'mast-head amplifier' (a small low-noise preamplifier mounted on the aerial structure and powered over the co-axial feeder cable) may be found most helpful.

Local Electrical Interference. Disturbances from local electrical and electronics apparatus can sometimes mar viewing, especially on the VHF Band III. Any apparatus, motor vehicle, switches, plugs or sockets that produce electrical sparks, no matter how minute, can be the cause of interference unless this spark is damped out by means of correctly designed and installed interference suppression filters at the offending apparatus.

In the UK, Parliament introduced legislation which restricts the amount of interference which can be legally produced by new equipment; however, equipment which may have been satisfactory when first installed can sometimes deteriorate and become the source of interference. Electrical interference to television usually takes the form of a severe 'snowstorm' of light or dark tiny random spots on all or part of the screen, intermittent 'flashes' from thermostat controls or a distinctive rasping whine or crackling on sound, or occasionally as a form of herring-bone patterning on the picture. Often, the source of interference is likely to prove to be apparatus in the home, quite close to the television receiver; this fact can usually be readily detected by noting when interference begins or ends while switching on and off any electrical apparatus in the home. Where a particular apparatus, such as a small motor, is found to be causing interference, the manufacturer or the dealer who supplied it should be consulted. Often a small interference suppression filter can be fitted which should clear up the trouble.

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 ask the Post Office Radio Interference Service to help. This can be done by completing a Post Office form (T113G 'Good radio and television reception'). This includes a 'request for investigation' in which to include details of interference experienced over a period of two weeks. Post Office investigation officers will then usually call; they have the experience and apparatus necessary to help them detect the source of the interference or to advise on any steps to be taken.

Power Mains Variations. In some country and suburban districts, viewers' receivers may be affected

by reduced mains voltages resulting from the electricity demand suddenly rising due to cold weather. In a few cases there may be a regular variation in mains voltages each evening. Most modern sets will cope with an appreciable change in supply voltage, but if difficulty is experienced it may be advisable to consult your local Electricity Supply Board.

Unusual Atmospheric Conditions. At certain times of the year, during conditions giving rise to the meteorological condition known as inversion, reception in some areas is severely interfered with by signals coming from distant transmitters working on the same channel frequency, either in the UK or on the Continent.

During these conditions, which usually last only a few hours but exceptionally may return over a period of some days, some patterning in the form of diagonal stripes of light and dark shades, or an interference to the sound channel, may be experienced. This interference is most evident in areas of weak signal, and can sometimes seriously detract from the quality of the picture.

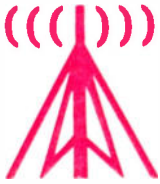
Portable Receivers

The use of portable TV sets, for example in caravans, is becoming increasingly popular. However, these types of receivers do bring their own reception problems and many viewers taking them on holiday are disappointed when they find they are unable to receive pictures.

Check beforehand whether you are taking your portable set to an area served by a transmitter – in the case of a single-standard UHF model this will have to be a UHF transmitter, but for a dual-standard set it can be either a UHF or VHF transmitter. There are also some portable models suitable only for use with VHF transmitters. UHF coverage is at present not as extensive as VHF, and unfortunately in many favourite holiday spots which are thinly populated and hilly (e.g. the Lake District, North West Scotland, Snowdonia and the Peak District), UHF reception is extremely difficult. VHF coverage is more widespread, although there are some areas unserved.

A log-periodic UHF aerial, preferably roof-mounted, is probably the best aerial to use for UHF reception on a portable set, if you are travelling around. It can be used over the whole UHF range making a single aerial satisfactory anywhere in the British Isles, provided that you are within range of a UHF transmitter. For VHF reception, a standard set-top aerial will give satisfactory results in many places, but in fringe areas you will need a good outdoor aerial.





ITA Transmitters

The following pages describe the Authority's transmitters which form both the 405-line VHF and the new 625-line UHF networks. The ITA builds, owns and operates all transmitters radiating Independent Television programmes, allocating transmitters to carry programmes originated by the various programme contractors.

The original VHF network was started with the opening of ITV programmes in the London area on 22 September 1955. Today it numbers forty-seven stations reaching the homes of over 98.7% of the population of the United Kingdom. The VHF network will not be extended further, though it will remain in use until the Government decides to terminate the 405-line transmissions.

The first batch of four of the new UHF transmitters, radiating the duplicated 625-line combined colour/black-and-white pictures in the PAL colour system, came into service on 15 November 1969. A further three stations opened in December, 1969, and by the beginning of 1972 a total of twenty-six main UHF stations and eighteen local relays are reaching well over 80% of the population. The network will continue to be built up for several years yet. To provide a UHF service comparable to the present VHF network some sixty main and 450 relay stations may be needed.

Because of the propagation characteristics of UHF radiations, a main station – particularly those serving hilly areas – usually leaves some pockets of poor reception within its principal coverage area, and low-power local relay stations are used to fill these pockets. These stations are highly localized and frequently have very small coverage areas compared with the main stations. Local UHF relays either in service now or planned for service before the end of 1973 are given in the following ITA station list.

The national UHF coverage map on page 201 shows main station coverage together with some of the relays.

More details will be found on the individual regional maps.

All the UHF transmitters will form co-sited stations carrying also BBC1 and BBC2 programmes, thus allowing viewers to receive all three UHF channels on a single receiving aerial.

ITA Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	ITA Area
<i>Aberdare</i>	<i>UHF 106,6</i>	<i>24V-A</i>	<i>1,092</i>	<i>1973*</i>	<i>0.5</i>	<i>Wales and West</i>
<i>Abergavenny</i>	<i>VHF 6,2</i>	<i>11H</i>	<i>1,567</i>	<i>23.4.69</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Abergavenny</i>	<i>UHF 106,18</i>	<i>49V-B</i>	<i>1,588</i>	<i>1973*</i>	<i>1</i>	<i>Wales and West</i>
<i>Abertillery</i>	<i>UHF 106,12</i>	<i>25V-A</i>	<i>1,405</i>	<i>1973*</i>	<i>1.4</i>	<i>Wales and West</i>
<i>Aldeburgh</i>	<i>UHF 114,2</i>	<i>23,V-A</i>	<i>265</i>	<i>1973*</i>	<i>10</i>	<i>East of England</i>
<i>Angus</i>	<i>VHF 12,1</i>	<i>11V</i>	<i>1,727</i>	<i>13.10.65</i>	<i>50</i>	<i>North-East Scotland</i>
<i>Angus</i>	<i>UHF 123</i>	<i>60H-C</i>	<i>1,797</i>	<i>1972</i>	<i>100</i>	<i>North-East Scotland</i>
<i>Arfon</i>	<i>VHF 29,1</i>	<i>10H</i>	<i>1,904</i>	<i>9.11.62</i>	<i>10</i>	<i>Wales and West</i>

The ITA's VHF transmitting tower at Croydon for the London area

ITA Transmitters/Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	ITA Area
Aviemore	VHF 56,2	10H	1,505	29.11.69	1	North-East Scotland
Bacup	UHF 103,8	43V-E	1,258	1973*	0.25	Lancashire
Bala	VHF 29,2	7V	1,151	26.7.67	0.1	Wales and West
Ballycastle	VHF 7,2	13H	606	6.7.70	0.1	Northern Ireland
Bargoed	UHF 106,8	24V-A	1,120	1973*	1.5	Wales and West
Bath	VHF 6,1	8H	678	13.5.68	0.5	Wales and West
Bath	UHF 110,2	25V-A	715	1971	0.25	Wales and West
Beacon Hill	UHF 136	60H-C	968	1973*	100	South-West England
Belmont	VHF 20	7V	1,411	16.5.66	20	East of England
Belmont	UHF 120	25H-A	1,563	24.5.71	500	East of England
*Bethesda	UHF 118,4	60V-C	630	*	0.03	Wales and West
*Betws-y-Coed	UHF 118,1	24V-A	1,167	*	2	Wales and West
Bilsdale	UHF 116	29H-A	2,247	15.3.71	500	North-East England
Birch Vale	UHF 103,11	43V-E	1,158	1973*	0.25	Lancashire
Black Hill	VHF 5	10V	1,853	31.8.57	475	Central Scotland
Black Hill	UHF 105	43H-B	1,780	13.12.69	500	Central Scotland
Black Mountain	VHF 7	9H	1,687	31.10.59	100	Northern Ireland
Blaenavon	UHF 106,17	60V-C	1,355	1973*	0.75	Wales and West
Blaen-Plwyf	UHF 135	24H-A	1,097	1973*	100	Wales and West
Brecon	VHF 6,3	8H	872	30.4.70	0.1	Wales and West
Brierley Hill	UHF 102,3	60V-C	591	1971	10	Midlands
Brighton	UHF 108,5	60V-C	563	1972	10	South of England
Bristol (Ilchester Crescent)	UHF 110,8	43V-B	325	1972	0.5	Wales and West
Bromsgrove	UHF 102,6	24V-A	651	1972	10	Midlands
*Brougher Mountain	UHF 151	25H-A	1,200	*	100	Northern Ireland
Burnhope	VHF 9	8H	1,487	15.1.59	100	North-East England
Buxton	UHF 103,14	24V-A	1,576	1973*	1	Lancashire
Caerphilly	UHF 106,3	23V-A	1,346	1972	2	Wales and West
Caldbeck	VHF 37	11H	1,902	1.9.61	100	Borders
Caldbeck	UHF 137	28H-A	1,967	1.9.71	500	Borders
Caradon Hill	VHF 31	12V	1,936	29.4.61	200	South-West England
Caradon Hill	UHF 131	25H-A	1,976	22.5.71	500	South-West England
Carmel (Carmarthen)	UHF 119	60H-C	1,351	1973*	100	Wales and West
Carmony Hill	UHF 107,2	43V-B	754	1974*	0.1	Northern Ireland
Chesterfield	UHF 104,5	23V-A	766	1971	2	Yorkshire
Chillerton Down	VHF 8	11V	1,246	30.8.58	100	South of England
*Contway	UHF 118,3	43V-B	535	*	2	Wales and West
Cop Hill	UHF 104,11	25V-A	1,159	1972	1	Yorkshire
Craigkelly	UHF 147	24H-A	1,024	27.9.71	100	Central Scotland
Croydon	VHF 1	9V	830	22.9.55	350	London
Crystal Palace	UHF 101	23H-A	1,055	15.11.69	1,000	London
Darvel (Ayrshire)	UHF 152	23H-A	1,461	1972	100	Central Scotland
Darwen	UHF 103,1	49V-B	1,026	1971	0.5	Lancashire
Divis	UHF 107	24H-A	1,681	14.9.70	500	Northern Ireland
Dover	VHF 13	10V	1,165	31.1.60	100	South of England
Dover	UHF 113	66H-C	1,226	13.12.69	100	South of England
Durris	VHF 12	9H	2,016	30.9.61	400	North-East Scotland
Durris	UHF 112	25H-A	2,083	18.7.71	500	North-East Scotland
Ebbw Vale	UHF 106,13	59V-C	1,733	1973*	1	Wales and West
Emley Moor	VHF 4	10V	1,807	3.11.56	200	Yorkshire
Emley Moor	UHF 104	47H-B	1,865	15.11.69	1,000	Yorkshire
Eyemouth	UHF 161,1	23V-A	800	1973*	10	Borders
Fenham	UHF 109,3	24V-A	555	1971	2	North-East England
Fenton (Stoke-on-Trent)	UHF 102,11	24V-A	790	1972	10	Midlands
Ffestiniog	VHF 29,3	13V	1,145	28.2.69	0.1	Wales and West
Fremont Point	VHF 28	9H	753	1.9.62	10	Channel Islands
Gartly Moor	UHF 112,2	61V-C	1,530	1973*	10	North-East Scotland
Glossop	UHF 103,13	25V-A	1,033	1973*	1	Lancashire
Guildford	UHF 101,1	43V-B	616	1972	10	London

ITA Transmitters/Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	ITA Area
<i>Halifax</i>	<i>UHF 104,6</i>	<i>24V-A</i>	<i>926</i>	<i>1971</i>	<i>2</i>	<i>Yorkshire</i>
<i>Hammington</i>	<i>UHF 126</i>	<i>42H-E</i>	<i>1,209</i>	<i>1971</i>	<i>250</i>	<i>South of England</i>
<i>Haslingden</i>	<i>UHF 103,3</i>	<i>23V-A</i>	<i>1,295</i>	<i>1972</i>	<i>10</i>	<i>Lancashire</i>
<i>Hastings</i>	<i>UHF 139,2</i>	<i>28V-A</i>	<i>415</i>	<i>1973*</i>	<i>1</i>	<i>South of England</i>
<i>Heathfield</i>	<i>UHF 139</i>	<i>64H-D</i>	<i>985</i>	<i>1971</i>	<i>100</i>	<i>South of England</i>
<i>Hebden Bridge</i>	<i>UHF 104,9</i>	<i>25V-A</i>	<i>856</i>	<i>1973*</i>	<i>0.5</i>	<i>Yorkshire</i>
<i>Hemel Hempstead</i>	<i>UHF 101,5</i>	<i>41V-B</i>	<i>740</i>	<i>1972</i>	<i>10</i>	<i>London</i>
<i>Hertford</i>	<i>UHF 101,2</i>	<i>61V-C</i>	<i>318</i>	<i>1972</i>	<i>2</i>	<i>London</i>
<i>High Wycombe</i>	<i>UHF 101,7</i>	<i>59V-C</i>	<i>691</i>	<i>1971</i>	<i>0.5</i>	<i>London</i>
<i>Huntshaw Cross</i>	<i>VHF 32,1</i>	<i>11H</i>	<i>1,130</i>	<i>22.4.68</i>	<i>0.5</i>	<i>South-West England</i>
<i>Huntshaw Cross</i>	<i>UHF 138</i>	<i>59H-C</i>	<i>1,180</i>	<i>1973*</i>	<i>100</i>	<i>South-West England</i>
<i>Idle</i>	<i>UHF 104,13</i>	<i>24V-A</i>	<i>854</i>	<i>1973*</i>	<i>1</i>	<i>Yorkshire</i>
<i>Keighley</i>	<i>UHF 104,7</i>	<i>61V-C</i>	<i>1,166</i>	<i>1972</i>	<i>10</i>	<i>Yorkshire</i>
<i>Kendal</i>	<i>UHF 103,36</i>	<i>61V-C</i>	<i>746</i>	<i>1972</i>	<i>2</i>	<i>Lancashire</i>
<i>Kidderminster</i>	<i>UHF 102,2</i>	<i>61V-C</i>	<i>437</i>	<i>1972</i>	<i>2</i>	<i>Midlands</i>
<i>Kilkeel</i>	<i>UHF 107,3</i>	<i>49V-B</i>	<i>997</i>	<i>1974*</i>	<i>2</i>	<i>Northern Ireland</i>
<i>Killowen Mountain</i>	<i>UHF 107,30</i>	<i>24V-A</i>	<i>1,425</i>	<i>1974*</i>	<i>0.15</i>	<i>Northern Ireland</i>
<i>Kilvey Hill</i>	<i>UHF 106,1</i>	<i>23V-A</i>	<i>798</i>	<i>1972</i>	<i>10</i>	<i>Wales and West</i>
<i>Ladder Hill</i>	<i>UHF 103,9</i>	<i>23V-A</i>	<i>1,508</i>	<i>1973*</i>	<i>1</i>	<i>Lancashire</i>
<i>Lancaster</i>	<i>UHF 103,35</i>	<i>24V-A</i>	<i>604</i>	<i>1972</i>	<i>10</i>	<i>Lancashire</i>
<i>Lark Stoke</i>	<i>UHF 102,8</i>	<i>23V-A</i>	<i>914</i>	<i>1972</i>	<i>10</i>	<i>Midlands</i>
<i>Larne</i>	<i>UHF 107,1</i>	<i>49V-B</i>	<i>556</i>	<i>1974*</i>	<i>2</i>	<i>Northern Ireland</i>
<i>Leek</i>	<i>UHF 102,10</i>	<i>25V-A</i>	<i>1,028</i>	<i>1973*</i>	<i>1</i>	<i>Midlands</i>
<i>Lethanhill</i>	<i>VHF 5,3</i>	<i>12V</i>	<i>1,135</i>	<i>31.1.69</i>	<i>2</i>	<i>Central Scotland</i>
<i>Lethanhill</i>	<i>UHF 152,4</i>	<i>60V-C</i>	<i>1,158</i>	<i>1973*</i>	<i>0.25</i>	<i>Central Scotland</i>
<i>Lichfield</i>	<i>VHF 2</i>	<i>8V</i>	<i>1,453</i>	<i>17.2.56</i>	<i>400</i>	<i>Midlands</i>
<i>Limavady</i>	<i>UHF 130</i>	<i>59H-C</i>	<i>1,293</i>	<i>1973*</i>	<i>100</i>	<i>Northern Ireland</i>
<i>Llanddona</i>	<i>UHF 118</i>	<i>60H-C</i>	<i>828</i>	<i>1973*</i>	<i>100</i>	<i>Wales and West</i>
<i>Llandoverly</i>	<i>VHF 29,4</i>	<i>11H</i>	<i>1,154</i>	<i>30.8.68</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Llandrindod Wells</i>	<i>VHF 29,5</i>	<i>9H</i>	<i>1,605</i>	<i>1.7.69</i>	<i>2.5</i>	<i>Wales and West</i>
<i>*Llangeinor</i>	<i>UHF 106,22</i>	<i>59V-C</i>	<i>1,185</i>	<i>1974*</i>	<i>1</i>	<i>Wales and West</i>
<i>Londonderry</i>	<i>UHF 130,1</i>	<i>41V-B</i>	<i>936</i>	<i>1974*</i>	<i>8</i>	<i>Northern Ireland</i>
<i>Maesteg</i>	<i>UHF 106,4</i>	<i>25V-A</i>	<i>1,006</i>	<i>1973*</i>	<i>0.5</i>	<i>Wales and West</i>
<i>Malvern</i>	<i>UHF 102,7</i>	<i>66V-C</i>	<i>691</i>	<i>1972</i>	<i>10</i>	<i>Midlands</i>
<i>Marlborough</i>	<i>UHF 126,1</i>	<i>25V-A</i>	<i>795</i>	<i>1973*</i>	<i>0.5</i>	<i>South of England</i>
<i>Membury</i>	<i>VHF 2,1</i>	<i>12H</i>	<i>1,155</i>	<i>30.4.65</i>	<i>30</i>	<i>Midlands</i>
<i>Mendip</i>	<i>UHF 110</i>	<i>61H-C</i>	<i>1,970</i>	<i>30.5.70</i>	<i>500</i>	<i>Wales and West</i>
<i>Mendlesham</i>	<i>VHF 14</i>	<i>11H</i>	<i>1,160</i>	<i>27.10.59</i>	<i>200</i>	<i>East of England</i>
<i>Merthyr Tydfil</i>	<i>UHF 106,7</i>	<i>25V-A</i>	<i>1,010</i>	<i>1973*</i>	<i>0.5</i>	<i>Wales and West</i>
<i>Midhurst</i>	<i>UHF 125</i>	<i>58H-C</i>	<i>1,155</i>	<i>1972</i>	<i>100</i>	<i>South of England</i>
<i>Moel-y-Parc</i>	<i>VHF 45</i>	<i>11V</i>	<i>1,815</i>	<i>28.1.63</i>	<i>25</i>	<i>Wales and West</i>
<i>Moel-y-Parc</i>	<i>UHF 145</i>	<i>49H-B</i>	<i>1,880</i>	<i>1973*</i>	<i>100</i>	<i>Wales and West</i>
<i>*Morpeth</i>	<i>UHF 109,10</i>	<i>25V-A</i>	<i>330</i>	<i>1974*</i>	<i>0.5</i>	<i>North-East England</i>
<i>Mounteagle</i>	<i>VHF 56</i>	<i>12H</i>	<i>1,465</i>	<i>30.9.61</i>	<i>50</i>	<i>North-East Scotland</i>
<i>Mynydd Bach</i>	<i>UHF 106,42</i>	<i>61V-C</i>	<i>1,183</i>	<i>1973*</i>	<i>0.25</i>	<i>Wales and West</i>
<i>Newhaven</i>	<i>VHF 8,1</i>	<i>6V</i>	<i>385</i>	<i>3.8.70</i>	<i>1</i>	<i>South of England</i>
<i>Newhaven</i>	<i>UHF 139,1</i>	<i>43V-B</i>	<i>420</i>	<i>1972</i>	<i>2</i>	<i>South of England</i>
<i>Newry</i>	<i>UHF 107,4</i>	<i>60V-C</i>	<i>910</i>	<i>1974*</i>	<i>0.5</i>	<i>Northern Ireland</i>
<i>Newton</i>	<i>UHF 109,2</i>	<i>23V-A</i>	<i>695</i>	<i>1972</i>	<i>2</i>	<i>North-East England</i>
<i>*Northampton</i>	<i>UHF 124,1</i>	<i>41V-B</i>	<i>564</i>	<i>1974*</i>	<i>1</i>	<i>East of England</i>
<i>North-West Kent</i>	<i>UHF 158</i>	<i>43H-E</i>	<i>780</i>	<i>1973*</i>	<i>25</i>	<i>London</i>
<i>Nottingham</i>	<i>UHF 111,1</i>	<i>24V-A</i>	<i>615</i>	<i>1973*</i>	<i>2</i>	<i>Midlands</i>
<i>Oxenhope</i>	<i>UHF 104,17</i>	<i>25V-A</i>	<i>1,334</i>	<i>1973*</i>	<i>1</i>	<i>Yorkshire</i>
<i>Oxford</i>	<i>UHF 117</i>	<i>60H-C</i>	<i>948</i>	<i>15.6.70</i>	<i>500</i>	<i>Midlands</i>
<i>Pendle Forest</i>	<i>UHF 103,2</i>	<i>25V-A</i>	<i>1,076</i>	<i>2.8.71</i>	<i>2</i>	<i>Lancashire</i>
<i>Perth</i>	<i>UHF 123,1</i>	<i>49V-B</i>	<i>560</i>	<i>1972</i>	<i>1</i>	<i>North-East Scotland</i>
<i>*Peterhead</i>	<i>UHF 112,1</i>	<i>59V-C</i>	<i>305</i>	<i>1974*</i>	<i>0.8</i>	<i>North-East Scotland</i>
<i>Plymouth</i>	<i>UHF 131,5</i>	<i>61V-C</i>	<i>515</i>	<i>1973*</i>	<i>2</i>	<i>South-West England</i>
<i>Pontop Pike</i>	<i>UHF 109</i>	<i>61H-C</i>	<i>1,478</i>	<i>17.7.70</i>	<i>500</i>	<i>North-East England</i>

ITA Transmitters/Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	ITA Area
Pontypool	UHF 106,15	24V-A	977	1973*	1	Wales and West
Pontypridd	UHF 106,5	25V-A	811	1972	2	Wales and West
Porth	UHF 106,20	43V-B	970	1974	0.2	Wales and West
Presely	VHF 29	8H	1,812	14.9.62	100	Wales and West
Presely	UHF 129	43H-B	1,865	1973*	100	Wales and West
Redruth	UHF 141	41H-B	1,250	22.5.71	100	South-West England
Reigate	UHF 101,3	60V-C	921	1971	10	London
Rhondda	UHF 106,2	23V-A	1,215	1971	4	Wales and West
Rhymney	UHF 106,9	60V-C	1,520	1973*	0.75	Wales and West
Richmond Hill	VHF 37,2	8H	730	26.3.65	10	Borders and Isle of Man
Ridge Hill	VHF 2,2	6V	1,120	30.7.68	10	Midlands
Ridge Hill	UHF 149	25H-A	1,200	1972	100	Midlands
Rosehearty	UHF 112,3	41V-B	375	1973*	2	North-East Scotland
Rosemarkie	UHF 156	49H-B	1,061	1973*	100	North-East Scotland
Rosneath	VHF 5,1	13V	460	13.12.68	0.1	Central Scotland
Rothsay	VHF 5,2	8V	651	30.8.68	1	Central Scotland
Rowridge	UHF 108	27H-A	917	13.12.69	500	South of England
Rumster Forest	VHF 56,1	8V	1,425	25.6.65	30	North-East Scotland
*Rumster Forest	UHF 148	24H-A	1,480	*	100	North-East Scotland
Saddleworth	UHF 103,6	49V-B	1,291	1972	2	Lancashire
St Hilary	VHF 6	10V	1,113	14.1.58	200	Wales and West
St Hilary	VHF 6	7V	1,043	15.2.65	100	Wales and West (S. Wales)
Salisbury	UHF 108,1	60V-C	515	1972	10	South of England
Salop	UHF 121	23H-A	1,480	1973*	100	Midlands
Sandy Heath	VHF 14,1	6H	875	13.7.65	30	East of England
Sandy Heath	UHF 124	24H-A	951	18.1.71	1,000	East of England
Scarborough	VHF 4,1	6H	759	11.6.65	1	Yorkshire
Selkirk	VHF 37,1	13V	1,644	1.12.61	25	Borders
Selkirk	UHF 161	59H-C	1,699	1972	50	Borders
Sheffield	VHF 4,2	6H	949	23.3.69	0.1	Yorkshire
Sheffield	UHF 104,3	24V-A	969	1972	5	Yorkshire
Skipton	UHF 104,4	49V-B	690	1972	10	Yorkshire
Stockland Hill	VHF 32	9V	1,475	29.4.61	100	South-West England
Stockland Hill	UHF 132	23H-A	1,515	13.9.71	250	South-West England
Strabane	VHF 7,1	8V	1,867	18.2.63	100	Northern Ireland
*Strabane	UHF 151,1	60V-C	1,920	*	2	Northern Ireland
Sudbury	UHF 115	41H-B	745	18.11.70	250	East of England
Sutton Coldfield	UHF 102	43H-B	1,297	15.11.69	1,000	Midlands
Tacolneston	UHF 114	59H-C	724	1.10.70	250	East of England
Todmorden	UHF 103,5	49V-B	895	1972	0.5	Lancashire
Tunbridge Wells	UHF 101,4	41V-B	564	1972	10	London
Ventnor	UHF 108,3	49V-B	895	1973*	2	South of England
Waltham	UHF 111	61H-C	1,443	28.2.70	250	Midlands
Weardale	UHF 109,6	41V-B	1,490	1973*	1	North-East England
Wenvoe	UHF 106	41H-B	1,158	6.4.70	500	Wales and West
West Runton	UHF 114,1	23V-A	491	1973*	2	East of England
Weymouth	UHF 108,9	43V-B	375	1973*	10	South-West England
Wharfedale	UHF 104,1	25V-A	856	1.9.71	2	Yorkshire
Whitby	UHF 116,1	59V-C	351	1973*	0.25	North-East England
Whitehaven	VHF 37,3	7V	571	30.1.68	0.1	Borders
Whitehaven	UHF 137,1	43V-B	595	1972	10	Borders
Windermere	UHF 103,38	41V-B	825	1973*	0.5	Lancashire
Winter Hill	VHF 3	9V	2,127	3.5.56	100	Lancashire
Winter Hill	UHF 103	59H-C	2,402	15.11.69	500	Lancashire
Woolwich	UHF 101,6	60V-C	175	1973*	0.5	London

* Tentative, plans provisional

† Dates for UHF low power relays (less than 25kWerp) approximate only.

UHF Coverage

ITA 625 line colour transmitters
estimated coverage by the mid-1970s

See station list on preceding pages for
full details

The Borders and Isle of Man

137 Caldbeck 161 Selkirk

Central Scotland

105 Black Hill 147 Craigkelly
122 Rosneath 152 Darvel

East of England

114 Tacolneston 115 Sudbury
114,1 West Runton 120 Belmont
114,2 Aldeburgh 124 Sandy Heath

Lancashire

103 Winter Hill 103,5 Todmorden
103,1 Darwen 103,6 Saddleworth
103,2 Pendle Forest 103,35 Lancaster
103,3 Haslingden

London

101 Crystal Palace 101,4 Tunbridge Wells
101,1 Guildford 101,5 Hemel Hempstead
101,2 Hertford 101,7 High Wycombe
101,3 Reigate
158 North-West Kent

Midlands

102 Surton Coldfield
102,2 Kidderminster
102,3 Brierley Hill
102,6 Bromsgrove
102,7 Malvern
102,8 Lark Stoke
102,11 Stoke-on-Trent
111 Waltham
117 Oxford
121 Salop
149 Ridge Hill

North-East England

109 Pontop Pike 109,6 Weardale
109,2 Newton 116 Bilsdale
109,3 Fenham

North-East Scotland

112 Durriss 148 Rumster Forest
123 Angus 156 Rosemarkie

Northern Ireland

107 Divis 130,1 Londonderry
107,1 Larne 151 Brougher Mountain
130 Limavady

South of England

108 Rowridge 125 Midhurst
108,1 Salisbury 126 Hannington
108,3 Ventnor 139 Heathfield
108,5 Brighton 139,1 Newhaven
113 Dover 139,2 Hastings

South-West England

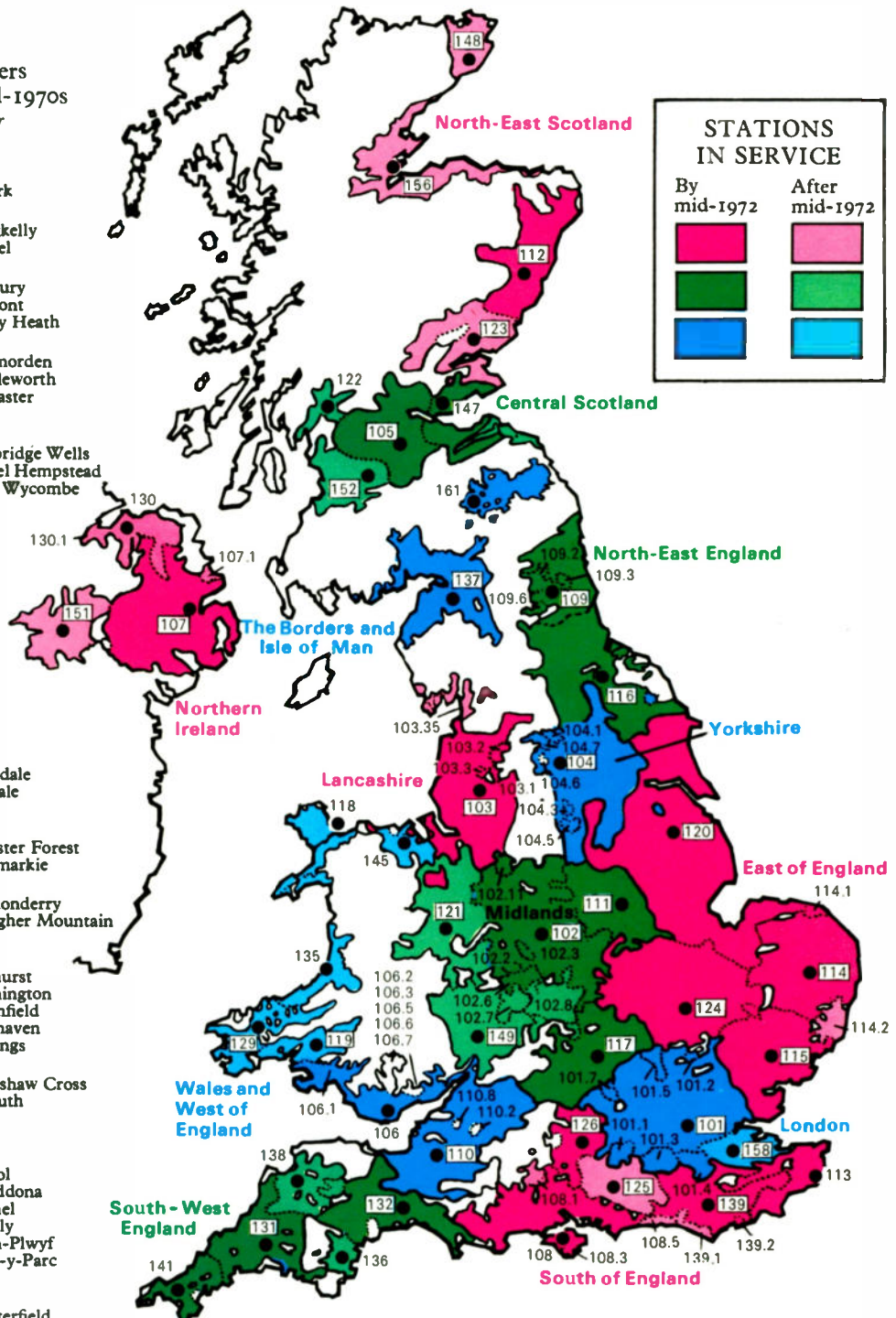
131 Caradon Hill 138 Huntshaw Cross
132 Stockland Hill 141 Redruth
136 Beacon Hill

Wales and West of England

106 Wenvoe 110,2 Bath
106,1 Kilvey Hill 110,8 Bristol
106,2 Rhondda 118 Llanddona
106,3 Mynydd Machen 119 Carmel
106,5 Pontypridd 129 Presely
106,6 Aberdare 135 Blaen-Plwyf
106,7 Merthyr Tydfil 145 Moel-y-Parc
110 Mendip

Yorkshire

104 Emley Moor 104,5 Chesterfield
104,1 Wharfedale 104,6 Halifax
104,3 Sheffield 104,7 Keighley
104,4 Skipton



This map shows only the 'Principal' service areas. Many of the stations provide a 'Supplementary' service well beyond these boundaries (see the area coverage maps in the following pages).

VHF Coverage

ITA 405 line transmitters

The Borders and Isle of Man

- 37 Caldbeck
- 37,1 Selkirk
- 37,2 Richmond Hill
- 37,3 Whitehaven

Central Scotland

- 5 Black Hill
- 5,1 Rosneath
- 5,2 Rothesay
- 5,3 Lethanhill

East of England

- 14 Mendlesham
- 14,1 Sandy Heath
- 20 Belmont

Lancashire

- 3 Winter Hill

London

- 1 Croydon

Midlands

- 2 Lichfield
- 2,1 Membury
- 2,2 Ridge Hill

North-East England

- 9 Burnhope

North-East Scotland

- 12 Durrus
- 12,1 Angus
- 56 Mounteagle
- 56,1 Rumster Forest
- 56,2 Aviemore

Northern Ireland

- 7 Black Mountain
- 7,1 Strabane
- 7,2 Ballycastle

South of England

- 8 Chillerton Down
- 8,1 Newhaven
- 13 Dover

South-West England

- 31 Caradon Hill
- 32 Stockland Hill
- 32,1 Huntshaw Cross

Wales and West of England

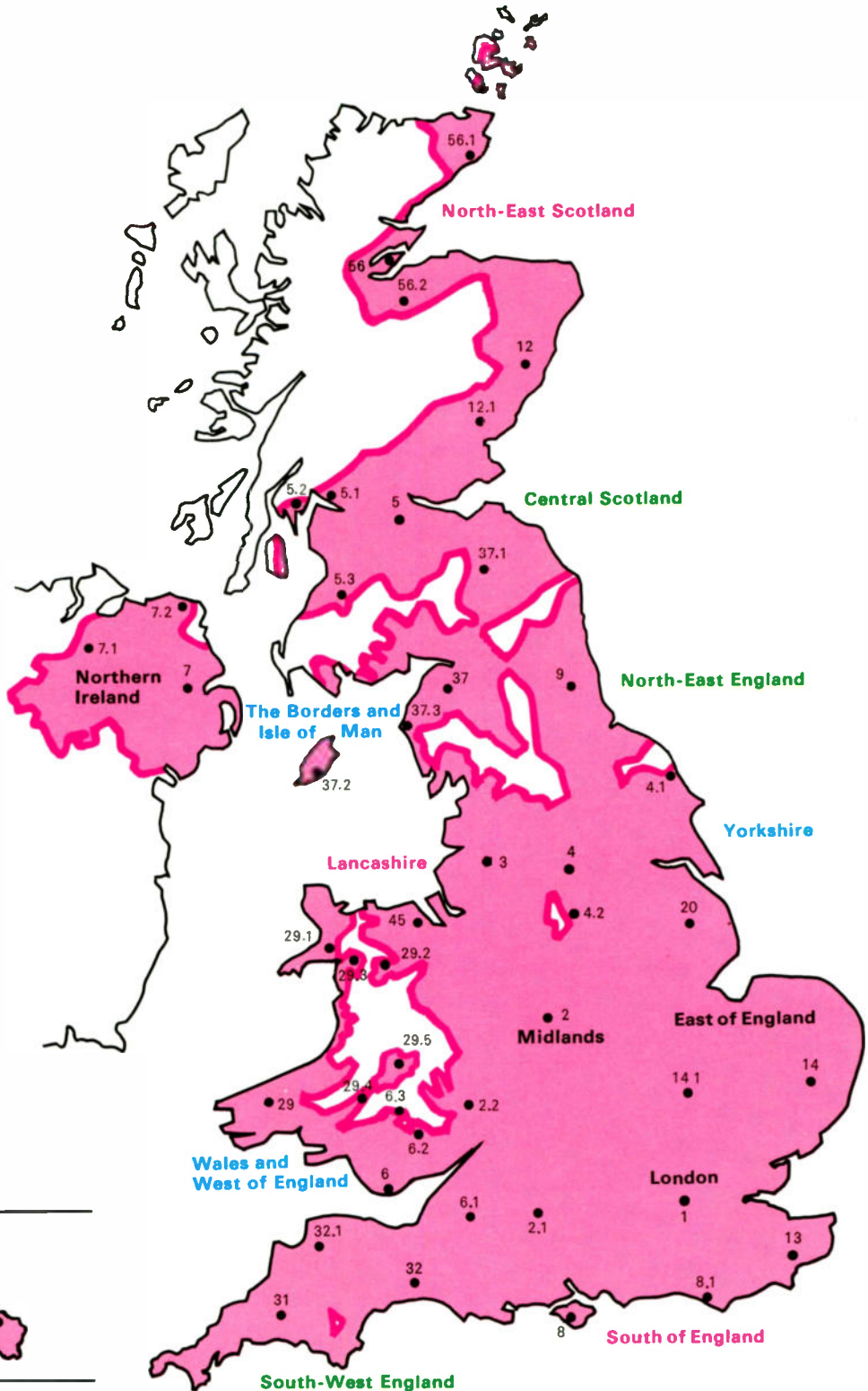
- 6 St Hilary
- 6,1 Bath
- 6,2 Abergavenny
- 6,3 Brecon
- 29 Presely
- 29,1 Arfon
- 29,2 Bala
- 29,3 Ffestiniog
- 29,4 Llandoverly
- 29,5 Llandrindod Wells
- 45 Moel-y-Parc

Yorkshire

- 4 Emley Moor
- 4,1 Scarborough
- 4,2 Sheffield

Channel Islands

- 28 Fremont Point



Channel Islands



ITV's Regional Transmission Pattern

The Borders and Isle of Man

ITV's UHF colour service on the 625-line standard came to the area in September 1971 with the opening of the ITA's UHF transmitter at Caldbeck, serving the Carlisle and Solway Firth area. A colour service from a main station at Selkirk will be introduced in spring 1972. A number of low-power local UHF relays are planned, including one at Whitehaven and a network serving the Isle of Man.

VHF 405-line transmissions are from Caldbeck, Selkirk, Richmond Hill (10M) and Whitehaven.

Central Scotland

The Authority's main transmitting centre for Central Scotland is at Black Hill, near Airdrie. The station transmits UHF 625-line colour/black-and-white programmes and VHF black-and-white to Clydeside and a large part of Central Scotland. Black Hill is also the colour control centre for the ITA's UHF stations at Craigmilly, a few miles north of Edinburgh, and Darvel near Kilmarnock (due in the second half of 1972).

Nearly 4 million people are served by the ITA's VHF transmitter at Black Hill, with low-power relays at Rothesay, Rosneath, and Lethanhill in Central Ayrshire.

East of England

This large area covering Lincolnshire and most of East Anglia is served by a network of UHF stations, all remotely controlled from the ITA colour control centre at Mendlesham in Suffolk. These are at Sandy Heath, Sudbury, Tacolnaston, and Belmont. The generally low-lying nature of the land enables these four main stations to bring excellent colour coverage to virtually the whole of the region.

VHF 405-line coverage is provided by stations at Mendlesham, Belmont, and Sandy Heath.

Lancashire

The Lancashire area with its 8 million population is served mainly from the ITA's station at Winter Hill, near Bolton. The UHF transmitter there brings colour to over 6½ million people, but many local UHF relays are needed as gap-fillers because of the effects of the Pennine hills to the east of the region. The first UHF relays at Pendle

Forest and Darwen are already in service, and others at Saddleworth, Todmorden, Lancaster, Haslingden, and Kendal are due in 1972.

Almost the entire area is served by the VHF 405-line transmitter at Winter Hill on Channel 9.

London

The London area is served primarily by the ITA's UHF transmitter at Crystal Palace, opened on 15 November 1969. Probably the most powerful unattended UHF transmitter in Europe, it brings ITV colour to nearly eleven million people. Several low-power UHF stations relaying Crystal Palace will be needed for the region: the one at Reigate opened in 1971, and those at High Wycombe, Hertford, Tunbridge Wells, Guildford, and Hemel Hempstead are due before the end of 1972. A further main UHF station in the North-West Kent area is tentatively planned for 1973.

As well as being the control centre for the Crystal Palace transmitter the ITA site at Croydon houses the region's VHF 405-line transmitter which serves nearly 14 million people.

Midlands

Three main UHF stations at present serve this heavily populated area with ITV colour programmes: Sutton Coldfield, Oxford, and Waltham, all remotely controlled from the main ITA centre at Lichfield. One other main UHF station is due in service during 1972, at Ridge Hill (Herefordshire). Relays for the region include Brierley Hill, Fenton, Bromsgrove, Kidderminster, Malvern, and Lark Stoke, all due to be in operation before the end of 1972.

Three ITA transmitters bring VHF 405-line pictures to over 10½ million people in the region. These are at Lichfield, Membury, and Ridge Hill.

North-East England

The coming into service of the station at Bilsdale (N. Yorks) in March 1971 saw the completion of the main phase of high-power UHF stations for this area. Bilsdale and Pontop Pike now transmit ITV colour programmes to all the main population areas in the North-East. The UHF relay at Fenham is already in service, with another at Newton due before the end of 1972.

The ITA colour control centre, together with the VHF 405-line transmitter, is at Burnhope about ten miles south-west of Newcastle.

North-East Scotland

The Authority extended its UHF network to North-East Scotland in August 1971 with the opening of the Durriss main station, south-west of Aberdeen. Other UHF stations are proposed for the area, including one at Angus, near Dundee, due in service in 1972.

The ITA's 405-line VHF stations are at Durriss, Angus, Mouteagle, near Inverness, and Rumster Forest, near Wick, which extends the service to Orkney. There is a low-power VHF relay station at Aviemore.

Northern Ireland

ITV 625-line colour is broadcast in Northern Ireland from the ITA's UHF transmitter at Divis, opened in September 1970. Other main UHF stations for this region will be at Limavady (planned for 1973) and Brougher Mountain.

The ITA's main site at Black Mountain, overlooking Belfast, includes the regional colour control and monitoring centre as well as a VHF 405-line transmitter. Other VHF transmitters are at Strabane in the west of the area, with a local relay at Ballycastle in the north-east.

South of England

The main UHF 625-line stations providing ITV colour in this area are at Rowridge on the Isle of Wight, and Dover in Kent. Each station has its own colour monitoring facilities. Other main UHF stations brought into service during 1971 are at Heathfield in Sussex and Hannington in Hants. A further UHF station at Midhurst is planned for service in 1972. In addition to the five main stations, several local relays will be needed, including Brighton, Salisbury, and Newhaven, all planned for 1972.

The ITA's VHF 405-line transmitters are at Chillerton Down (IOW) and Dover, with a local relay at Newhaven.

South-West England

During 1971 three UHF 625-line transmitters were brought into operation, bringing ITV colour to South-West England for the first time. These are at Redruth and Caradon Hill (both in Cornwall) and Stockland Hill in Devon. Further stations at Beacon Hill, near Torquay, and Huntshaw Cross, in North Devon, are planned for service in 1973.

The VHF 405-line service is provided from ITA stations at Stockland Hill (also the regional colour control centre), Caradon Hill, and Huntshaw Cross. The Stockland Hill station also provides a link for VHF transmissions in the Channel Islands.

Wales and the West of England

The complex structure of ITV services in this area requires two networks, one for South Wales and the West of England and the other for the remainder of Wales. The main UHF stations for the region are at Mendip, Somerset, and Wenvoe, in South Wales, both already in service. Others planned include Llanddona, Carmel, Presely, Moel-y-Parc, and Blaen-Plwyf. In addition many low-power relays will be required to fill in pockets of poor reception: one of the first, at Kilvey Hill serving Swansea, is due in early 1972.

VHF 405-line transmitters in the region are at St Hilary with a relay at Bath for South Wales and the West, and St Hilary, Moel-y-Parc, Arfon and Presely (plus several low-power relays) for the Welsh service.

Yorkshire

The new ITA tower at Emley Moor carries UHF 625-line transmissions to the Yorkshire area. The service is supplemented by relays at Wharfedale, Chesterfield, and Halifax; further relays are due in 1972 at Sheffield, Keighley, Skipton, and Cop Hill.


The VHF 405-line service for the region is also radiated from the Emley Moor tower with relays at Sheffield and Scarborough.


Channel Islands

The ITA transmitter at Fremont Point, Jersey, provides the island group with a VHF 405-line ITV service, of which the networked programmes are fed from the ITA station at Stockland Hill in Devon. The Channel Islands have no UHF 625-line colour service as yet although surveys are being carried out to establish a colour link with the mainland.

Colour /UHF/625-line transmissions

The maps on the following pages show the coverage to be expected from those main stations (marked ●) which are due to be completed by early 1973. 'Principal' and 'Supplementary' areas are shown.

 **Principal Service Area** - where the transmitter concerned is expected to provide a stronger signal than any overlapping neighbouring station (though this may not come into operation until a later stage of the project).

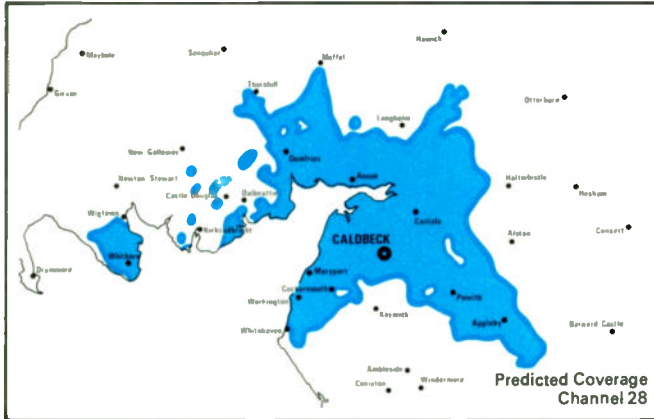
 **Supplementary Service Area** - where the strength of the particular station, while possibly lower than that of the alternative station or stations, is still expected to be satisfactory, although in some cases reception in such areas may be subject to interference.



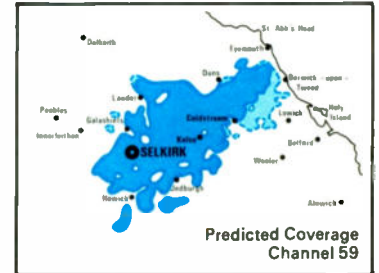
Relay stations due to come into service by early 1973 (the coverage area is not shown).

The Borders

Programme Company: Border Television



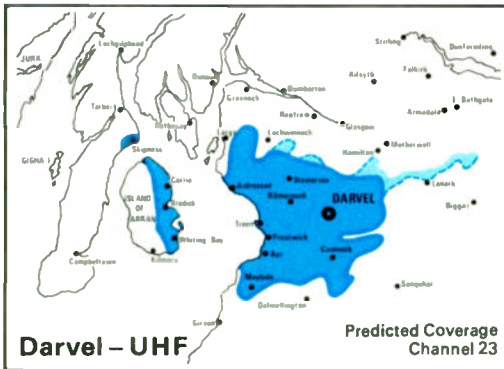
Caldbeck – UHF



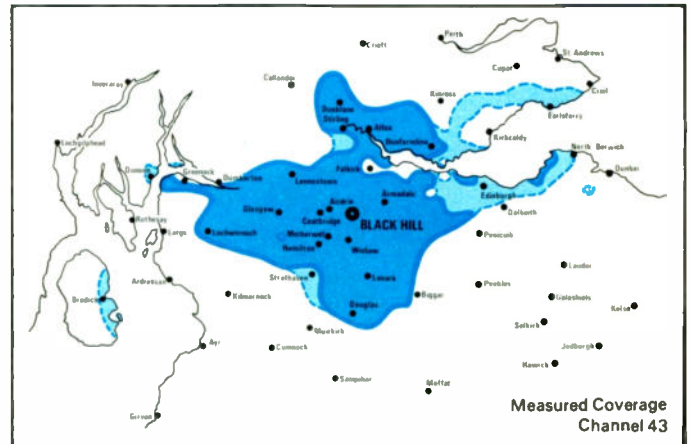
Selkirk – UHF

Central Scotland

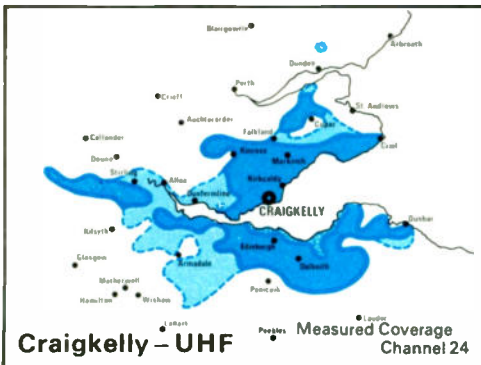
Programme Company: Scottish Television



Darvel – UHF



Black Hill – UHF



Craigkelly – UHF

Key

Main Station



Principal Service Area



Secondary Service Area



East of England

Programme Company: Anglia Television

Key

Main Station



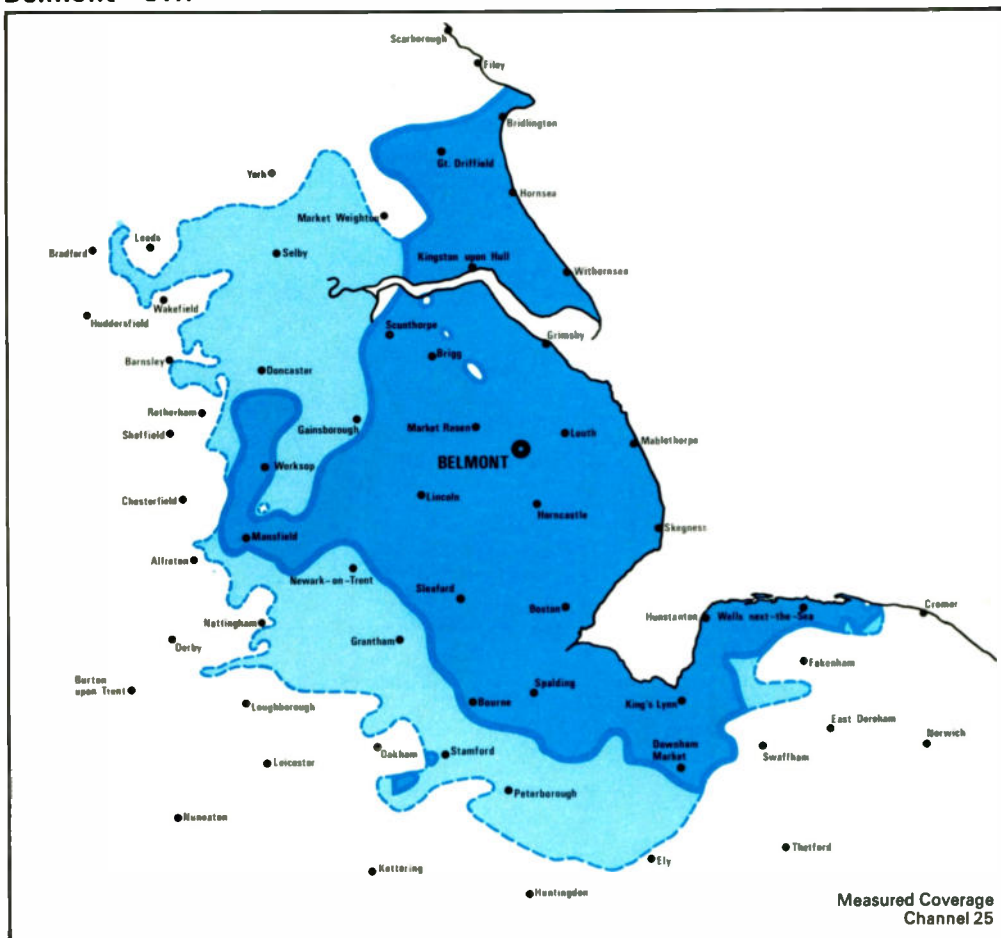
Principal Service Area



Secondary Service Area



Belmont – UHF



East of England Programme Company: Anglia Television

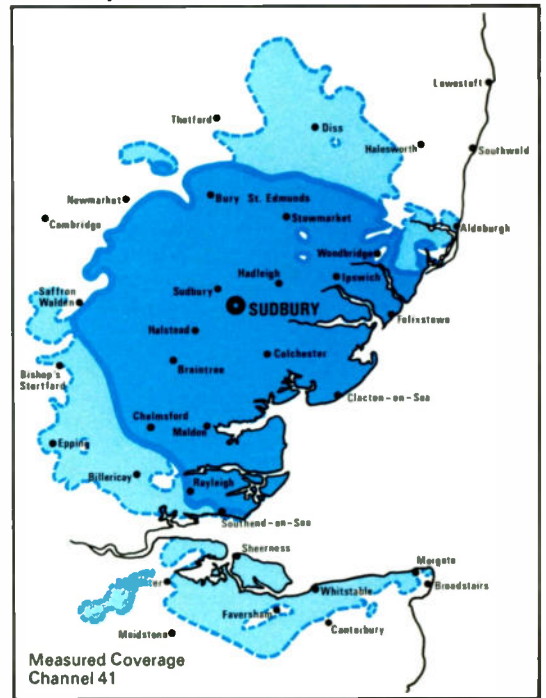


Tacolneston – UHF

Sandy Heath – UHF



Sudbury – UHF



Lancashire

Programme Company: Granada Television

Winter Hill – UHF



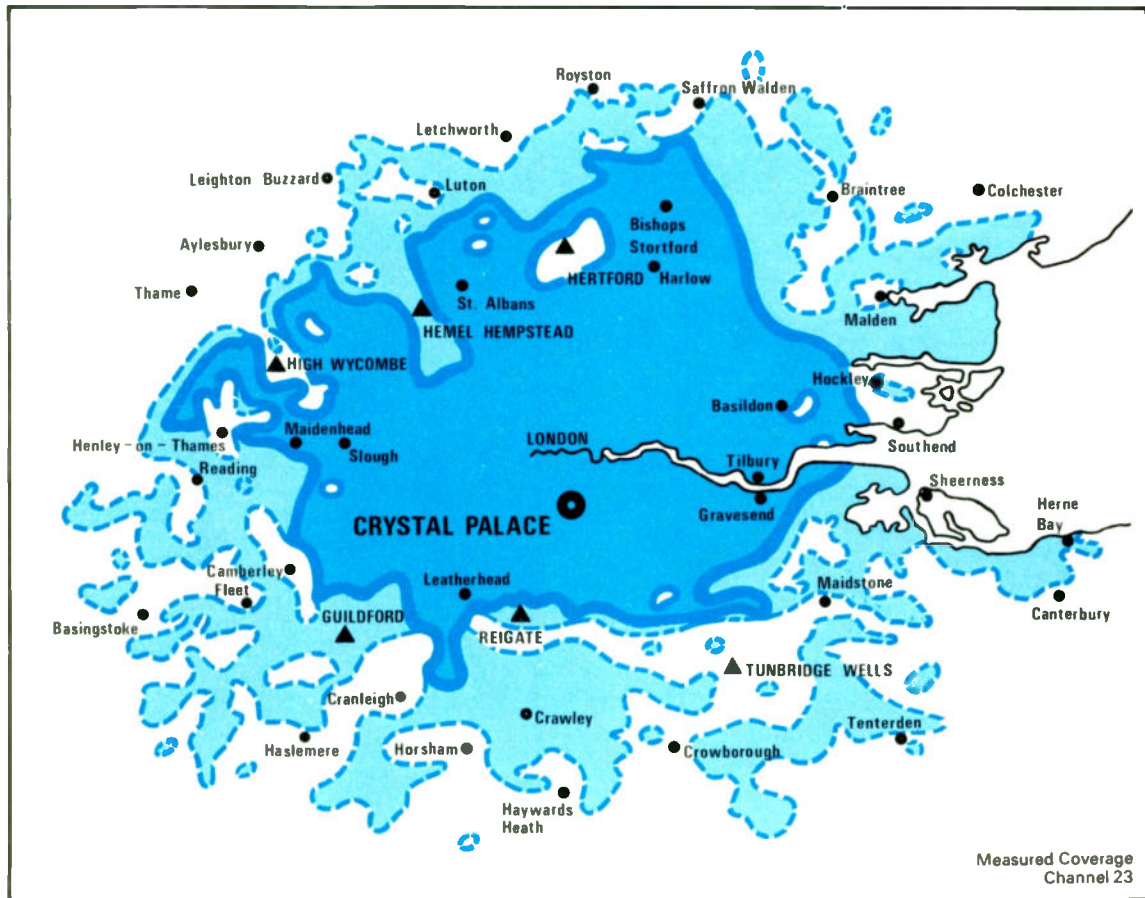
London

Programme Companies: Thames Television (weekdays to 7 pm Friday)
 London Weekend Television (weekends from 7 pm Friday)

Key

Main Station	○
Relay Station	▲
Principal Service Area	
Secondary Service Area	

Crystal Palace – UHF



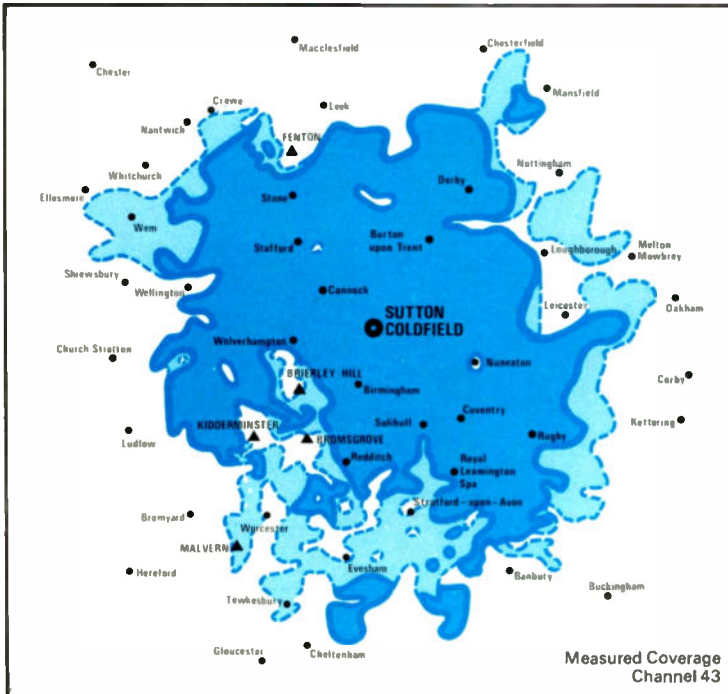
Midlands

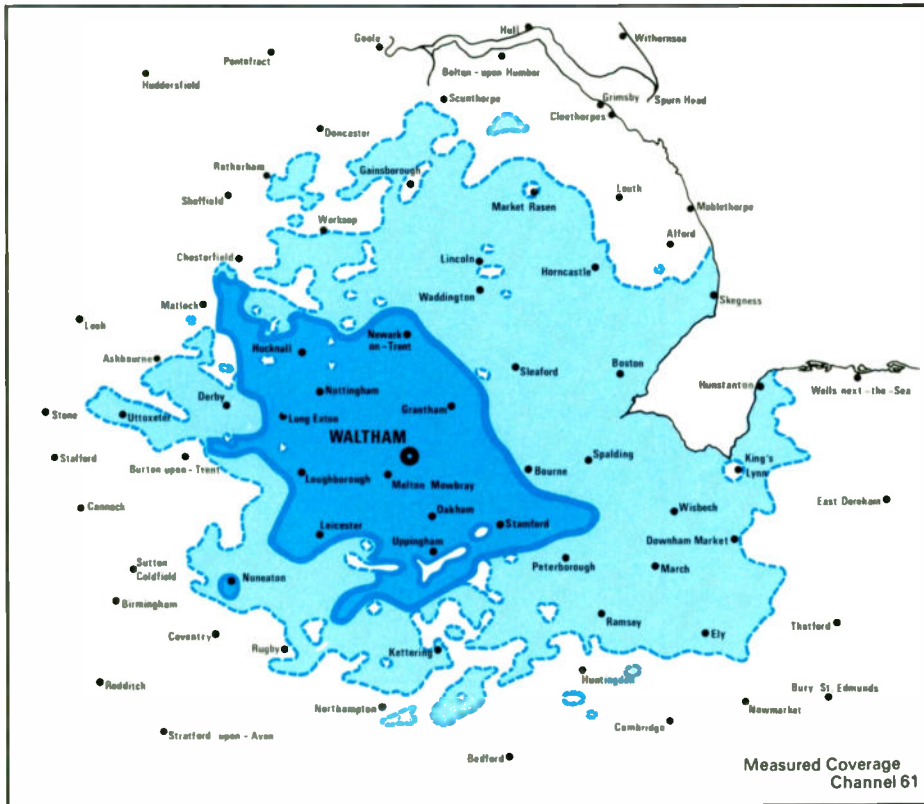
Programme Company: ATV Network

Key

- Main Station 
- Relay Station 
- Principal Service Area 
- Secondary Service Area 

Sutton Coldfield – UHF

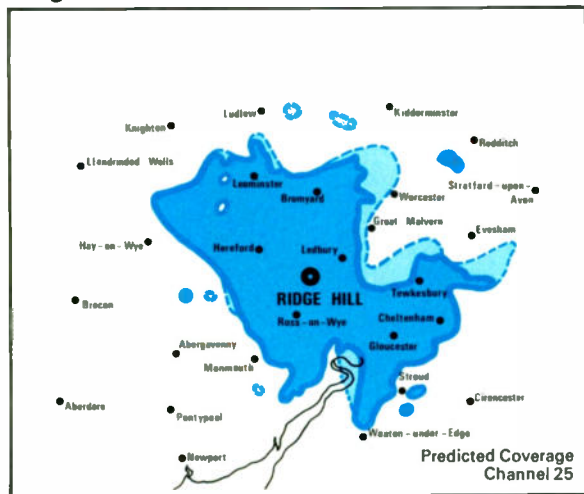




Waltham – UHF

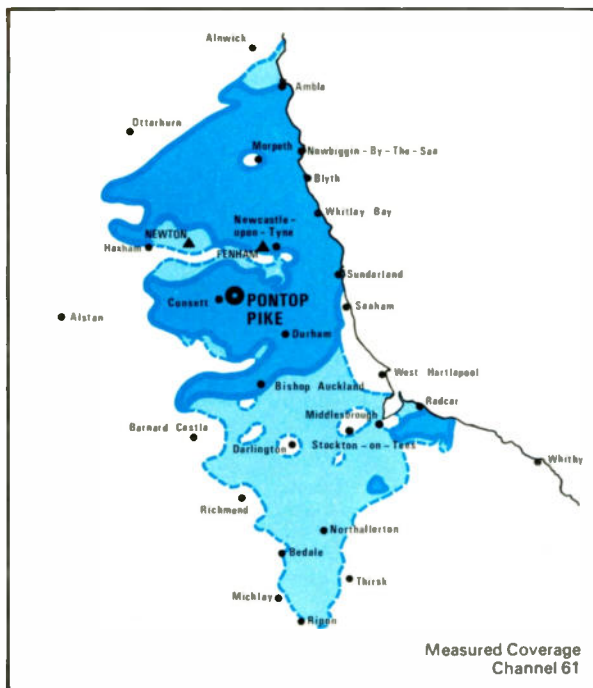
Oxford – UHF

Ridge Hill – UHF



North-East England

Programme Company: Tyne Tees Television



Pontop Pike – UHF

Key

Main Station



Principal Service Area



Secondary Service Area

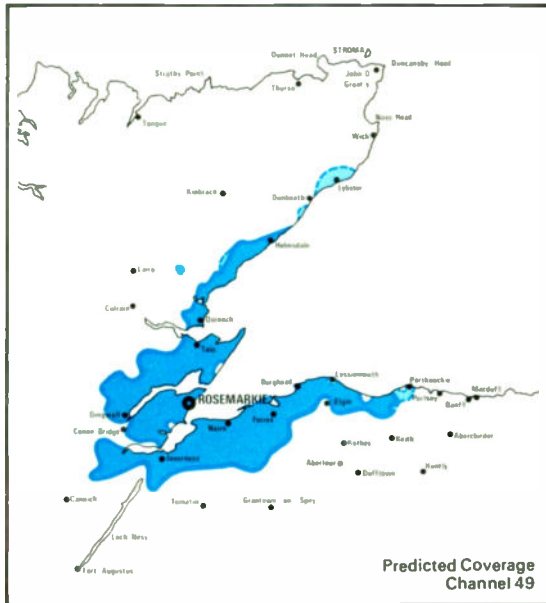


Bilsdale – UHF



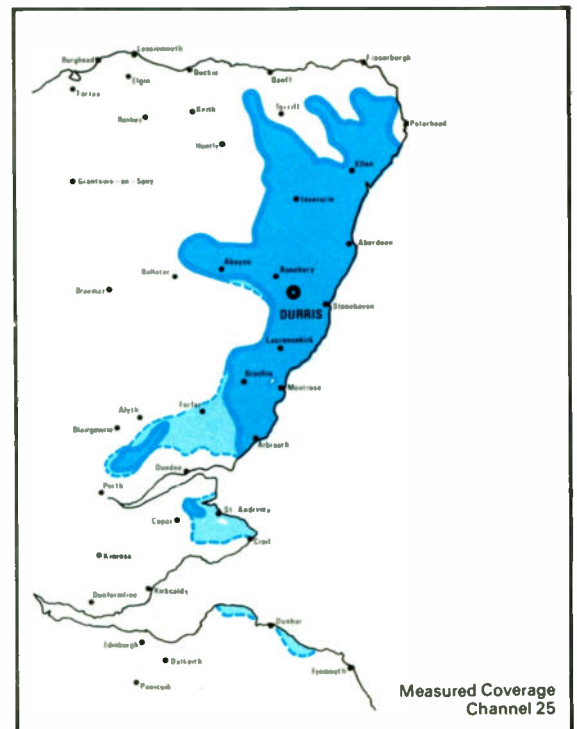
North-East Scotland

Programme Company: Grampian Television

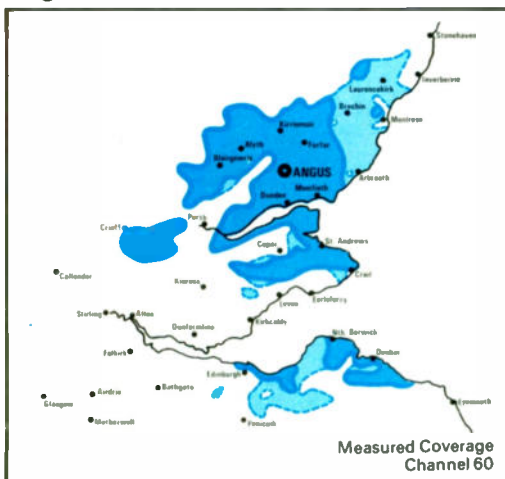


Rosemarkie – UHF

Durriss – UHF



Angus – UHF



Northern Ireland

Programme Company: Ulster Television

Key

Main Station



Relay Station



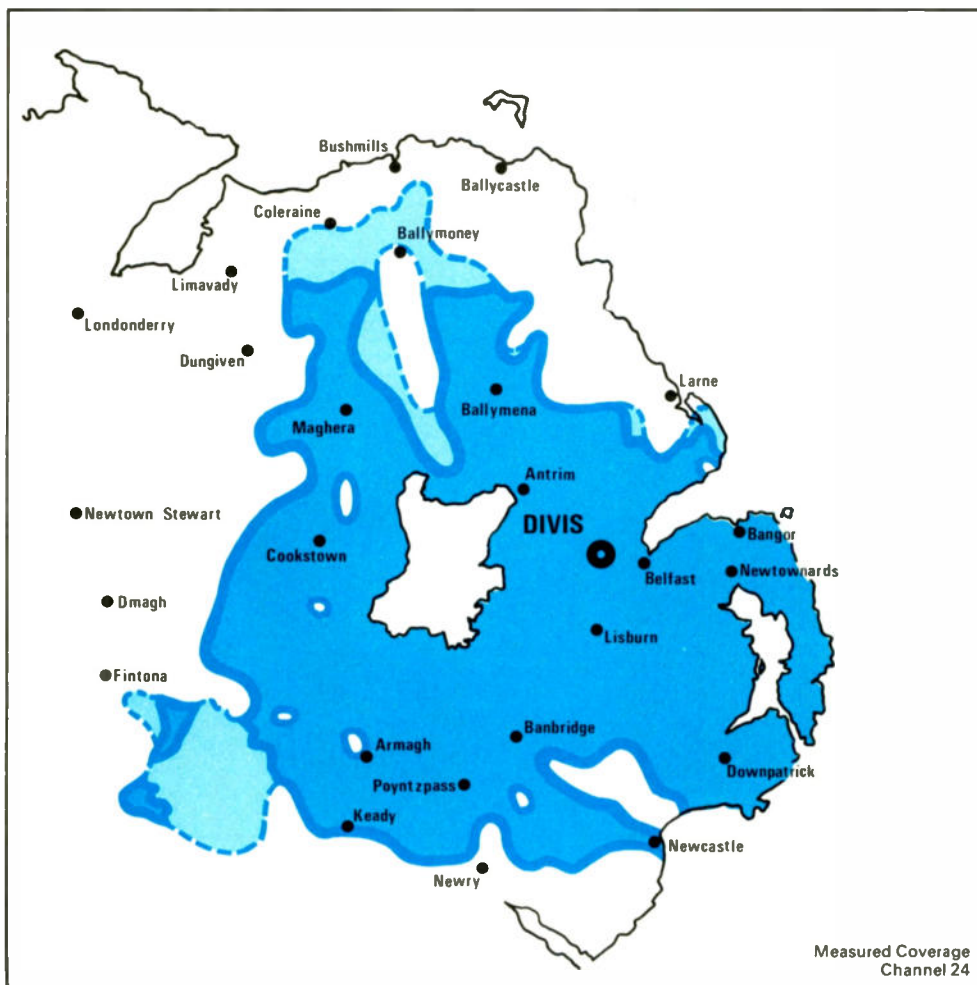
Principal Service Area



Secondary Service Area



Divis – UHF

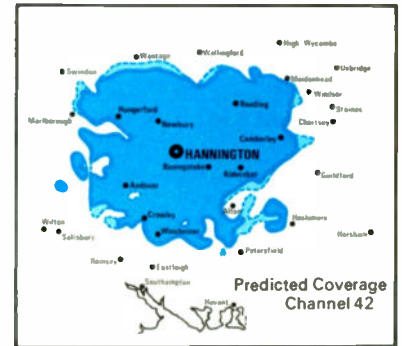


South of England

Programme Company: Southern Television

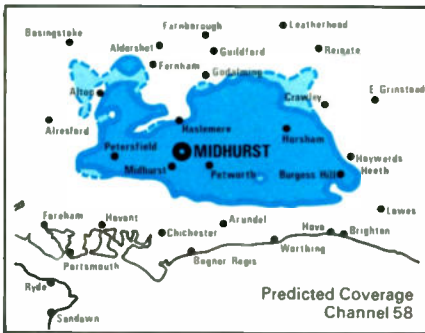


Rowridge – UHF

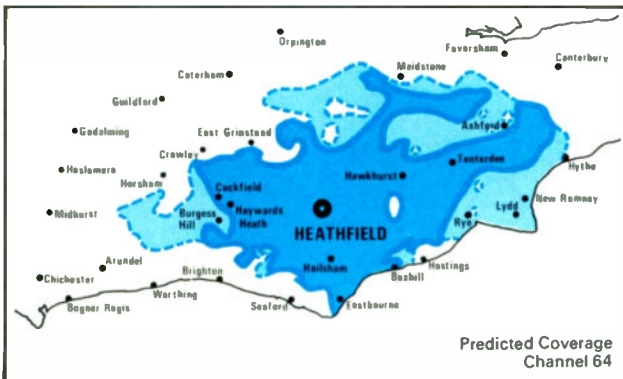


Hannington – UHF

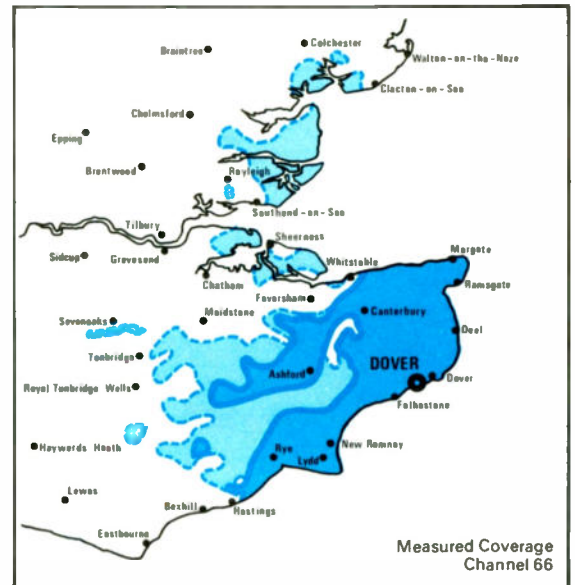
Midhurst – UHF



Heathfield – UHF



Dover – UHF



South-West England

Programme Company: Westward Television

Key

Main Station



Relay Station



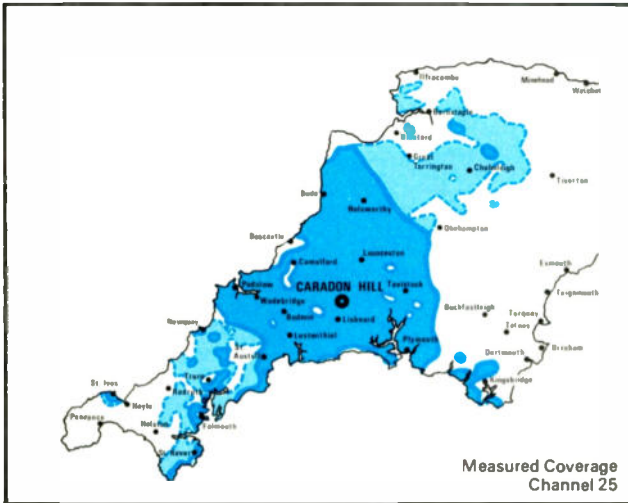
Principal Service Area



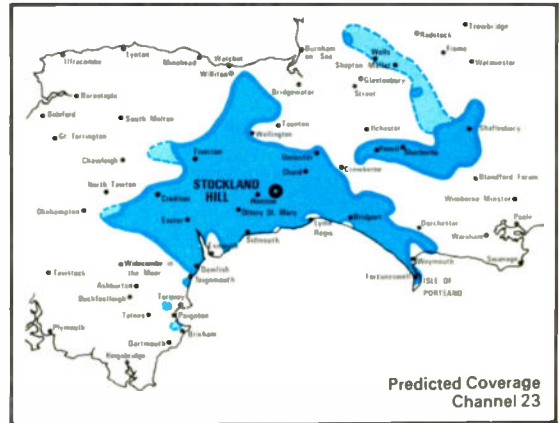
Secondary Service Area



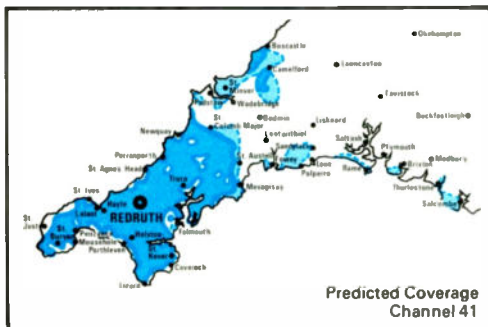
Caradon Hill – UHF



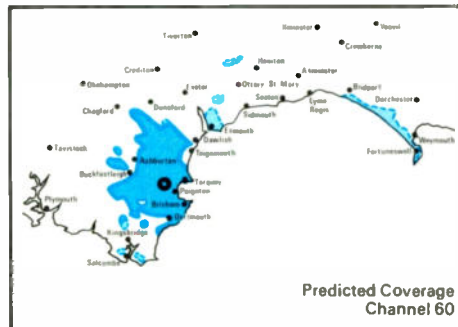
Stockland Hill – UHF



Redruth – UHF



Beacon Hill – UHF



Yorkshire

Programme Company: Yorkshire Television

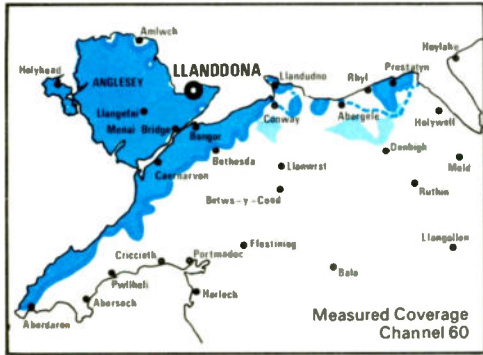
Emley Moor – UHF



Wales and West of England

Programme Company: HTV

Llanddona – UHF



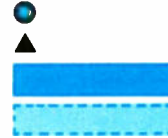
Key

Main Station

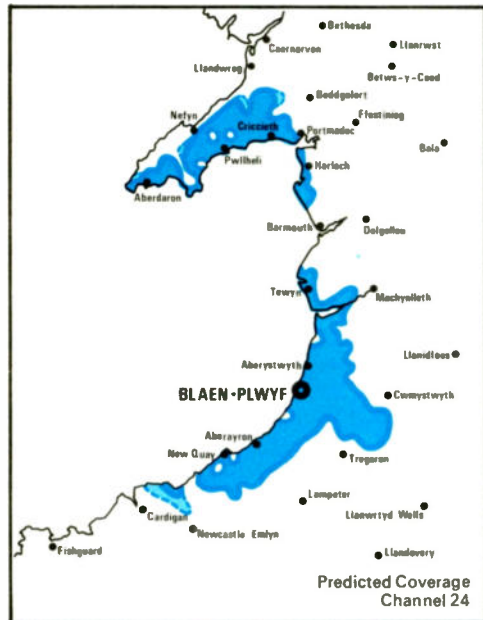
Relay Station

Principal Service Area

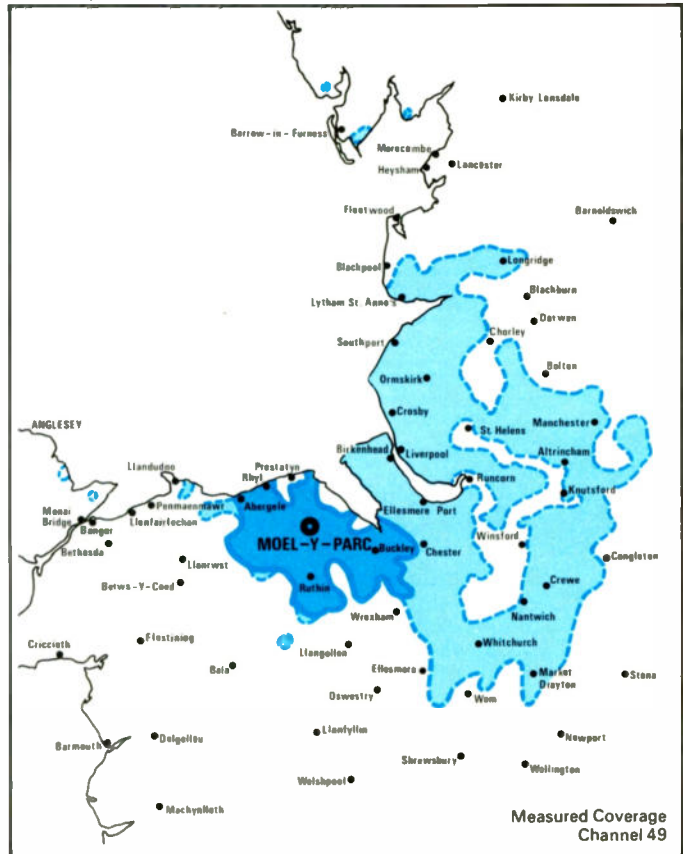
Secondary Service Area



Blaen-Plwyf – UHF

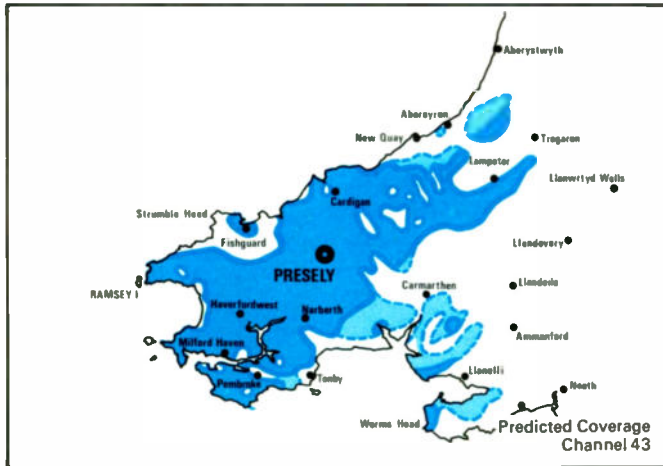


Moel-y-Parc – UHF

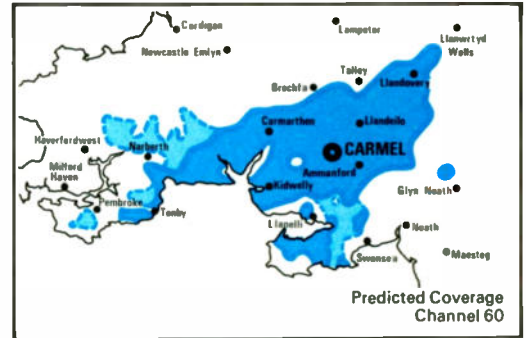


Wales and West of England Programme Company: HTV

Presely – UHF



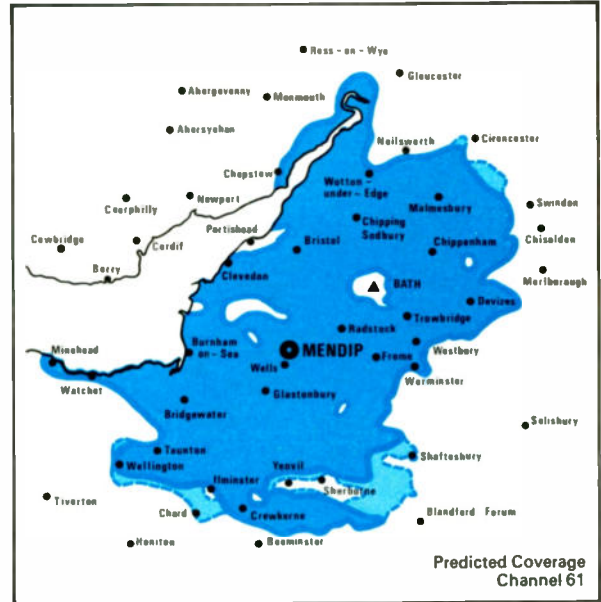
Carmel – UHF

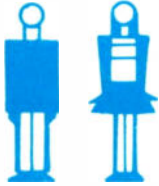


Wenvoe – UHF



Mendip – UHF





ITA Staff

The staff of Independent Television as a whole amounts to some 9,000 people. 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 Television.

ITA Organization

The Authority's establishment at the end of 1971 totals 1,085, made up as follows: Headquarters 620; Regional Staff 68; Transmitting Stations 397.

Under the Director General, the Headquarters staff is divided into five main divisions: Programme Services; Administrative Services; Engineering; Finance; Information.

Programme Services

This division, under the Deputy Director General (Programme Services), is responsible for the whole range of the output of Independent Television in both the programme and the advertising fields, its control and supervision.

Administrative Services

This division, under the Deputy Director General (Administrative Services), consists of two departments:

The Secretariat, under the Secretary of the Authority, is responsible for the conduct of the business of the Authority and for the contractual relations with the programme companies.

The Establishments Department is responsible for all personnel and establishment matters. It is also responsible for trade union liaison and negotiation.

Engineering

This division, under the Director of Engineering, is responsible for the development and maintenance of the Authority's transmitting system. The division is organized into six departments:

The Planning and Propagation Department is responsible for all the work leading up to the choice of a site for a transmitting station and for planning and providing programme linking.

The Station Design and Construction Department undertakes all the work concerned with design, construction, installation and commissioning of transmitting stations.

The Station Operations and Maintenance Department takes over responsibility for a station as soon as it is ready to start transmitting. It maintains and operates the equipment and monitors the transmitted signal.

The Network Operations and Maintenance Department, which works in close co-operation with the Station Operations and Maintenance Department and the Post Office Corporation, has operational and maintenance responsibility within the Authority for the rented programme links network throughout the country.

The Experimental and Development Department is concerned with studies relating to all aspects of the work of the Engineering Division.

The Engineering Information Service exists to provide technical information to viewers and the trade, and also to provide information to the other engineering departments on such matters as international standards and developments.

Finance

This division, under the Director of Finance, is responsible for the Authority's internal financial controls and procedures, e.g. budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority.

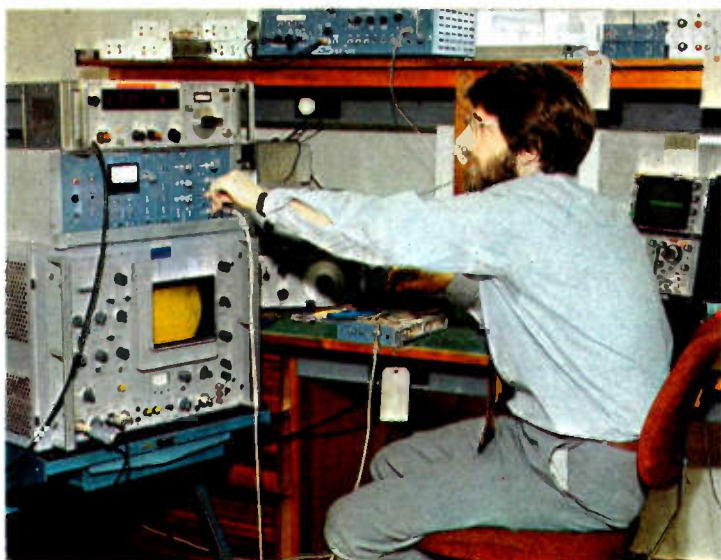
Information

The Head of Information is responsible for the provision of information to the public about the Authority's activities, and is assisted in this work by specialists dealing with publications, press relations and exhibitions.



Above Left: Finance. Computer room in Finance Department.

Above: Administrative Services. Interviewing an applicant for a vacancy is just one of the duties of the Personnel Department.



Below: Programme Services. Tape-recorder which provides a complete sound recording of the London transmitter's output for use by the Programme Services Division.

Engineering. Component testing in the ITA's experimental laboratories.



Information. Part of the Press and Information Office.



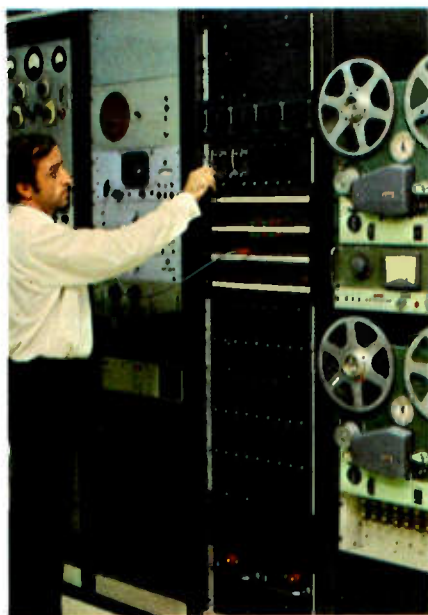


The ITA's London colour control centre at Croydon.

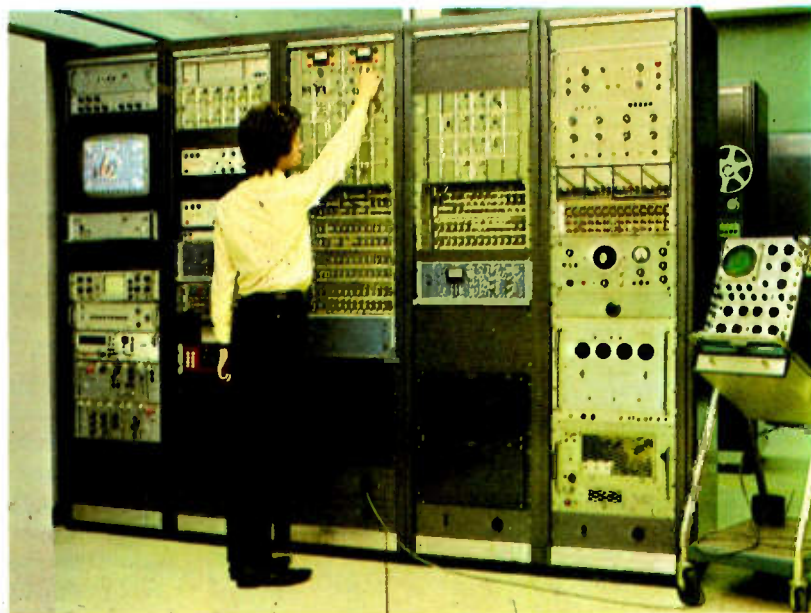
One of the main features of the ITA's new UHF network is that all the transmitters are controlled remotely and are designed for entirely unmanned operation. Eventually the whole of the VHF and UHF networks (which in total will mean some 600 UHF stations and the present 47 VHF stations) will be controlled from 14 ITA control centres located throughout the country. These control centres have been designed to the very latest technical standards, and incorporate many features themselves designed by ITA engineers, particularly in the fields of remote control and monitoring. The ITA's colour control centre for the London area is at Croydon. The main UHF station, at Crystal Palace, is remotely controlled from Croydon.



Control room at Croydon.



Work on sound input equipment.



Setting up vision input equipment.

Teledac supervising equipment for Crystal Palace colour transmitters.

Setting up a colour monitor using photometry equipment.





Telecine



Central Control Room and Colour Viewing Room



The Conference Hall



In the Colour Viewing Theatre.

Technical Facilities at ITA Headquarters

Unique technical and conference facilities at the ITA's London headquarters in Knightsbridge are available for hire when not in use by members of the Authority's staff. These facilities include a telecine, slide scanner, caption camera, mobile colour videotape recorder, sound and vision mixing plus a conference hall for up to 200, committee rooms and a colour viewing room.



Mobile Colour Videotape Recorder

**All enquiries and bookings
Telephone 01-584 7011**

Recruitment

Production/Studio Staff

The ITA does not itself produce programmes. Each of the Independent Television programme companies is responsible for the recruitment of all its own staff. People interested in working in any field on the production side of television should therefore approach the programme companies direct.

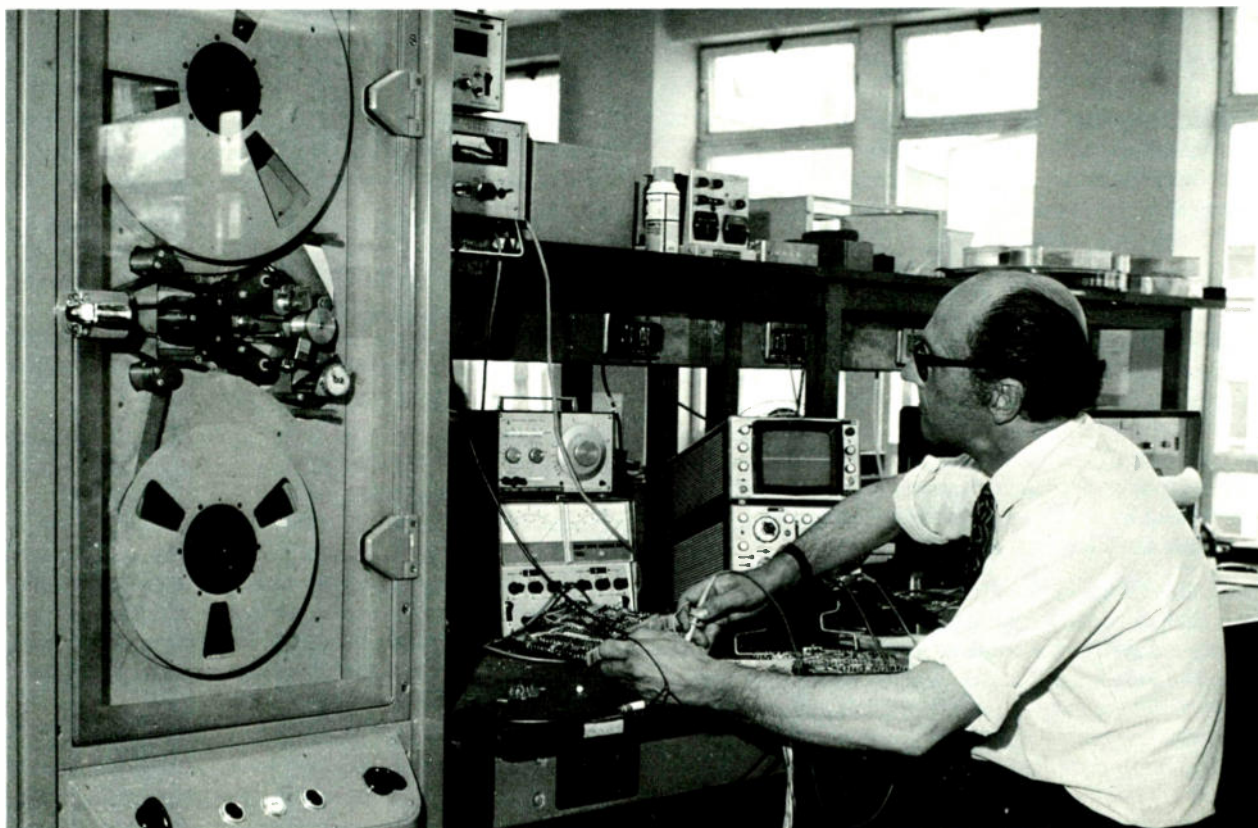
Engineers – Transmitting Stations

The ITA can offer a progressive career to young men in their early twenties, who will be trained to man the transmitting stations throughout the United Kingdom. Joining the ITA with a minimum of HNC (or equivalent) in electrical engineering or electronics, and possibly one or two years in industry, the Junior Engineers-in-Training are initially based at one of the Authority's transmitting stations but receive formal instruction in advanced television engineering at the Plymouth Polytechnic. Practical on-station training is also given

during the probationary period. Once training has been successfully completed a permanent appointment of Shift Engineer is made at a salary of around £1,900 per annum to start, on an annual incremental scale which rises to about £2,700 per annum. It is possible for Shift Engineers who gain additional qualifications to move to a higher salary range after several years' service. Further promotion to the grade of Senior Shift Engineer is by means of proven ability and internal competition.

Engineers – Headquarters

Good opportunities arise from time to time for young engineers to enter the Engineering Division at the ITA's Knightsbridge Headquarters. With six departments covering every aspect of modern broadcasting the Division is geared to the needs of the fast-growing ITA network which is working constantly towards even better standards of television broadcasting. Qualified



Six engineering departments at the ITA's headquarters cover every aspect of modern broadcasting.

to HNC or preferably degree level, young men in their early/middle twenties can join as junior engineers at salaries of up to £1,800 per annum. Promotion is by means of internal competition and all staff are encouraged to apply for higher graded posts if they feel qualified to do so.

Secretaries

The ITA can offer a progressive career to secretarial college leavers – a number of girls are taken on each summer to work in a variety of departments before settling into permanent secretarial positions. Shorthand and typing speeds of 100/50 w.p.m. are usually expected together with a minimum of several GCE 'O' level certificates, including English language. Once in permanent positions, secretaries earn a minimum of around £1,150 per annum on a progressive scale. On occasion senior secretarial posts become vacant, carrying salaries of up to £1,750 per annum.

Training and Education

The Independent Television Authority is concerned to ensure that its staff are properly trained to carry out their duties and they are also encouraged to keep up to date with developments which are likely to be of value to them in their careers.

The variety of education and training is considerable, ranging from part-time day release for junior staff to the use of substantial full-time courses in television engineering for transmitter engineers and management courses for executives. A number of staff, especially those on more remote transmitting stations, undertake correspondence courses which are paid for by the Authority and these include some of those recently established by the Open University and by the Institution of Electrical Engineers.

Specialized courses have been developed in conjunction with Plymouth Polytechnic to provide young engineers joining the staff of the transmitting stations with a sound knowledge and understanding of the principles of television engineering and the techniques of colour television transmission in the VHF and UHF frequency bands. Newly recruited engineers spend three terms at the Polytechnic on a sandwich basis spread over a period of eighteen months. During the intervening periods the engineers receive practical instruction and

opportunities for experienced secretaries occur mainly in the engineering departments and here one is involved in the fascinating task of bringing television to the homes of millions of people.

Clerical Positions

There are a number of interesting clerical posts at the Knightsbridge headquarters. Usually two or three years' previous experience is required but school leavers are considered for some of the more junior positions in the Central Registry and in the Duplicating Section where training can be given. Any enquiries regarding employment with the Independent Television Authority should be addressed to:

The Personnel Officer,
Independent Television Authority,
70 Brompton Road,
London SW3 1EY

undertake project exercises under the supervision of the engineer in charge of a television transmitting station and a senior engineer at ITA headquarters.

Established engineers in the Station Operations and Maintenance Department also attend a short course at the Polytechnic designed to extend their knowledge of colour television engineering and UHF techniques. Further courses are being planned to enable engineering staff to keep up to date with the continual improvement and development of transmitting stations.

Manufacturers and suppliers of equipment also provide training for many of the ITA's engineering staff. There is a need for training dealing with specific systems and types of equipment and arrangements are made with the manufacturers for ITA engineers to attend specially designed courses on the operation and maintenance of equipment or for them to spend a period at the manufacturer's works during which time they become familiar with the techniques of assembling, testing and installation of equipment.

The Authority's students at Plymouth Polytechnic are accommodated in a new hostel recently established at the Hoe Centre. The hostel provides each student with a single study bedroom and the accommodation is of a standard equal to that provided at many universities.

The Staff of the Authority

Director General

Brian Young

Deputy Director General (Programme Services)

Head of Advertising Control
Senior Advertising Control Officer
Head of Programme Services
Deputy Head of Programme Services
Senior Programme Officer
Religious Programmes Officer
Education Officer
Programme Officers
Head of Research
Programme Administrative Officer

B C Sendall, CBE
A Graham, OBE
H Theobalds
J Weltman, OBE

P Jones
D Glencross
C J N Martin
B Groombridge
D P O'Hagan, M Gillies
Dr I R Haldane
N Clarke

Deputy Director General (Administrative Services)

Secretary to the Authority
Head of Establishments
Deputy Head of Establishments
Personnel Officer
Training Officer

A W Pragnell, OBE, DFC
B Rook
R L Fox, OBE
R H R Walsh
F B Symons
J A Fredericks

Director of Finance

Chief Accountant
Deputy to Chief Accountant
Senior Accountant
Data Processing Manager

A S Curbishley, OBE
R D Downham
R Bowes
R M Rainbird
C F Tucker

Head of Information

Publications Editor
Press and Public Relations Officer
Publicity and Television
Gallery Manager

B C L Keelan
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J. Guinery

M Hallett

Director of Engineering

Deputy Director of Engineering

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Assistant Director of Engineering
Head of Engineering Information Service

A James, MBE

Deputy Head of Engineering Information Service

Dr G B Townsend

Head of Planning and Propagation Department

A L Witham

Head of Site Selection Section
Head of Service Area Planning Section

Col. L J D Read, MBE

Head of Network Planning Section

R J Byrne
C Tonge

Head of Station Design and Construction Department

R C Hills

Head of Transmission Group

S G Bevan

Head of Masts and Aerials Section

J A Thomas

Head of Power Section

J Belcher

Head of Transmitter Section

R Wellbeloved

Head of Building Section

P J T Haines

Head of Progress and Contracts Section

B T Rhodes

Head of Telemetry and Automation Section

P A Crozier-Cole

Head of Station Operations and Maintenance Department

H W Boutall, MBE

Head of Operations Section

P S Stanley

Head of Maintenance Section

J D V Lavers, MBE

Head of Methods and Operations Unit

R P Massingham

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J B Sewter

Head of Technical Quality Control Section

P. J. Darby

Head of Lines Section

BR Waddington

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G A McKenzie

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Head of Radio Frequency Section

F H Wise

Head of Engineering Services Section

G S Twigg

Regional Officers

East of England

J N R Hallett, MBE

Midlands

F W L G Bath

North-East England and The Borders

R J F Lorimer

North-West England

J E Harrison

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Dr H R Cathcart

Scotland

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Regional Engineers

North

H N Salisbury

Midlands

G W Stephenson

South

H French

Engineers-in-Charge

Belmont

J R Clarke

Black Hill

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Black Mountain

R Cameron

Burnhope

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Caldbeck

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Winter Hill

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Index

A

- AGB *see* Audits of Great Britain Ltd.
ATV Network Ltd 126, 129, 132-3, 179, 210-1
ATV Today 23, 133
Aberdare transmitter 197
Abergavenny transmitter 197
Abertillery transmitter 197
About Anglia 22, 23, 131
Ace of Wands 95, 96, 151
Acker's Club 143
Acres for Profit 157
Action Announcements 139
Action Stations! 153
Actualités 137
Adam Smith 90, 140
Adams, C H 14
The Admiral's Cup 30, 159
Adult Education 66-7, 79-85
Adult Education Committee 15, 67, 71, 80
Advent of Steam 74
The Adventures of Rupert Bear 133
Advertisement Copy Committee (ITCA) 160
Advertising 162-71
Advertisers and programmes 162, 165
Advertisement Copy Committee 160
Advertising Advisory Committee 14, 168, 171
Advertising Control Office 169
Amount of 163, 165-7
British Bureau of Television Advertising 161
Control 160, 165, 167
Charitable appeals 165
Code of Advertising Standards and Practice 169-70
Distribution 166-7
Exchequer Levy 126, 162, 178-9
Finance 162
Independent Television Code 169-70
Joint Advertisement Control Committee 170
Medical Advisory Panel 14, 168-9, 171
Natural breaks 166
Number of advertisements 167
Revenue 126, 178-9
Sponsored 162, 165
Standards 167-8
Statutes affecting 167
Television Act rules 165, 170-1
Trade Descriptions 168
Unacceptable 167
Advisory Committees 14-5
Aerials - reception 192-5
Aeron-Thomas, J 142
After A Lifetime 43
The Age Of The Big Tanker 143
Alan Whicker 33
Albery, D 130
Albert and Victoria 53, 54, 57, 159
Alcock, Cmr G W 227
Aldeburgh transmitter 197
Alexander, I D 76, 142
Alexander the Greatest 133
Alice Dancing 42, 133
Alive and Kicking - British Poets 103
All Our Yesterdays 80, 83, 140
All That Jazz 89, 91
Allen, Miss A 90
Amys, J 27, 140
And Mother Makes Three 54, 57, 151
... And the Living of It 77
Anderson, Prof J N D 90
Anderson, W N 227
Andrew, Rev A 91
Andrews, J 150
The Andy Stewart Show 147
Anglia Newsroom 23, 131
Anglia Sport 131
Anglia Television 48, 126, 129, 130-1, 179, 206-7
Anglia Weather Bureau 131
Angus transmitter 197, 204, 213
Anita in Jumbleland 96, 98, 151
Anna of the Five Towns 42, 133
Anniversary 96
Another World 96
Antigua 159
Antrim, Countess of 154
Antrim, Earl of 154
Anything You Can Do 96, 141
Appeals 14, 165
Apollo 15 21, 107
Appreciation Index 173
Aquarius 6, 101, 102, 104, 105
Archer, K 227
Archibald, *The Lord* 158
Arena 31 131
Arfon transmitter 197
Armchair Theatre 41, 42, 43, 151
Arms and the Man 42, 45
Art for All - The Painter's World 79, 80, 106
Arts 101-7
As Many As Are Here Present 42
Ashplant, Rev J 156
Asian Broadcasting Union 160
Associated Television *see* ATV Network Ltd.
Astor, *The Hon D* 144
At the End of the Day 131
Athletics 151
Audience research 173-7
Audits of Great Britain Ltd.(AGB) 173, 176
Austen, S G 76, 132
Avebury, *Lord* 14
Aviemore transmitter 198, 204
Awards to Independent Television 22, 23, 29-30, 101, 133
Awdur a'i Fis 117, 118, 119
Aylestone, *The Rt Hon Lord* 2, 4, 9

B

- BBTA *see* British Bureau of Television
Advertising
Bacup transmitter 198
Baggley, C D A 76
Baker, D R 148
Baker, Stanley 142
Bala transmitter 198
Baldwin, J L E 227
Ballycastle transmitter 198, 204
Band Call 61, 147
Barber, Rev Canon E S 14, 91
Barenboim on Beethoven 141
Bargain Hunters 43
Bargoed transmitter 198
Barnett, A 130
The Baron 133
Basinger, D 132
Batchelor, M 27
Batey, D 134
Bath, F W L G 227
Bath Children Write 143
Bath transmitter 198, 204, 219
Battle, P J 130
The Battle of the Boroughs 131
Battle Over the Atlantic 157
Baverstock, D 158
Be Lucky 42
Be My Guest 54, 147
Beacon Hill transmitter 198, 204, 216
Beagan Gaidhlig 80, 84, 147
The Beaten Track 155
Beaton, A 138
A Beautiful Way to Live 131
Beggar's Opera 143
Belcher, J 227
Bell, Rev L J A 91
Bellini, K 158
Belmont transmitter 198, 203, 206
Beloe, W G 142
Beloved Enemy 80
Benaim, Dr S 14
Beneath The Tide 43
Bennett, C 144
Bennett, Sir F 142
Bennett, F J 76, 134
The Benny Hill Show 54, 59, 151
Beresford-Cooke, A M 227
Bernard Levin in a Think Tank 133
Bernstein, A 140
Bernstein, C G 140
Bernstein, S L, *Lord Bernstein of Leigh* 140
Beside The Seaside 143
Bessey, G S 76
Bethesda transmitter 198
Betws-y-Coed transmitter 198
Bevan, S G 227
Beynon, V H 156
The Bible For Today 131
Bibliography 228-31

- Big Match Referee* 131
The Big Match 109, 113, 145
The Big Question 131
Big Soft Nellie 42
The Bill - Right or Wrong 30, 34, 140
 Bilsdale transmitter 198, 203, 212
Bioscope Bygones 131
 Birch Vale transmitter 198
Birmingham Royal Variety Show 133
 Birsay, *The Hon Lord* 14
Birthday Club 96
A Bit of Family Feeling 42
 Black, D W 90
Black Eye on Sunday 42
 Black Hill transmitter 186, 198, 203, 205
Black Mayor 30, 133
 Black Mountain transmitter 186, 198, 204
Black Olives 143
 Blaenavon transmitter 198
 Blaen-Plwyf transmitter 198, 204, 218
Bless This House 56, 151
 Blyth, B C 134
 Blyton, J 144
Board Wages 43
 Bodman, E H 136
 Bond, C 130
Border Diary 23, 135
Border Forum 31, 135
Border News and Lookaround 135
Border News Headlines 23
Border News Summary 23
Border Sports Report 135
Border Sports Review 135
 Border Television 126, 129, 134-5, 179, 205
 Bosanquet, R 27
The Boswell and Johnson Show 102, 147
Bothy Nichts 139
 Boutall, H W 227
 Bowes, R 227
Bowls 159
 Box, Miss B E 154
 Brady, F A 154
 Brady, P J 130
 Braithwaite-Exley, G 161
 Braybon, Dr J 76, 148
 Brayford, Miss L 132
 Breach, W 144
 Brecon transmitter 198
 Bredin, J J 27, 134
A Breed of Men 117, 118, 143
The Brian Connell Interviews 30, 131
Bridge for Beginners 133
 Brierley Hill transmitter 198, 203, 210
 Briggs, Prof A 148
Bright's Boffins 96, 149
 Brighton transmitter 198, 204
 Brimacombe, W 156
 Bristol transmitter 198
 British Broadcasting Corporation 6, 7, 9, 66, 69, 70, 176, 183, 187
 The British Bureau of Television Advertising Ltd (BBTA) 161
The British Timken Show 131
 Bromley, J 144
 Bromsgrove transmitter 198, 203, 210
Brother Francis and Sister Earth 90
 Brougher Mountain transmitter 198, 204
Brown-Skin Gal, Stay Home and Mind Bay-Bee 43, 44
 Brown, M J 136
 Brown, P M 136
 Brown, W 146
 Brownsdon, Maj T E 134
 Buchan, J 138
Budgie 43, 46, 145
Bulletin Météorologique 137
 Bultitude, B 148
 Burgess, J L 134
 Burke, Rev D 154
 Burmeister, W 76, 80
 Burnet, Alastair 22, 26
 Burnhope transmitter 186, 198, 203
The Burning Tree 143
 Burrows, Mrs J L 14
 Burton, Richard 142
 Burton, S H 158
Bush Boy 149
 Butler, Rt Rev B C, *Auxiliary Bishop of Westminster* 90
 Buxton, A 27, 130
 Buxton transmitter 198
By The Way 31, 155
Bygones 31, 131
 Byrne, R J 227
- ## C
- Cadbury, P 156
Cadw Reiat 119
 Caerphilly transmitter 198, 219
 Caird, Rev Dr G B 90
 Caldbeck transmitter 186, 198, 203, 205
Calendar 23, 159
Calendar News 23
Calendar Specials 159
Calendar Sunday 30, 159
Callan 41, 151
 Callander, Maj D F 15
Calum's Ceilidh 139
 Cameraman 24
 Cameron, R 227
Camille 42
 Campbell, *The Lord Campbell of Eskan* 144
 Campbell, J J 154
 Campbell, Rev T R S 138
Camping and Caravanning 133
Candlish, Rev G 147
The Captured Years 77, 141
 Caradon Hill transmitter 186, 198, 204, 216
 Carbery, Dr T F 2, 14
 Carmel (Carmarthen) transmitter 198, 204, 219
 Carmichael, Sir John 138
 Careers in ITV 225-6
 Carnmoney Hill transmitter 198
 Carr-Ellison, R H 152
 Carson, J 138
 Carter, E 161
Cartoon Cavalcade 96, 147
 Cartwright, W F 142
 Case, M 144
 Cathcart, Dr H R 227
The Catherine Wheel 42
 Catherwood, H R C 154
 Catterall, S 227
Catweazle 96, 145
 Cazaly, P 144
Celestina 42
Celluloid Village of Dreams 133
 Central Appeals Advisory Committee 14
 Central Religious Advisory Committee 15, 87, 90
 Centre for Mass Communication Research, Leicester 174
 Chalkley, Mrs M F 14
Challenge 30, 153
 Challinor, W E 76
Channel Gazette 23
Channel Lookaround 23, 127
Channel News 23, 26, 136
Channel News Headlines 23, 136
Channel Report Special 137
 Channel Television 126, 129, 136-7, 157, 161, 179
 "Channel Television Times" (formerly "Channel Viewer") 136
The Chaps 43, 51
Character 31, 155
 Charitable appeals 14, 165
Chay Blyth 32, 159
 Cheevers, W H 140
The Chef 143
 Chesterfield transmitter 198, 204, 217
 Chetwynd, Mrs H R 76
Children to Children 80, 151
 Children's programmes 10, 95-9
 Chillerton Down transmitter 186, 198, 204
 Chilton, H F 171
The Chinese Prime Minister 43
Christ In Consett 92, 153
Christian Comment 91, 153
The Christian Now 91, 139
Christians in Action 131
 Christie, R 138
Church Services 91, 131, 149, 159
Cinderella 159
Cinema 102, 103, 140
Circuses 159
A City Fit to Live In 131
 Clark, J R 76, 138
 Clark, Lord 9, 80
 Clarke, C 132
 Clarke, J E C 142
 Clarke, J R 227
 Clarke, N 227
 Clayson, Sir E 132
 Clegg, Sir Alec 76
 Clifford, A E 152
 Coates, K 134
 Cockayne, Miss M C 76
 Code of Advertising Standards and Practice 169-70
 Cogman, *The Very Rev F W* 136
The Colchester Tattoo 131
 Cole, Miss M 158
 Cole, N 161
 Collas, E D 136
Collecting on a Shoestring 80
 Collingwood, W A C 115, 227
 Collins, N 27, 132
Colour Me White 54, 147
 Colour television 124, 182-219
 Coltart, J M 146
 Colville of Culross, *Dowager Viscountess* 138
Come Ashore 54
Come Into My Parlour 42
The Comedians 53, 54, 56, 141
 Comedy 53
Commentaire 137
The Communicators 133
 Competition 43
A Completely Different Way of Life 30, 133
 Complaints Box 149
 Complaints Review Board 15
Concussion 43, 133
Confession 51
Conflict 74, 77
 Connell, B 130
Conservative Party Conference 149
 Contracts 12-3
 Conway transmitter 198
 Cooke, R 156
 Cooper, *The Lord* 158
 Cooper, G A 150, 161
 Cooper, J 156
 Cooper-Key, Sir N 148
 Cop Hill transmitter 198, 204
 Copeman, W O 130
Copper's End 133
 Coppleshone, F 161,
Coronation Street 43, 49, 50, 140
 Corder, R 158
 Cordin, R 227
Country Calendar 159
Country Focus 31, 139
Country Visit 73, 77, 149
The Country Sound 54, 155
Court Circular 42
Cover to Cover 80
 Coverage 197-219

Index

Cox, Sir G 27, 158, 161
Craigkelly transmitter 198, 203, 205
Crane, D 158
Crawford, M 148
Crawley, A 144
Creagh, J A 154
Crime Desk 149
Crime of Passion 41, 42, 43, 45, 133
Crombie, R D 130
Crookshank, P 158
Crosby, T 14
Crossroads 43, 46, 133
Croston, E H 2, 227
Croydon transmitter 186, 197, 198, 203, 222
Crozier-Cole, P A 227
A Cry For Help 43
Crystal Palace transmitter 185, 186, 198, 203, 209, 222
Cullimore, D 150
Cup Final 112
Curbishley, A S 227
Curlis, H J 14
Curran, Sir S 146
Cymraeg I Bawb 117, 118, 119, 120
Cyngedd Gwyl Dewi 119

D

D. H. Lawrence Short Stories 50
Dan Sylw 117, 118, 119, 120
Daniel, G 130
Darby, P J 227
Darvel, Ayrshire transmitter 198, 203, 205
Darwen transmitter 198, 203, 208
A Date with Danton 31
Dateline 23, 147
Dateline Early 23, 31
Davey, J T 150
David Nixon's Magic Box 54, 151
Davies, A T 142
Davies, Rev F I 136
Davies, Rev M L 91, 118
Davies, T Glyn 2, 115, 118
Davies, W V 161
Davis, Sir John 148
Daws Explores 31, 155
Dawson, D 130
Day, S W 171
The Day Before Yesterday 151
Day By Day 23, 24, 149
Daysh Prof G H J 152
De L'Isle, Viscount 14
Deadline 30, 155
Deadline Friday 30, 155
Dear Mother . . . Love Albert 159
Deas, R M 152
Debate 30, 31, 147
Decision to Burn 42
Department S 133
Derby Day 34
The Des O'Connor Show 53, 54, 133
The Designer 43
Detective Waiting 43
Devereux, W A 80
Dey, A 138
Diamond, L 140
Dibyn-Dobyn 119, 121
Dickinson, D 156
Dickinson, R H 152
Dicks, D R W 150
Dickson, W 140
Digital lines standard converter 187
The Disappearing World 29, 30, 140
Discussion programmes 31
Divided We Fail 143
Divis transmitter 198, 204, 214
Do Me A Favour 151
Doctor At Large 59, 144
Dr William Price 117, 143

Documentaries and News Features 29-39
Dog's Best Friend? 29, 30, 149
Double Talk 91
Douthwaite, Dr A H 171
Dover transmitter 186, 198, 204, 215
Dowager in Hot Pants 30
Downham, R D 227
Downson, G R 148
The Doyle Folk 155
Drama 41-51
Drama 77, 151
Drive In 80, 151
Dromgoole, P 142
Duffy, Rev F 147
Dundas, H S L 150
Dunlop, Prof Sir D 171
Dunn, Mrs G 76
Dunn, H L 160
Durkin, B J 76
Durriss transmitter 186, 198, 204, 213
Y Dydd 23, 117, 118, 119, 143

E

EBU see European Broadcasting Union
ETV 67
Eaglesham Prof E J R 152
Eakin, W C H 154
Ebbw Vale transmitter 198
Eckersley, P 50
Edinburgh Festival 102, 147
Edmundson, M 76
Education programmes 66-85
Liaison 67
Previews 70
Publications 67, 70
Educational Advisory Council 15, 67, 70, 76
Edwards, A R 142
Edwards, Rev Canon D L 90
Edwards, Cmdr F W B 156
Edwards, J 158
Elephant's Eggs in a Rhubarb Tree 96, 151
Elkins, A 138
Elliott, R 156
Ellis, E 62, 76
Ellison, Mrs M C 76, 154
Elphick, K 130
Emley Moor transmitter 182, 185, 186, 190-1, 198, 204, 217
Emslie, Prof R D 171
Emslie, W 14
Engineering Information Service (ITA) 187, 192
English, M 171
English Family Robinson 43
Enoch Powell 133
Epilogue 91
Essex, A 158
Essex, F 132
European Broadcasting Union (EBU) 160, 161
Evans, Sir Geraint 142
Evans, L 227
Evans, L J 118, 227
Evans, Dr P 171
Evans of Hungershall, Rt Hon Lord 76
Evening Prayers 91
An Evening With . . . 155
An Evening With Sir Geraint Evans 143
Everybody Knows the Secret Police 30, 159
Evidence 77, 151
Ewing, C 130
Exchequer Levy 126, 178-9
Eyemouth transmitter 198

F

Face the Press 31, 153
Faces of Power 91

Facets 91
Fact and Fantasy 147
Fairley, J 158
Fairley's World 131
Faith for Life 91, 157
Fakenham Races 131
Falloon, C S G 154
A Family At War 41, 43, 49, 50, 140
Family viewing 10, 17
Farm and Country News 23
Farm Progress 80, 149
Farmer, Sir G 132
Farmhouse Kitchen 79, 80, 159
Farming Diary 31, 131
Farming News 31, 136, 157
Farming Outlook 31, 153
Father, Dear Father 53, 54, 55, 151
Father's Help 43
Faulkner, Ann 161
The Fell Sergeant 50
Fenham transmitter 198, 203, 212
The Fenn Street Gang 54
Fennell, A 161
Fenton (Stoke-on-Trent) transmitter 198, 203, 210
Ffestiniog transmitter 198
Fielding, H 136
Fill This Space 143
Finance 178-81
Finding Out 72, 77, 151
Finigan, A 154
Firkin, R 144
Firth, A 146
Firth, P T 227
Flackfield, E 144
Flanagan, A 132
The Flaxton Boys 95, 96
Fleet, T 156
Fletcher, K E 150
Fly On The Wall 43, 159
Foinette, The Rev T J 91
Follow That Star 143
Follyfoot 95, 96, 97
The Food of Love 102, 155
Football 151
For The Love of Ada 53, 54, 57, 151
Forbes of Callendar, Mrs 14
Forbes, N, The Lord Forbes 138
Ford, Sir E 14
Foreign programme material 11, 15
Forman, D 140
Forsyth, J P 138
405-line VHF network 183, 186, 189, 197-200, 203-4
Fowler, K 140
Fox, C 132
Fox, D 76
Fox, J 148
Fox, Rt Rev Dr L, Auxiliary Bishop of Menevia 90
Fox, R L 227
Frankie Howard Specials 151
Fraser, Sir R 9, 21, 27
Fredericks, J A 227
The Freedom Road Show 89, 91
Freeman, Canon A R 130
Freeman, C 144
Freeman, J 27, 144
Freewheelers 95, 96, 97, 149
Fremont Point transmitter 198, 204
French, H 227
French News 23
Freshman 30
Freud on Food 31, 35
Frisby, N 140
From A Bird's-Eye View 133
Front Page Debate 153
Frost, T 144
Full House 96, 99, 151

Fulton, FJ 14
Furlong, Miss M 91
Fusion 77, 151

G

Gaitskell, *The Lady* 158
Gale, J F 76
Gallery 102, 143
Garbett-Edwards P 118
The Garden Indoors 151
Gardiner, V 144
Gardner, A 27
Gardner, Mrs D 14
Garner, P 130
Gartly Moor transmitter 198
Gelder, R van 144
The General 43
General Advisory Council 14
Geraldo, M 142
Get This! 99, 149
The Giant of Cockley Cley 131
Giants and Ogres 43
Gibson, P 132
Gifford, M J 132
A Gift for Gracie 159
Gilbert, A 140
Gill, J F 132
Gillanders, Mrs J 15
Gillie, Dame A 14
Gillies, M 227
Gillman, R 132
The Girl on the M1 43
Girls About Town 54, 58, 133
Glamour '71 61, 131
Glass, T F 76
Glazer, S 161
Glencross, D 227
Glencross, Dr J F 15
Glossop transmitter 198
Goddard, Miss R 132
The Golden Shot 53, 54, 58, 133
Golf 113, 159
Good Viewing of Independent Television 192-5
A Good Woman 143
Gorard, A J 142
Gorman, G 90
Goss, *The Very Rev* T 136
Got The Message? 91, 133
Gould, Sir R 2, 15
Gower, H J C 134
Grade, Sir L 132
Graham, A 227
Graham, David 150
Graham, D S 80
Graham, J 134
Graham, J P 152
Graham, Sir R B 158
Graham, W L 14
Graham-Bryce, Dame I 132
Grampian Giant Slalom Trophy 138
Grampian Golf Trophy 138
Grampian Interview 139
Grampian News 23, 138
Grampian News Headlines 23
Grampian Special 139
Grampian Television 126, 129, 138-9, 146, 179, 213
Grampian Television Personality of the Year Trophy 138
Grampian Week 23, 139
Granada Television Ltd 12, 48, 49, 126, 129, 140-1, 179, 208
Granger, Mrs G 14
Grant, J S 138
Grants 141
The Grass Widows 43
Gray, Rev A H 15, 91, 147

Gray, *His Eminence Cardinal, Archbishop St. Andrews and Edinburgh* 90
The Great Hair Do 30
The Great Train Race 30, 133
Great Yarmouth Races 131
Green Julia 43
Greenhead, B R 150
Greenwell, Sir P 130
Griffiths, T A Q 80
Groombridge, B 76, 227
Grosset, P 76
The Guardians 41, 43, 47, 145
Guildford transmitter 198, 203, 209
Guillemette, L A 14
Guinery, J 227
Gulliford, M C 227
Gurkha! 131
Gus Honeybun Show 96
Y Gwyllt 117, 118, 119

H

HTV 48, 126, 129, 142-3, 179, 218-9
HTV Half-Hour 102
HTV West 143
Hadleigh 43
Haines, P J T 227
Haldane, Dr I R 227
Halifax transmitter 199, 204, 217
Hall-Williams, Mrs N 118
Hallett, J N R 227
Hallett, M 227
Hambley, J 150
Hamdden 117, 118, 119, 121
Hamlet 43, 45, 133
Hamper, Rev R J 132
Hancock, P G 14
Hann, Rev C A C 156
Hannington transmitter 199, 204, 215
The Hardest Way Up 30, 33
Hardy, Joe 24-5
Hargreaves, Jack 148
Harlech Television Ltd. *see* HTV
Harlech, Rt Hon Lord 142
Harman, E A 227
Harmsworth, *The Hon V H E* 148
Harold Robbins 159
Harrison, Miss I O D 14
Harrison, J E 227
Harrower, J 158
Harry-Kuri And Sally 42, 133
Hartwell, Lord 144
Hasielgrave, N C 14
Haslingden transmitter 199, 203
Hastings transmitter 199
Hawkins, D E C 144
Hawkins, W A 142
Hayday, Sir F 2
Hayes, B P 132
Heads, B 140
Heathfield transmitter 199, 204, 215
Hebden Bridge transmitter 199
Heller, R 132
Hemel Hempstead transmitter 199, 203, 209
Henderson, Capt O W J 154
Henderson, R B 154
Henry, H W 146
Henry, J W 76
Herdman, J P 154
Hertford transmitter 199, 203, 209
Higgins, L 158
High Living 43, 147
High Time 54, 96, 139
High Wycombe transmitter 199, 203, 209
Hilda 42
Hill, C P 14
Hill, J 144
Hilliard, Prof F H 76, 132

Hills, R C 227
Hine 41, 43
History of television 123-4
Hodgkinson, Rev Provost A 138
Hogson, R 14
Hogson, W 27
Holidays Abroad 79, 80
Hollingsworth, Miss D 171
Holmans, P 158
Holtby, Canon R 134
Holy Week 155
Horse Racing 149
Hosanna 119
Hoseason-Brown, T 142
Hot Seat 91, 93
The Hotel In Amsterdam 42, 45, 133
Hours of broadcasting 7, 11, 15, 19
The House of Lords 30
House Party 31, 149
How 95, 96, 99, 149
Howard, S 171
Hughes, G 144
Hughes, I 80
Humphreys, G 118
Hunter, G 156
Huntshaw Cross transmitter 199, 204
Hurry, J P 14
Husband and Friend 42
Hutcheson, M R 154
Hutchinson, Dr E M 76
Hutchinson, G C 154
Hutchison, Rev A S 15
Hyd Eithaf Y Ddaear 117, 118, 119
Hymn For Children 149
Hynd, L J M 146

I

ITCA *see* Independent Television Companies Association
ITA Television Gallery 122-5
ITN *see* Independent Television News
ITV Education News 70
Ice Skating 151
Idle transmitter 199
Illsley, Mrs J 76
The Important Thing is Love 30, 133
In Camera 30, 147
In Form 102, 103
In Person 31, 35, 147
In Search of Paradise 30
In The Bosom of the Country 90
In Your Garden 153
Independent Broadcasting Authority 10
Independent Radio 10
Independent Television Authority 4-16
Advertising Control 16, 162, 163
Advisory Committees 14-5
Balance sheet and accounts 180-1
Chairman 2, 4, 9
Committees 14-5 *see also under individual names e.g. Children's Advisory Committee*
Conference Suite 224
Contracts 12-3
Director General 9, 14, 27
Education Office 70, 71
Engineering activities 187
Engineering Information Service 187, 192
Finance 178-81
Functions 4, 9
Library 123, 124
Members 2, 9
Policy 9-17
Press and Information Office 221
Regional Engineers 227
Regional Officers 227
Regional offices 2

Index

School Teacher Fellowships 67
Staff and organisation 220-7
Staff training 226
Technical facilities 224
Television Gallery 122-5
Transmitters 182-219
Independent Television Code of Advertising
Standards and Practice 169-70
Independent Television Companies
Association (ITCA) 70, 160, 169
Independent Television Education
Secretariat 70, 71, 76, 160
Independent Television Labour
Relations Committee 160
Independent Television News 21, 23, 27
Independent Television Publications Ltd
161
International Hockey 113
International Sports Special 109
Invitation Snooker 111, 153
Ireland, Mother Ireland 43
Is That A Fact? 96
Isaacs, J 150
Isle, W H M 158
It's a Long Way From Umfolozi 131
It's a Sort of Disease 133
It's all Yours 91, 149
It's Cold Outside 43
It's Fun To Read 73, 77, 141
It's On My Mind 143
It's Tarbuck 133
It's Your Money 79, 80

J

JICTAR *see* Joint Industry Committee for
Television Advertising Research
Jackman, A F 148
Jackman, Miss M 76
Jackson, P 161
Jacobs, J 130
Jacobs, P 140
Jago, Brig T 14
Jake's Scene 60
James, A 227
James, J 142
James, P G 227
Jamie 95, 96, 97, 145
Jason King 43, 47, 133
Jelly, J A 27, 152
Jobs in the House and Garden 79, 80, 81, 159
The Jockey Club 131
John Morgan at Ten-Thirty 117, 118, 143
John Morgan Interviews 31
Johnny 155
Johnston, B S 154
Johnston, T 148
Johnstone, D 146
Joice, R G 130
Joint Advertisement Control Committee
170
Joint Industry Committee for Television
Advertising Research (JICTAR) 160, 173,
176
Jokers Wild 54, 159
Jones, Prof Sir B 158
Jones, Mrs E 118
Jones, Rev E F 130
Jones, K 80
Jones, M 142
Jones, Philip 150
Jones, The Rev R W Hugh 90
Jones, Rev S O 152
Junior Showtime 95, 96, 98
Junkin 54, 60, 149
Just Look! 77, 159
Justice 43, 47, 159
Justine 43

K

Kane, D 146
Karl und Christa 133
Kate 43, 47, 159
Katie Stewart Cooks 83
Kaye, G 132
The Kee Interviews 30
Keelan, B C L 227
Keep It In The Family 54, 159
Keighley transmitter 199, 204, 217
Kelting, E L 14
Kendal transmitter 199, 203
Kent, Rev Dr J L 147
Kernig, Miss W 76
Keynes, S 2
Kidd, W D 227
Kidderminster transmitter 199, 203, 210
Kilkeel transmitter 199
Killip, K A 136
Killowen Mountain transmitter 199
Kilvey Hill transmitter 199, 204, 219
A Kind of Exile 30, 32, 133
A Kind of Living 91, 139
Kingsbury, A 80
A Kiss Is Just A Kiss 42
Knowles, T 142

L

Labour Party Conference 149
Labour Relations Committee (ITCA) 160
Ladder Hill transmitter 199
Lamb, I C I 227
Lancaster transmitter 199, 203
Landscape With Ponies 155
Langton, Ald B S 14
Lapworth, B W 154
Lark Stoke transmitter 199, 203
Larne transmitter 199
The Last of the Baskets 141
Last Programme 91, 151
Late Call 91, 147
Late News 23
Late News Extra 23, 153
Late Night Friday 31, 135
Lavers, J D V 227
Lawrence, Sir J 14
Lawson, M 150
Learmouth, W G 227
Leek transmitter 199
Leburn, Mrs B 146
Leslie, Mrs P M 80
The Lesser of Two 42
Letch, F W 148
Lethanhill transmitter 199, 203
Let's Look at Ulster 155
Let's Make It 139
Levell, J 76
Levine, E A 152
Lewis, D F 171
Lewis, E L 14
Lewis, P M 76
Lewis, T L T 171
Library, ITA 123, 124
Licence to Fly 131
Lichfield transmitter 186, 199, 203
Lidstone, G H 156
Lift Off 95, 96, 141
Light entertainment 53-61
Limavady transmitter 199, 204
Linacre, J G S 158
Linden, E 161
Lindsay, Rev E R 154
Lindsay, J 227
Link-Up 91, 137
The Lions On Tour 143
Lisburne, Earl of 156
Little, D S 130

Little Big Time 95, 96, 98, 149
Littlejohn, J 161
Living and Growing 70, 77, 80, 139
Living Architects 84
The Living Body 77, 141
Living Writers 82, 151
Llanddona transmitter 199, 204, 218
Llandoverly transmitter 199
Llandrindod Wells transmitter 199
Llangeinor transmitter 199
Llewellyn, Rev Father A 136
Lloyd-Thomas, A 14
Llewelyn-Williams, A 142
Local news 22, 23, 24-5
Local programmes 11, 12, 35, 60
Loch, J 146
Loftus, G 161
Logie, A P 134
Lollipop Loves Mr Mole 54
London Weekend Television 12, 22, 48, 126,
129, 144-5, 179, 209
Londonderry transmitter 199
Lonsdale, Earl of 134
Look and See 147
Look-In 161
Lookaround 23
Looking At . . . 80, 83, 151
Lorimer, R J F 227
Lost Centuries 90, 91, 131
Lotteries 137
Louis 43
Love, Miss E 76, 158
Love Doesn't Grow On Trees 42
The Lovers 53, 54, 55, 141
The Loving Lesson 43
Lucas, A K 132

M

M62 30, 159
McCall, D S 130
McConville, Rev Fr G 154
McConway, S 76
McCoy, R 154
McCue's Music 54, 61, 139
McCullough, Miss E M 80
McGeown, V J 76
McGregor, Rev Father C 138
McGregor, Prof O R 14
McGrath, M 161
McGuckian, J B 154
MacInnes, Rev D R 132
Mackean, Maj G B 154
McKenzie, G A 227
MacKenzie, The Rev Ian 14, 91
Mackie, Mrs J A 154
Mackintosh, J P 14
McLaughlin, W H W 14
Macleod, E Baroness *Macleod of Borve* 2
Maclean, R 76
McLintock, A G 136
Maclure, S 76
McMullan, H W 2, 14
McNab, D 144
McNally, P 144
McNeill, Mrs P 14
McPherson, R 76
McQueen, C N 146
MacQuitty, Mrs B 154
MacQuitty, J L 154
MacQuitty, W B 154
McQuoid, Rev P C 138
MacRae, Rev A 147
McWatters, G E 142
Maesteg transmitter 199
Magazine programmes 29, 31
Magdalena 43
The Magic Ball 95, 96
Magpie 95, 96, 99, 151

Maillardet, A 156
The Main Chance 41
 Mair, A 138
Makeem Country Style 147
The Making of a Saint 30
 Malvern transmitter 199, 203, 210
Man and Boy 42, 44
Man at the Top 41, 43, 151
Man Charged 43
The Man From No. 10 30, 140
Man in the News 29, 30, 35
Man of the South 31, 149
The Man Who Wouldn't Keep Quiet 140
Manhunt 145
 Manley, Rev R G 130
 Mar and Kellie, *The Countess of* 90, 91
 Margetson, J P 130
 Marland, M 76
 Marlborough transmitter 199
 Marr, B E 150
 Marr, G S 134
 Marsh, Rev Dr J 134
 Marshall, T 142
 Martin, A D B 227
 Martin, C J N 227
The Marty Feldman Comedy Machine 54, 55, 133
 Massingham, R P 227
The Master Chefs 80
 Masts see Transmitting stations
Match of the Week 131
 Matchett, Miss F 90
 Mathews, L 132
Mathman 72, 77, 80
 Matthews, D 156
Max 151
 May, C G D 150
 Mears, P 132
 Medical Advisory Panel 168-9, 171
 Meek, Prof J M 2
Meeting Our Needs 77, 159
The Melodies Linger On 133
Melody Inn 54, 139
Members and Parliament 117, 118, 143
 Membury transmitter 199, 203
The Men in Room 17 50
 Mendip transmitter 199, 204, 219
 Mendlesham transmitter 186, 199, 203
A Merry Morning 159
 Merthyr Tydfil transmitter 199
The Messengers 77, 141
 Michael, J D 138
 Midhurst transmitter 199, 204, 219
Mid-Week Mail 131
 Miell, J 148
Mike and Bernie 151
Mike and Bernie's Show 54, 151
 Miller, R 144, 156
 Milne, J N 138
The Mind of Mr J G Reeder 43, 47, 151
 Minister of Posts and Telecommunications 10, 67, 166-7, 168, 187
Miracles 131
The Misfit 41, 43, 133
Y Misioedd 117, 118, 119
Miss Great Britain 1971 159
Miss Southern Television 1971 149
Miss Westward 156
Missa De Angelis 93
Mr and Mrs 54, 61, 135, 143
Mr Digby Darling 159
Mister Lowry 30, 102
Mr Pargiter 43
Mr Rose 50
The Mistress and the Maids 43
Mizzen, Main and Foremast 131
 Moel-y-Parc transmitter 199, 204
 Moir, G 76, 150
 Moloney, D 27
Monday Night 91, 155

Montagu, *The Hon* D 144
 Moon landings 21
The More We Are Together 159
 Morgan, J 142
 Morgan, T M 76
 Morpeth transmitter 199
 Morris, F E 146
 Morris, Miss M 144
 Morris, Mrs W J 14
The Mosedale Horseshoe 42, 48, 51
 Moss, Rev Canon B S 90
The Most Powerful Britain in America 30, 133
Motor Racing 159
 Mounteagle transmitter 199, 204
 Muldoon, Rev J 91
 Mullan, Mrs Y 14
The Municipal Elections 30
 Munro, R 138
Murder 50
 Murdoch, R 144
 Murphy, M 140
Music in the Round 79, 80, 145
Music Match 131
My World 73, 77, 159
 Mylchreest, J B 14
 Mynydd Bach transmitter 199
Le Mystère de Valbec 77, 151

N

NTSC Colour Television System 185
 National Eisteddfod 102
 National Prices and Incomes Board Report 178
National Trust 151
 Neales, A A 142
Nearest and Dearest 58, 141
Neighbours 77, 141
Nelson 36-9, 131
 Network Companies 12
 Network Educational Sub-Committee 66, 69, 71
 Network Programme Committee 14, 161
 Network Programme Secretariat 160, 161
 Networked programmes 11-2
 Network Sports Sub-Committee 161
Never Mind the Quality, Feel the Width 53, 54, 151
 Newhaven transmitter 199, 204
 Newman-Sanders, C W 76, 130
 Newry transmitter 199
 News and News Magazines 21-7
 Awards 22, 23, 24
 see also Independent Television News and Regional News Services
News at Ten 6, 21, 22, 27
 News Cameraman's Day 24
 News Features 29, 30-1
Newsday 23, 140
 Newton transmitter 199, 203, 212
 Nicholas, D 27
The Nineteenth Hole 42
No Easy Answer 90, 91, 147
 Noon, J 14
Norfolk Broads 131
North East News Room 23, 153
 North West Kent transmitter 199
 Northampton transmitter 199
 Northern Ireland Committee 14
Nothing But Singing 60
 Nottingham transmitter 199
Now or Never 29, 30
 Nowell, Rev C G H 136
 Nugus, G 158

O

An Object of Affection 42
O Celta 143
 O'Driscoll, E J 154

O'Driscoll, E M R 154
Office Party 43
 O'Hagan, D P 227
O, Jerusalem, Jerusalem 155
 Olivier 42
 Olney, Canon A V 136
 Olympic Games 109
On Camera 141
On Reflection 84, 145
On Site 22
On the Ball 109
On The Buses 53, 54, 144
On the House 159
On Trial 43
Once Upon a Time 96, 98, 151
One Man Alone 30
One More on Top 43
Open House 31, 157
Open Night 31, 140
Opportunity Knocks 54, 151
Origami 95, 96
 Orr, C 144
 O'Shea, F 130
Our Children 143
Our Police 74, 77
Out Front 61, 140
Out of Town 31, 33, 149
Out of the Shadow Into the Sun 159
 Owens, A R 118
 Oxenhope transmitter 199
 Oxford transmitter 199, 203, 210

P

PAL Colour television system 185
 Pace, T W 150
Pacific Glory 149
 Packham, D G 152
 Page, A W 2
 Paine, P S 158
Paint an Egg for Easter 152
Paint Me An Angel 143
Paintings in Scotland 80
The Palladium Show 53
 Palmer, Col E 156
Pandora 42
The Panel 43
 Panel of Religious Advisers 15, 87, 91
Paper Roses 42
Paper Round 54, 143
 Parker, A M 132
 Parker, L G 160, 161
 Parker, P 158
 Parkinson, Rev J 156
 Parry, E E 150
 Parry, G 118
 Parry, Dr T 76
 Parry-Williams, Lady E J 142
The Passing of Simpkin and James 30, 133
Past and Present 147
 Paterson, N 138
 Patience, I. 161
The Path of Duty 43
Patterns in the Sky 131
 Payne, N G 227
 Peek, G le G 136
Pelican Flyway 30, 131
 Pendle Forest transmitter 199, 203, 208
People We Meet 30
 Perkins, Sir R 148
 Perry, R 115, 156
Personally Speaking 91
Perspective 102
The Persuaders 41, 43, 133
Persuasion 43, 51, 140
 Perth transmitter 199
 Peterhead transmitter 199
Petula 133
 Phillips, D H J 76

Index

- Phillips, Rev D Z 90
Picture Box 72, 77, 141
Pike, Mrs G L S 171
Pike, Miss M 14
Pinky and Perky 96, 151
Pinnock, R J 130
Pioneers of Modern Painting 80, 82, 102
Pipe, R L 161
Pirie, Councillor R 138
Pitt, Mrs G M 14
A Place of Her Own 43, 147
A Place to Go 43
Play Better Tennis 80, 159
Playhouse 42
Plays see Drama
Please Sir! 53, 54, 58, 144
Plowright, D 140
Plymouth transmitter 199
Point of Dissent 143
Points North 30, 139
Polaris - The Secret World 30, 159
Pole, Sir J C 156
Police Call 131, 135, 153
Police File 137, 140
Policy of Appeasement 143
Pomeroy, R G 156
Pond, Prof D 90
Pontop Pike transmitter 199, 203, 212
Pontypool transmitter 200
Pontypridd transmitter 200, 219
Porter, J F 76
Porth transmitter 200
Portrait of a Villain 131
Portugal - Dream of Empire 30, 159
Postmaster General see Minister of Posts and Telecommunications
Post Office 187, 188, 189
Post Office Tower, London 188
Potter, J 161
Powell, D E 76
Pragnell, A W 227
Pratt, Rev B M 90
Presely transmitter 200, 204, 219
Press Call 31
The Pretenders 143
The Price 42
Primary French 77, 133
Pritchard, P E 14
A Privileged Village 133
The Prize 42, 133
Probe 31, 131
Probe Specials - Friend or Foe? 131
Production of documentaries 36-9
Programme balance 10, 18
Programme clearance 10-1
Programme Companies 126-61
Contracts 12-3
Education officials 76
Rental payments 178-9
see also under individual names, e.g. Thames Television
Programme contractors see Programme Companies
Programme Controllers Group 14
Programme literature 67, 70
Programme monitoring 11
Programme output 15, 18-9
Programme policy 10, 14
Programme Policy Committee 14
Programme Schedule Committee 20
Project X 131
The Protectors 77
Public Eye 41, 43, 47, 151
Puffin's Birthday Greetings 96, 137
Put it in Writing 31, 140
- Queenie's Castle 56, 159
Quigley, E G 154
Quizzes 54
- ## R
- Rabinowitz, H 144
Racing 151, 159
Radcliffe, E A L 154
Radio 10
Rainbird, R M 227
The Rainbow People 143
Rainer, S 171
Ramsay, A 138
Ramsey, The Rt Rev Dr I T, Bishop of Durham 90
Randall and Hophkirk (Deceased) 133
Ratcliffe, G B 158
Read, Col L J D 227
Read, Miss A B 14
Reception 192-5
The Red Arrows 143
Redruth transmitter 200, 204, 216
Reflections 91, 131
The Reformer 43
Regional engineers 227
Regional magazine programmes 22, 23
Regional news services 21, 22, 23
Regional Officers 227
Regional offices 2
Regions 114-5, 129, 203-4
Reid, Rev Dr George T H 91, 138
Reid, W P 14
Reigate transmitter 200, 203, 209
Religion in Britain and Northern Ireland 174
Religious Advisers 15, 87, 91
Religious Broadcasting Consultation 174
Religious education programmes 89
Religious programmes 86-94
Rennie, D H 227
Rennie, P M 140
Renwick, Lord 132
Repent At Leisure 42
Report 151
Report (Wales) 23, 117, 118, 143
Report (West) 23, 142, 143
Report at Seven 137
Report on Communities 30
Responsible Society 31
Return of Favours 42
Revolving Chair 153
Rhaglenni Cymraeg 117-21
Rhodes, B T 227
Rhondda transmitter 200, 219
Rhyfedd o Fyd 119
Rhymney transmitter 200
Richardson, G E 14
Richardson, Sir J 171
Richardson, R A 80
The Richest Sea in the World 30
Richmond Hill transmitter 200, 203
Rickard, D 156
Ridge Hill transmitter 200, 203, 210
Ridley, Viscount 152
Ring, Prof J 14, 15
The Rivals of Sherlock Holmes 43, 62, 151
Riverdale, The Lord 158
Robertson, Mrs Jean 171
Robin, I G 171
Robson, T S 227
Rogers, The Rev E 90
Rogers, N 161
Roland 43
Roll on Four O'Clock 50, 51
The Romper Room 96, 131, 155
Rook, B 227
Root, The Rev Prof H E 90
Rose, Brian 158
Roseheart transmitter 200
- Rosemarkie transmitter 200, 213
Roseveare, T S 156
Rosneath transmitter 200, 203
Rost Beef and Plumb Pudding 131
Rothsay transmitter 200, 203
Rothschild, E de 144
Rothwell, J 76, 136
Roualle, J F M 130
Rowridge transmitter 200, 204, 215
A Royal Day in Essex 131
The Royal National Eisteddfod of Wales, Bangor 120
Rudd, L 150
Rudd, Dr W G A 76
Rugby Skills 80, 143
Rules of the Game 80, 81, 133
Rules, Rules, Rules 75, 77, 133
Rumball, W N 136
Rumble Jumble 96
Rumster Forest transmitter 200, 204
Ryan, N 27
- ## S
- SCC see Standing Consultative Committee
S.W.A.T. 157
Saddleworth transmitter 200, 203, 208
Sailing 149
Sain, Cerdd A Chan 117, 118, 119
The Saint 133
St Hilary transmitter 186, 200, 204
Sale of the Century 54, 131
Salisbury, H N 227
Salisbury transmitter 200, 204
Salop transmitter 200
Samuel, K 148
Sanderson, The Very Rev Dr W R 90
Sandy Heath transmitter 200, 203, 206
Sansom, J S 150
Satellites 21
Savage, Rev T 14
Sawyer, Rev Dr A W 91, 134
Scarborough transmitter 200, 204
Scene South East 23, 149
Schools Committee 15, 66, 70, 71, 76
The Schools Council 70
School programmes 67, 69-77
Publications 70
Schoolteacher Fellowship Scheme 67, 70
Science programmes 101-7
The Scientists 102, 106, 107, 159
Scotland, J 138
Scotspoint 110, 113, 147
Scott, L 130
Scottish Appeals Advisory Committee 14-5
Scottish Committee 14
Scottish Religious Advisory Panel 91
Scottish Television 127, 129, 146-7, 179, 205
Scripts, submission of 130, 132, 134, 136, 145, 146, 148, 151, 154, 158
Seasons of the Year 42, 43
Second Commercial Television Service 7
The Second World War 151
Seeing and Doing 72, 77, 151
Selkirk transmitter 200, 203, 205
Sendall, B C 227
Series 41, 43
Sesame Street 69
SETmeter 176
Seven Days to Fiery Dog 143
Seven Men 29, 31, 140
Seven Plus Seven 140
Sewter, J B 227
Sexton Blake 151
Sez Les 54, 159
Shadows of Fear 42, 151
Shand, J A 138
Sharp, E Baroness Sharp of Hornsey 2
Shaw, J F 150
- ## Q
- Quaile, Mrs K 15

- Shawcross, Lord 150
 Sheffield transmitter 200, 204, 217
 Shields, R M 148
 Shirley, L 150
 Shirley's World 133
 Shoot 153
 The Shopper 42, 133
 Short Story 31, 147, 155
 The Silent Valley 35
 Silver City Folk 139
 The Silver Collection 42
 Simon, Most Rev W G H, Archbishop of Wales 90
 Sinclair, Mrs M M 15
 Sinclair, Mrs S 14
 Singer, W 154
 Singleton, W B 171
 The Sinners 41, 43, 49, 50, 51, 140
 Sion A Sian 117, 118, 119
 Six Days of Justice 151
 625 Line UHF Network 183, 186, 189, 197-200, 203-4, 222
 Sked, P 15
 Skipton transmitter 200, 204
 The Sky's the Limit 53, 54, 159
 Slapstick and Old Lace 133
 Small, J I M 134
 Smith 151
 Smith, B 14
 Smith, Berkeley 148
 Smith, Rev C 152
 Smith, Charles 138
 Smith, Mrs I W 14
 Smith, J C 138
 Smith, Dr P 171
 Smith, Rt Rev Monsignor R L 134
 Smith, S 132
 Smith, T D 152
 Snooker 159
 Soccer 159
 Song and Story 77, 151
 Songs of the Celts 102
 Songs That Matter 89, 91, 93, 133
 The Sooty Show 96, 98, 151
 The Sound of . . . 60, 135
 Sounds Like McEvoy 155
 Sour Grapes 42
 The South Tomorrow 149
 Southern News 23, 25, 149
 Southern News Extra 23, 149
 Southern Scene 31, 149
 Southern Soccer 149
 Southern Television 127, 129, 143, 148-9, 180, 204-5, 215
 Sowden, Advocate T C 136
 The Spanish Dancers 143
 Speaking of Murder 42
 Special Branch 151
 Spectrum 102
 Spencer, G 132
 The Splendour Falls 80, 82, 143
 Sponsorship 162, 165
 Sporting Challenge 155
 The Sporting Life 131
 Sports Desk 157
 Sports programmes 109-13
 Sports Results 155
 Sports Round Up 137
 Sports Special 155
 Sportscast 110, 155
 Sportstime 110, 153
 Square 42
 Square One 43
 STAGS Ltd 146
 Stair, Earl of 134
 Standing Consultative Committee (SCC) 13-4
 Stanley, P S 227
 Star Soccer 133
 Stars on Sunday 89-90, 91, 93, 159
 The State of the Church 139
 The State of the Region 31, 153
 Steele, F H 227
 Step Inside 143
 Stephenson, G W 227
 Stevens, W V 15
 Stewart, A 146
 Stewart-Ross, W 171
 Stockland Hill transmitter 200, 204, 216
 Stone, W G 80
 Stoner, Mrs R 156
 Stop, Look, Listen 69, 77, 133
 Storyline South 149
 Strabane transmitter 200, 204
 Stracey, H 156
 Strange Report 133
 Strathclyde Seminars 103
 Stuart, Maj M C 138
 Studios 62-5, 188, 189
 Studios and technical equipment 130-1, 132-3, 134-5, 136, 138, 140, 142, 144, 146, 148-9, 150-1, 152, 157, 158-9
 Studio visits 130, 132, 145, 151
 Sucksmith, A V 227
 Sudbury transmitter 200, 203, 206
 A Suitable Marriage 43
 Summer Specials 91
 A Summer Story 159
 Summerson, T H 158
 Sumner, D L 158
 Sunday Night Play 42, 43
 Sunday Night Theatre 41, 42, 43
 Sunday South 91, 149
 Sunday Talks 139
 Sunderland, D 156
 Survival 29, 31, 107, 131
 Suspicion 43, 133
 Sutherland, J A Muir 150
 Sutton Coldfield transmitter 185, 200, 203, 210
 The Switch 42
 The Syd Lawrence Bandshow 159
 Sylvester, G H 142
 Symons, F B 227
- T**
- TOP see Television Opinion Panel Ltd.
 T-Time 96, 155
 TV ratings 176, 177
 TV Times 70, 161
 Table Tennis 149
 Tacolneston transmitter 200, 203, 207
 Tagart, R M 161
 Tagholm, G E 227
 Take a Cine Camera 80
 "Tale of a Tower" 182, 191
 Tales of Piccadilly 42
 Talking Heads 31
 Taylor, F 130
 Taylor, Ald Dr J 14
 Taylor, J 138
 Taylor of Gryfe, Lord 146
 Tayside, Lord 138
 Tea Break 34, 151
 Tea with Major Armstrong 45
 Technical Operations 185-219
 ITA Engineering Departments 187
 Quality control 186, 189
 Transmitters 197-219
 Television Act 1964 4, 9, 14, 69, 173, 178
 Rules as to advertisements 165, 170-1
 Television Gallery 122-5
 Television history 123-4
 Television Research Committee 174
 The Ten Commandments 41, 42, 159
 Tennant, Capt I M 138
 Tennis 151
 Tesler, B 150
 Testun Traford 117, 118, 119
 Thames Television Ltd 12, 22, 48, 127, 129, 150-1, 179, 209
 Theobalds, H 227
 Theory and Practice 80
 There Go I 92
 They're Off 109
 Thick As Thieves 143
 This is the West This Week 23, 143
 This is . . . Tom Jones 133
 This Is Your Life 151
 This is Your Right 31
 This Island About Us 77
 This Very Peculiar World 117, 118
 This Week 6, 29, 31, 69, 151
 Thomas, E L 142
 Thomas, G E W 158
 Thomas, Howard 27, 150
 Thomas, Hugh 118
 Thomas, J A 227
 Thomas, S 156
 Thomas, W D 227
 Thompson, L J 161
 Thomson, B H 148
 Thomson, D B 148
 Thomson, D K 14
 Thorn, J L 90
 Thornby, L 158
 Thornes, D 150
 Thorpe, J 158
 The Three Graces 42
 Thou Shalt Not 91, 133
 The Thumb of Barnaby Locke 143
 Tidy, Mrs E Bay 76
 Till I End My Song 30, 133
 Tilling, T H 150
 The Time of Your Life 75, 77, 133
 Time Off Abroad 31
 Time Out 131
 Times are Changing 79, 80
 Timeslip 96, 97, 133
 Timmins, Rev L 91
 Tinkertainment 96
 Today 21, 22, 23, 150
 Today At Six 23, 152, 153
 Todd, A 158
 Todmorden transmitter 200, 203, 208
 Tomorrow's Horoscope 31, 133
 Tonge, C 227
 Toolbox 79
 Top Team 96, 139
 Tottering Towers 96, 151
 Tournament 153
 Towards Mathematics 133
 Towers, M 142
 Towers, Rev Father T 152
 Townsend, Dr G B 227
 Townshend of Raynham, Marquess 130
 Training Courses 226
 Transmitting Stations 182, 183, 186, 187, 188, 190-1, 197-219
 Colour control centre 186
 Engineers-in-charge 227
 Teledac equipment 222
 see also under names of individual stations
 e.g. Black Hill transmitter
 Treasure Hunt 157
 Treasure Island 131
 Treasures of the British Museum 80, 151
 Trehane, Sir R 148
 Trend 131
 Trial and Error 42
 The Tribe That Hides From Man 29
 Trident Management Ltd 152, 159
 Trimble, W S 134
 Troy, Mrs G 136
 Tucker, C F 227
 Tucker, Rev G R 132
 Tuesday Documentaries 30
 Tunbridge Wells transmitter 200, 203, 209
 The Turn of the Year 90, 91, 133

Index

Turner, B 136
Turner, Grahame 150
Turner, H 156
Turning Points 77
Twigg, G 227
Two World Wars and a Gold Clock 42, 133
Tyas, R F 171
Tyne Tees Television 127, 129, 152-3, 179, 212

U

UFO 43
UHF transmitters 183, 186, 197-200, 203-19
UTV News 155
UTV Reports 23, 155
Ulster News Headlines 23
Ulster News Specials 155
Ulster Sports Results 155
Ulster Television Ltd 127, 129, 154-5, 179, 214
Under Milk Wood 143
University Challenge 54, 59, 140
UPITN 27
Uprichard, Rev H L 154
Upstairs, Downstairs 43, 46
Utgyrn Seion 119

V

VHF transmitters 183, 186, 197-200, 203-4
The Val Doonican Show 53, 133
Vass, M 152
Vaughan, A 142
Vaughan-Thomas, W 142
Venning, A B 14
Ventnor transmitter 200
Vick, Dr F A 154
Victor Feather, TUC 30, 159
Videotape recording 70
"Viewer Preferences in Adult Education" 174
Viewfinder 31, 155
Violence in Programmes
ITA Code 9, 16-7
Research 174

W

Waddington, B R 227
Wade, J C 134
Wade, S 148
Wadsworth, Miss J 76
Wales and the Common Market 117, 118
Walker, Rev Dr H 90
Walker, Sir W G N 146
Walsh, R H R 227
Walsh, Prof W 158
Waltham transmitter 200, 203, 211
Wand, Dr S 171
Ward, P 27

Wardrop, J 132
Warm Side Up 155
Warren, M 156
Warton, J 140
Warwick, E 227
Waters, C S 146
Watts, R H 134
The Way Out 42
Weardale transmitter 200
Webb, Miss P M 90
The Wedding Gift 43, 133
Weekend 149
Weekend Play 42
Weir, Viscount 146
Wellbeloved, R 227
Welsh Committee 14, 118
Welsh programmes 117-21
Weltman, J 227
Welton, P 130
Wemyss and March, Earl of 146
Wenvoe transmitter 200, 204, 219
West, Rev Dr W M S 90
West Runton transmitter 200
Westward Diary 22, 23, 114, 157
Westward News Headlines 23
Westward Report 31
Westward Television 114-5, 127, 129, 156-7, 179, 216
Weymouth transmitter 200
Wharfedale transmitter 200, 204, 217
What is a Town? 77, 147
What the Papers Say 29, 31, 140
What We Need Is More Red Tape 30, 133
What's It All About? 91, 155
What's On? 155
What's On Where 137
Where the Houses Used to Be 30
Where the Jobs Are 31, 153
Whitby transmitter 200
White, Prof E G 76
White Walls and Olive Green Carpets 42
Whitehaven transmitter 200, 203
Whitfeld, H 76, 156
Whittaker's World of Music 55
Who Knows? 91
Who'll Bid Me? 131
Willes, P 158
Williams, Mrs A 80, 171
Williams, D 132
Williams, Prof F 140
Williams, Dr K A 171
Willock, C 130
Wills, C 150
Wilson, Rev C 15
Wilson, C D 148
Wilson, E S 158
Wilson, The Rev Canon H 90
Wilson, J 130
Wilson, P 27
Wilson, S S 154
Wilson, W 138
Win a Word 139
Win a Word with Lesley Blair 54
Windermere transmitter 200

A Windmill in the Window 42
Winter Hill transmitter 185, 186, 200, 203, 208
Wise, A 161
Wise, F H 227
Witham, A L 227
Witt, N 142
Wolfe, Mrs B 90
Women are People 79
Women Only 31
Women Today 31, 80, 133
Women's programmes 29, 31
Wood, G S 152
Wood, N 130
Woodhouse, P B 160
Woods, Rt Rev R W Bishop of Worcester 90
Woods, B H 14
Woolf, J 130
Woolfenden, W 227
Woolwich transmitter 200
Wordley, R W 142
Working Together 77
The World Around Us 75, 77, 151
World in Action 6, 29, 31, 34, 69, 140
World of Sport 109, 113, 145
The World of Whicker 159
Wormald, Dame E M 80
Worrall, A S 90
Worsley, G O 158
Wrestling 111, 151, 159
Wright, E 134
Wright, W 132
Wrightson, P 152
Writer's Gallery 75
Wrth Fy Modd 117, 118, 119

Y

Yak 95, 96
Yates, J 158
Yates, M 144
Yoga for Health 151
York - 1900 Anniversary 31
Yorkshire Television Ltd 12, 48, 127, 129, 158-9, 179, 217
Yorksport 110, 159
You and the World 77
You Name It 54, 157
Young, Brian 4, 5, 9, 227
Young, Mrs G L 14
Young, Mrs S 138
Your Health 77, 139
Your Music at Night 131
Your World This Week 31, 153
You're Only Young Twice 133
Yr Wythnos 117, 118, 119, 121

Z

Zingalong 96, 151

Cover Pictures: FRONT COVER *Top row:* Andrew Gardner; Coronation Street; Benny Hill. *Second row:* Val Doonican; ITA Croydon Tower; The Persuaders. *Third row:* Anita Harris; Alan Whicker; Bless This House. *Bottom:* TV camera; John Alderton; A Family At War. BACK COVER *Top row:* Reg Varney; Nearest and Dearest; Grady. *Second row:* Noe Gordon; Bob Hope; Lord Mountbatten; Eamonn Andrews; Peter Wyngarde. *Third row:* The Making of a Saint; Aquarius; Brian Inglis. *Bottom:* Alfred Burke; Control desk; Horse racing.





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