

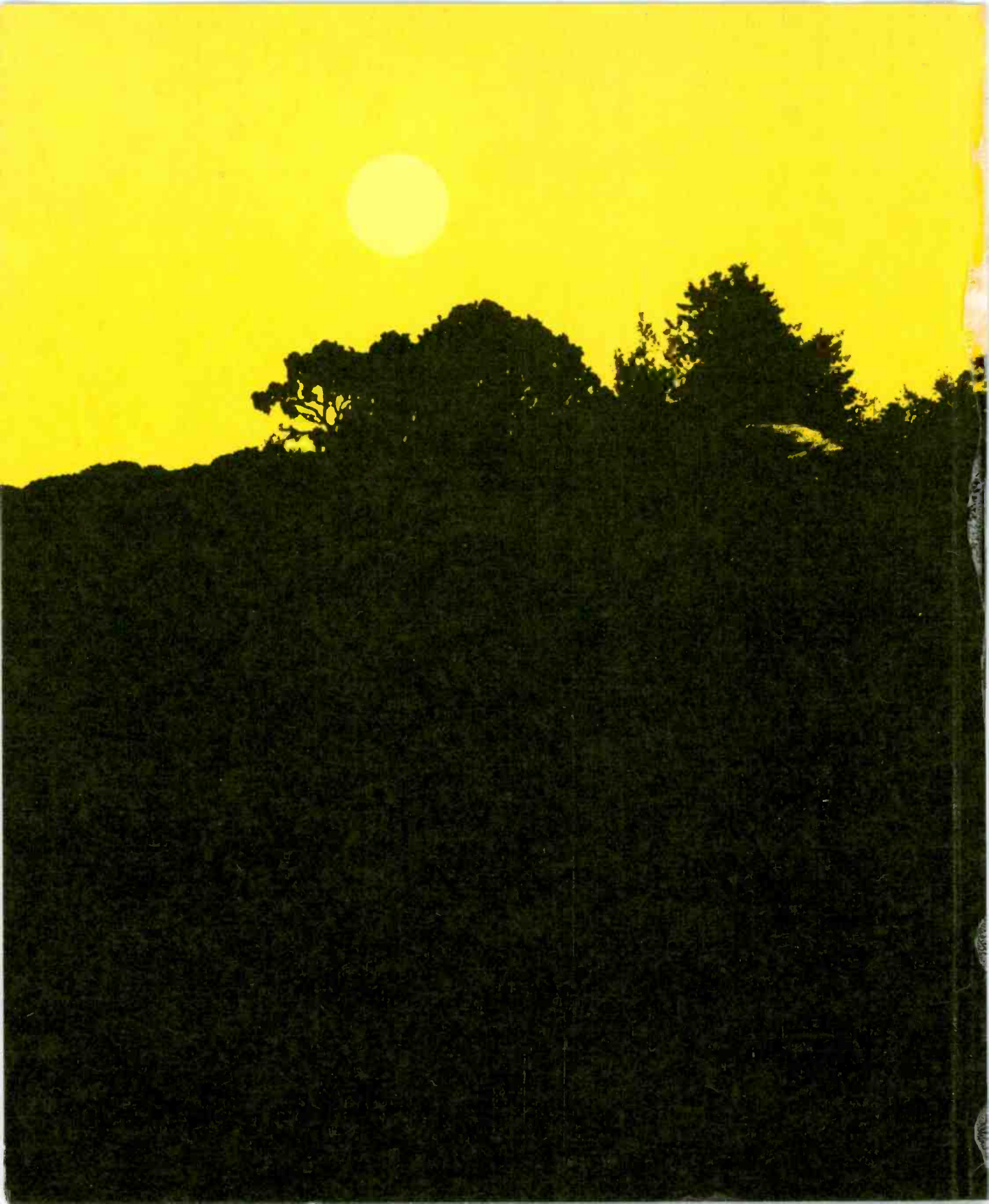
AJW

# TELEVISION & RADIO 1979

IBA

INDEPENDENT  
BROADCASTING  
AUTHORITY







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# TELEVISION & RADIO 1979

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IBA

GUIDE TO INDEPENDENT TELEVISION  
AND INDEPENDENT LOCAL RADIO

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# QUALITY IN BROADCASTING

By Lady Plowden, Chairman of the Independent Broadcasting Authority

Broadcasting has been under official scrutiny for some years past; and the discussions following the Annan Report have prolonged the uncertainty about its future organisation, particularly for television and the introduction of the fourth channel. But whatever the exact organisations that emerge, our abiding concern will be with the quality of our services – with how well Independent Television (ITV) and Independent Local Radio (ILR), under the umbrellas of the IBA, satisfy those who watch and listen.

We are all viewers and listeners now. We may have a tendency to like a specific channel, but nevertheless we switch to satisfy our particular tastes. Television and radio are much appreciated guests in the home. Through them we get to know about what is happening in the world and what politicians and other people with special responsibilities are thinking. We listen to music, we are amused or roused by all kinds of plays and documentaries. We are informed, educated and entertained.

There is so much stress in real life that it is not surprising that people seek to find relaxation in what they view and hear. Yet what entertains and interests one person may not appeal to another. Offence may easily be given to one section of the population: a different section may feel that it is an offence to the creative writers and producers to curtail their freedom to portray any and every aspect of life. We may possibly be shocked and horrified, but shocking things do happen in real life and we cannot pretend otherwise.

The IBA, in considering the schedules of programmes offered by the companies, has to be satisfied that the balance is as right as we can make it. Our responsibility is to make the judgement. Programmes produced by ITV reach the very highest quality, as has been highlighted by the astonishing recent record of ITV in winning the chief awards at international festivals. No other broadcasting organisation in the world has ever won four out of six possible television awards in three years at the Prix Italia (with *Naked Civil Servant* (Thames), *Beauty, Bonnie, Daisy, Violet, Grace and Geoffrey Morton* (Thames), *St. Nicholas Cantata* (Thames), and *Mayerling* (LWT)); and in the same period *The Muppets* (ATV) won the chief light entertainment prize, the Golden Rose of Montreux.

Apart from this quality internationally acknowledged, other programmes have developed which are of particular interest for involving the viewer either in taking action which helps others (as in *Reports Action*) or in responding actively to offers, such as those made in *Just the Job*



(Westward Television's programme for the 16-19 job seekers), or *Make it Count* (Yorkshire Television's basic programme on numeracy).

The IBA itself is the servant of the public and seeks continuously to give to the viewers and the listeners the opportunity to question the policies and programmes which cause them concern. Week by week and year by year, the IBA's research department seeks the views of the public. In addition people fortunately write freely to the IBA when they feel that they have cause for complaint. Sadly, it is always easier to write and complain than to write and congratulate on quality. The IBA is encouraging a dialogue between the broadcaster and the viewer – and also between the

broadcaster and the listener in ILR, which serves its eighteen local communities in a variety of ways. Public meetings and hearings can be a useful addition to research and correspondence.

We take a lot of care. But there is a continuing concern with 'bad language', with sexual themes, and with violence, particularly as they may affect children or cause embarrassment to families watching television together. On the portrayal of violence, in particular, we have recently had another report from a working party set up by the IBA, which discussed all aspects of the question exhaustively; and Authority Members, after a first look at it, set aside a full day to consider its implications further.

Families with children are, of course, remembered; and up to 9.00 p.m. programmes unsuitable for children are not shown. But progressively, after 9.00 p.m., it is felt that programmes unsuitable for children can be shown, even though it is realised that some children will still be watching. The responsibility for children's viewing cannot be taken wholly by the IBA. It must be shared by parents.

Yet it has to be remembered that only about a third of the households in the United Kingdom contain children, and the broadcasters have to serve the two-thirds of the audience who are exclusively adult, ranging from the twenty-year-olds to the over-60s who depend, particularly in rural districts, on television for their contact with the wide world.

The pattern of future broadcasting may well be affected by technological advances – by video cassette recording, by cable, by teletext. However, it remains the chief aim of the IBA, Members and staff, to provide to the varied inhabitants of the United Kingdom a service which will add to the quality and satisfaction of life.

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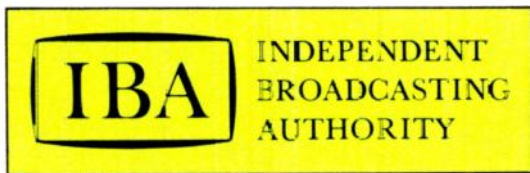
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- Public television and radio services of information, education and entertainment.
- Provided by fifteen independent regional programme companies in fourteen separate ITV areas covering the whole country and nineteen local radio stations so far authorised.
- Financed entirely by the sale of advertising time by the programme companies in their own areas; no income from licence fees or other public funds.
- No sponsorship: complete separation of programmes and spot advertisements.



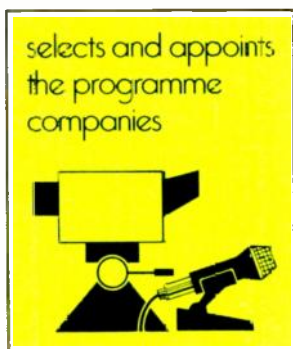
The Independent Broadcasting Authority has the central responsibility for administering the ITV and ILR systems and is ultimately responsible for the content and quality of everything which is transmitted.

The Chairman (Lady Plowden), Deputy Chairman and nine members of the Authority are appointed by the Home Secretary.

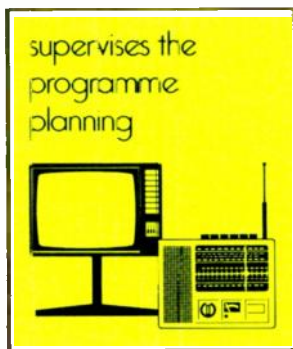
The Authority has a staff of about 1,300 at its London and Winchester headquarters, transmitting stations and regional offices, led by Sir Brian Young who has been Director General since 1970.

The Authority appoints councils, committees and panels to advise on certain important aspects of policy.

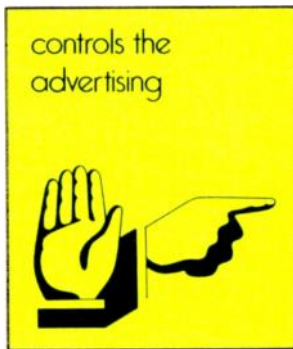
## FOUR FUNCTIONS OF THE INDEPENDENT BROADCASTING AUTHORITY



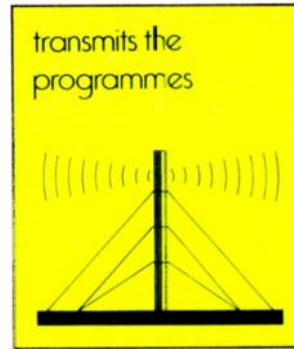
Each company provides a complete programme service for its own area, paying a rental to the IBA; the ITV companies must also pay a levy to the Exchequer.



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



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



Builds, owns and operates the transmitting stations which radiate the programmes; arranges distribution links; establishes technical standards.

British public broadcasting services today are provided by two entirely separate organisations, the BBC and the Independent Broadcasting Authority (IBA). The constitution, structure and organisation of the two broadcasting authorities are proposed by the Government and determined through the BBC's Royal Charter and the Independent Broadcasting Authority Act. The governing bodies of both authorities are appointed through the Government, and each is answerable to Parliament through the presentation of an annual report. It is traditional, however, for Government and Parliament to refrain from interfering in the day-to-day business of providing broadcasting services.

Although both the broadcasting authorities are appointed to provide public services of television and radio, there are fundamental differences between them. Whereas the BBC is paid for from the public purse (by the Exchequer through the television receiving licence system), Independent Broadcasting is financed through the sale of spot advertising time (and makes a considerable contribution to the Exchequer through the special Television Levy). But the differences between the two organisations are not confined to financial matters. In Independent Broadcasting the responsibility for the planning and origination of programmes rests with 34 individual television and radio companies rather than with a single national employer. And, since each of the 15 Independent Television (ITV) and 19 Independent Local Radio (ILR) companies is appointed by the IBA to provide the programme service for a specific area of the country, Independent Broadcasting makes particularly important contributions to the preservation and enhancement of regional and local values.

### **The Independent Broadcasting System**

The Television Act 1954 broke the long-standing monopoly of the BBC. Parliament wished to allow commercial drive and enthusiasm to make their contri-

butions in broadcasting; but at the same time it wanted to ensure the achievement of the highest standards. As a result, Independent Television was created as a combination of private enterprise and public responsibility. The Independent Television Authority was appointed by the Government to set up and supervise Independent Television as a public service in accordance with specific principles contained in the Act: although the Authority was to be ultimately answerable for the content and quality of everything it transmitted, the programmes and the spot advertisements which paid for them were to be provided not by the Authority but by independent programme companies which it selected and appointed to provide the service in each area of the country.

From the outset, ITV attracted the largest share of the television audience. Early financial problems were overcome and Independent Television, under the guidance of the Authority and with the full co-operation of the programme companies, established high standards of quality and a balanced output of information, education and entertainment. The Authority was only allowed enough broadcasting frequencies to provide a single service in each ITV area; and when the Government eventually permitted the extension of television broadcasting it was by allowing the BBC to open a second service. So from 1964 the ITV service in each area faced competition from two BBC programmes. Although ITV was denied the advantages of complementary programming it continued to develop the range and quality of its output; and despite the dual competition from BBC television still generally gained more than half the viewing audience.

In 1972 the Authority's responsibilities were extended to include local radio. The Government's plans envisaged that the Authority would provide a total of up to 60 Independent Local Radio stations financed by spot advertising; but the Labour Government, returned in 1974, decided to restrict the number of stations to nineteen pending the report of a committee to be

appointed to consider the future development of broadcasting services as a whole.

During the four years since 1974 British broadcasting has come under close scrutiny. The Committee on the Future of Broadcasting, under the chairmanship of Lord Annan, reported in March 1977. The Government invited comments on the conclusions and recommendations contained in the report and in due course, in July 1978, presented its own proposals in a Broadcasting White Paper. In this the Government associated itself with the Annan Committee's general praise of the performance of the IBA: the Committee saw a marked improvement in the quality of Independent Television programmes over the past decade and considered that the increased influence of the Authority had been an important factor in this improvement. Moreover, under the direction of the Authority, Independent Local Radio had been established and achieved a remarkable following. The Government concluded that the IBA should be

responsible for engineering a fourth television channel and for transmitting its service; that it should establish a number of additional radio stations as an immediate start to extending Independent Local Radio services over as many areas of the country as possible; and that its supervisory responsibilities should be increased to embrace television and radio cable services, including pilot schemes of pay-television and other forms of local broadcasting.

The White Paper proposed that there should be a fourth television channel; the IBA would run the transmission side, and the ITV companies would have an important programme involvement, but the overall administration would be the responsibility not of the IBA but of a newly-created Open Broadcasting Authority (OBA). The Government invited comments on its proposals; and the Authority responded at once, welcoming the fresh responsibilities the White Paper foresaw for the IBA in the coming years – to extend local





radio, to equip the transmitters for the fourth television channel, and to develop pay-television and community services by cable. The Authority also looked forward to co-operating in the various measures proposed by the Government to increase public involvement in broadcasting issues. The Authority did, however, regret one proposal - that to establish an Open Broadcasting Authority to run the fourth television channel. It believed that the proposal, as outlined in the White Paper, reflected a failure to understand the practicalities of running a television network, and that a fourth channel service integrated with ITV, under the IBA's control, would give the public a more effective service, more quickly and more economically.

The Authority has on many occasions stressed the need for programmes to serve minorities as well as majorities, and the White Paper itself did not rule out consideration being given to some complementary scheduling with the OBA. It is the Authority's view that this complementarity

could best be achieved by the IBA over two services. The Authority is also concerned that the White Paper's proposal for sponsored programmes may have implications for the advertising philosophy on which Independent Broadcasting has so far been based.

It remains the Authority's view that an integrated two-channel service would use the skill and experience already available within the ITV companies, and through independent producers, quickly, economically and above all with better results in programmes that the public would value and enjoy.

**The Independent Broadcasting Authority**

The IBA is the central body appointed by the Home Secretary to provide Independent Television (ITV) and Independent Local Radio (ILR) services in the United Kingdom. Lady Plowden has been Chairman since 1st April 1975. The Deputy Chairman is Mr Christopher Bland and there are nine Members, three of whom make

**THE  
INDEPENDENT  
BROADCASTING  
AUTHORITY**  
  
appointed by the  
Home Secretary



The Lady Plowden, DBE  
*Chairman*



Mr Christopher Bland  
*Deputy Chairman*



The Marchioness  
of Anglesey, CBE



Lord Bleas of Cromac  
*Member for Northern Ireland*



Dr T F Carbery  
*Member for Scotland*



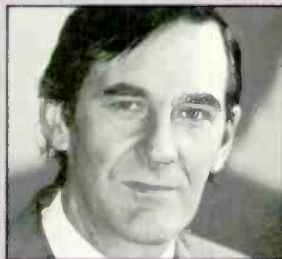
Mr A M G Christopher



Mrs Ann M Coulson



Professor Huw Morris-Jones  
*Member for Wales*



Mr A J R Purcell



Professor J Ring



Mrs Mary Warnock

the interests of Scotland, Wales, and Northern Ireland, respectively, their special care.

In accordance with the IBA Act, the Authority plans the structure of the Independent Broadcasting system, chooses and appoints the programme companies, supervises the programme planning and advertising, and transmits the services. The Authority's function is not merely regulatory. It is closely involved in all aspects of planning and the formulation of policy, and is ultimately responsible to Parliament and public for the content and quality of everything transmitted. All major developments are discussed and matters of policy decided at the meetings of the Authority held twice a month, and the Chairman of the Authority keeps in close touch with the day-to-day activities of the system.

The IBA selects  
and appoints the  
programme companies



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

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

The Authority has preferred a diversified and multiple control of programme companies to a concentrated or single ownership, and has further preferred that regional and local companies should contain strong local participation. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Broadcasting in such a way as to increase the diversity and number of the nation's means of communication. Generally in its selection of companies the Authority has sought to provide a broad balance of interests within the system as a whole and to ensure that the control and ownership of each company forms an identity and character likely to provide a balanced and high-quality service and genuinely reflect the area served.

The IBA supervises the  
programme planning



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

The Authority seeks to achieve its public service broadcasting objectives as far as it can in a spirit of co-operation with the programme companies and in ways which will foster as much as possible their creative artistic aims and respect their commercial independence. Each contract requires the company to accept responsibility for the observance of the relevant provisions of the IBA Act and the specified additional requirements of the Authority. Formal consultative machinery ensures the close liaison which is necessary at all stages of programme planning and presentation.

The Authority's programme staff ensure, as far as possible, that the Authority's known requirements as regards the balance of programmes, the timing of particular series, and matters of programme content have been observed. Approval is given on the basis of reports submitted by the staff to meetings of the Authority. ITV and ILR transmissions are monitored and periodically the Authority considers reports from the staff on general programme content and on programmes which have called for action by them.

As the public custodian of the ITV and ILR systems, the Authority is required to ensure that the programmes provide a proper balance of information, education and entertainment. This objective is achieved with the initiative and full co-operation of the programme companies. Over one-third of ITV's programmes are informative in character, a balance exceptional among privately-financed broadcasters anywhere in the world and much better than in many state-financed systems. And despite the competition of two BBC television programmes ITV's single service has regularly continued

to attract the larger share of the audience. Independent Local Radio, although still a relatively young service, is developing high standards of public service broadcasting with strong audience support and a firm financial structure; and in the areas so far covered by its services, ILR has won a larger share of total radio listening than any other service, national or local.

### The IBA controls the advertising



The frequency, amount and nature of the advertisements must be in accordance with the IBA Act and the extensive rules and principles laid down under it by the Authority. No programmes are sponsored by advertisers: there must be a total distinction between programmes and advertisements. Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 6-7 pm, 7-8 pm). In radio the advertising is limited to a maximum of nine minutes in each hour.

### The IBA transmits the programmes



The IBA plans, builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. Uhf television coverage, providing colour/black-and-white pictures on 625 lines from over 350 transmitting stations, now exceeds 97.8 per cent of the population (the vhf network on 405 lines reaches almost 99 per cent). Independent Local Radio services are available to well over 25 million people on vhf with stereo and more on medium wave, around 65 per cent of the population.

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

#### FURTHER TECHNICAL INFORMATION:

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

## Consultation and Advice

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

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

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

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

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

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 400 members of the public they render a valuable service to the Authority and their views help it to form its policy. For details see pages 210-211.



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# ITV PROGRAMMES

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

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

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

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

## SCHEDULING

Each ITV company must lay out its weekly pattern of broadcasting in quarterly schedules which must be drawn up in consultation with the Authority and receive its final approval.

Scheduling is concerned with the times at which programmes of different kinds are to be shown. Particular programming requirements arise at different times in the day and the Authority looks not only for these needs to

be filled but for a balanced variety of programmes to be shown overall. For example, is there a suitable provision of children's programmes around tea-time, religious programmes on Sundays and appropriate programmes for those wishing to view in the afternoons? Are enough programmes with a local or regional flavour being shown? Are programmes shown in the early part of the evening suitable for all the family? Are enough adult education programmes being provided? Is there any excessive 'bunching' of programmes of a similar type?

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

The make-up of the network part of the schedules is determined by the Programme Controllers Group which meets weekly; the IBA's Director of Television is a full member of this committee, others being the programme controllers of the five network companies and the Director of the Network Programme Secretariat, representing all fifteen ITV companies. The group puts together the first prototype schedule outline, covering three months. This outline is then offered to each of the programme companies as a basic framework on which they can build their own schedules by the addition of their own or acquired material and various embellishments and finishing touches to appeal to their local audiences. Not all the companies accept the basic plan in its entirety every time, preferring to rebuild parts of it to their own specifications.

### Authority Approval of Company Schedules

Two or three months in advance each company submits its detailed schedule for the Authority's approval. Each

schedule must meet certain established criteria. Informative programmes are expected to occupy at least one-third of the total output; in 1977-78 the average was in fact 38 per cent. There must be a proper proportion of British-produced material; this already amounts to 84½ per cent and by the summer of 1979 will be increased to at least 86 per cent, leaving only 14 per cent as the maximum for all 'overseas material' including both U.S. and Commonwealth programmes. There are limits on the number of full-length feature films, and local-interest material must reach certain minimum figures. Unsuitable bunching of programmes of a similar kind must be avoided. The programmes presented at various times must be appropriate for the audience likely to be viewing at that time, and during the main viewing hours a suitable balance of programmes of different kinds must be maintained; between 6 and 10.30 pm about 30 per cent of the transmission time is currently occupied by informative programmes.

All ITV schedules must be approved in their entirety by the Authority. Where the Authority feels that a company's proposed schedule is deficient in some way, discussions take place to see how the pattern can be improved. On the rare occasions when serious differences of opinion arise, it is the Authority which under the terms of the IBA Act and the company contracts has the ultimate responsibility and the final word.

## ITV'S PROGRAMME BALANCE

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

Programmes of fact and information account for more than a third of ITV's output. WESTWARD.



changes may arise for a number of reasons. However, because of the core of network programmes and the basic requirements of the IBA it is possible to determine the balance of programming which is typically offered to the public; this is shown for 1975-78 in the accompanying table.

### Weekly Transmission Hours of the Average ITV Company

	1975-76 hrs. mins.	1976-77 hrs. mins.	1977-78 hrs. mins.
News and news magazines	10.01 11%	10.11 10%	10.23 10%
Current affairs, documentaries	11.41 13%	11.55 12%	12.20 12%
Religion	2.28 2½%	2.36 2½%	2.50 3%
Adult education	3.06 3%	3.28 3½%	3.08 3%
School programmes	5.22 6%	6.26 6%	6.29 6½%
Pre-school programmes	1.42 2%	1.26 1½%	1.27 1½%
Children's informative	1.33 1½%	1.58 2%	2.06 2%
<b>'INFORMATIVE'</b>	<b>35.53 39%</b>	<b>38.00 37½%</b>	<b>38.43 38%</b>
Plays, drama, TV movies	21.35 23%	24.34 25%	24.12 24%
Feature films	9.44 10½%	8.42 9%	8.27 8%
<b>'NARRATIVE'</b>	<b>31.19 33½%</b>	<b>33.16 34%</b>	<b>32.39 32%</b>
Children's entertainment	7.02 7½%	7.24 7½%	8.17 8%
Entertainment and music	10.03 11%	11.39 11½%	13.19 13%
<b>'ENTERTAINMENT'</b>	<b>17.05 18½%</b>	<b>19.03 19%</b>	<b>21.36 21%</b>
<b>'SPORT'</b>	<b>8.38 9%</b>	<b>9.15 9½%</b>	<b>9.27 9%</b>
<b>TOTAL ALL PROGRAMMES</b>	<b>92.55 100%</b>	<b>99.34 100%</b>	<b>102.25 100%</b>

Source: IBA

Programmes of fact and information account for more than a third of ITV's output. In 1977-78 news, current affairs, documentaries, religion, education and children's informative programmes represented 38 per cent of the transmissions of the average company, a total of over 38 hours a week. Narrative programmes – comprising drama, films made specially for television, and feature films – represent about a third of the output. Entertainment and music account for some 21 per cent and sport for about 9 per cent.

### Programme Sources

Of the 102 hours of programmes provided for transmission each week by the average ITV company, about half are produced by the five network companies (51 hours); about 10½ hours are networked programmes made by the ten regional companies; about 6½ hours are purely local programmes; 7¼ hours comprise news material from ITN; and the balance is made up of foreign material (16 hours) and other acquired programmes (11 hours).



INDEPENDENT BROADCASTING AUTHORITY

70 Brompton Road London SW3 1EY Tel: 01-584 7011 Telex: 24345

Television & Radio 1979

Our yearbook is ready in time for me to send you a copy with good wishes for Christmas and the New Year.

I hope you will feel, as I do, that it's a worthy and attractive record of how the IBA and the companies are giving good service to the public. My thanks for all you have done in the past year to make it so.

*Brian Young*

Generally three-quarters of the programmes which make up the ITV schedules are produced specifically for British audiences by the programme companies themselves. In 1977-78 production in ITV studios amounted to over 150 hours of different programmes a week, an annual total of over 8,000 hours of programmes. Two-thirds of this production was factual or informative.

## THE CONTENT OF PROGRAMMES

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

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

### Family Viewing Policy

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

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

Among the reasons why a programme may be un-

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

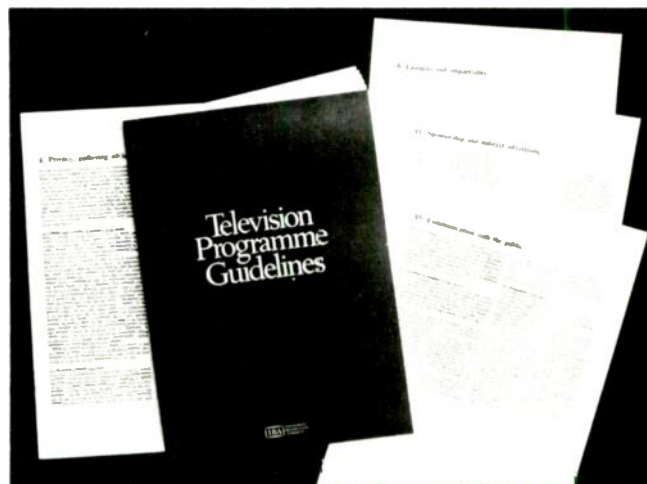
### The Portrayal of Violence

Independent Television has always paid particular regard to the possibly harmful effects of the portrayal of violence, and the Authority has financed major research projects in an effort to obtain more conclusive evidence. The ITV Code on Violence in Programmes has existed since 1964 and is kept under review in the light of continuing research and experience.

### The IBA's Control of Programme Content

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

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







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# INFORMATIVE VIEWING

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To inform the viewer rapidly, accurately and impartially about current events is one of the cardinal duties of a broadcasting service. The role of information programmes on television has become increasingly important as more and more people turn to television as their source of news. At the same time the complexity and the cost of gathering and presenting news increases year by year. The cornerstone of ITV's information programmes is the regular daily bulletins produced by Independent Television News (ITN) about which there is a special feature in this section.

The coverage of international news events has become extraordinarily complex with the development of worldwide satellite communication networks and increasing competition between broadcasters to be 'first with the news'. Frequently ITN crews may find themselves covering rapidly-changing situations on their own against as many as three or four teams deployed by a single United States network. The excellence and speed of their coverage of such momentous events as President Sadat's peace initiative in 1978 is no small tribute to the skill and dedication of the staff both in the field and at ITN House in London.

The national and international news service provided by ITN is backed up in each of the ITV regions by the local news services of the ITV companies. ITN's news programmes are one of the most popular parts of the output and the local news programmes frequently figure in the regional 'Top Ten' lists. The production of news and news magazines by the ITV companies and ITN in their own studios represents more than a third of ITV's own production; current affairs programmes and documentaries made by the ITV companies represent a further

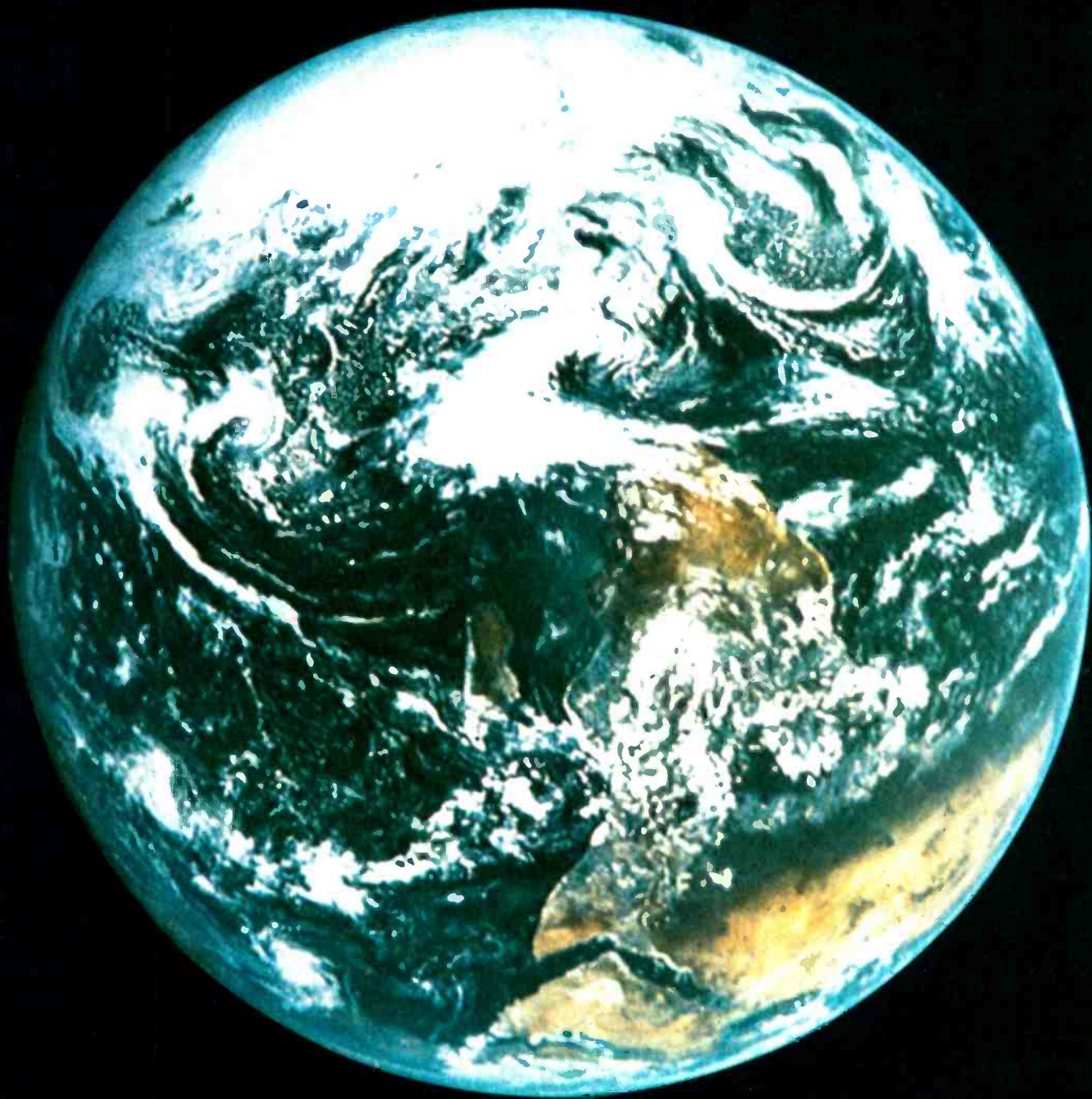
20 per cent of studio production. In the typical ITV area, informative programmes form nearly a quarter of all the programmes available to viewers. This provision reflects the Authority's own concern and the requirement of the IBA Act that a sufficient amount of time in the programmes should be given to news and news features.

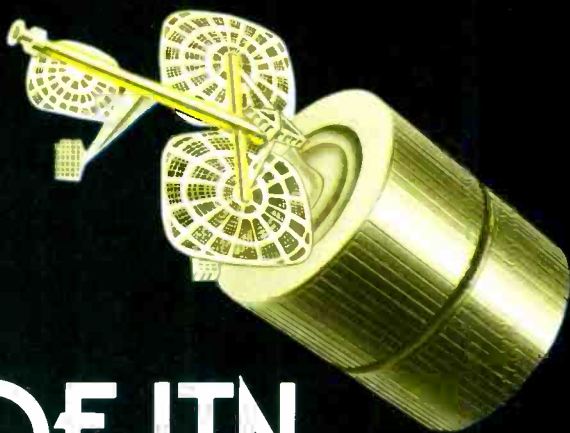
News is being made twenty-four hours a day every day of the year in every corner of the globe. To put the constant torrent of reports about people and events in context is the task of ITV's regular current affairs programmes: *TV Eye* replacing *This Week* (Thames); *World in Action* (Granada); and *Weekend World* (London Weekend). These programmes are able to concentrate in greater depth on individual issues and on the by-ways of the news. Each year a relatively small number of topics tend to dominate current affairs coverage. 1978 was no exception with Africa and the Middle East leading the way abroad and the Economy, Northern Ireland and politics at home. Each programme has developed over the years a distinctive style of reporting and analysis of events which provides viewers with a fully rounded picture of world events.

Special features in this section of the book describe the documentary output of Yorkshire Television and ATV. Thames Television, Granada and London Weekend Television also continue to contribute distinguished documentaries to ITV's programme output. The regional companies too have been making increasingly valuable contributions in this field. For example, HTV's *Dudh Kosi - Relentless River of Everest*, a thrilling film recounting the adventures of a six-man British team canoeing down Everest, went on to win prizes at the Trento Mountaineering Festival and at the International Festival of Sports Films. Anglia's *Survival* series continues to delight and amaze viewers. Together the output of documentary films from ITV's fifteen companies is currently presenting a more varied and wide-ranging view of the world than ever before.

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◀ **Whicker's World: India.** Alan Whicker joins the princely families of Rajasthan for a royal betrothal ceremony. YORKSHIRE





# THE WORLD OF ITN

ITV transmits three national news programmes every weekday, between them amounting to more than an hour of news daily. These programmes are provided by Independent Television News Ltd (ITN), owned by all the ITV programme companies. It is ITN's task to gather the news from its national and international sources and write, edit and present it for ITV. In addition, shorter bulletins are produced at weekends and there are special news programmes on major events.

Probably best known of ITN's three main news programmes is *News at Ten*, which lasts half an hour (except where extra important news merits an over-run) and presents a comprehensive round-up of the day's news. It features stories from ITN's reporters all over the world and ITN's industrial, political and scientific experts keep viewers up-to-date with the latest developments.

*News at One*, running for 25 minutes at lunchtime, is ITV's first look at the happenings of the day. ITN's third news programme, *News at 5.45* is brief, succinct and lasts fifteen minutes.

These are not the only news programmes that ITV transmits. Each of the fourteen ITV areas has its own local news magazine programme which usually goes out in the early evening and covers items of regional interest, interviews, events (sporting and otherwise) and the weather.

If you wanted a career in journalism with ITN you would have to be prepared for early rising! Work starts at 6.30 a.m. when the copytaster for *News at One* starts sifting through the news agency stories that have come in

during the night. Only those items which are of importance will be passed on to the news editor who arrives shortly after the copytaster, as do the presenter and programme editor. *News at One* has established itself not only as a news programme but as a forum for major discussions on the political and industrial news of the day. It tends to use an interviewing approach to stories. The presenter interviews people who are in the news as well as reading stories about them. There is also a report on the City and the *Financial Times* share index.

The *News at 5.45* and *News at Ten* programmes start being compiled at about 8 o'clock in the morning. The duty news editor reads the newspapers and starts his news list for the day, much of it based on ITN's own information, including stories which will break during the next twelve hours. Next he briefs ITN's reporters and consults the ITV companies' newsrooms all over the country. Some areas might have items important

▼ The early bird — the copytaster.



enough to feature nationally, for example, a major strike in the Midlands or a new oil find in the North Sea. But out of all the stories which happen during the day, only about twenty will be presented in *News at Ten*.

The foreign news editor does a similar job but on an international level. He has links with all the overseas ITN reporters and camera crews and deals with the news film services of CBS and UPITN who supply daily coverage on film of international news. ITN also has a news exchange agreement with ABC

▶ A duty foreign editor on the Eurolink.



▼ The Editor's conference.



of America. Satellites are often used for receiving already-processed film from abroad. Another source of news is the international exchange of news which takes place three times a day over a TV link between all the Eurovision countries. Each participating country decides which news items it wants to take from the others over the link. ITV is a member of the European Broadcasting Union.

At 10.30 a.m. the morning conference is called. This is a forecast of what the day's news should be for *News at 5.45* and *News at Ten*. *News at One* is now already in its final preparation stages. The editor, who chairs this conference, has overall responsibility for the news and is also responsible for the whole of ITN as an organisation; others taking part are the deputy editor, who co-ordinates the home and foreign news coverage on the editorial floor, and the associate editor who is responsible for ITN's special programmes such as the General Election results, the budget, and the American Presidential Election. The sports news editor organises news coverage of all major sports; this includes day-by-day stories and results as well as news coverage of international events such as the Olympic Games, the World Cup and Wimbledon.

The newsroom contains ITN's experts and correspondents in all fields – diplomatic (dealing with visits of VIPs, conferences and talks), political (ITN has an office in the House of Commons), industrial (dealing with strikes, negotiations and the economy), scientific (new products, developments and discoveries). A home affairs correspondent covers local government, health and education, the crime reporter has a 'beat' covering the entire country and the European political correspondent watches the activities in the Common Market and reports political moves in Europe. And, of course, ITN employs a team of skilled journalists who write the actual material that the newscasters read. The ITN newscasters do play a far more involved role than just being 'talking heads'. They sit at the production desk and discuss the news as it is being prepared, and write some of it themselves.

Each of the three programmes has its own pattern of production. *News at One* makes an early start and does not have a formal meeting. *News at 5.45* – which has shown a steadily increased viewership since it was launched in August 1976 – has its own meeting with the programme editor at midday. This is when



▲ Anna Ford.



▲ Reginald Bosanquet.

## ITN NEWSCASTERS

◀ The newsroom.

▼ The programme editor's meeting.

they discuss how the programme will look, always subject to late or unexpected news stories.

At 7 o'clock in the evening, everybody attends the programme editor's meeting for *News at Ten*. This is the final meeting of the day when the programme editor co-ordinates all the various elements that will make the programme into a whole. At this stage the graphics department are working on maps and diagrams and film and videotape recording editors check their stories for correct length. Also at the meeting are the script-writers who are handling a number of stories, and the chief sub-editor who ensures the accuracy of the stories and checks their timing. By the end of the meeting the programme editor has clearly outlined the shape of *News at Ten*. But there will be changes to stories, and new, unpredictable stories which the team will have to fit into the rigid timing. All over the world news is still being made and ITN is gathering it.

In the basement of the building, film is being processed and the film library is pro-



► The film library.



► Motor cycle dispatch rider.



▼ Reginald Bosanquet prepares for the programme.



▼ Alastair Burnet.



▲ Sandy Gall.

ITN NEWSCASTERS

ducing film for special packages in the programme. The 'stills' library is selecting some photographs and transparencies. The final photographs, maps and titles are prepared and transmissions via satellite are received.

The studio director with the vision mixer and floor manager are lining up the order in which the film and videotape recording pictures should appear, and dispatch riders arrive with extra film for the programme.

Then at 9.30 a rehearsal takes place. Even at this late stage last-minute adjustments are still being made. The studio lighting and the four camera positions have to be arranged. The telecine and videotape machines are put on stand-by and the maps and photographs are positioned according to each story. Even now scripts have to be up-dated and the teleprompter scripts adapted. The newscasters

make a last-minute check on their scripts and the director and his staff look at the graphs, pictures and the running order. The production assistants are typing and collating the final scripts and rushing them to the studio.

Then at 10 o'clock the news goes out but even now new film can be coming into the studio. A script will have to be swiftly written and this item will appear before the end of the programme.

Another day's news gathering is over but after a few short hours the process must begin all over again.

*This feature has been based on one of the narrated sequences in the IBA's Broadcasting Gallery. Arrangements for visitors will be found in the 'People and Events' chapter.*

# Current affairs

▼ **Nurse of the Year 1978.** This year's winner, Cecelia Anne Holden, with presenter Leslie Crowther and Victor Matthews of the Daily Express. ATV

Independent Television's current affairs producers have to provide wide-ranging and comprehensive coverage of the day-to-day stories and trends behind the headlines. The required high standards of accuracy and impartiality make this already difficult job even harder. *World in Action* (Granada), *TV Eye* as successor to *This Week* (Thames), and *Weekend World* (London Weekend) are three of the main current affairs programmes but these are backed up by many others.



► **What the Papers Say.** A popular series which started in 1956 and is still going strong. GRANADA



► **Nuts and Bolts of the Economy Seminar.** Mike Scott chairs this current affairs series. GRANADA







► **World in Action.** 'Black to front' is the title of this edition which deals with the problems of white and coloured families living side by side. GRANADA



► **Wish You Were Here.** Chris Kelly explores the Malvern Hills and visits the Holy Well where water comes straight from the hills. THAMES



◀ **Talking Bikes.** A spectacular stunt from the Imps, a junior motorcycle display team, who are featured in the series which deals with all aspects of motor cycling. SOUTHERN

► **Look Here.** A monthly series that examines television with the people who make it and those who watch it, presented by Andrew Neil. LONDON WEEKEND



► **After Noon.** Top London fashion designer, Zandra Rhodes (centre), talks to programme presenter Mary Parkinson (left) and shows off a one-shoulder evening dress which has been one of her most popular designs over several years. THAMES





◀ **Weekend World.** Presenter Brian Walden talks to the Right Hon Enoch Powell in ITV's regular Sunday morning current affairs programme. LONDON WEEKEND

▼ **Counterpoint.** Reporter Derek Murray (second left) getting out-and-about on Rathlin Island in this current affairs series. ULSTER



▲ **This Week.** Two views of ITV's long-running regular current affairs series: the horrific aftermath of the cyclone that hit the South-Eastern coast of India; and in the studio Fred Emery (*The Times*), Peter Jenkins (*The Guardian*) and Llew Gardner prepare to interview the Prime Minister, Mr James Callaghan. New format from Autumn 1978 as *TV Eye*. THAMES

# Documentaries

The dictionary definition of a documentary as 'a film accompanied by an explanatory talk' only scratches the surface of what is seen by ITV viewers. A more apt description might be 'a highly-researched and meticulously-presented programme which examines in depth subjects from village life to major world-wide problems, making appropriate use of the full resources of film and live and recorded television production facilities'.



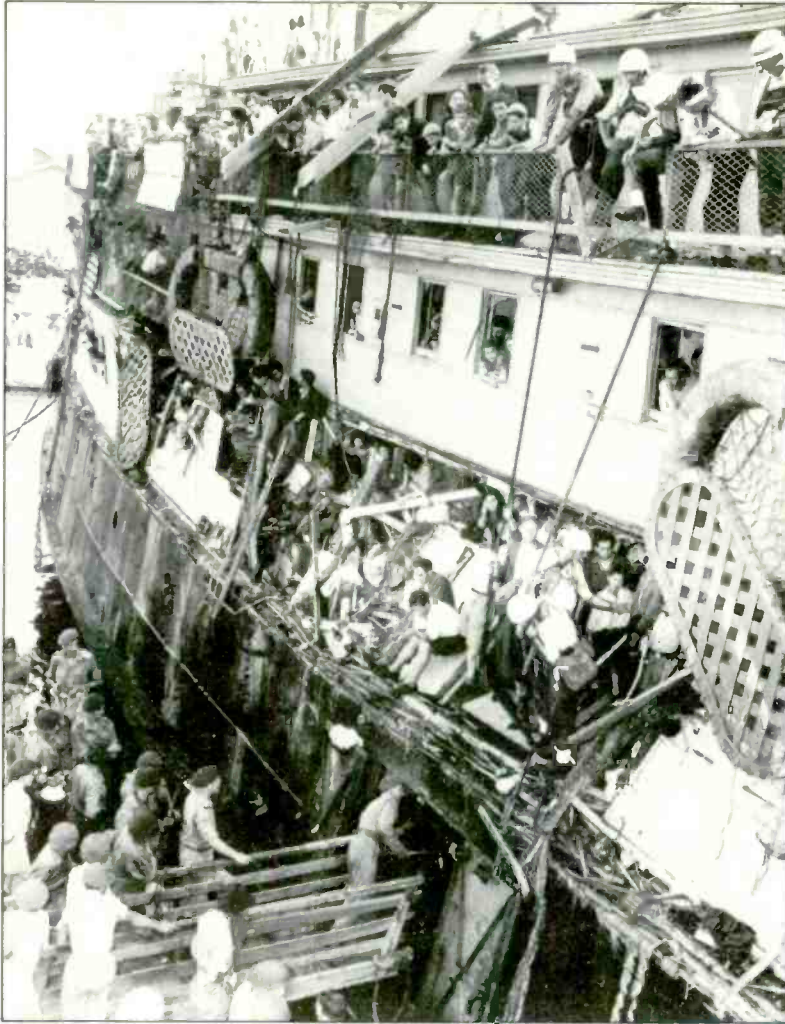
▲ **About Britain.** A portrait of Tyneside-born novelist Catherine Cookson, first shown in the series 'Lifestyle' and later networked. TYNE TEES



▶ **It's a Dog's Life.** The inimitable Johnny Morris presenting the inside story of a major dog show. HTV

▶ **Elkie & Co.** Singer Elkie Brooks and the Humphrey Lyttelton band perform in a documentary about her past, present and hopes for the future. THAMES





◀ **Palestine.** A three-part documentary examining the British mandate in Palestine between 1920 and 1948. Here the damaged ship 'Exodus 1947', which tried to enter the country illegally with 4,500 Jewish immigrants on board, is examined by naval personnel. THAMES

▼ **Decision: British Communism.** To make this programme the camera team had to spend more than a year 'inside' the British Communist Party. GRANADA



◀ **Portrait of a family – the Cecils of Hatfield House.** Mavis Nicholson with Lord David Cecil looking at a tapestry in the armoury at Hatfield House, the home of the Cecil family for nearly 400 years. THAMES

▲ **Lifestyle.** A profile of the men and machines who fought the war in the air over the battlefields of France in 1914-18. ANGLIA



► **The Village that Wouldn't Die.** The story of the fight back by a village they planned to pull down. GRANADA



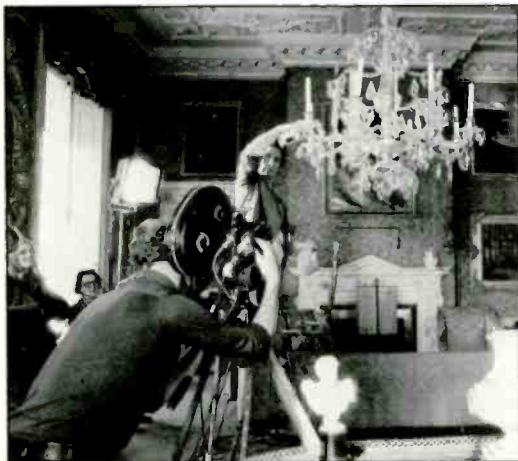
▼ **Walking Westward.** Clive Gunnell treks around the South-West coast of Britain. WESTWARD



► **The fate of the Broads.** An in-depth look at the history and the problems of pollution in the Norfolk Broads. ANGLIA



▼ **Battle for Survival.** The fine furniture and paintings of Uppark House in Sussex are featured in a programme about the National Trust. THAMES



◀ **About Britain.** A Trinity House pilot boat cuts through the wash on its way to guide another boat to safety. The important work of this fascinating and unique body includes guiding ships into port, maintaining lighthouses, light vessels and navigation buoys. ANGLIA

# Yorkshire's documentaries



▲ **Whicker's World:** India. Alan Whicker talks to members of the Hare Krishna Ashram at Juhu Beach, near Bombay. YORKSHIRE



► **Faces of Communism.** Robert Kee investigates the Italian Communist Party in the third episode of this absorbing series. YORKSHIRE

Yorkshire Television's position as a major producer of documentaries has been founded on substantial strengths in four areas: the distinguished political commentaries of author/broadcaster Robert Kee, Alan Whicker's keen eye for the improbable and the significant, the social observations of John Willis and the predominantly open-air studies of Barry Cockcroft.

In the past year, Kee's major undertaking has been the series *Faces of Communism*, in which he examines four contrasting Communist governments or parties. These were bought for peak-time transmission in the United States, a rare coup for a British-produced current affairs series.

Kee first contemplated Yugoslavia, freest Communist country in the world. The People's Republic of the Congo prompted him to remark, 'If you try to think too logically about this place, you don't have a hope of understanding anything.'

In Italy, a quizzical Kee found the Italian Communist party maintaining that it did not seek overall power and firmly stating a belief in parliamentary democracy at all costs.

The most difficult film to make was that on Czechoslovakia, for the authorities repeatedly balked plans to film there by making courteous but firm excuses.

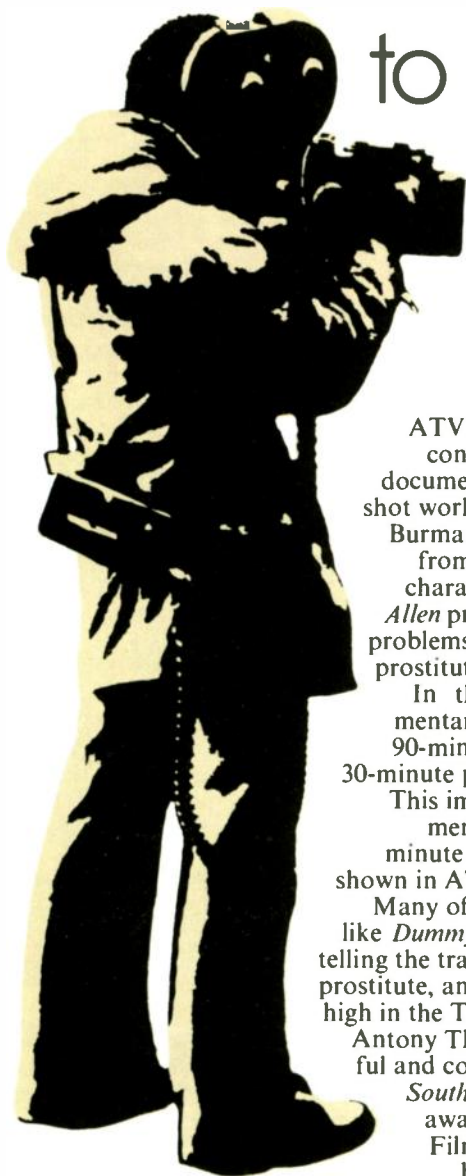
Alan Whicker has continued his perennial travels with a series of documentaries on India in the past year, ranging from a study of the maharajahs to the huge city of Bombay, which has a skyline like Manhattan but a million people sleeping on the streets.

John Willis, whose films have consistently ruffled the national conscience, is working on a report on the only experimental unit in Europe seeking to rehabilitate psychiatric patients from maximum security hospitals.

Barry Cockcroft's new series of *Once in a Lifetime* will be seen this year, having been filmed in country and coastal locations ranging from Cornwall to Scotland.

In addition to these film series, Yorkshire Television responds to topical situations. For example, *Are we Really Going to be Rich?* was a studio-based production in which David Frost orchestrated a gathering of leading figures concerned with Britain's offshore oil resources.

# From Birmingham to Burma



ATV is one of the most important contributors to the ITV network documentary schedule. The films are shot world-wide, from Birmingham to Burma. They cover subjects ranging from the amiable eccentricities of characters interviewed in the *Dave Allen* programmes to the harsh social problems of drugs, juvenile crime and prostitution.

In the last year ATV's Documentary Department produced two 90-minute, fifteen 60-minute and 38 30-minute programmes for the network. This impressive output was complemented by a further eighteen 30-minute documentaries made for and shown in ATV's Midlands region.

Many of the networked programmes, like *Dummy*, a dramatised documentary telling the tragic story of a deaf and dumb prostitute, and the *Dave Allen* series, were high in the Top Twenty ratings.

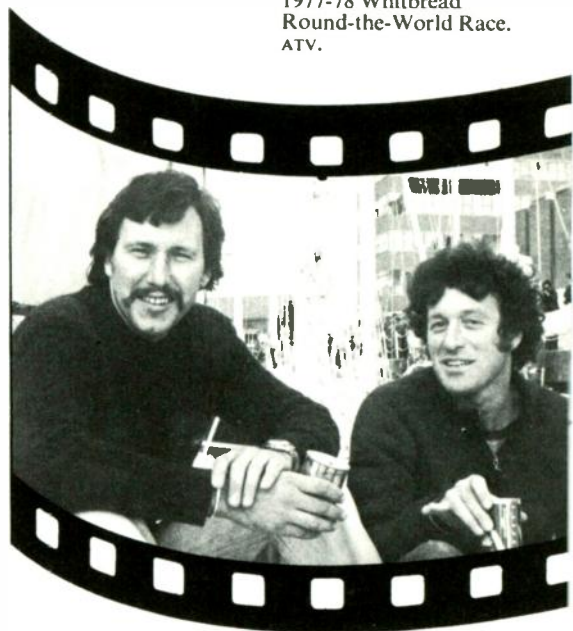
Antony Thomas's series of four powerful and controversial programmes, *The South African Experience*, won the award of the British Academy of Film and Television Arts for the best factual series of the year.

A recurring question is, how and by whom are subjects chosen for documentaries? At ATV there are no rigid rules.

The idea for the widely praised 26-part *Link* series, which deals with the problems of disabled people, emerged from a conversation between an ATV researcher and a district nurse.

Most documentary ideas come from free-lance producers and directors. Lord Snowdon

▼ Sound recordist Noel Smart (left) and cameraman Roger Deakins were aboard John Ridgway's yacht 'Debenhams' on the 1977-78 Whitbread Round-the-World Race. ATV.



wanted to do a programme about a new concept for the treatment of juvenile crime. The result was *Peter, Tina and Steve* which examined the lives and problems of three young people who were sent to live with foster families rather than being held in custody.

Michael Darlow and the playwright C. P. Taylor approached ATV with the idea for a major documentary on the problems of unemployed school-leavers. The subject area proved so fertile that the original one-hour concept grew into six half-hour documentaries, under the title *Great Expectations*. They dealt with a group of thirteen teenagers in their last term at a comprehensive school and followed their successes and failures in getting work when they left.

During 1979, ATV will screen three programmes on democracy in India, an idea put up by Michael Grigsby, which was a year in the making.

Sometimes ATV film crews face hardship and danger. In September 1977 cameraman Roger Deakins and sound recordist Noel Smart set off in the Whitbread Round-the-World Race as crew on John Ridgway's 57-foot yacht 'Debenhams'. Their main task was to make a documentary about an isolated



▲ **Great Expectations.** A programme dealing with the problems of teenage school-leavers. ATV

▲ **The South African Experience.** 'The Search for Sandra Laing', one of the programmes in this series, tells the story of a girl who had been expelled from school ten years previously because of 'racial impurity'. ATV

▶ **Dummy.** The tragically true story of a victim of circumstances. ATV

▼ **Do You Remember Vietnam?** A full-length documentary by John Pilger. Here traditional crafts are being learnt by young South Vietnamese people. ATV

group of people in a confined space. As well as photographing everything that happened on board, they took their turn on watch with eleven other crew members. The yacht lost its steering gear in a storm just after going round Cape Horn, and spent one night surrounded by pack ice which could have crushed it. This exciting programme took eight months to film.

When director Adrian Cowell and cameraman Chris Menges went to Burma to film parts of their much-praised *Opium* trilogy, they were often caught in the dangerous fighting between opium smugglers and Burmese Government forces. Their original six-month schedule took eighteen months to complete.

In the film *Do You Remember Vietnam?* reporter John Pilger and an ATV camera crew posed as tourists on a four-week package deal. The resulting film gave a fascinating view of life today in that war-ravaged country, three years after the fighting stopped.

How much does all this cost? Charles Denton, ATV's Programme Controller, says: 'It is impossible to generalise. A film can cost anything from £10,000 to ten times that figure.'







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# LIGHT AND EASY

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'This must be', said a letter to the IBA, 'the sickest and most unfunny show in years. Why don't you let me organise your comedy for you? I'm not a performer myself, but I do know some blokes who can make people laugh'. But many viewers did not think the programme was sick and unfunny. The critics came near to raving (that is to say, they were not actively opposed to the programme) and a lot of people laughed a lot.

From time to time there have been other complaints, too. Vulgarity, innuendo, bad language, racist jokes, overloud applause, programmes shown at the wrong time. 'The Muppets at 7.15? Surely programme planners must realise that all children are in bed by 7.15.' Which contrasts sharply with: 'What's On Next at 9.00? Surely all programme planners realise that no children go to bed before 9.00?'

The problem, for the producer of comedy and light entertainment, is that he has no defence. If something is disliked in the News, or in a current affairs programme, then no one is going to dispute that news and current affairs have a duty to report events - however unpleasant those events may be. If offence is caused by something in a play, then drama producers can rightly argue that the drama has always been offensive. When Hamlet said to Ophelia: 'Get thee to a nunnery', he was not suggesting she should enter a religious order; he was telling her in Elizabethan slang what he thought of her, and it is a brutal, and a bitter, remark. But it is Art, with a capital 'A'. It offends, but it makes people think about life. Not so with the producer of comedy. He is there, purely and simply, to make people laugh, to escape from the strains and the fatigue of everyday life. All comedy is cruel. It really is not very funny to slip on the proverbial banana skin, and some of us have been hurt doing it. But the television set in the living room has to be about the things that make my family laugh, in my living room - not about

what makes other people laugh, in their homes. And woe betide the comedian, or the television producer who forgets that fact.

That overloud applause, for example. Will Hay at the Palladium in 1929? Indeed. The report on his broadcast half a century ago was that had it not been for the applause the 'turn' would have ranked high. Vulgarity? In January 1925 precise instructions within the BBC to 'all entertainers and concert parties' warned them not to introduce 'vulgar and doubtful matter'. Racist jokes? In the same year every new performer was being given a card which said 'no zags on Scotsmen, Welshmen, Clergymen, Drink or Medical matters'. Almost incidentally, it added, 'Do not sneeze at the microphone'. Presumably this same card was handed to performers in the programme *White Coons* which began a few years later. Bad language? The first big wave of protest was in 1937.

The problems of taste in comedy do not change much. They will always be with us. One man's joke is another man's bad taste. And it is right and proper that people should complain. Comedy may be rooted in cruelty, but it is not for comedians to be wantonly cruel. It is not for the IBA, or any programme company, or any producer or performer to force their tastes on the whole community. Equally, individuals or small organised groups cannot expect to impose their standards of taste upon the whole community.

But there is another difficulty. How many people, when they laugh at a joke, half believe it all the same? According to comedians, all politicians are corrupt, tell lies, are arrogant and self-seeking. All Irishmen are stupid, all coloured people live on National Security. It is a help that it is Irishmen who tell the best Irish jokes and coloured comedians who are most forthright on problems of colour. All the same, the doubts remain. It is easy to earn a cheap laugh by appealing to a stereotype.

There are no glib solutions. We must go on complaining, arguing, and above all, laughing, because laughter helps to cure many a social ill. But what makes you laugh? Is it the same joke that appeals to your neighbour's next door?

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◀ Superstardom and how to sustain it remains the secret of Britain's most consistently hilarious and best loved comedians, Eric Morecambe and Ernie Wise, who make their return to ITV. THAMES

# Situation comedies

Comedy shows and comedy series make up the bulk of ITV's light entertainment output providing all the necessary ingredients for laughter, relaxation and enjoyment and which hopefully give viewers a temporary 'escape' from the worry of everyday life.

Some situation comedy series remain popular for a very long time and this is possibly because the viewer often appreciates an element of familiarity and predictability, and the standard of professionalism provided by the established performers. Such favourites

as *George and Mildred*, *Robin's Nest* and *The Rag Trade* continue to be successful, while the series *Two's Company* suggests that wit, verbal accomplishment and superb timing are alive and well and living in television.

The production of successful programmes is admittedly a difficult task and this is no more apparent than in the comedy series. The performer in front of the camera may make it all look easy but his performance belies the anxiety of the people behind the coldstare of the camera.



▲ **Life Begins At Forty.** Derek Nimmo as Chris Bunting and Rosemary Leach as his wife Katy, toast the future and the forthcoming arrival of their first offspring after seventeen years of marriage. YORKSHIRE



▲ **Bless Me Father.** Arthur Lowe makes an impressive stand as a man of the cloth in this light entertainment series. LONDON WEEKEND



▶ **The Upchat Connection.** Susan Jameson and Robin Nedwell star in the successor to 'The Upchat Line' written by Keith Waterhouse. THAMES



◀ **Leave it to Charlie.** David Roper and Peter Sallis in the comedy series on the luckless life of Charlie Fisher. GRANADA



◀ **You're Only Young Twice.** Pat Coombs as Cissie and Peggy Mount as Flora, two of the ladies of Paradise Lodge, 'a superior residence for retired gentfolk'. YORKSHIRE

▼ **Backs To The Land.** Stingy farmer Tom Whitlow and his three reluctant Land Army recruits, Philippa Howell,

Pippa Page and Teresa Stevens who have their own ideas about who reigns down on the farm! ANGLIA



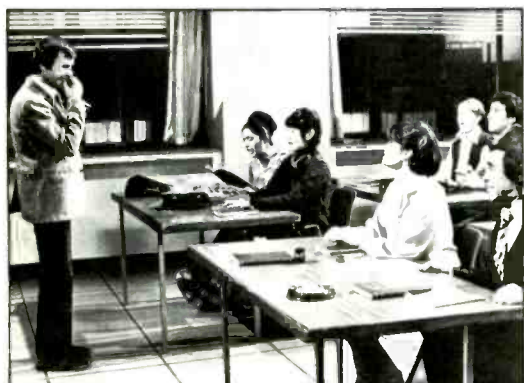
▲ **George and Mildred,** Yootha Joyce and Brian Murphy as the bickering Ropers, enjoying one of their more friendly moments. THAMES

◀ **A Sharp Intake Of Breath.** David Jason in a comedy series about the difficulties of getting things done. ATV

► Oh No It's Selwyn Froggitt. Selwyn Froggitt (Bill Maynard) becomes a big drummer and it's hardly surprising that the lads of Scarsdale Working Men's Club find it hard to drum up any enthusiasm. YORKSHIRE



▼ Mind Your Language. Barry Evans as teacher Jeremy Brown in front of his class of students. LONDON WEEKEND



▲ Devenish. Arthur P. Devenish (right) must have an ulterior motive for offering his arch-enemy, George Craddock (Michael Robbins) a drink. GRANADA

► Maggie and Her. Julia Mackenzie as Maggie and Irene Handl, as Mrs P., two neighbours who will always help each other out in times of need. LONDON WEEKEND





▼ **Robin's Nest.** Bistro-owner and chef extraordinaire Robin Tripp (Richard O'Sullivan) and his dishy wife Vicky (Tessa Wyatt) serve up a plateful of fun. THAMES

◀ **Two's Company.** Dorothy (Elaine Stritch) and her butler, Robert (Donald Sinden, far right) once again seeing not quite eye to eye. LONDON WEEKEND



◀ **The Rag Trade.** This established comedy series written by Ronald Wolfe and Ronald Chesney expands the theme about life and industrial turmoil in the workshop of Fenner Fashions. LONDON WEEKEND

# The competitive spirit

Competitive contests and quiz shows have always attracted enthusiastic audiences on ITV; this success can often depend on the personalities who present the programmes.

Apart from the obvious excitement that accompanies programmes of a competitive nature perhaps another reason for their success is the opportunity that they present to the viewer to become involved. Where participants of a panel game display knowledge or skill there must understandably be a high level of appreciation from the audience both inside and outside the studio.



▲ **University Challenge.** Susan Reynolds who captained an all-star team which challenged and had a runaway victory over an American university team. GRANADA



◀ **Gambit.** Host and hostess Fred Dinenage and Michelle Lambourne in the networked quiz show based on the card game, pontoon. ANGLIA

▲ **3-2-1.** A new competition hosted by Ted Rogers, seen here with one of the couples competing in the show. YORKSHIRE



◀ **Celebrity Squares.** Lord Charles (with Ray Allan) and Nookie (with Roger De Courcey), two special celebrities helping to get the game under way. ATV

▶ **Mr and Mrs. Britain's** first West Indian hostess Janice Hoyte joined Alan Taylor for this networked series. HTV



◀ **Sale of the Century.** Nicholas Parsons, seen here with hostesses Christine Owen (left) and Laura Beaumont, usually manages to fire around 75 questions at the contestants on each show. ANGLIA

▲ **Those Wonderful TV Times.** Quizmaster Norman Vaughan puts another celebrity on the spot with a poser about a famous television show from the past in this fast-moving networked series with the accent on fun and nostalgia. TYNE TEES

▶ **Winner Takes All.** Host Jimmy Tarbuck introduces another contestant who is about to gamble his chances in this top-rating general knowledge quiz. YORKSHIRE



◀ **The Krypton Factor.** Gordon Burns presents this nationwide search for supermen and superwomen in a test of brains and brawn. GRANADA



# Variety

Whilst comedy series account for a large percentage of ITV's light entertainment output, there are a number of hours each week of the type of programme that can be traditionally classed as variety. It is this one form of light entertainment which has stood the test of time and retained its popularity with viewers. With their fast-moving, ever-changing mixture of comics, singers, glamorous dancers, comedy sketches and imaginative settings, these programmes are basically

visual productions to which colour television has added a new dimension.

A lively show built round one star entertainer such as Tom O'Connor, Paul Daniels, Pam Ayres or Benny Hill, still continues to go down well with the audience. Where television can be said to excel is in the production of the lavish spectacular with top rating international star entertainers whose appearance on the small screen may be infrequent but whose fame is sufficient to draw large audiences.



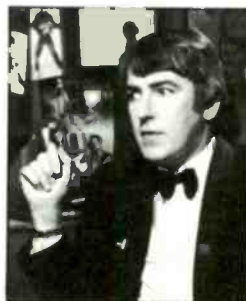
▲ Cilla. One of the more versatile performers on television, Cilla Black returns to ITV with an hour of music and comedy. THAMES



► The Benny Hill Show. Benny brings you a barrel-full of laughs in one of the many sketches from his hour of glamour and fun. THAMES



◀ **Star Treatment.** 'Koffee 'n Kreme' in this series designed to provide a showcase for the talents of bright new artists. SOUTHERN



◀ **Revolver.** Peter Cooke plays the manager of a converted ballroom in this new style pop and rock show, featuring many well known names in the music world. ATV

▼ **Lingalongamax.** Max Bygraves pauses to chat to his old friend, musician Jeff Love. THAMES



◀ **Relatively Secombe.** Harry Secombe uses this show to give a number of his 'closest relatives' their first chance in show business. Seen here as Alphonse Secombe with guests Donald Houston and Diana Dors. THAMES

▲ **Tony Hatch And All Kinds of Music.** Tony Hatch aided by his backing singers, plays host to his guest George Hamilton IV (right). ATV

► **The Kenny Everett Video Show.** Kenny Everett takes to the floor to launch a new type of show – new to both television and himself. It is a show of bits – musical bits, useful bits, naughty bits, and with the Adventures of Captain Kremmen, cartoon bits, also featuring such top stars of the music world as Bryan Ferry. THAMES



◀ **Thingummyjig.** The dancers are one of the main attractions of this popular local variety series. SCOTTISH



◀ Bruce Forsyth hosts a giant new package of light entertainment for ITV. LONDON WEEKEND



▲ Lena and Bonnie. Lena Zavaroni and Bonnie Langford, just two of ITV's many discoveries, display their talents in this hour-long variety of singing and dancing. LONDON WEEKEND



▲ Andy's Party. Man in the middle, Scotland's own Andy Stewart makes merry among some pretty faces and fancy steps, as the tartan-topped team of the Davis-Hamilton Dancers provide swinging style. GRANPIAN

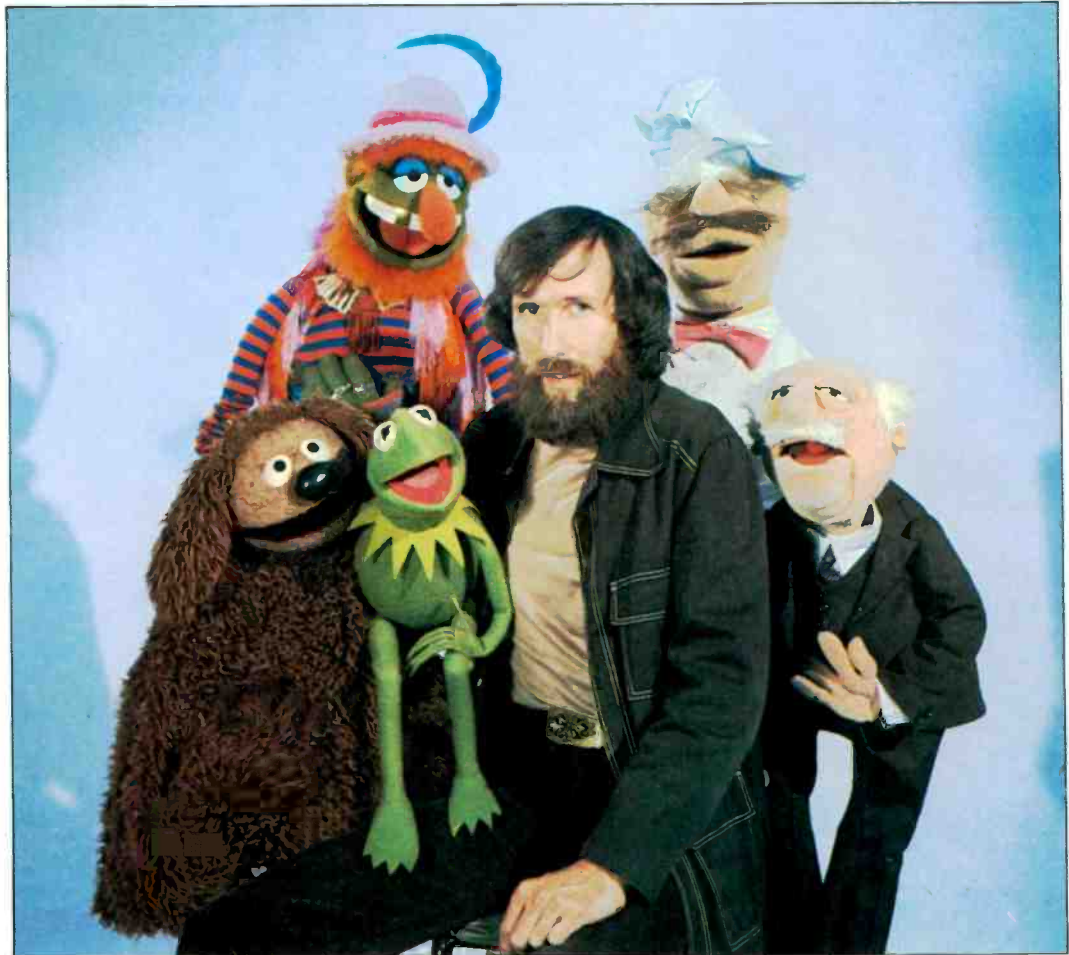


◀ This Is Your Life. Eamonn Andrews traps yet another unsuspecting 'victim' - motor-cyclist Barry Sheene. THAMES

► **An Evening With Dave Evans.** Dave Evans, a talented comedian, impressionist, singer and musician with a warm, friendly personality seen here with two of his guests, the lovely singer Lynn Paul and the maestro of the clarinet Acker Bilk. YORKSHIRE



► **The Muppet Show.** Creative genius Jim Henson surrounded by Kermit and some of the company. ATV





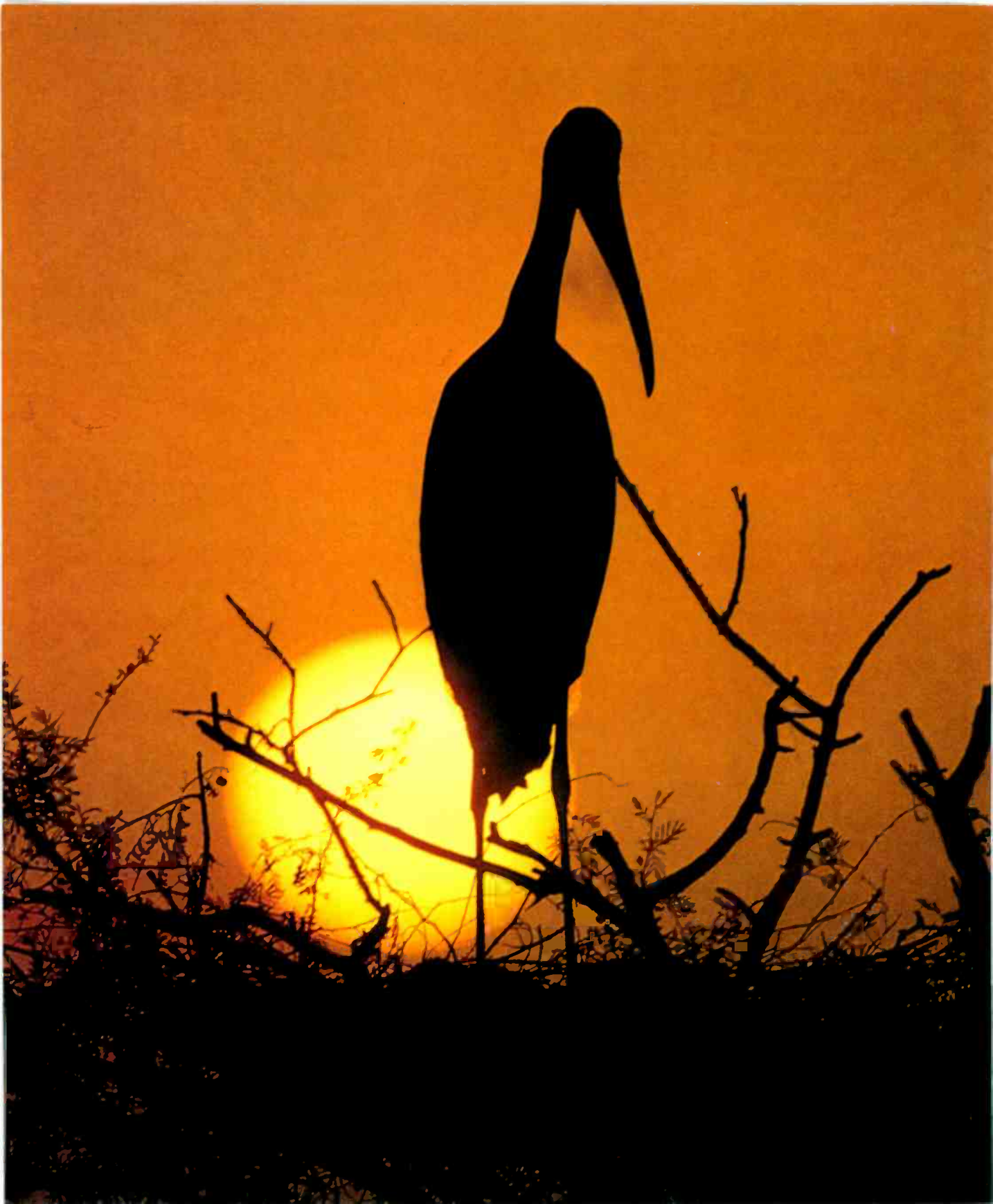
◀ **Saturday Showtime**  
 'Dennis Waterman - With a Little Help From His Friends'. The Brownies are three of the friends who give a helping hand to Dennis in an hour-long medley of music, song and mime with a sprinkling of humour. YORKSHIRE



▲ **Paul Daniels**  
**Blackpool Bonanza.** 'Mr Magic' Paul Daniels, hosts his own light entertainment show from Blackpool, show business capital of the North. GRANADA



▲ **London Night Out.**  
 Liverpudlian Tom O'Connor presents lively acts, like the Nolan Sisters in this mid-week top variety show. THAMES



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# OUR CHANGING WORLD

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The scientific age in which we live is reflected in the ITV output in a multiplicity of ways. Scientific topics are frequently the subject of documentaries and current affairs programmes and science also features in adult education programmes and series for children. News of scientific developments is regularly reported by ITN (which has its own science correspondent) and the regional news magazines.

Yorkshire Television is a major contributor to ITV's coverage of the world of science and a special article about its programmes in this field appears on the following pages.

Among recent current affairs programmes on scientific subjects there have been several on the question of mental health. *This Week*, *World in Action* and *Weekend World* have each dealt with different aspects of the controversial area of mental health care. Other medical topics tackled by *This Week* have included an edition on premenstrual tension and a special programme which looked at the dangers of dioxin after the escape of a deadly cloud of this poison from the Seveso chemical plant in Northern Italy.

Granada has continued to produce a number of distinguished programmes in its anthropological documentary series *Disappearing World*. Among the most recent have been studies of the Sherpas of Nepal and 'Umbanda' - a powerful new religious cult in Brazil which combines magic, Christian saints and African gods.

In the field of natural history, Anglia's *Survival* maintains its standards of excellence with programmes that are much admired both at home and abroad. Recent editions have included *Castles of Clay* - the story of the termite and its amazing home; *Tough near the Top* - a

study of wild life in the Himalayas; and *In Cold Storage* - about the great variety of species of mammals and birds which are attracted to the rich marine life of Alaska's Bering Sea; and there have been programmes about the humpback whale and the caribou. *Edge of the Abyss* described a lost world in the Simien mountains of Ethiopia inhabited by creatures that are to be found nowhere else in the world.

David Bellamy's natural history film series *Botanic Man* (Thames) educates and entertains millions of people. He has an informal and extrovert approach which helps us to understand his subjects better. The latest clutch of films deal with the entire history and evolution of living things and in it he travels from one extreme of the earth to the other - from the arctic cold of the North Pole to the steamy heat of the Amazonian jungle.

Scientific developments reported by ITN during its news programmes cover a wide field and are often presented by Peter Fairley, Science Editor. During 1978 a series of special reports on microprocessors were shown. These are tiny computers, no larger than a shirt-button but containing up to a million electrical circuits.

The world's first test-tube baby, Louise Brown, also featured in the news, and there was a detailed report on the techniques used for her creation. Advances were announced in liver transplantation and the treatment of leg ulcers and an improved aspirin was shown.

Stories like these pose a problem - how to illustrate them visually. When Peter Fairley wanted to demonstrate what happens when an earthquake occurs the ITN graphics team cut a polystyrene ceiling tile into pieces to represent the plate-like pieces of the earth's crust - and used a bowl of ITN canteen porridge to simulate the sliding movement that occurs during an earthquake. Simple ideas like this are often the most effective and can help viewers to understand things which affect their everyday lives.

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◀ **Survival.** The Painted Stork is one of the rich variety of water fowl which has made its home in Bharatpur, in a low-lying area 100 miles from Delhi. ANGLIA

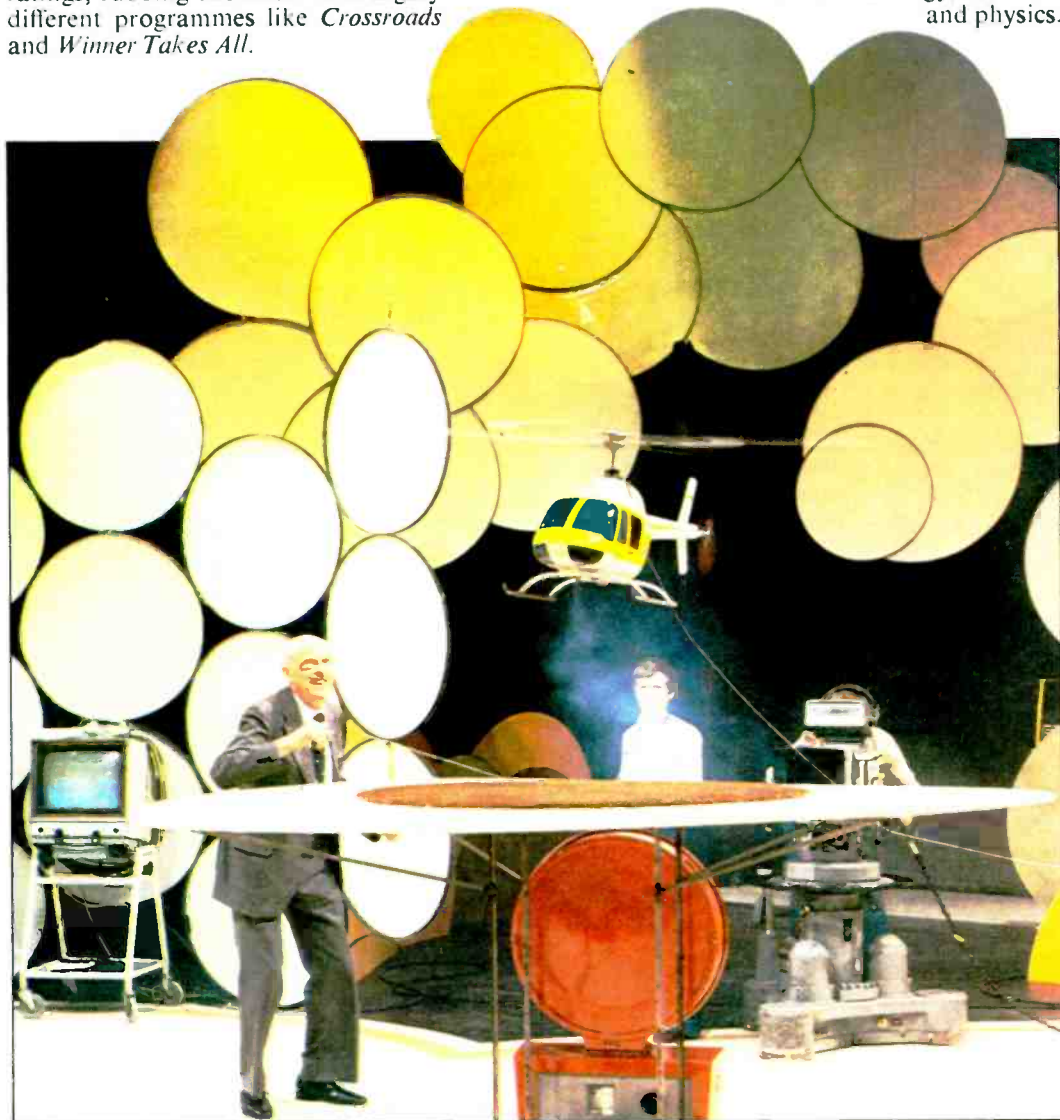


# UNDERSTANDING SCIENCE

A glass ornament shattered as Mrs. Edna Cattermole vacuumed her home in Preston, Lancashire. But her puzzlement at this phenomenon was shortlived and the explanation of the destructive nature of her vacuum cleaner was the basis of an item in Yorkshire Television's popular science series *Don't Ask Me*. It is often in the Top 20 Jictar ratings, rubbing shoulders with highly different programmes like *Crossroads* and *Winner Takes All*.

Mrs. Cattermole happens to be one of the most prolific posers of questions to this programme which is devoted to viewers' queries. These queries send researchers off on fascinating, bizarre, but always entertaining lines of inquiry. Invariably the explanations provided by the team of experts are even more interesting than the questions and are in the broad areas of biology, medicine and physics.

► **Don't Ask Me.** This edition featured a radio-controlled model helicopter to help answer a question about weight. YORKSHIRE



Dr. Magnus Pyke, a resident expert since the series began four years ago, says: 'We are asked what appears to be a trivial question and follow it through to an underlying principle. In the end we show that science is not capricious. The basic ideas of science are fully understandable to ordinary people.'

Mrs. Cattermole's query prompted an experiment in the studio conducted by the indefatigable Dr. Pyke. It led to a wine glass being shattered by the song of two sopranos, aided by a loudspeaker which concentrated and directed the sound. A similar feat is attributed to Benjamin Gigli, and this was probably its first television performance.'

*Don't Ask Me* attributes its success to the theory that a demonstration performed in the studio before a live audience makes better television than one filmed in a more leisurely fashion beforehand. Therefore, Studio 3 at Yorkshire Television's main Leeds studios has accommodated a succession of extraordinary events and objects, including more than 80 different kinds of insects and animals from fleas to elephants. Occasionally a live outside event is linked to a studio experiment – it is obviously more practical to fell a factory chimney *in situ*. And, as in the recent series, whole programmes have been produced on location ranging from a fairground to a sweet factory.

The personalities presenting the answers to the kaleidoscope of questions are recruited from the ranks of scientists. Executive producer Duncan Dallas explains: 'They are more interested in the science of the item than with the presentation. They will genuinely enthuse about a subject. We decided that authority and enthusiasm were more important than slick television technique. The fact that they have developed into excellent television talkers gives us the best of both worlds.'

'We freewheel through a great variety of subjects, and our scientists have a groundwork of scientific training that enables them to put things into perspective. They have a scientific baseline, if you like, and don't just repeat things parrot fashion. It's a question of emphasis, and sometimes they encourage us to concentrate on things rather than deal with a number of topics.'

*Don't Ask Me* might be described as the popular end of the science market on television, but Yorkshire Television is also responsible for some of the major science documentaries on the network. In the past it has produced several series under the umbrella



◀ **A Taste of Our Medicine.** This documentary sub-titled 'Sick in Sheffield, Broke in Beverly Hills' covered the visit to Britain of 20 American doctors to study the National Health Service. YORKSHIRE

title of *The Scientists* and *Discovery*, embracing a multitude of subjects.

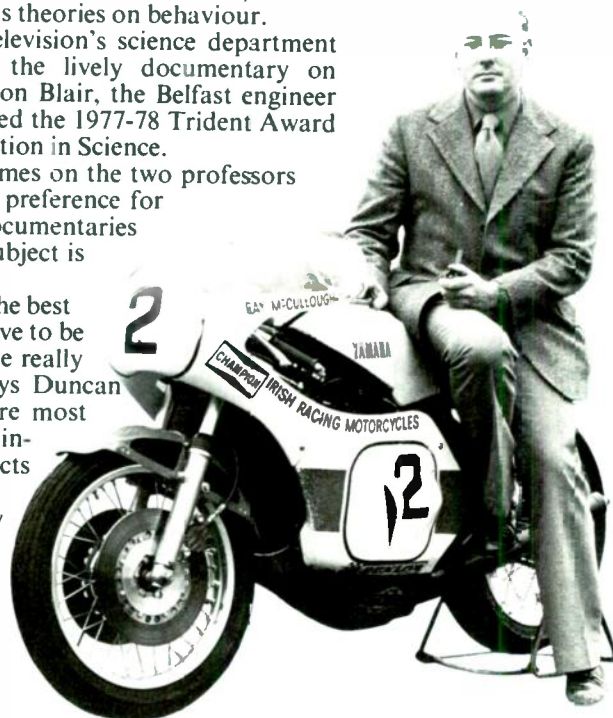
In recent years it has concentrated on medical matters in two absorbing trilogies. The first, *A Matter of Life*, included most memorably 'The Boy in the Bubble', and in the past year *A Change in Mind* has reflected changing attitudes to the mind in three contrasting documentaries, two of which were filmed in the United States. They included a study, by the articulate Dr. Oliver Sax, of the strange Tourettes disease in which the patient suffers from an amazing succession of tics and grimaces. The final programme featured Professor B. F. Skinner of Harvard, who is renowned for his theories on behaviour.

Yorkshire Television's science department also produced the lively documentary on Professor Gordon Blair, the Belfast engineer who was awarded the 1977-78 Trident Award for Communication in Science.

The programmes on the two professors emphasised the preference for personalised documentaries when a single subject is being explored.

'If you go to the best people, they prove to be the ones with the really good minds' says Duncan Dallas. 'They are most effective in illuminating their subjects because they have the ability to apply themselves directly and simply to the problem. They don't complicate it.'

▼ **Being Second is Just No Good At All.** Professor Gordon Blair, award-winner for his work on computer-based design of small internal combustion engines. YORKSHIRE



# Other Science programmes



▲ Peter Fairley – ITN Science Editor.



► **Survival.** A scene from 'Castles of Clay' in which a monitor lizard and a spitting cobra fight to the death. ANGLIA

► **Cinderella from the Sea.** The 200-year story of gas is traced to mark the opening of the multi-million pound natural gas terminal at St. Fergus. Here a scientist reconstructs the first experiments in the manufacturing of coal gas. GRAMPIAN





► **Survival.** A harvest mouse perches delicately on an ear of corn in 'Small is Beautiful' a documentary on the species. ANGLIA

▼ **Botanic Man.** 'The Crucible of Life' – David Bellamy recreates an experiment on the banks of Lake Hannington, Kenya which explains how the basic chemical elements of our planet were forged into the earliest forms of life. THAMES



◀ **Survival.** The amazing story of the migratory habits of the North American version of the reindeer – 'Caribou: The Endless Journey'. ANGLIA

▲ **Survival.** 'The Mound Builders' is the title of a documentary on the Mallee Fowl Chick pictured here. ANGLIA



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# LEARNING THROUGH TELEVISION

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To celebrate the 21st anniversary of schools television on ITV in June 1978, Thames Television, in association with the IBA and the London University Institute of Education, sponsored a national conference. The title of the conference was 'Can Television Teach?' It may seem rather late in the day to ask such a question – 21 years on, but titles often aim, of course, to challenge, to shock, and are not to be taken at face value. In fact 'to teach' describes not a single action but a complex and varied process. With some of the things a teacher does, television can help; with others not at all. Sorting out what television can do best, and how it can do it still better – such was really the theme of the highly successful conference, rather than introspection about whether television can teach at all.

Educational programmes fill different roles for three broadly defined audiences – pre-school, school and post-school. For the youngest learners, the programmes aim to broaden their experience of the world, to explore relationships with others, and to develop perception and psycho-motor skills through the simple devices of songs, stories, animation and puppetry. These are perhaps the earliest organised learning opportunities for the pre-school child, seven out of ten of whom do not get any kind of nursery education or playgroup experience. For school children and students in colleges, educational broadcasts provide at first hand a range of educational experiences in specialist areas not normally accessible to the teacher in the classroom – from scientific experiments on complex equipment to expeditions round the world or visits to other people's homes and places of work. As for the adult, the programmes set out to stimulate, to support, to encourage new interests or provide a fuller appreciation of established interests, and sometimes to teach a skill.

The Authority receives advice on broad policy matters from its Educational Advisory Council, and on schools and adult education matters from the EAC's two

specialist committees. Although ITV transmits about 600 hours of educational programmes every year, there are always difficult decisions to be made about priorities. To take schools broadcasting as an example, certain programmes in 1979 will reflect the advisers' concern that ITV should respond to current national needs, such as help to young people facing the problems of a transition from school to adult life, including employment or the lack of it. Certain other ITV 'specialisms' should be nurtured – Health Education, say, or Media Studies. Then several widely used and long-established series must continue, for many teachers have incorporated them into their curriculum. All the same, room must be found for some of the bright ideas and new developments proposed by teachers or producers or education officers or advisers. Roughly similar considerations apply in other sectors of educational broadcasting. It's easy to see that the 600 hours, which sounds quite a lot, runs out long before the list of worthwhile demands has been met.

New – and strengthened – links with other educational agencies to provide a 'partnership' approach to learning are one important way of getting the maximum effect from limited broadcasting resources. Television programmes increasingly feature as one component in a diversified learning 'package', which offers a flexible and lively alternative to traditional patterns of post-school learning opportunities. *Make it Count*, Yorkshire Television's 'numeracy' project, expanding into its second series in 1979 provides an excellent example of such a co-ordinated 'package' for adults. As another device for increasing the educational benefit of ITV broadcasts, an experiment in linking educational 'follow-up' materials to popular dramas and documentaries is being tried. Such linkage may help considerably to increase the learning opportunities provided for the adult viewer.

With only a single channel at its disposal, the time allocated to adult education by the independent system, especially at 'good viewing times' is necessarily small. Hence the search for means to wring the maximum educational benefit from the output – and the appetite for a fourth channel by which the hours for educational broadcasting, even in 'peak' times, would be dramatically increased.

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◀ **Leapfrog.** This mathematical magazine for schools relies particularly on the strength of the visual image to communicate mathematical concepts. ATV

# For the under fives

During the six years since the first series for pre-school children appeared on ITV, the four companies concerned – Thames, Granada, ATV and Yorkshire have developed series, each with a distinctive style and mood. What are the characteristics of these four different series?

## Rainbow (Thames)

For each set of five programmes during the week there is a connecting theme – ‘shapes’, ‘feelings’, ‘the family’, ‘in the street’. Each programme explores a particular concept of that theme through the interaction of Geoffrey, the presenter, and three puppets: Zippy is the chatty ‘know-all’, George the shy thinker, and Bungle Bear the character who asks the questions which children ask. A group of three actor-musicians and a storyteller complete the team and provide further support in developing language and number concepts. Film sequences are integrated into each programme. Producer Charles Warren says: ‘Although the programme cannot be a complete substitute for experiences in the family and in the nursery school, its strength is that it can compress into a short space a wide range of experience and basic instruction.’ Zippy, Bungle and George are old friends and their close and sympathetic relationship with Geoffrey is a particularly attractive characteristic of the series.

## Pipkin’s (ATV)

‘The concept of this dramatised series is that the most objective way of learning is by experience’, writes producer Michael Jeans, ‘and if you cannot experience something yourself, the next best thing is to identify with a character who is experiencing it.’ The principal experience offered in *Pipkin’s* lies perhaps in the relationships between the toy characters. They run a small community service organisation to help others, but above all they have to get on among themselves. *Pipkin’s* shows how our actions, moods and words affect other people. Hartley Hare, Pig, Johnny and the other characters in the workshop have their own sharply defined personalities, and the story told in each programme aims to show how personalities interact. The emphasis on sharing and being aware of others, does not preclude an appreciation of individual character and individual achievement. ‘We are all different’, says Jeans, ‘and

that’s what is important about human beings, however small they are.’

## Daisy, Daisy (Granada)

*Daisy, Daisy* is deliberately broken down into a number of short and easily anticipated segments in a magazine pattern that soon becomes familiar to its audience. The approach is purposefully simple, designed to appeal to those children whose concentration span lasts only a short time. Diana Bentley, adviser to the series, says: ‘I believe that most children get enjoyment from learning and achievement, so each programme is based on a simple subject to which every component contributes’. The ‘components’ of each programme include Black Theatre ‘magic’, Wriggle and Splodge the puppet characters, a cartoon story, and a real-life item showing other young children in a playgroup. It is particularly useful for the young audience to see their peers in this way, playing together and following up activities suggested in the programme. *Daisy, Daisy* is a recent addition to the early childhood education provision on ITV, and will doubtless change and develop as it establishes its own character and rapport with the audience.

## Stepping Stones (Yorkshire)

The producers of *Stepping Stones* hope that the programmes reflect their efforts to ‘get a half-pint from a pint pot’. The pace is deliberately slow and affectionate, with much structured repetition, such as may particularly help the disadvantaged child to grasp language concepts, develop pre-reading skills, and generally broaden his experience of the world. The two presenters are the key figures in the programmes, which also exploit the devices of film, animation, music and storytelling. As the name suggests, one of the main aims of the programmes is to lead the children to further activity and enquiry. During the week a number of related themes and concepts are introduced and follow-up is strongly encouraged. Say the producers: ‘The Pre-School Education Project, the Communication Skills in Early Childhood Project, and the Project on Early Mathematical Experiences, all stress the need for the focusing and stimulative comments of adults who are aware of the educational developments that are implicit in such concepts. Our aim is to make these “come alive” for the child’.



## Rainbow 'special' documentaries



Moving starts with the important things.



Careful . . . !



Saying goodbye to friends . . .



. . . and neighbours.



Are you going to live in our new house too?



Stephen gives Dad a comforting hand.



Bedtime's the same wherever you live.

The early years of a child's development are punctuated by traumatic moments of insecurity when major upheavals create anxiety and disturbances in the known pattern of their lives. Thames Television's special *Rainbow* films, so far made for the pre-school children and their parents, have shown for example what it is like to go into hospital, the first days in school, and the changes in family life when Mum has a new baby.

The latest in the series, *Rainbow Moves House*, will show what happens when the Holton family and their two children, Stephen aged 4, and Julie aged 3, move from a small rented terrace cottage, to a new council house in Welwyn Garden City. We see how the children are helped over the problems of saying goodbye to some old friends and the pets they have to leave behind, and how they are encouraged to take a positive part in the move itself. Later we return to see how they have settled down to a new life in a new estate and how Stephen is coping with the problems of a new school and new friends.

*Rainbow* 'specials' are shown in children's viewing time in the afternoon, rather than in the pre-school lunchtime slot. *Rainbow Moves House* is scheduled to appear in 1979.



# School broadcasts

The most recent research (conducted jointly with the BBC's Schools Broadcasting Council) shows a growing utilisation of ITV broadcasts at the secondary stage. A total of 76 per cent of schools in this country make use of these broadcasts, each school on average taking four series. More and more schools now have video recording facilities – 69 per cent in the case of secondary schools.

This development points to the possibility of some secondary series being transmitted only once in the week, video-recording thereby providing the repeat. Transmission time would then be saved for additional programmes. In the primary schools, where recorders are still very rare, repeat transmissions of broadcasts will continue to be necessary for the foreseeable future. To a considerable extent already, the use of programmes depends on the availability of technical auxiliary staff in schools and their skill in organising the flow of resources most effectively. Last year, for instance, in secondary schools, seven out of ten class viewings were in fact off video-recordings, not off the air. Regrettably, many schools have to continue without such skilled support, but where it is available real changes in the way television is used can follow.

A number of major new series begin in the school year 1978/1979. Among the most significant is *Making A Living* (Yorkshire) a two year cycle of programme units designed to help young people in their transition from school to work (see page 56). For schools in the Thames Television area, *It's Your Future* has broadly similar aims, focusing its attention on prevailing conditions in London and the South East. A new serial story of ten episodes

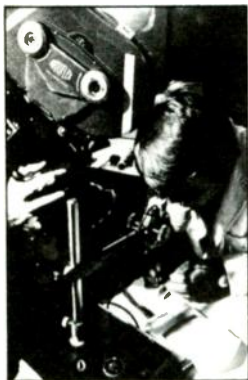
in the *Starting Out* series (ATV) deals with questions of employment, relationships with peers, the family and those in positions of authority, appropriate to those soon to leave school.

The English series *The English Programme* (Thames) extends its scope to provide a new unit of five programmes for the spring term, designed to support the study of literature up to CSE and 'O' level. Another new unit in the summer term invites the question 'what makes culture?', whilst programmes planned for the following school year 1979-80 will feature winning plays from a competition to find new writers from the series' age-group. The occasional series *About Books* (Thames) continues through 1979, providing lively encouragement for 9 to 12 year-olds to discover the world of literature for themselves. *Watch Your Language!* (ATV) is a new series of ten programmes based on the Schools Council teaching materials 'English in Use' and designed to extend pupils' command of the spoken and written language.

Primary school maths is approached in a novel and stimulating way in *Leapfrog* (ATV), whilst other long-established primary series maintain a supply of fresh material. The widely used sex education series *Living and Growing* (Grampian) has been completely remade and continues to emphasise family bonds and human relationships. The family is again a central theme in a new 'Family Matters' unit of four programmes in the *Facts For Life* (Granada) series for upper secondary pupils. This aims to prepare young people for their future role as parents by discussing the early years of parenthood and aspects of child care.

In the regions, as in the past, special provision is being made to meet local needs. Further series of Scottish Television's *Time to Think* and *Play Fair* provide a resource for 'O' grade English and moral education respectively. A new local wildlife series is *Naturally Scottish* (Grampian). HTV continues to provide Welsh language series for infants and for secondary pupils, and Ulster Television its local environmental series, *Hop Skip and Jump* for infants, and *Let's Look at Ulster* for the middle range.

Among the new additions for the school



▲ **Experiment.** Filming a programme about the nervous system of locusts in the biology series for sixth formers. GRANADA



► **Watch Your Language.** Children are filmed making their own tape/slide presentation on the subject of teenagers. ATV

year 1979/80 are a four-programme extension to Granada's political education series, *Politics - What's It All About?*, new units for *The English Programme* (including four new plays) and *French Studies* (Thames) and an innovative series for deaf children from Yorkshire Television. The major adult education series on ecology, *Botanic Man* (Thames), will be made available for schools in the Autumn term.

The new resources offered to schools are in fields for which television is known to be an effective medium, and cover a wide variety of curriculum needs.



◀ **Facts for Life.** Four programmes in the 'Family Matters' series help to prepare young people for their future role as parents. GRANADA

## LEAPFROG

The three people sitting round the Arc de Triomphe are playing a game with numbers that is part of a new maths series for 7 to 9 year olds.

*Leapfrog* is described as a 'mathematical magazine' and it relies particularly on the strength of the visual image to communicate mathematical concepts. In each programme a bare minimum of dialogue accompanies the magpie collection of striking images - on film, in the studio, and in animated form. The specially written music adds an important dimension, so that the programmes are exciting to the ear as well as to the eye.

ATV Network, the makers of the programme, have been producing maths series for the junior schools since 1961. In the years between there have been many changes - both in ways of teaching maths and in the styles and approaches adopted in the supporting television programmes. ATV have used the magazine approach before in *Leapfrog's* predecessor, *Figure It Out*, but the new series concentrates much more than before on pictures rather than on words and explanations. This is because the producer and the group of mathematicians advising on the series see the programmes as a source of stimulation and suggestion for children, encouraging them to think in mathematical terms and to apply that thinking in their own practical experiments. The programmes are not made to teach specific processes but to present some key mathematical issues (counting, grouping, number-bonds, rela-

tions and measurement among them) in a striking and memorable way.

'Television viewing can be a useful and complete experience by itself', proposes *Leapfrog's* producer Paul Martin. 'It can be developed by children with their teacher soon after the programme, or it can be a source of images that children recall some considerable time later in connection with other experiences.'

Why *Leapfrog* as a title? Perhaps because the programmes jump about, one idea helter-skelter over another, and progress by leaps and bounds rather than in a didactic crawl. Maths is shown as a creative, shared activity, in the spirit of a game. Adults often come to think of maths as a remote, unexciting and rather specialist subject. Schools series like *Leapfrog* hope to start people off with a much more positive attitude to numeracy.



# From school to work

The last two or three years have seen considerable public and governmental debate about the quality of the services offered to young people whether they are in school, college, in employment or out of it. Broadcasters, too, have asked themselves how they could make a more positive contribution.

1978 saw the establishment of a 'Young Adult Study', an enterprise that brought together four organisations – the Calouste Gulbenkian Foundation, the Manpower Services Commission, the BBC and the IBA – to look at the possible future role of broadcasting in relation to the education and training of the 14-21 age group. The final report of this study is expected to call for more programmes for young people, programmes of a popular as well as of a more overtly educational nature.

Most programmes watched by young adults are, of course, those intended for adults in general. A recent survey showed, for example, that the most popular television programme among young girls under twenty-one was *Crossroads*. In addition to such general programmes, however, there are some television programmes specifically designed for young adults, such as London Weekend Television's pioneering *London Weekend Show*, a local programme presented by Janet Street Porter. This teenage features/current affairs magazine programme covers a range of topics, from an investigation of the recruitment policies of the

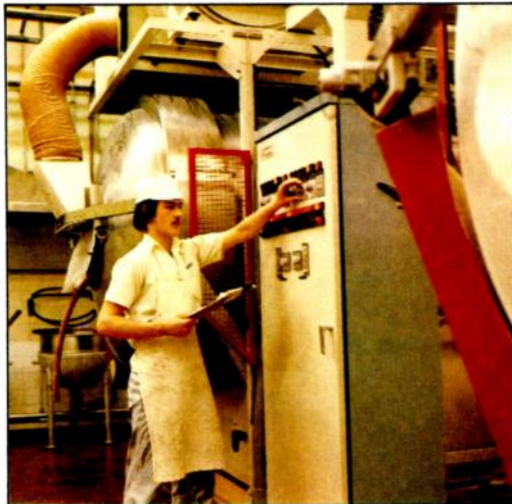
youth wing of the National Front on one hand, through to the activities of the latest punk rock bands on the other. Tyne Tees regularly gives its young people an opportunity to take the limelight in *You Can Make It*, an access series which offers film and studio facilities to young people up to the age of eighteen. Recently, Granada Television's *What's New?* invited youngsters to attach themselves to the news room for a week, to report on a news story that they thought would be of interest to young people in the North West.

All these programmes are transmitted at times when every member of the family – young or old – is likely to be free to view. Some other programmes are prepared for 'captive' audiences of young people – those in schools and colleges. *It's Your Future* (Thames) acknowledges that the move from school to work is a minefield of problems for young people, and hopes that this critical consumers guide for the school leaver can be of particular help to those who live in the South East of England, where the programmes will be seen. A networked series, *Making A Living* (Yorkshire), which started a two year cycle in Autumn 1978, is intended to help young people to understand industrial and political life, and aims to give young adults the 'life skills' that they need in order to cope effectively with the first crucial years of adulthood.

Just *The Job* (Westward), originally transmitted in 1977 in the South-West of England, pioneered new strategies for reaching the young employed. The television programmes were linked to a popular 'Job Hunter's Kit' prepared by the National Extension College and to a counselling service. Both the 'Job Hunter's Kit' and the counselling referral arrangements were funded by the Manpower Services Commission. Westward is devising a second, revised series for 1979. In addition a similar programme is being developed for an urban rather than a rural area – by Scottish Television in the area which includes Glasgow, with all its problems.

Such series do not in themselves 'solve' the problems of youth unemployment, but they show how television can help young people in making the difficult transition from school to adult life.

► **Making A Living.** This networked series is designed to help young adults in their transition from school to working life. YORKSHIRE



# Adult education

Most viewers who watch ITV's adult education programmes do so for pleasure, not to be 'educated'. Each ITV company broadcasts three hours a week of adult education throughout the year, but it is not labelled as such. Because a broadcast is 'educational' it cannot make some peculiar claim upon the adult viewer; it must find its own way into his affections, like any other form of programming. It must therefore be lively and attractive, not least to those who think of educational institutions as formal, unfriendly places and find books and libraries generally unappealing.

For the most part, adult education producers select subjects of wide appeal, and deal with them in some depth. Currently in production are series on the Social Services (London Weekend), modern marriage (ATV), the history of the photographic image (Granada), and the English Landscape Garden (Thames). Most extend to somewhere between six and thirteen half-hour programmes. Such series generally aim to bring new ideas and experiences to the viewer or to help him to enjoy familiar ideas and experiences all the more, seldom, in the usual sense, to 'teach'. Yet sometimes there is a case for a more formal and structured approach to a subject, especially when television sets out to help someone to acquire the rudiments of a practical skill. Usually such television broadcasts need to be integrated with print materials. This sort of learning 'package' was a feature of Yorkshire's first series for adults hampered by a lack of confidence with numbers. The broadcasts were supported by special texts

developed by the National Extension College in Cambridge; and many viewers reinforced their learning by enrolling in linked courses provided by local colleges of further education or adult institutes. A similar co-ordinated approach will mark the second series of *Make It Count*, scheduled for 1979.

Several series have been planned to help parents with bringing up their children, sometimes with special emphasis on groups who may experience particular difficulties. *All About Toddlers* (ATV) uses a sparkling if controversial format, designed to appeal especially to young parents, and developed in ATV's preceding series, *All About Babies*. *The Special Adolescent* (Yorkshire) is a sequel to an earlier series for parents of mentally handicapped children, *The Special Child*. *Your Children and You* (ATV) sets out to help Asian mothers in this country, using their own language. A fourth series of *Parents' Day* (Granada) looks at home/school relationships, while *Primary School, Home and Community* (Scottish) provides a local series for Scotland on similar themes.

Contributions from the regional companies, both to the network, and for local consumption, play an important part. HTV is at work upon a series on industrial archaeology in Wales, and Grampian on a Scottish folk music series. ITV's regional structure is a particular strength when an issue shows marked regional variations – as shown, for example, in local employment series such as those mounted by Westward and Ulster Television and planned for the Scottish region and elsewhere.

*right* *The Child wants a Home*. The mixed race adopted family of Keith and Pearl Spedding from Watchet in Somerset featured in this adult education series on adoption. ANGLIA



*far right* *The Open Air*. In 'The Countryside Community', a programme in this networked series, 60-year-old George Dray of Lustleigh, North Devon reveals that roof thatching is not a dying country craft. WESTWARD



# The cycle of planning and appraisal

The Act of Parliament which defines the duties of the IBA wisely imposes a double accountability for educational programmes, making the Authority responsible not only to Parliament, as with all the output, but also to the educational world. The Act states that advice on educational programming *must* be sought; and this is done not only through formal committees but also by means of a complex network of relationships and contacts, which provide informal advice, feedback and evaluation.

The required statutory body is the IBA Educational Advisory Council, which defines the overall policy for all educational programmes. It also makes recommendations to the Authority about the indirect educational value of the general output. Stemming from the Council, there are two Committees, one to advise in greater detail upon school programmes, the other upon adult education. Of the advisory process, ITV's schools output provides a useful illustration. All schools programmes have to be approved by the IBA Schools Committee. These evolve in the light of the Committee's discussions on current priorities for broadcasting, priorities which reflect the shifts and changes in emphasis occurring in the educational world and an appreciation of where broadcasting can make an effective contribution. The educational staff of the Authority are responsible for briefing the Committee, for co-ordinating liaison with the education profession, for keeping a watchful eye on current output, and for encouraging new developments in programming. In each region, Education Officers of the ITV companies consult with teachers and children in the classrooms, co-ordinate the incoming report cards recording users' reactions to current broadcasts, and brief the production teams. From the four major network companies, and to a lesser degree from the regional companies, come programme proposals for discussion and approval. The producers draw on specific subject advisers recognised as experts in particular areas of the curriculum, on the collated impressions of the field work done by education officer col-

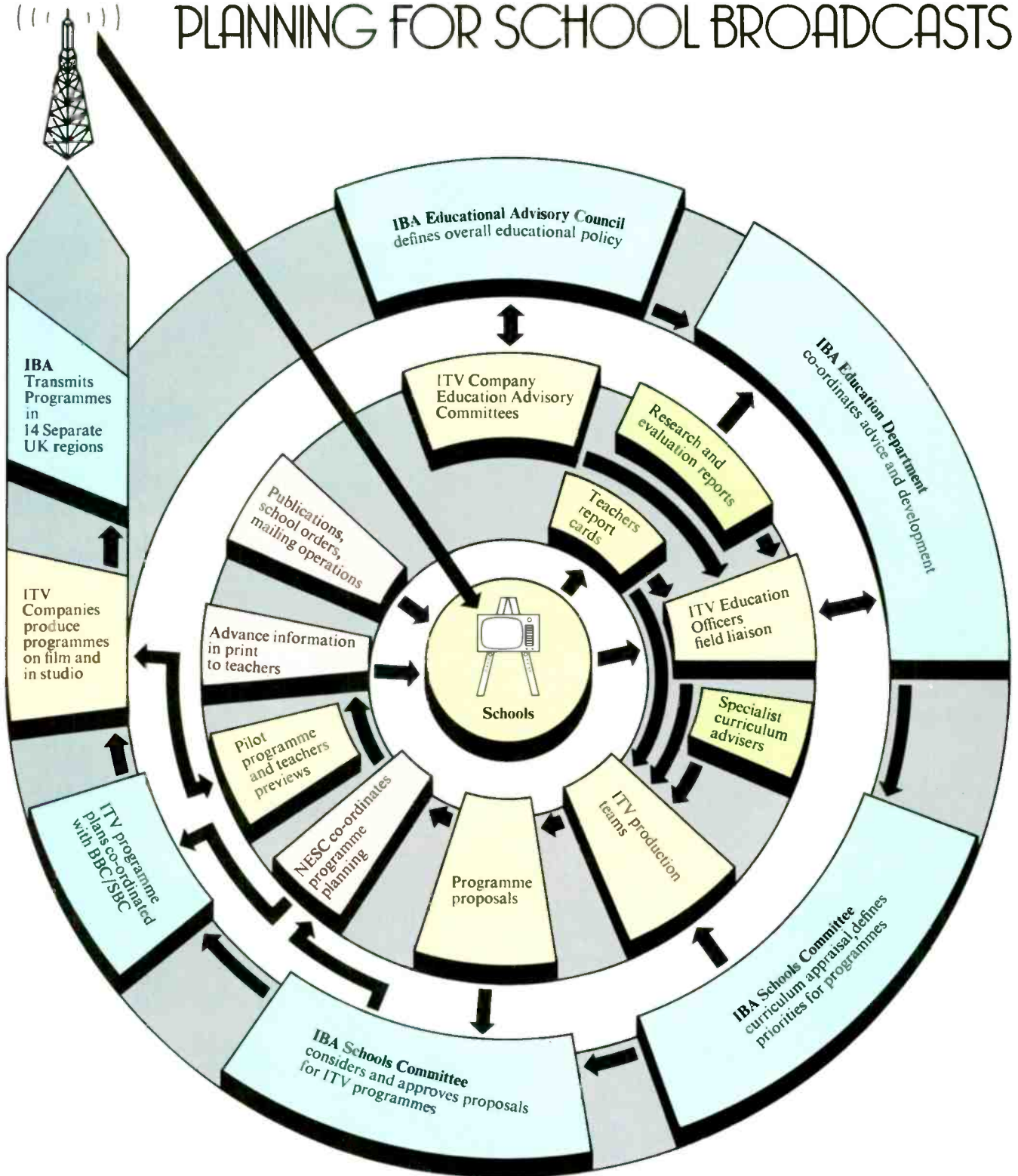
leagues, and on the advice of the IBA and company education committees. Relevant research is assessed and taken into account. From then onwards it is the creative skills of the various production teams which convert ideas and proposals into programme form, and eventually into broadcasts.

The numerous different proposals from the production companies have to be ordered and co-ordinated, not only to provide an overall balance and coherence in the ITV output, but also to ensure complementarity with the schools programmes of the BBC. A complicated jigsaw is completed, mainly by the Network Educational Sub Committee (NESC) of the ITV Programme Planning Secretariat, an organisation, through which the ITV companies act jointly and in co-operation with the IBA to ensure final approval of each year's plans.

Another arm of the NESC deals with printed material. Schools rely on advance information given in the Annual Programme Booklet for making their advance plans, on the wall-chart timetables for detailed scheduling, and on teachers' programme notes for making effective use of the broadcasts. Currently about 26,000 schools use ITV programmes, and nearly a million booklets for teachers or pupils are ordered each year.

The broadcast is switched on, whether to be seen 'live' or stored as a video-recorded resource, or both. ITV Education Officers sample the response in a number of schools. Later, research data is collected to measure the overall extent of use. A number of particular research or evaluation projects are organised to concentrate on specific aspects of current broadcasting, usually by means of the Fellowship scheme described on page 208. Reports and other evaluative information find their way to advisers, producers and planners. The Companies, the Authority and the educational world continuously interact in ways which these notes and the accompanying diagram may illuminate, in order to make the optimal use of the broadcasting time available for schools. So the cycle of planning and appraisal continues to turn.

# PLANNING FOR SCHOOL BROADCASTS





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# SPORT ON SCREEN

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Millions of people, male and female, enjoy watching sport on television. 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. For many viewers it is, of course, purely an armchair occupation and this may provide some justification for the criticism that television has turned us into a nation of watchers instead of doers. At the same time there is little doubt that the increased attention paid to sport over the years by television has helped to stimulate the active involvement in many sports of a significant proportion of the audience. It is readily accepted, for example, that the extraordinary growth of interest in recent years in women's gymnastics has been due in no small measure to the television screening of this fascinating and skilful sport to millions of homes throughout the country. And, would it be too much of an exaggeration to suggest that many a golfing 'rabbit' has improved his swing or his putting by watching the expertise of a Jack Nicklaus or a Tom Watson on television!

The presentation of sport on television may appear to be simply a matter of pointing a camera in the right direction, but it does have its associated problems. In the first place the event itself has to be 'acquired' for showing on television and this may involve lengthy negotiations with the relevant sporting body – sometimes in the face of intense competition. The cost of some events, for example a world title boxing bout, may be so high as to be prohibitive. The outside broadcast itself can be a costly and complex operation. ITV's coverage of the Ryder Cup in 1977, for example, involved the use of ten cameras and the facilities of three programme companies. With the restriction of a single channel system, Independent Television is under a severe disadvantage in the presentation

of sport. There is a basic problem of fitting long-running events, such as championship golf or Test Cricket, into a single, properly balanced schedule and, at the same time giving them the proper amount of coverage. Lack of adequate air-time may also affect the attitude of sporting authorities when contracts are being negotiated. They may feel that their sport will not receive on a single channel the exposure it merits.

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

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

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

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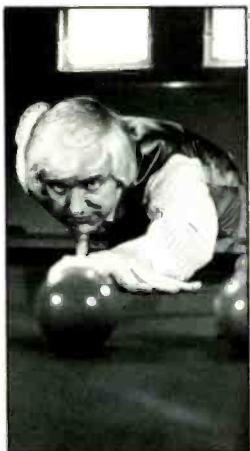
◀ Next to football, televised horse racing probably covers more of the country than any other sport. TVTIMES



# More than just football!

A consistent and understandable complaint from viewers is that television tends to concentrate too much on the more popular sports neglecting the many thousand active and enthusiastic followers of the so-called

minority sports. However, the following pages illustrate that, despite the limits of a single-channel system, the ITV companies do manage during the year to cover an impressive range of sporting events and leisure activities.



▲ This England. Life for a group of professional snooker players touring the holiday camps of Great Britain.  
GRANADA



► Wrestling still attracts a loyal audience who enjoy the gripping contests.  
TVTIMES



◀ **Sporting Chance.** Two teams compete, using their sporting knowledge, to win the 'Supersport' title in this regional series. **TYNE TEES**

▼ **Britain's most supported game — football.** **TVTIMES**



▲ **This England.** A profile of the town of Todmorden through the eyes of ex-England cricketer, Brian Close, who now plays league cricket for its club. **GRANADA**



▲ **World of Sport.** A competitor streaks out in front in this exciting cycling event. **LONDON WEEKEND**

◀ **About Anglia.** A regional programme featuring David Brooks who guides golfing enthusiasts around East of England courses. **ANGLIA**



# TOTS TO TEENS

As a public service Independent Television seeks to provide as wide a range of programming as possible; and this regularly includes material made specifically for children, by specialists, who have their needs firmly in mind. These programmes are often planned to appeal to particular groups or those with specific interests rather than to attract the largest number of viewers. Some are designed to provide instruction or enlightenment, others simply to offer relaxation and entertainment; and it is often the case that characters other than children play the leading roles. The essential aim is for the programme as a whole to advance ideas which will help the child to develop both as an individual and as a member of the community.

Perhaps the major challenge facing the children's department is that during the space of an hour or so, in one day, a widely disparate audience has to be offered a whole service in miniature, in which every kind of programme has its suitable place. Broadly speaking Independent Television aims its children's output at two age groups - 'infants' up to about the age of seven whose experience of communications is mainly emotional; and 'children' from eight to twelve or thirteen, who have learned to grasp ideas and have developed avid curiosity.

To make good programmes for children is perhaps more difficult than for any other section of the audience, for the obvious reason that it is adults rather than children who produce them. The producer must seek to fascinate and interest 'the child within himself', as sincerely and truthfully as he can. There is little point in making a programme which simply reflects an adult's idealised view of how children should look and behave, or of what they should take an interest in. While any programme made for children has to take as its starting point the child and not the parent or teacher, it is not easy to determine with any degree of certainty what children of various ages need, look for, and indeed get from programmes made specially for them. It is for this reason that the Authority's research department is now con-

ducting regular surveys involving children themselves to ascertain their reactions to, and opinions of, the programmes they see.

Children's programmes are shown on weekdays and Sunday afternoons throughout the Independent Television network. In addition most companies provide a Saturday morning children's show which includes films, quizzes, cartoons and other feature material selected for children and fronted by one or more presenters.

The overall aim is to provide a suitable balance in children's programmes between pure entertainment and factual information. What is essential is that each programme should be produced to the highest possible standard and above all be stimulating as well as entertaining. The weekly output of children's programmes in any ITV area typically includes two or more adventure/drama series; information programmes, either in the form of a magazine with several items, a competition or a miscellany; light entertainment/pop shows; cartoon or puppet animation series and simple stories for the youngest viewers. Particular care is taken throughout over any scenes which might unsettle young children, bearing in mind Independent Television's Code on Violence, and programmes must exclude swearing or blasphemy.

Research shows that many children also enjoy some programmes intended for adults and that a substantial number are viewing up to 9 p.m. and often beyond. With this in mind the Authority does its best to ensure that all evening programme matter shown up to 9 p.m. is not unsuitable for an audience in which children are likely to be present. It applies this 'family viewing policy' progressively through the evening and considers that 9 p.m. is a reasonable time at which to expect parents to take on the responsibility for what their children watch and adults may reasonably expect to see adult programming.

The preliminary responsibility for co-ordinating and supervising the quality, planning and supply of Independent Television's children's output rests with the Children's Sub-Committee of ITV's Network Planning Committee. It meets regularly and includes a member of the Authority's own staff. Companies are as a result able to plan their contributions in relation to the known requirements of the network as a whole.

◀ **The Tomorrow People.** Misako Koba and Michael Holoway in an exciting adventure entitled 'The Lost Gods'. THAMES

# Adventure and Drama

Drama series – stories of adventure, often in the open air and featuring children – form a basic part of any balanced schedule for children. The range of material is wide – the historical drama, the science fiction adventure, the adaptation of popular children's stories and so on.

Television is a natural story-teller and with the right material the young audience readily becomes absorbed in the make-believe world created. Yet there are dangers: the more children enjoy a programme the more they can become involved with its characters and personalities and perhaps imitate them. Therefore, great care is taken to avoid presenting children with negative or dangerous examples.

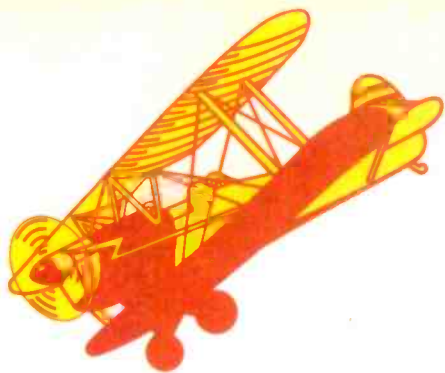
► **Enid Blyton's Famous Five.** The popular adventure stories adapted for television starring (left to right) Dick (Gary Russell), Julian (Marcus Harris), Anne (Jenny Thanisch), George (Michelle Gallagher) and Timmy the Dog (Toddy). SOUTHERN



◄ **The Feathered Serpent.** The Empress Chimalma (Diane Keen) is comforted by the blind Otolmi (George Cormack) in this adventure series set in ancient Mexico. THAMES

► **Secret Diaries.** Reconstructs diaries kept by youngsters in the past. This edition features Francis Middlebrook (Steven Reynard), a farmboy who kept a diary of the farming calendar. YORKSHIRE





▶ **A Bunch of Fives.** Carol Walsh (Julie Carey) is the teacher with her pupil, Helen Wyatt (Lesley Manville), in a scene from this popular drama series. ATV



▲ **Warrior Queen.** The tale of Queen Boudicca (Sian Phillips) who led the British people in a revolt against the Romans in 59 AD. THAMES

◀ **The Doombolt Chase.** Howard Goorney and the three youngsters (Shelley Crowhurst, Richard Willis and Andrew Ashby) on the trail of villains in this thriller series. HTV

# Informative Series

Children have a basic instinct to acquire knowledge, provided it is not 'taught' in the purely classroom sense; the child's constantly inquiring mind will take to information which is presented in an entertaining way.

Informative series, such as *Magpie* and *How* above all must be sufficiently interesting to attract and hold the child's attention and involve him as actively as possible both during and after the programmes when he is often encouraged to follow-up what he has seen.



▲ **Breaktime.** A 'how to make and do' programme demonstrating here how to make a Halloween mask. HTV

▶ **ExtraOrdinary.** Egyptian dancing featured in this miscellany of unusual and exciting items. YORKSHIRE



▲ **How.** One of the longest running children's series, presented by Jack Hargreaves, Marian Davies, Fred Dinanage and Jon Miller (as a rule!) SOUTHERN



◀ **Magpie.** This *Magpie* Special entitled 'And I Write Music' featured Elizabeth Lane, a 13-year-old composer with over 50 pieces to her name. THAMES

# Getting involved

Children thrive on personal involvement in programmes, whether through actual participation in the studio or on location, through the 'phone-in', or through identifying themselves with the presenters and others in the actual programme.

Certain series like *Tell Me Why* (Tyne Tees) provide children with direct access to the studio to interview well-known personalities, while others like *The Saturday Banana* (Southern) and ATV's *Tiswas* to a large extent rely on young viewers phoning in comments, opinions and requests.



◀ **Tiswas.** Sally James presents this three-hour Saturday morning programme aided here by her guests Terry Hall and Lennie the Lion. ATV

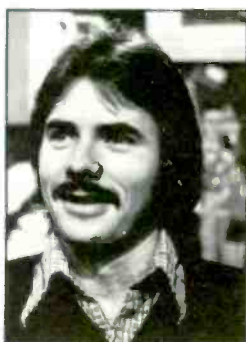
▲ **The Saturday Banana.** A three-hour Saturday morning spectacular introduced by Bill Oddie, incorporating exciting stunts such as parachute jumping and rock climbing. SOUTHERN

▼ **Our Show.** Regular presenter Elizabeth Karlsen is joined by Capital Radio Disc Jockey Graham Dene and Elton John. LONDON WEEKEND



◀ **Runaround.** Twenty-five minutes of energetic fun for youngsters with cockney comic Mike Reid. SOUTHERN

▶ **Tell Me Why.** Olympic Gold Medallist David Wilkie was one of the well-known people to be interviewed by a group of North-Eastern youngsters in this series. TYNE TEES





# Music and fun

Children naturally expect sheer entertainment and undemanding fun from 'their own' programmes. This is a perfectly legitimate expectation which Independent Television meets in a variety of ways.

Programmes range from series like Thames Television's *Chorlton and the Wheelies*, which creates a fantasy world of magic for the youngest viewers, to a variety of 'pop' programmes featuring the latest favourite records and groups.



▲ Michael Bentine's *Potty Time*. The Potties re-enact famous historical stories in this popular 25-minute programme. THAMES

◀ Paul. The Teri Scoble Dancers aided by Paul Nicholas in his pop series. GRANADA



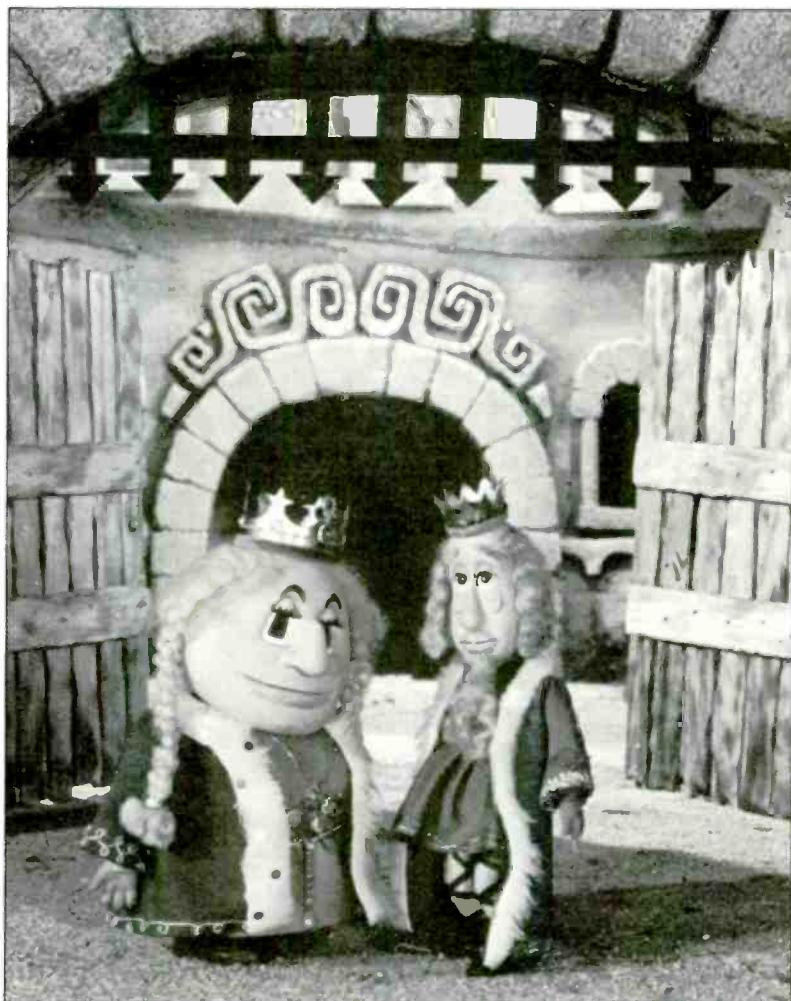


◀ **Breakers.** Compère Rob Jones and the pop group Rosetta Stone star in one of the half-hour showcase programmes. GRANADA

▼ **Chorlton and the Wheelies.** Chorlton – the Happiness Dragon. THAMES



▼ **Pop Quest.** Mike Read and Megg Nicol present this networked quiz series. YORKSHIRE



▲ **Fanfare.** Jazz entertainer George Melly is the guest of the pop group 'Flintlock' in this edition of the light-hearted music programme for 8-14 year olds. THAMES



▲ **Get it together.** Bernie Flint, singer/guitar player, one of the guests on this pop show. GRANADA

◀ **Cloppa Castle.** Queen Ethelbruda and her lazy husband King Woebegone proudly welcome young viewers to their home. ATV



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# RELIGIOUS TELEVISION

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The question is often asked 'Who is religious broadcasting for?' It is tempting to give the answer 'for religious people'. And certainly research does suggest that people with a high degree of religious commitment are more likely to enjoy obviously religious programmes. *Morning Worship* is an example: in an effort to satisfy a wider audience, over recent years Independent Television has about once a month been replacing its live Sunday morning worship from a church with a half-hour programme devised for television. These programmes have ranged over testimony, meditation, as well as forms of worship: that they can appeal to a varied audience is reflected, for instance, in the five million viewers across the country who last Good Friday watched and valued Cardinal Hume's meditation (Thames). Whether there is a regular Sunday morning audience for such programmes is more difficult to determine: clearly the core of that audience, would-be churchgoers, prefer traditional worship. Accordingly in 1979 there are likely to be rather fewer studio programmes of these sorts on Sunday mornings than there have been in recent years.

At the same time, one new development aims to reach that wider audience in a directly religious way. Southern Television's weekly *Where Two or Three* is devised to give viewers an opportunity to make a spiritual communion. There has been some reference in the newspapers to the notion of 'Telecommunion'. The form in which Southern Television devise their presentation avoids the very real difficulties that this more ambitious motion creates. But even within the limits that it sets itself, the enterprise does show that television is more than a one-way process of communication from 'us' to 'them'.

Such programmes as Granada's networked *Reports Action* and Thames' and Grampian's regional *Help* appear to be a recent phenomenon. They have certainly made great strides in the last few years, and have clearly come to stay. But they are not altogether new. The recognition that broadcasting could involve its audience has deep roots, back to the days of 'Forces' Newsletter'

and beyond. What is interesting is how in Independent Broadcasting, both on television and on radio, these programmes have sprung from the parentage of religion and of adult education. Given this venture as the offspring of religious broadcasting, the question 'who is it for?' becomes more complex.

And another strand of religious television programming that has come to the fore lately adds to that complexity. Such programmes as London Weekend's *Credo*, and ATV's *Jaywalking*, networked early on a Sunday evening, do not fit easily into the old idea of a religious programme. They are not the classic studio discussion about the deep things in life. Instead they are television journalism looking at subjects of religious interest: ready to look warmly, even sympathetically, but still maintaining a certain professional detachment. With it, teams of production experts can work free of any feeling that they are having to make propaganda.

What comes far nearer the old concept of religious propaganda are the programmes that attempt to bring religious comfort. Yorkshire's *Stars on Sunday*, now in its tenth year, has changed considerably. Viewers will notice a greater simplicity in the presentation, and an attempt to relate the programme more truly to life. It is hoped that some who have previously found the programme made no sense to them, may in the new version be able to hear more of the Christian message. Equally, Southern Television's *Come Sunday*, now established as its regular stable-mate, sets out to present artistes in a church setting in a way that shows that the things of God are not cut off from the everyday world in which we all naturally look for reassurances.

With this variety in the television output, it becomes clear that for Independent Broadcasting the only answer to the question 'Who is religious broadcasting for?' is the whole audience. Religious broadcasting aims to provide for everyone. Increasingly ways are found to reflect the interests of those who follow religions other than Christianity, and thus, locally and regionally and nationally, in Gaelic on Grampian and in Welsh on HTV as well as in English, Independent Television continues to include in its output religious programmes that are designed to keep the eyes and ears of men, of women and of children alive to the deep things.

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◀ **Credo.** Not the classic studio discussion about the deep things in life – instead television journalism looking at subjects of religious interest. This edition investigated faith healing. LONDON WEEKEND.

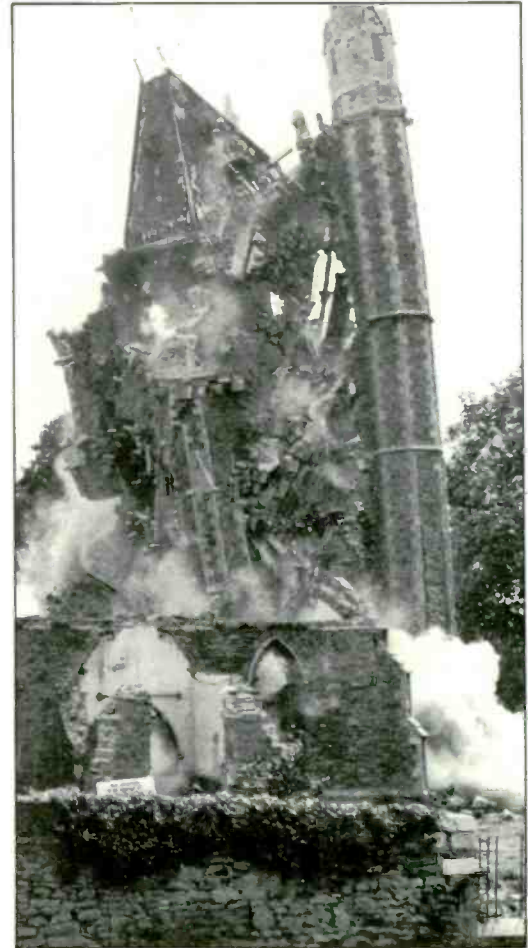
# Programmes of religious interest

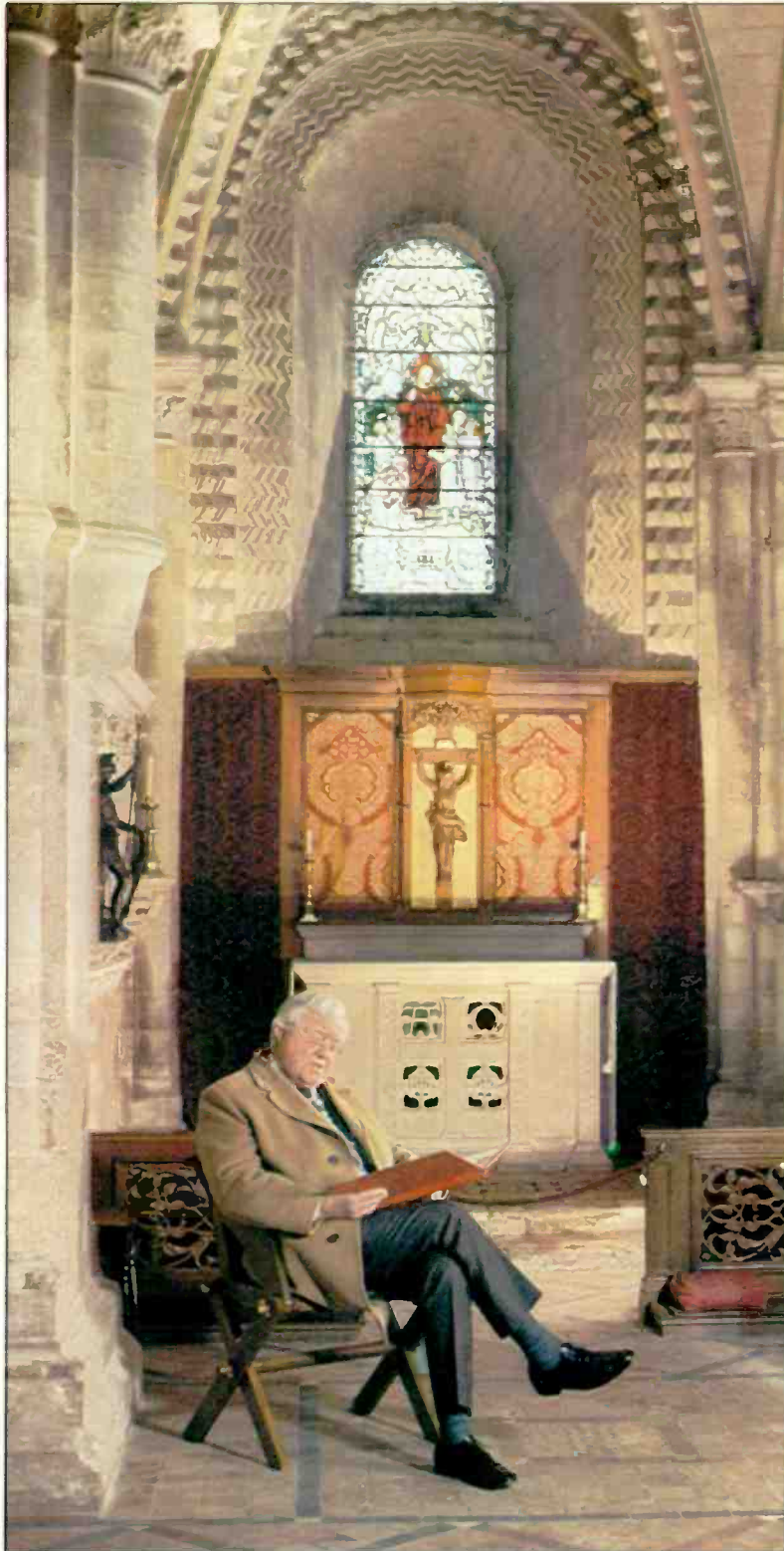
The following pages illustrate how ITV's flexible approach to religious programming has created many different types of series which all, in their own way, have tried to satisfy the religious needs and interests of a wide and appreciative audience.



▲ Jaywalking. 'The Black Pentecostals'. A member of the congregation of the New Testament Church of God, Wolverhampton, is seen here talking to presenter Sue Jay (right). ATV

▶ Too Many Mansions. In this documentary about Britain's redundant churches, the demolition men deal a final blow to St. George's in Bristol. ANGLIA





◀ **Come Sunday.** From the serene cathedral city of Winchester, Hampshire, Andrew Cruickshank introduces a mixture of words and music specially chosen for Sunday. SOUTHERN



▲ **Stars on Sunday.** Moira Anderson is the regular presenter for this programme of favourite religious readings and songs. YORKSHIRE



▲ **Reports Action.** One of the presenters, Bob Greaves, joins a group of Farnborough cubs and scouts in a stilt-walking race for charity. GRANADA



► **Where There is Despair – Hope.** A studio service, with employment as its theme, within the networked Lenten series, in which the laity, represented by industrialists and university students, participated. TYNE TEES.

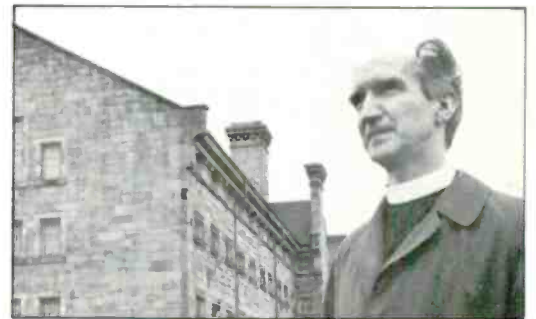
► **Get Out And Push.** A series about ordinary people who go out of their way to help others; not for thanks, fame or money, but just because they want to. Ethel King (centre) is seen here selling bingo cards to the old people at the club she runs. THAMES





◀ **And Now It All Begins.** Easter music and anthology in this programme from Walsingham in Norfolk with the choir of Norwich Cathedral and readings by Derek Jacobi. ANGLIA

▼ **Your Peace. Good Friday meditation** based on the prayer 'Instrument of Thy Peace' and the life of Our Lord with Sir Michael Redgrave (left) and Cardinal Basil Hume. THAMES



◀ **Morning Worship. St. Mary's Church in Whitby** is just one of the settings from which worship is transmitted live on Sunday morning. TYNE TEES.

▲ **Chaplain of Dartmoor.** We go through the forbidding gates of Dartmoor to catch a glimpse of the work of the Rev. Noel Proctor whose job it is to preach forgiveness to those society has chosen to punish. WESTWARD.





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# ALL THE WORLD'S A STAGE

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*The stage but echoes back the public voice,  
The drama's laws, the drama's patrons give,  
For we that live to please, must please to live.*

That was Dr. Samuel Johnson in 1747 in a prologue at the opening of the theatre in Drury Lane. What he would have said of today's television drama might not have been very different. The main difference would have been in the size of the audience because it would have been necessary to fill all the West End Theatres in London time and time again before the numbers approached the audience for a single television play. Another difference is that with a British made play, serial or series on day after day and week after week, there has never been such a demand made upon writers, actors and producers.

And as Dr. Johnson said most of this drama 'must please to live' and indeed to please an audience with widely differing tastes, if it is to retain its place in the television schedules. Most of it succeeds in doing so. People have always liked stories. That is why drama and drama series form the largest part of Independent Television's output. The personal need and appetite for fiction once catered for by Victorian serialists, weekly-part novelists, women's magazines and so on, are now being provided for by television drama. The range and variety of this drama output is very wide indeed. It goes from popular long-running serials which have become part of the national folklore such as *Coronation Street* and *Crossroads*, through court-room drama such as *Crown Court* and series such as *Enemy at the Door*, to single plays such as *City Sugar*, *Home and Beauty* or *The Last Romantic*.

But all the drama does not please all the people all the time. Drama is also about the pity and terror of human existence. At its root most drama is about conflict, and when the writer is not just concerned with telling a story well enough to enable us to pass the time pleasantly he may wish to involve the audience in a plot which some will find disturbing. The tendency will therefore be for

both the plot and some of the people in such plays to be out of the ordinary run of things. People in plays will tend to be seen in crisis situations and often act as most of us would only act on rare occasions in our lives or never at all. Frequently time is condensed and the situation is bizarre so it is not surprising that some drama seems unfamiliar and untypical.

Nor is it surprising that some plays, particularly plays dealing with contemporary life, should give rise to complaint. What is interesting is that they give rise to so little complaint. Nevertheless some viewers are offended by bad language or what they consider too explicit sex and rather fewer by what they would regard as gratuitous violence. The problem is that on the one hand there should be freedom of expression for serious writing and on the other hand television is seen by an audience of all sorts and conditions of people in their homes. What might be acceptable in the theatre or the cinema might be less acceptable in the living room. And so writers, drama producers, programme controllers and the IBA's officers are continually trying to judge what words or pictures can or cannot be included in plays. This is not an easy line to draw; nevertheless a line has to be drawn about what is or is not acceptable or necessary and it is the responsibility of these people to draw it. In so large an audience with so many different backgrounds it is not surprising that some will consider the line to have been wrongly drawn.

In the end it is the Independent Broadcasting Authority itself which under an Act of Parliament is ultimately responsible for what the viewer sees. Occasional research into particular plays can assist, usually in confirming whether the Authority's decision has been acceptable to the majority of viewers or not. But no research can guarantee infallibility in such decision making. In the end a subjective judgement has to be taken in the light of experience and common sense.

It would of course be relatively easy to provide innocuous drama at which no one would turn a hair. But if television is to remain more than merely a means of passing the time, and if some television drama is to make a serious contribution, then some plays will challenge many generally accepted notions of behaviour and living.

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◀ **Enemy At The Door.** An exciting drama series where the action centres on the Nazi occupation of Jersey in the Channel Islands.  
LONDON WEEKEND

# The single play

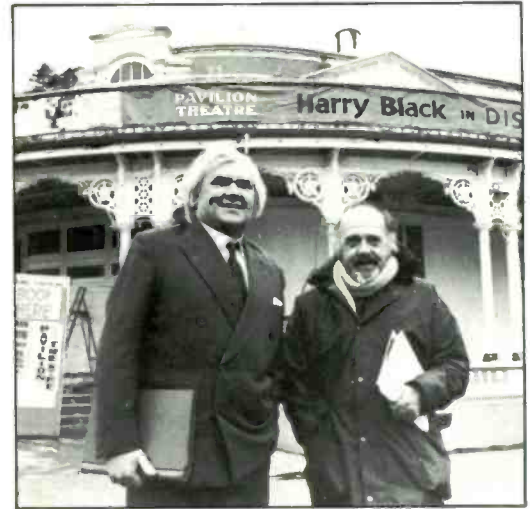
▼ **End Of Season.** Ray Smith (left), pictured with author John Finch on location, plays Harry Black, the star of a typical repertory company appearing at the seaside. The play deals with the hopes, disappointments and inter-relationships of a group of actors in rep.  
GRANADA



▲ **City Sugar.** This play provides a satirical look at the power of the disc jockey over the modern teenager. Tim Curry stars as the D.J. Leonard Brazil. SCOTTISH

On average, ITV shows around 70 different plays each year. However, the single play, whilst enriching the output of television drama, is one of the most difficult forms of television to sustain.

The problems with single plays are that they are costly; that they involve an element of risk since they are more difficult to establish with the audience than serials and series or even anthologies; and that on occasions the writing lacks the quality of some of the writing for episodes of particular series. The arguments for them are that to some extent they form an extension of the live theatre within television; that they are essential if new writing is to be given an outlet; and that they give an opportunity to the writer who wishes to express ideas outside the frame work of a series or an adaptation.



► **Clouds of Glory.** 'The Rime of the Ancient Mariner'. David Hemmings is Samuel Taylor Coleridge and Kika Markham as his long suffering wife in one of Ken Russell's films on the Lakeland Poets. In Coleridge's poem, the Ancient Mariner kills an albatross and is cursed for life. Coleridge himself was cursed with opium addiction and his wife might have seemed the albatross. GRANADA





◀ **The One and Only Buster Barnes.** Zena Walker as Buster's frustrated sister Brenda and Alan Badel as Buster Barnes, a colourful Labour MP who was convicted of fraud and who finds a new career by touring the clubs telling of his rise and fall as the working man's hero. ATV

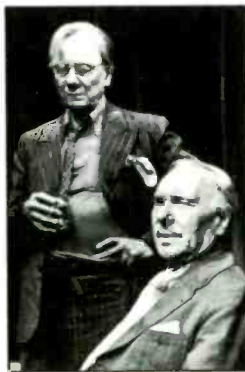
▼ **Gossip From the Forest.** Based on the novel of the same name written by Thomas Keneally. This drama follows the progress of the German, French and British negotiators leading to the signing of the armistice on 11th November 1918. GRANADA



◀ **Last Wishes.** Robert Lang (foreground) as the scheming butler in the play by William Trevor in which he plans to hide the death of his wealthy mistress. ANGLIA

▲ **Alphabetical Order.** Janine Duvitski plays Leslie, the new girl in the cuttings library of a provincial newspaper, in Michael Frayn's comedy. GRANADA

▶ **No Man's Land.** John Gielgud (left) as Spooner and Ralph Richardson as Hirst in the play by Harold Pinter. GRANADA



▼ **Betzi.** Frank Finlay as Napoleon and Lucy Gutteridge as Betzi in this period drama about the exiled Emperor's attachment to a young girl during his last months of exile on St Helena. ANGLIA



◀ **Wings of Song.** Felicity Kendal plays Thekla Hiketier in this comedy by C. P. Taylor based on 'Paul Schippel' by Carl Sternheim. GRANADA

▼ **Just Between Ourselves.** Richard Briers as the glib and garrulous Dennis and Rosemary Leach as his nervous wife Vera in a production of the award-winning Alan Ayckbourn play. YORKSHIRE



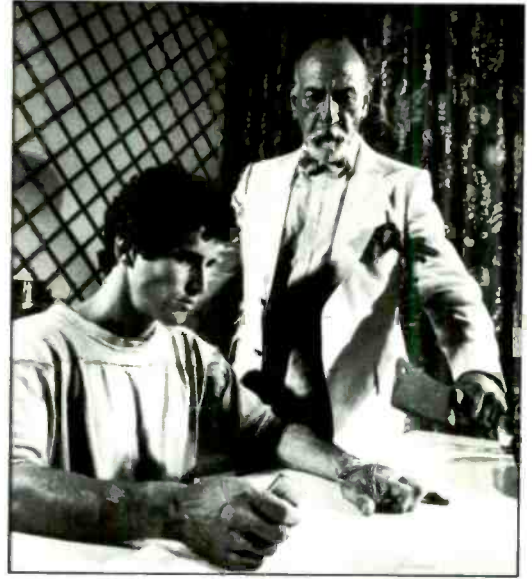
▶ **Comedy of Errors.** A lively musical version of one of William Shakespeare's most popular and light-hearted plays which was recorded at the Royal Shakespeare Theatre, Stratford-upon-Avon. The play is an exuberant fast-moving tale of mistaken identities involving two sets of twins. ATV



# Anthologies

Anthologies, in their particular form, permit series of single plays to be written to a common theme. Experience indicates that this device commends itself to viewers probably because it provides some point of reference, a continuing context and therefore a feeling of familiarity.

For example, Anglia's series *Tales of the Unexpected* is based on the mysterious and often macabre short stories of the internationally famous writer, Roald Dahl, while ATV's series under the title of *Scorpion Tales* provides chilling stories with a sting in their tail.



▲ **Tales of the Unexpected.** 'Man from the South'. Armed with a meat cleaver, Jose Ferrer plays a macabre game with Michael Ontkean, the young American star, in a gamble which could cost him a finger. ANGLIA



◀ **Scorpion Tales.** In 'Easterman', Chief Inspector Mavor (Trevor Howard, foreground) investigates a savage attack on one of his young officers and finds himself the potential victim of a maniac killer (Don Henderson). ATV

# Drama series

Series, as distinct from serials, set out each week with a set of separate stories about the same people or situations; and they continue to be popular with ITV viewers. *Enemy at the Door* (London Weekend), for example, explores the events in the German-occupied Channel Islands with a somewhat different approach to the more traditional war-time

films. In the series Germans are no longer treated as heartless villains but as humans.

Crime and detection series, such as *Hazell* (Thames) and *The Professionals* (London Weekend), continue to attract large audiences although they now play a less significant part in ITV's wide-ranging output of domestically produced drama.



▲ **Hazell.** Nicholas Ball as private investigator James Hazell; a rough and ready cockney, he may drop his aitches but he never loses his determination to solve the cases that come his way. THAMES



▶ **Dick Barton – Special Agent.** A spiky situation for Dick Barton (Tony Vogel, right) – not only is he locked in a room with no hopes of escape, but the walls have spikes that are gradually and inexorably moving towards him. He must save himself and young Virginia (Fiona Fullerton) and her brother, Rex (Kevin Sheehan). SOUTHERN



▲ **Return of the Saint.** This series brings back to television one of the most popular characters ever created – the immortal Simon Templar. The approach is new, the stories are new and there is a new Saint in Ian Ogilvy. ATV

◀ **Will Shakespeare.** In this final episode, which covers the years 1603 to 1606, Will Shakespeare (Tim Curry) is shocked to see that his works have been 'pirated' and printed. ATV



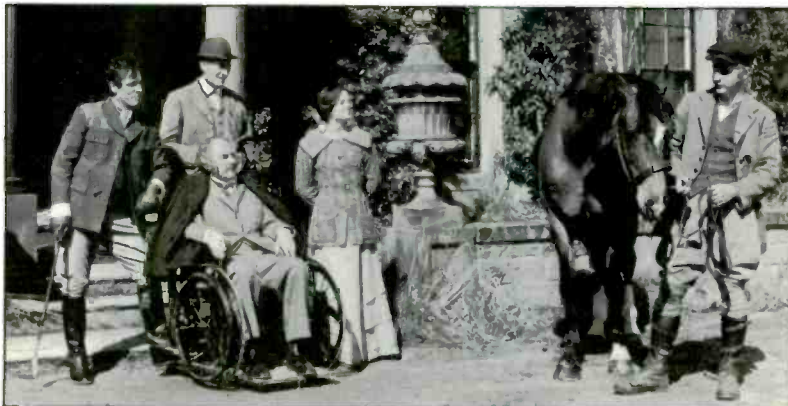
◀ **Fallen Hero.** Del Henney (foreground) plays Rugby League player Gareth Hopkins, whose sporting career is terminated overnight by injury and who must somehow face the future. GRANADA

▼ **Spearhead.** Sgt. Bilinski (Roy Holder) leads Six Platoon at the double. This exciting series follows the fortunes of a group of British soldiers. SOUTHERN



◀ **Strangers.** Det. Sgt. George Bulman (Don Henderson) dons hacking jacket and dicky bow and poses as a bookmaker in a racecourse protection racket inquiry. GRANADA

▼ **Lillie.** A drama series about Lillie Langtry (Francesca Annis), favourite companion of the Prince of Wales (Denis Lill) who was later to become Edward VII. LONDON WEEKEND.



◀ **Flambards.** A networked series telling the story of an orphan girl, Christina, growing up in an old country house known as Flambards. YORKSHIRE

▲ **Crown Court.** A general court-room scene during recording of one of the episodes in the popular afternoon series in which, each week, cases come before the bench. GRANADA



► **The Foundation.**

Lynette Davies as Davinia Prince who takes her late husband's place in the boardroom and has to conquer the crises approaching both at work and at home. ATV



▼ **The Sandbaggers.**

The men who operate Britain's secret service like some deadly chess game, in this seven-part drama series. YORKSHIRE



▲ **The Professionals.** Cowley (Gordon Jackson, centre), Doyle (Martin Shaw, left) and Bodie (Lewis Collins) are The Professionals and they spearhead a very special and secret service. LONDON WEEKEND

► **Wilde Alliance.** This light thriller series centres on the eventful lives of detective fiction writer Rupert Wilde (John Stride) and his wife Amy (Julia Foster). YORKSHIRE



▲ **Kidnapped and Catriona.** David McCallum (right) crosses swords with his opponent in the role of Alan Breck, hero of the classic by Robert Louis Stephenson, in this exciting twelve-part adaptation. HTV



# ATTENTION TO DETAIL



▲ Edward and Mrs Simpson at Fort Belvedere.

► The Prince of Wales participating in rough shooting, one of his favourite sports.



► Edward and Freda Dudley Ward (Kika Markham) at the Embassy Club, one of the Prince's favourite haunts in the 1920s and 1930s.



Thames Television's dramatic reconstruction of the events leading up to the abdication of King Edward VIII starred award-winning British actor Edward Fox as Edward VIII, and American actress Cynthia Harris as Mrs Simpson. *Edward and Mrs Simpson*, scripted by Simon Raven, was based on Frances Donaldson's biography *Edward VIII*, first published in 1974.

The seven hour-long episodes covered the years between 1928 – two years before the Prince of Wales' first meeting with Mrs Wallis Simpson – and 1936 when, after broadcasting his farewell to the nation, on 12th December the King drove quietly to Portsmouth where HMS Fury was waiting to take him to exile in France.

Producer Andrew Brown says: 'It was vital that we presented the story as accurately as possible. We could not stray from the truth, or distort it. Every aspect of the scripts was scrupulously researched, and that standard had to be maintained on all aspects of production. Essentially, *Edward and Mrs Simpson* was a dramatic re-creation of the facts as we know them.'

The series' researcher built up an invaluable library of books, photographs, cuttings and film and television references, and also made contact with many people who had first-hand experience with many of the main protagonists of the Abdication.

For the seven programmes, over 70 sets were designed, ranging from rooms in Buckingham Palace to interiors of yachts and Glasgow slum tenements. Two designers spent three months researching the period and finding over 30 locations, ranging from a Kenyan safari to a coal mine in Wales. Period cars were essential, and at Fort Belvedere the swimming pool, which had not been used for ten years, had to be cleaned and filled. Thousands of props were hired from 30 different companies specialising in hire, ranging from flowers to 18th century furniture.



▲ Great care was taken in the designing of an exact replica of the Crown Jewels.

Special wallpapers of the period were re-printed, and suites re-covered in period fabric. Fifty double elephant-size sheets of architectural details were completed for the carpenters and painters to construct the sets, and 70 scenic artist cloths and carpets were specially painted to match locations.

It took nearly six months to buy the materials and trimmings for Cynthia Harris's clothes – all of which were in authentic fabrics and colours. Mrs Simpson was known for her dress sense – she knew what suited her, and stuck to it, with few concessions to passing trends. All Cynthia's costumes were made by theatrical costumiers, Bermans and Nathans. Her jewellery, by Collingwood, closely resembles actual pieces worn by Mrs Simpson, including a gold and diamond crucifix charm bracelet given to her by the then Prince of Wales.

Throughout his life the Duke of Windsor was also known as a trendsetter of fashion. Although the Prince of Wales check was

introduced by his grandfather, Edward VII, he liked the design and wore it. It is a fallacy that he popularised a way of tying knots in ties, which became known as the 'Windsor Knot', although he had his ties specially interlined to give a large knot. He disliked restricting clothes, had a backless waistcoat designed, and frequently wore double breasted suits to avoid waistcoats altogether. After a tour of Canada and America in the 1920s he introduced his father George V and his brothers to zip trouser fastenings. He loved dressing up and often changed six or seven times a day. He regularised the dinner suit instead of evening tails and introduced white waistcoats in the late 1920s. The majority of Edward Fox's clothes for the series were made by the original suppliers to the Duke of Windsor.

Photographs, especially close-ups of heads, faces and hairstyles were essential to the make-up artists. Special attention had to be paid to outstanding characteristics that would



▲ Queen Mary (Peggy Ascroft) and George V (Marcus Goring) attend a Sandringham shoot.

▼ The streets and buildings of Llanhilleth provided an appropriate setting for the King's 1936 visit to Wales when he met the miners, many of whom were out of work and on the dole.



▲ Mrs Simpson's flight across France pursued, as always, by reporters looking for a story.



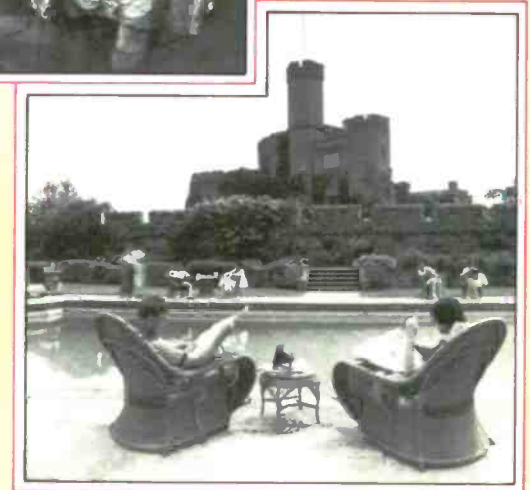
identify the character to the viewer. Edward Fox's hair parting was changed, and heavier eyebrows were needed for the Royal ladies. In general, woman's eyebrows are arched today. In the 1930s they were straight. Actual hair colouring was extremely difficult to establish as contemporary photographs are in black and white and there are few references to hair colours in biographies.

Women in the 1930s had pale powdered faces as sunbathing was only just becoming popular. By coincidence, Cynthia Harris was already using the same make-up as Mrs Simpson - Lazlo - but for the famous dark shining hair with the centre parting, waved down the sides into a chignon at the nape of the neck, she wore a wig. For the 1930s hairstyles, wigs and hairpieces were individually made for the cast, and these were all set in the original way, using finger waving and pin curls - not modern heated rollers!

For *Edward and Mrs Simpson* the director was Waris Hussein; production designer, Allan Cameron; costume designers, Diana Thurley and Jenny Tate; make-up supervisor, Angela Seafang.



◀ The Prince of Wales stands behind his parents, George V and Queen Mary.



◀ While on safari in Kenya, the Prince of Wales receives the homage of a Masai warrior.

▲ Edward and Mrs Simpson (foreground) entertain friends on one of the summer weekends around the pool at Fort Belvedere.

# Serials

► **Out.** In this thriller Tom Bell stars as bank robber Frank Ross, seen here with Brian Croucher as his best friend, Chris Cottle. Frank is out after eight years in prison and is obsessed with revenge—he will find out who it was who 'grassed' on him.  
THAMES



Television drama serials have for many years been an essential ingredient in the programme diet of a large and devoted audience. Established favourites such as *Coronation Street* (Granada) and *Crossroads* (ATV) continue to develop themes and situations which often deal with the everyday problems and difficulties to which many viewers can relate. Occasionally, the more adventurous type of serial is produced, with a storyline that is developed over a number of weeks. A recent example is Thames Television's *Out* which explores the theme of a self-confessed criminal out for revenge, looking for the person that 'grassed' on him.



▲ **The Bass Player and the Blonde.** A three-part serial that continues the story of the unlikely liaison between a world-weary musician and a headstrong blonde. Left to right: Jane Wymark, William Dysart and Edward Woodward. ATV



▲ **Crossroads.** Benny (Paul Henry) and Ed Lawton (Thomas Heathcote) two of the regular characters in this long-running serial. ATV

▼ **The Cedar Tree.** In this afternoon serial which focuses on the fortunes of a landed country family, Jack Watling takes the part of the head of the Bourne family. ATV

► **Emmerdale Farm.** The cast take their places outside the church in 'Beckindale' for the wedding of two of the series' main characters, Dolly Acaster (Katharine Barker) and Matt Skilbeck (Frederick Pyne). YORKSHIRE



# TELEVISION'S MOST FAMOUS STREET

A newspaper's TV critic wrote, 'I find it hard to believe that viewers will want to put up with a continuing slice-of-life, domestic drudgery two evenings a week.' That was on the morning of Saturday 10th December 1960. He had been watching the first episode of a new drama series, *Coronation Street*, the night before. And *Coronation Street* is still here – eighteen years later.

Not all the critics were so condemnatory. One eminently perceptive Sunday paper called it 'A winner'. A leading arts journal enthused, '*Coronation Street* is consistently wittier, healthier and quite simply better than any of TV's supposedly respectable series. . .'

Over the years since 1960 *Coronation Street* has been enjoyed by millions of viewers all over the world – and acclaimed, chided, dissected and investigated by TV critics, sociologists, politicians, academics. One self-confessed addict, Poet Laureate, Sir John Betjeman, said: 'Manchester produces what is to me the Pickwick Papers. That is to say, *Coronation Street*. Mondays and Wednesdays, I live for them. I'm very fond of Hilda Ogden and her ghastly husband, Stan. Thank God, half-past seven tonight and I shall be in Paradise'.

University students doing theses on the mores of working class Britain choose *Coronation Street* for their researches, and teachers in infant schools build mock-ups of the corner shop to teach their pupils arithmetic.

Newspaper writers have criticised its authenticity at their peril. In the early weeks one character was seen mending his bike in front of the living-room fire. 'Don't tell me that happens in Lancashire in the enlightened 1960s', scoffed a journalist on one Manchester paper. Hundreds of viewers leapt to the script-writers' defence. 'We always mend our bikes

indoors', they protested. The newspaper had to print a retraction.

The *Coronation Street* production team do indeed take elaborate pains to ensure authentic city of setting and action. Birthdays of characters, their anniversaries, their pre-*Coronation Street* existence, their marital antecedents, where they have holidayed, all are carefully documented and archived for future scriptwriters' reference by a full-time 'historian'. 'If a character mentions that it is his birthday "next Monday"', says one of the production team, 'then that date is bound to coincide with thousands of viewers' own birthdays. The next year, they will be looking out for it. So it has to be right.'

Viewers ask where they can get patterns for sweaters worn by the cast, wallpaper they see on the walls of the houses, ornaments from the mantelpieces, beer mats from the bar of the Rovers Return. They offer ideas for the storyline based, they say, on their own personal real-life experiences. They have been known to ask for parts in the series, taking over from characters who have moved out. When anyone is in trouble in the series, viewers write with practical advice. When they get the sack, new jobs are offered to them the next day. The scriptwriting team are wary of taking up such suggestions. But germs of ideas for storylines do come from real life. Many of the writers are either journalists or have a newspaper background, and the papers themselves are a daily source of possible points for scripts.

Government departments and community agencies are helpful with background on social services. The week Britain went decimal, one of the country's first 50p pieces was passed over the Rovers Bar and into Annie Walker's till . . . and into the conversation in the Snug. 'If it happens in life, it can happen

in *Coronation Street*' is the yardstick. If the old-age pension goes up, then the pensioners in the street will rejoice about it. If it is the Cup Final next Saturday, that will be a talking-point in the corner shop.

The scriptwriting team – about a dozen at any one time – meet every three weeks for an all-day story conference at which they discuss the plot line for six episodes, three months ahead. Ideas are hammered out around the table and outline synopses for the six episodes drafted. The full-time storyline team then build up the bald outlines into a working format for each episode, crafting the story around the characters who will be available those particular weeks. Any four or five of

the regular cast of 23 will have central roles in the action. Others will be on the fringes. The outlines are then handed to the writers who will actually script the dialogue for the studio. Production of two episodes takes a week, with rehearsals starting Monday afternoon and studio recording finishing Friday evening. The two episodes made on the Friday are transmitted three weeks later. Both will figure among the top half-dozen in that week's audience-ratings chart. And another TV critic will write – as one did in 1962 – '*Coronation Street* keeps it up twice a week, year after year, maintaining a wonderfully creditable standard of entertainment, humour and honesty. ...'

► Annie Walker (Doris Speed), landlady of the Rovers Return, regards her barman, Fred Gee (Fred Feast), with exasperation. News he has brought means that she will not be able to impress her lady victualler friends.



▼ The long-awaited day arrives as yet two more of the regulars in the street tie the marital knot, this time the couple being Alf Roberts (Bryan Mosley) and Renee Bradshaw (Madge Hindle) with Len Fairclough (Peter Adamson) as best man.



▲ Mavis Riley (Thelma Barlow) receives a bouquet for her birthday. But even this pleasant surprise does cheer her up. On hand to give advice is Rita Fairclough (Barbara Knox).



► Elsie Howard (Patricia Phoenix) is back in fighting form after recovering from the acute depression that was the aftermath of her divorce. The old spirit of Elsie Tanner has returned!



◀ The scene in Studio 6 during the recording of an episode of one of television's most popular and oldest serials.

▼ Barmaid Bet Lynch (Julie Goodyear) and Hilda Ogden (Jean Alexander) exchange the latest gossip of the street over the bar of that friendly 'local', the Rovers Return.



▲ Ena Sharples (Violet Carson) is interrupted in her chores by Albert Tatlock (Jack Howarth); two adversaries but at the same time friends, having 'known' each other for the best part of 70 years.

◀ Betty Turpin (Betty Driver) reigns as barmaid in the Rovers Return.



◀ Emily Bishop (Eileen Derbyshire) gives the starting signal for the Spring Bank Holiday Pram Race. Lining up are pram-pushers Mavis Riley (Thelma Barlow), Gail Potter (Helen Worth) and Suzie Birchall (Cheryl Murray), with their 'babies' Eddie Yeats (Geoffrey Hughes), Fred Gee (Fred Feast) and Steve Fisher (Lawrence Mullin).





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# ARTS IN FOCUS

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Through television millions of viewers in the comfort of their own homes are able to dip into a vast treasure house of painting, sculpture, dance, drama and music. Many people who would not normally pay a visit to the theatre or ballet have the arts brought to them at a turn of the television switch. Many others, through television, are brought into contact with art, enlarging their experience and developing their appreciation.

ITV's coverage of the arts caters for the widest variety of tastes and interests. The main regular weekly networked arts programme is *The South Bank Show* (London Weekend) which is shown on Saturday night at 10.15. Since early 1978 it has been delighting viewers and has proved a worthy successor to the same company's long-running *Aquarius* series. A feature on *The South Bank Show* is contained in the following pages. A number of education series and documentaries dealing with various branches of the arts are networked throughout the country and many of the established magazine programme series also give a fair showing to the arts.

The regional structure of Independent Television provides viewers with many other opportunities to appreciate the arts. In every company's area efforts are made through locally originated programmes to reveal the cultural and artistic heritage of the society of the region. Many items covering the arts are included in local magazine programmes, and a number of arts magazine programmes are presented to viewers within the transmission area of the producing company. Some individual programmes and series produced by the various companies are seen by audiences in several areas or throughout the country. Examples of regular local series are Ulster Television's *Review*, which looks at the arts in Northern Ireland, and Westward Television's magazine programme *Format* which highlights the arts in the South-West.

Music plays a very important and major role in ITV's total arts output, and this is supplied by both the regional and network companies. Southern Television's *Music in Camera*, for example, features soloists of national status

accompanied by the Bournemouth Symphony Orchestra or the Bournemouth Sinfonietta; and the company's presentation of Glyndebourne operas like *The Rake's Progress* and *Don Giovanni* have also won much appreciation. Yorkshire Television has presented a production of Handel's *Messiah* in York Minster. Brahm's German Requiem and a full-length performance of Haydn's *Creation* recorded by HTV at the Cardiff Festival of Choirs satisfied choral fans. *The Leaving of Liverpool* (Granada) marked the departure of Sir Charles Groves after fifteen years from the Royal Liverpool Philharmonic with a portrait of the conductor and extracts from his farewell concert.

Musical subjects are often encompassed in documentary-type programmes, too. *The Malvern Enigma* (ATV), for instance, was a dramatised documentary reconstructing the events and people Elgar had in mind when he composed the *Enigma Variations* in 1898. On a more modern note *The Beatles Forever* was ATV's documentary tribute to the famous foursome. Regional companies often produce programmes about local talented groups or singers.

Turning to the dance, Thames Television's highly-acclaimed production of *The Story of Job*, with completely new choreography by Robert Cohan, made skilful use of electronic devices to provide effects not possible on the stage in order to capture the spirit of William Blake's engravings.

Famous artists or people who have contributed to the arts in their lifetime are often featured on ITV. Border and Scottish Television, for example, collaborated in the production of John Cairney's interpretation of the life of Robert Burns; and *The Man Who Noticed Things* (Westward) commemorated the fiftieth anniversary of the death of the famous author Thomas Hardy.

Nor is furtherance of the arts confined to the programmes appearing on viewers' television screens. Financial grants by the ITV companies to various artistic and scientific objectives have given considerable assistance, apart from practical support and encouragement in a variety of ways.

Art is an integral part of everyone's life, from admiring a building to listening to an orchestra, and on television it is readily available for everyone, young and old, to enjoy.

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◀ *The Rake's Progress*. Samuel Ramey and Leo Goeke in a scene from ITV's special presentation of the Glyndebourne production.  
SOUTHERN

# THE SOUTH BANK SHOW

For many years *Aquarius* was ITV's regular Saturday late-night arts programme but this was succeeded in January 1978 by *The South Bank Show*. Melvyn Bragg edits and presents the series which covers both contemporary and classical arts.

The motive behind London Weekend Television's creation of *The South Bank Show* was to set up a new arts programme with its own recognisable style. 'In this first series we

were encouraged to experiment', writes Melvyn Bragg. 'Air time was increased by 30 per cent. Producers were positively urged to take chances and supported while they did so. The first thing to say about our policy in its early stages is that newness itself was a virtue.'

*The South Bank Show* made it a policy to pay regular attention not only to the theatre but also to television and radio drama. A profile of the playwright Dennis Potter, for example, was entirely furnished by reference to his television work. 'We also sought for ways of absorbing rock and pop music into the programme', continues Melvyn Bragg. 'An interview with Paul McCartney and items on Bob Marley, Patti Smith and The Tom Robinson Band began this process.'

'We sought to be the first with performances – as we were with Andrew Lloyd-Webber's "Variations" – and with ways of programme making – as when Michael Holroyd was persuaded to show us his technique as a biographer and give us some of the hard earned original material he had dug out in his epic work on George Bernard Shaw. And we were keen to introduce through *The South Bank Show* artists who had never before had programmes made about them – as we did with Herbert von Karajan, Ingmar Bergman, Hal Prince and Frank Auerbach, for example.'

'We were also determined to trawl current releases across the breadth of the arts and

► Melvyn Bragg (right) conducts a rare interview with Satyajit Ray, Indian film director, who explains why all his films have been in black and white until now.





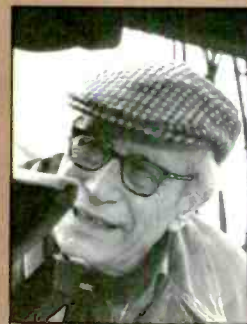
provide viewers with the service of a weekly presentation of what we thought most interesting in what was new. This massive task involved various experiments in presentation until we finally settled on a way of coping with, and sieving, the vast amount of material and attempting to find the nucleus of the week's output. Here we dealt with current novels, plays, L.P.s, films and exhibitions – the work of David Hockney, Lucien Freud, Martin Amis, David Hare, Satyajit Ray – and tried to be on top of the Arts News with an item on David Edgar's "Destiny", an interview with the author of the banned television play "Scum", and an interview with Harold Pinter at the time when a whole clutch of his books and plays came out.

The most sustained drive, however, went into those features which took up the challenge of what was new and significant and yet built into them a wedge of documentary examination – expository or critical. 'With Andrew Lloyd-Webber's "Variations", we worked with the composer to dismantle his music and re-assemble it for a programme which would both explain its origins and structure as well as displaying its own merits', recalls Melvyn Bragg. In broadly similar terms, using methods ranging from the formal interview to the eavesdropping camera, the series attempted to show the work which went, for example, into the achievements of Alan Howard – voted the Actor of the Year for his role in

Henry V, Henry VI and Coriolanus, John Arden – through a film of his latest radio play and Freddie Young – one of the leading lighting cameramen in the world.

The apotheosis of this approach was Kenneth MacMillan's *Mayerling*, a mixture of Dance, History, Documentary, Criticism, Rehearsal and Performance, and many critics saw it as a major television breakthrough in the treatment of ballet.

In all these cases the aim was to search out on television a form which respected both the



▲ Freddie Young is one of the most respected cameramen in the business and has worked on a wide range of films ranging from commercials to *Dr. Zhivago*. Here he explains what it means when a film is described as 'beautifully lit'.



◀ A trip across the Irish Sea to Dublin to meet biographer Michael Holroyd who has pieced together the early life of George Bernard Shaw and uncovered new facts which change our understanding of Shaw's life and work.

art and the artist while holding on to *The South Bank Show's* determination to try to advance the boundaries of arts programmes and transmit them to the large and diverse audience which is television's inheritance and its challenge.

'Out of respect for a well-established tradition we made sure that the proven pleasures of arts programmes were preserved', concludes Melvyn Bragg. 'Vladimir Horowitz's concert at the White House for example, (introduced by President Carter) was shown in its entirety.'

Finally, as a pointer to the future, the season ended with two programmes made in India by the distinguished film director James Ivory and scripted by the novelist Ruth Praver Jhabvala. It was a feature film shown over two weeks about the world of international collectors and their prizes – in this case Indian Miniatures. Called 'Hullabaloo over Georgie and Bonnie's Pictures' it examined the issue of where works of art should be preserved, in the hands of collectors who cherish them, or in their country of origin where they may be neglected.

▼ Major playwright John Arden (right) discusses his new radio play *Pearl* with producer Alfred Bradley in an edition which explored the technical side of radio drama production and the special requirements of the writing.



▲ The screening of the romantic ballet 'Mayerling' prompted popular and critical acclaim and brought dance within the grasp of the average viewer.

◀ Andrew Lloyd-Webber, composer of 'Jesus Christ Superstar' and 'Evita' gave the first public performance of 'Variations' in the programme entitled 'Paganini Superstar'.



▲ Novelist, Edna O'Brien travelled to Abu Dhabi last year to collect material for her book *Arabian Days*. She is talking here to the Sheikh who is one of the richest men in the world.

◀ Alan Howard is being hailed as our greatest Shakespearian actor. He talked to Melvyn Bragg about his work and is pictured here in his role of Coriolanus.

# Other Arts programmes

This page provides examples of other programmes on ITV that offer viewers the opportunity to appreciate the arts.



◀ **A Christmas Carol.** Opera star Sir Geraint Evans takes the part of Scrooge in this specially commissioned opera of the famous Dickens' story. HTV

▼ **The Unknown Genius.** Joan Hassell of Yorkshire, one of Britain's foremost wood engravers, analyses Thomas Bewick's works in the *About Britain* series. TYNE TEES



▲ **Music in Camera.** Orwain Arwel Hughes conducts the Bournemouth Symphony Orchestra augmented by 180 male voices from the Dowlais and the Cwmbach. SOUTHERN



▶ **Cottage in the Cotswolds.** Former actress Juliet Harmer describes her four painstaking years of producing a lavishly illustrated book of herbal remedies. HTV

▶ **Folk in the East.** Good as Gold, one of the talented groups featured in this series of programmes of traditional and contemporary folk music some of which were included in the networked *Sounds of Britain* series. ANGLIA



▼ **It's the Narrow Boat Show.** Richard Wyatt went on tour with the Mikron Theatre, Britain's only canal and riverbank repertory group, for this documentary. HTV



# REGIONAL TELEVISION

Independent Television is a regional system of broadcasting in which the fifteen individual companies appointed by the Independent Broadcasting Authority provide the programme service in fourteen separate areas of the country (London is served by two companies on a split-week basis). Each company has local representation on its board and in the shareholding, and is closely linked and identified with the people in its area.

In creating this regional structure the Authority has sought not only to provide a truly local ITV service in each area but at the same time to allow the greatest possible diversity in the sources of programmes. In particular the Authority has always felt that its television services should adequately reflect the taste and outlook of people throughout the country and not just of those living or working in the metropolis. As a result active television centres are now established in many different parts of the United Kingdom and the Channel Islands as well as in the London region.

ITV's regional system enables viewers in each separate area to receive a wide range of programmes made specifically for them and about them. At the same time, ITV is a federal system through which programmes produced with the knowledge and flair of people in each part of the country are available for presentation to viewers in other areas.

The five largest ITV companies – ATV Network, Granada Television, London Weekend Television, Thames Television and Yorkshire Television – play a special part in the regular production of programmes which constitute the central core of ITV schedules throughout the country. These companies serve areas with large populations sufficient to provide the advertising revenue needed to meet the high costs of regular major production. In addition to their network responsibilities, the five companies are also required to provide a specific amount of programming to appeal specially to the tastes and outlook of the viewers in their own service areas.

**Report at Six.** The annual Sark to Jersey rowing race is one of the Channel Island's traditional events. Over a hundred contestants row a wide variety of craft the nineteen miles from Sark's Dixcart Bay to Jersey. CHANNEL.

The ten regional companies, unlike the five larger companies, do not have a similar responsibility regularly to provide programmes for transmission in all ITV areas. Nevertheless, these companies too participate in the activities of the ITV system as a whole and in varying degrees make their own contributions to the networked programmes, even though their primary task is seen as the production of programmes of specific local appeal and the presentation of a service which meets the needs of the people living in their coverage areas. They increasingly supply a welcome variety of programmes to other companies within the system; the amount of regional programmes taken by more than half the network has risen from 165 hours in 1971-72 to 460 hours in 1977-78.

## ITV'S REGIONAL PATTERN

Area	Company	IBA Transmitters (due by end 1978)		Population Coverage* Jictar/AGB 000s
		UHF	VHF	
The Borders and Isle of Man	Border Television	24	4	532
Central Scotland	Scottish Television	29	4	3,834
Channel Islands	Channel Television	4	1	114
East of England	Anglia Television	10	2	3,731
Lancashire	Granada Television	31	1	7,476
London	Thames Television	15	1	12,221
	(weekdays to 7 pm Friday)			
	London Weekend Television			
	(weekends from 7 pm Friday)			
Midlands	ATV Network	23	3	8,845
North-East England	Tyne Tees Television	17	1	2,510
North-East Scotland	Grampian Television	30	5	1,056
Northern Ireland	Ulster Television	14	3	1,421
South of England	Southern Television	20	3	4,519
South-West England	Westward Television	30	3	1,558
Wales and West of England	HTV	95	12	4,288
Yorkshire	Yorkshire Television	23	4	6,378

\* Individuals of four years of age and over



# PRODUCTION IN ITV STUDIOS 1977-78

Sport			
969 hours		12½%	
Entertainment, Music			
797 hours		10%	
Drama			
555 hours		7¼%	
Children			
554 hours		7¼%	
Education	305 hours	4%	
Religion			
541 hours		7%	
Current Affairs, Documentaries, Arts			
1 476 hours		19%	
News, News Magazines			
2,585 hours		33%	

64½%

5,015 hours

Informative

*N.B. In addition to the above, ITN's annual production amounts to over 370 hours*

## SOURCES OF PROGRAMMES

In 1977-78 ITV produced a total of more than 8,000 hours of different programmes, a weekly average of about 157 hours, in its own studios in London, Birmingham, Manchester, Leeds, Glasgow, Edinburgh, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Carlisle, Dover and St Helier. Two-thirds of this production in ITV studios was factual or informative.

Of the annual ITV production of 8,161 hours of different programmes in 1977-78, 5,677 hours (70 per cent) represented production by the ten regional companies or regional programmes produced by the five network companies for showing in their local transmission areas.

Every company's transmission schedule has three sources: - its own programmes; the programmes made by other ITV companies; and material acquired from outside producers. Nearly three-quarters of the output of the average company during 1977-78 was produced in ITV's own studios: 51¼ hours weekly made by one or other of the five network companies; 10½ hours of networked programmes made by one of the ten regional companies; 7¼ hours of news material from the jointly-owned ITN; and 6½ hours of local material made by the companies for transmission only in their own areas. The remaining quarter of the output represented programmes acquired from sources outside the ITV system, including British and American feature films; occasional material from the European film and television producers; from Commonwealth countries, particularly Australia and Canada; from independent British sources; and American film series.

The vast bulk of the programmes which comprise the typical ITV company schedule are of British origin and performance. The 'foreign' ingredient, defined as material made outside the UK and the Commonwealth, has been limited to a maximum of 14 per cent of running time. The Authority now plans that the proportion of British-produced material in the output should be further increased to at least 86 per cent by the summer of 1979, leaving only 14 per cent as the maximum for all 'overseas' material, including both US and Commonwealth programmes.

## CONSULTATION AND ADVICE

Independent Television is planned as a regional system and in all of its activities the Authority seeks to ensure that it is well informed about the views and needs of the people living in each of ITV's fourteen areas. IBA headquarters staff and those at the regional offices maintain a close liaison with each of the fifteen programme companies and keep in touch with local opinion through personal contacts and various research studies. The Members of the Authority itself have associations with different parts of the United Kingdom and three Mem-

bers are specifically appointed to make the interests of Scotland, Wales and Northern Ireland their special care. Similarly, the Authority ensures that the views of the country as a whole are well represented on its General Advisory Council and other advisory committees.

In each ITV area outside London one of the IBA's ten Regional Officers maintains liaison with the local programme companies and the people they serve. The Regional Officers have a special responsibility for observing the local performance of the programme companies. Through their meetings with the general public and the representatives of local organisations, the Regional Officers and their assistants act as a vital channel of information, keeping the Authority in touch with the views of the public on broadcasting matters and informing viewers and listeners of the Authority's policies and the way they are formulated and carried out. Each year they involve themselves in several hundred meetings throughout the country, addressing such bodies as Chambers of Commerce, Rotary Clubs, women's organisations, schools, colleges, teachers, the police, the churches and political groups, as well as holding discussions with local authority representatives and Members of Parliament.

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

In addition to the work of the Regional Officers, the Information Office at headquarters each year receives over 25,000 enquiries by telephone and post from the general public and from other interested organisations.

The Engineering Information Service deals with public and trade enquiries from all parts of the country on technical matters.

### NATIONAL COMMITTEES

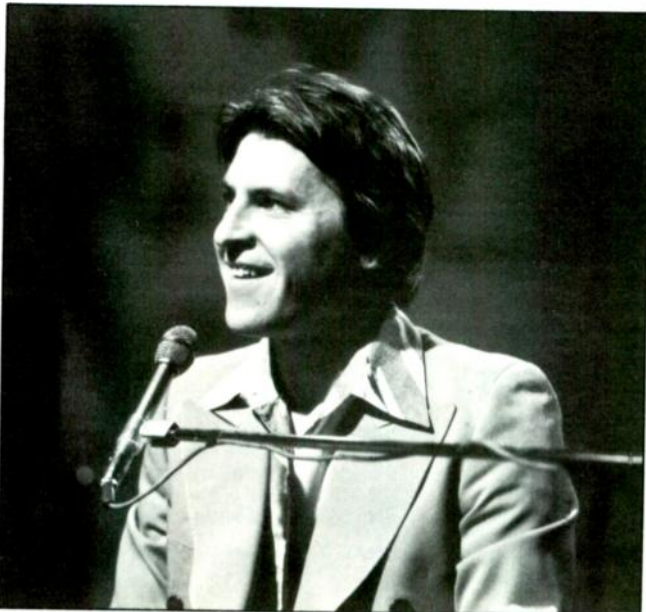
In addition to the many forms of liaison and consultation which apply to each region of the country, the Authority appoints three national committees for Scotland, Wales, and Northern Ireland. The function of each committee is to give advice to the Member of the Authority who, as required by the IBA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

### PROGRAMME TRANSMISSION

All ITV programme services are broadcast by the IBA from the network of transmitting stations it has planned and built throughout the United Kingdom. The 625-line colour uhf transmissions are now available to about 98 per cent of the population from 365 main and relay stations. Additional relay stations are being opened at a rate of over one a week and by 1979 nearly all groups of more than 1,000 people will be served. A further phase, affecting some 200,000 people living in identifiable groups of between 500 and 1,000, and requiring an additional 270 or so very low-power relay stations, is now under way.

It was in 1966 that the Government decided that television broadcasting in the UK should be changed from 405 lines on vhf to 625 lines on uhf; and that colour would be transmitted only in 625 lines on uhf. A major reason for making the change was the limited range of frequencies remaining available on the vhf band, whereas on uhf it is possible to provide four separate television services in colour at the higher definition standard of 625 lines: ITV, BBC1, BBC2 and a fourth, as yet unallocated, service. The coverage of a uhf station is more restricted by hills than that of a vhf station because its transmissions are closer to line-of-sight only, so despite the hundreds of stations already opened it will be extremely difficult and costly to achieve the almost complete coverage provided on 405 lines vhf. There remains the possibility of local wire relay services for the limited number of areas which are otherwise difficult to serve. Transmissions on 405 lines are likely to continue for a few more years.

The Entertainers. Alan Price in the part-networked series from Aberdeen. GRAMPIAN



# THE ITV REGIONS

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

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

## SCOTLAND

Scotland is a complex country. Its geography – a mixture of mountains, lochs, fertile plains and long coastlines – makes it difficult terrain for broadcasting engineers to serve. It also has a social profile which ranges from the sparsely populated Highlands and islands to the densely populated, heavily-industrialised urban areas of central and eastern Scotland. The IBA in Scotland broadcasts for a nation with its own church, legal system, educational system and other national institutions including, not least, its own sporting interests.

The Independent Broadcasting Authority has been providing an Independent Television service in Scotland since 1957, now covering over 95 per cent of the 5¼ million people living in Scotland. The ITV programmes are supplied and presented by two Scottish-based programme companies appointed by the Authority. In addition, Border Television is responsible for the programme service to an area which straddles the English/

## THE IBA's SCOTTISH COMMITTEE

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

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

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



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

The Members of the Scottish Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Scotland. The membership (1978) is:

Dr T F Carbery (Chairman)	Authority Member for Scotland.
Miss J M Brannen	Secretary, Dundee Committee for the National Society for Cancer Relief, ex-Principal Nursing Officer. School-teacher, Glasgow.
Miss M A Carse	Sales engineer for electronics company.
Mr Arthur Greenan	Minister, Church of Scotland, Erskine New Town.
Rev D L Harper	Housewife and ex-school teacher, Kilwinning.
Mrs Grace Maciver	Secretary and Treasurer of the Stornoway Pier and Harbour Commission.
Mr Murdoch Macleod	Solicitor, Glasgow.
Mrs E M H Mochar	Area Secretary, Association of Professional Executive, Clerical and Computer Staff, Glasgow.
Mr T A Robertson	Employed in Langholm dyeworks.
Mr Frank Steele	Financial Controller, Aberdeen Service (North Sea) Ltd.
Mr Ian Strachan	Export Sales Executive, East Kilbride.
Mr Robert Walden	

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

Scottish border. Scottish Television (STV), one of the largest of ITV's regional companies, has been providing the programmes for over 3¼ million people in the Central Scotland area since 1957. Since 1961 Grampian Television has served about 1 million people in the North-East Scotland area.

The total expenditure per head for transmitters in Scotland works out at more than three times the amount for England. Over forty more IBA transmitters have been brought into service north of the border during 1976-78 and the present 625-line uhf coverage is 95 per cent. More stations are being built to serve identifiable groups of 500-1,000 people.

### NORTH-EAST SCOTLAND

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

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

The news magazine programme *Grampian Today* contains reports on many of the changes since the first oil strike in 1970 and explains their significance. These issues have been explored in greater detail in a series of documentaries shown throughout the UK as well as locally. This has not, however, deflected the company from reporting upon other issues in an area which has a rich heritage of agriculture and fishing. Grampian Television too has recognised its duty to report political trends, to examine their implications and to provide a channel of communication between decision-makers and viewers.

In providing its service, Grampian has to overcome the problems of distance and widespread interests. A network of freelance cameramen and reporters, together with the facilities and local knowledge of those based in the Aberdeen and Dundee studios, are enabling the company to meet this challenge.

In addition to news, current affairs and documentaries, Grampian's own production covers light entertainment, quiz shows, sport, children's series, education and religion. While the main aim is to provide programmes of special interest or relevance to North-East Scotland, an increasing number of productions are being shown in other parts of the UK and overseas.

### CENTRAL SCOTLAND

From its main studios in Glasgow, Scottish Television serves the lowlands and parts of North and West Scotland, a population coverage of over 3¼ million people.

More than half of STV's average weekly production of over ten hours is in the field of news and current



**The Prime of Miss Jean Brodie.** Jean Brodie (Geraldine McEwan) is regarded with amusement by one of her pupils. STV

affairs. The daily news programme *Scotland Today* is the centrepiece of news coverage, supplemented by in-depth film reports on important topical news stories; regular review of the political scene in Scotland and Whitehall; a review of Scottish newspapers; consumer programmes; and a number of local documentaries.

STV continues to provide a wide range of religious programmes, the five-minute epilogue *Late Call* being one of the most popular. Sport – and particularly Scottish sport – is covered in regular series and special outside broadcasts of football, racing and golf. To take account of differences in the school curriculum Scottish Television produces some specialised schools programmes. The company also makes a weekly children's entertainment series, *The Glen Michael Cavalcade*, which is one of Scotland's most popular family viewing programmes.

Scotland has a tradition of finding its own variety stars and the demand from viewers for Scottish ethnic entertainment is met through a number of locally-produced light entertainment programmes. The lighter side of life is reflected in two of STV's popular programmes: *Thingummyjig*; and *Hello, Good Evening and Welcome*, which was judged to be the best ITV programme in Scotland by the Radio Industries Club of Scotland. Scotland is also a prolific area for the performing arts, with the Scottish National Orchestra, Scottish Opera and Scottish Ballet. The progress of these and other artistic bodies, including the Edinburgh Festival, are covered in regular series and special programmes. Among recent successes has been the first major drama series produced by STV for networking, *The Prime of Miss Jean Brodie*.

### THE BORDERS AND ISLE OF MAN

Border Television serves Southern Scotiand, Cumbria, the Isle of Man and North Northumberland including Berwick-upon-Tweed. Its television centre is in Carlisle.

The principal ingredient of the company's own production is the news magazine programme *Look-around*, which continues to enjoy high popularity.



Eric Wallace (right) talking to a well-known gypsy at Appleby Horse Fair. BORDER

Several current affairs series offer a miscellany of political and social portraits reflecting the interests of the people who live on both sides of the Solway Firth.

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

### NORTHERN IRELAND

The IBA has been transmitting an Independent Television service in Northern Ireland since 1959, the programmes provided by Ulster Television. About 98 per cent of the population is now covered on vhf and over 90 per cent on uhf. The uhf colour service has been extended by the opening of a main transmitter at Brougher Mountain and will be further developed as far as possible to cover identifiable groups of 500-1,000 people.

The political unrest which besets Northern Ireland has made the presentation of news a difficult and delicate task: the company continues to provide a dependable and skilful news service with its evening *Reports* programme, and headlines at lunchtime, in the late afternoon and at bedtime. Current affairs have received close scrutiny in the weekly *Counterpoint* programme.

Ulster Television's programmes have included a comprehensive look at the arts in Northern Ireland in *Review*, and a lively St Patrick's night networked 'special', *When Irish Stars are Smiling*. The use of outside broadcast facilities provided a late-evening chat show, *The Threepenny Bit Show*, which complemented The Hobbies and Holidays Exhibition sponsored by Ulster Television in Belfast. The company's contributions to educational programmes have included *Hop Skip and*

## THE IBA'S NORTHERN IRELAND COMMITTEE

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

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



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

Members of the Northern Ireland Committee are drawn from a wide variety of backgrounds and sections of society from all parts of the Province. The membership (1978) is:

Lord Blease of Cromac	Authority Member for Northern Ireland.
Mrs Joyce Brett	Housewife, voluntary worker for Citizens Advice Bureau.
Mr Pat Byrne	Farmer.
Miss J Curtis	Post graduate student, Queen's University.
Mrs M Faulkner	Juvenile Court magistrate.
Rev Dr R D E Gallagher, OBE	Methodist minister.
The Very Rev Hugh Murphy, OBE	Parish priest of Coleraine.
Mr J Nash	Branch Secretary, Irish Transport and General Workers Union, Derry.
Cllr F A Wheeler, JP	Chairman, Moyle District Council. Civil engineer and architectural designer.
Mrs Muriel Wilson	Assistant Chief Administrative Officer (Personnel and Management Services) to the Northern Health and Social Services Board.
Mr D Wylie, MBE, JP	Regional Secretary, Union of Shop, Distributive and Allied Workers.

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

*Jump* for the early primary pupil and the adult education series *Build Your Own Boat*.

Ulster Television also produces three magazine programmes, a light music show featuring local talent, and series which examine the role of religion in our society. Ulster Television's documentaries have been networked and the company has contributed to the *About Britain* and *Sounds of Britain* series.

### NORTH-EAST ENGLAND

Tyne Tees Television, based in Newcastle-upon-Tyne, has provided the ITV programmes in North-East England since 1959. The nightly news magazine, *Northern Life*, is a central and valued feature of local production. Full local coverage is given to all other programme categories. Two popular interview series are *Northern Scene*, which talks to distinguished local people, and *Tell Me Why* in which young people take over the interviewing.

The Geordie character of the area has been strongly conveyed to viewers throughout Britain by networked programmes on the local sporting scene, contributions to the *About Britain*, *Treasures in Store*, *Sounds of Britain* and *Lifestyle* series, religious programmes, and children's drama set against the background of the region.

Tyne Tees also produces a number of networked programmes which are less specifically based on local affairs. These include *Face the Press*, in which well-known political figures are interviewed by a panel of journalists, and *Those Wonderful TV Times*.

### LANCASHIRE

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

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

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



**Reports.** Some of the team for this topical news programme are (left to right): Derek Murray, Michael Beattie, Gary Gillespie and Brian Baird. ULSTER.



**Northern Scene.** Reporter Peter Holland interviews frogmen in a special programme 'The Missing File' which investigates some of the strange cases of people who have gone missing. TYNE TEES

**Reports Politics.** MPs Joel Barnett, Lynda Chalker and Cyril Smith with Granada presenters Gordon Burns and David Kemp give live coverage to the District Council Elections in this late night programme. GRANADA





## YORKSHIRE

Independent Television first came to Yorkshire in November 1956; it then formed part of a combined North of England region. In 1968, however, Yorkshire Television Limited was appointed as the single programme company to serve the Yorkshire area. It is one of the five major network companies and series produced at its Leeds television centre in most programme fields have established a high reputation with viewers throughout the country. The fact that these programmes are planned and produced in a major regional centre not only adds a greater variety of treatment to the ITV output as a whole but often brings the flavour of Yorkshire onto the network. For example, a number of documentaries and drama series such as *Emmerdale Farm* are set in the authentic background of the Yorkshire countryside.

But Yorkshire Television is also a local company and in its presentation and production serves the needs of its viewers. Each weekday evening the news magazine *Calendar* is the centre of current affairs output with reporters in Grimsby, Hull, Lincoln, Leeds and Sheffield. The programme is in part split to cater separately for viewers served by the Emley Moor and Belmont transmission areas. Local series cover politics, religion, sport and children's interests. Reports on features of the locality are contributed to the *Lifestyle* series.

## MIDLANDS

ATV Network has provided weekday programmes in the large Midlands area since February 1956 and since 1968 has been responsible for the service throughout the week. As one of the five ITV network companies, ATV makes major contributions to all categories of programmes. In addition to mounting coverage of Midland sports and other events for the whole of the country, a

**Rising Damp.** Leonard Rossiter (centre) as Rigsby, the luckless landlord, with two of his lodgers, Francis de la Tour and Don Warrington. YORKSHIRE

**Left, Right and Centre.** Presenter Dick Taverne with his guest Enoch Powell. ATV



number of ATV's networked programmes are set against the regional background, for example the drama series *Crossroads*, *General Hospital* and *Will Shakespeare*.

The Midlands is a diverse area, but in its local production and the planning and presentation of its schedules ATV has done much to establish viewers' identification with their own television station. Many regional programmes are produced at the main transmission complex at the ATV Centre in Birmingham, including the nightly weekday news magazine *ATV Today* dealing with local news and topical stories from all parts of the region, and on occasion paying particular attention to specific

geographical areas; series which embrace discussion with MPs; programmes by and for women; series for children; and discussions of consumer rights. Other programmes cover farming, gardening and local sport. The much-praised local programme for the disabled, *Link*, shown by most other companies, has led to a further series entitled *Link Age* and intended especially to help the elderly disabled.

### EAST OF ENGLAND

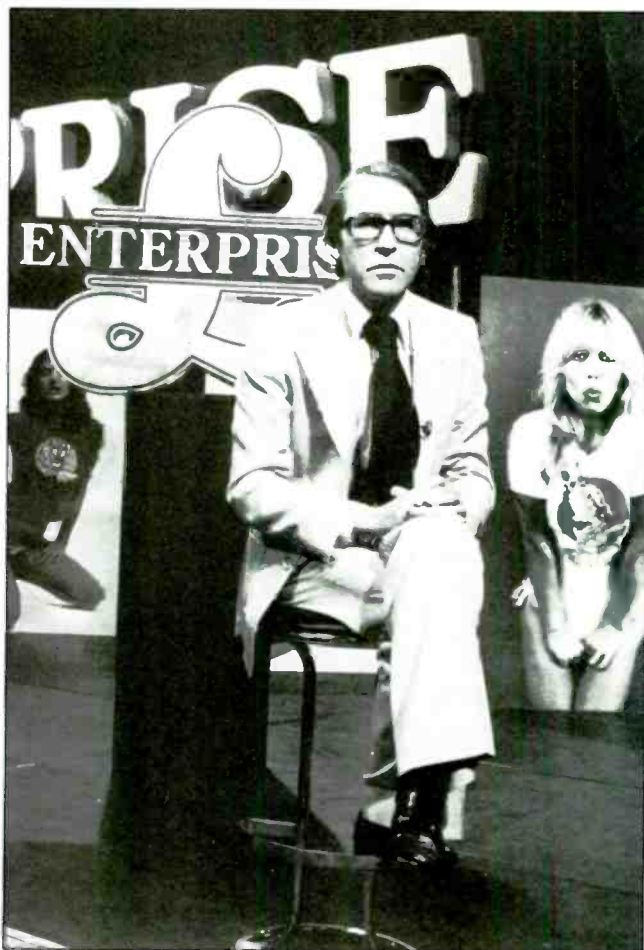
Anglia Television has been serving the East of England area since October 1959. *About Anglia* is the company's flagship local weekday news programme, starting with ten minutes of hard news and going on to consider stories in a wider magazine format, covering local government and local industrial affairs and including special features such as a sports report and police call. Local MPs are interviewed in a weekly programme. Rural crafts and ways of life are recorded in the *Bygones* series, and other programmes cover art and music. Another local programme is designed to help retired people. The series specifically designed to cover trade and industry, *Enterprise*, continues to look at some of the success stories of British industry. A number of documentaries are produced for local showing or as contributions to networked series, and there are regular programmes dealing with local sport and farming interests.

Although Anglia Television, based at Norwich, is a regional company close to the area it serves, it has throughout made major contributions to ITV's network programmes. *Survival*, the natural history series, has established and maintained a high national and international reputation for its standards of technical quality and the interest of its contents. Several major plays are contributed to the network each year, and Anglia has continued in the field of situation comedy with more *Backs to the Land*, set in an East Anglian farming community during the war. And in *Sale of the Century* Anglia has provided one of ITV's best-known popular quiz programmes.

### WALES AND WEST OF ENGLAND

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

The Welsh language is spoken by about half a million of the inhabitants of the Principality. Those who passionately want the Welsh language to survive believe that broadcasting, and television in particular, is crucial.



**Enterprise.** A widely-praised series, presented by John Swinfeld, which looks at the success and problems of British industry. ANGLIA

**Police Five.** Assisted by anchorman Bruce Hockin (left), a police chief produces tools found at the scene of a crime. HTV





They believe that there should be more programmes in Welsh, particularly for children, if the catastrophic decline in the use of the Welsh language is to be halted. Whereas in the mid-19th century most Welshmen spoke Welsh the proportion today is less than one in five. While many accept the desirability of more programmes in Welsh, they resent being presented with programmes in a language they do not understand, particularly when it deprives them of programmes they would otherwise wish to watch.

HTV Ltd has provided the ITV services for Wales and the West of England since 1968. Although HTV is one company its programme production centres at Cardiff and Bristol are virtually autonomous, each having its own board of directors. HTV produces far more programmes than any other regional ITV company, a total of 857 hours in the year 1977-78. Of this total, 349 hours

were produced at Bristol and 508 hours at Cardiff, over 300 hours of which were in the Welsh language. Consultation takes place with the BBC to try to avoid simultaneous Welsh-language broadcasts on BBC Wales and ITV.

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

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

## THE IBA'S WELSH COMMITTEE

The Authority's Welsh Committee is appointed to give advice to the Member of the Authority who, as required by the IBA Act, makes the interests of Wales his special care. Similar committees are appointed in Scotland and Northern Ireland. The existence of the committees is not required by the Act; but, while the regional strength of Independent Broadcasting rests primarily on the local character of the programme companies and their boards, the Authority and its three national Members have found it valuable to have these advisory bodies, with which the Members and Regional Officers can maintain close and regular contact.

The Welsh Committee meets regularly at Cardiff and other parts of Wales, and occasionally at the IBA's headquarters. Its meetings are serviced by the Authority's Officer for Wales and the West of England and are attended by other senior members of the Authority's staff when matters arise which the committee wishes to discuss directly with them.

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



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

The Members of the Welsh Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Wales. The membership (1978) is:

Prof Huw Morris-Jones (Chairman)	Authority Member for Wales.
Miss Ann Bonner-Evans	Welsh Provincial Secretary of the Christian Education Movement. She lives at Ferndale.
Mr Frank C Evans	District Secretary of the Amalgamated Union of Engineering Workers based at Neath, West Glamorgan. Councillor for North Neath. Former member of the Swansea Local Radio Advisory Committee. He lives at Neath.
Miss Gwennlian Evans	Headmistress of bilingual Gwyn Jones Infants School, Old Colwyn. She lives at Colwyn.
Mrs Margaret Evans, MBE, JP	Magistrate. Secretary of the League of Friends of Aberystwyth Hospitals and Welfare Homes. She lives at Aberystwyth.
Mr Meirion Lewis, OBE	Chief Executive of the Development Corporation of Wales. He lives near Cardiff.
Mr Brian Lymbery	Director of the Prince of Wales Committee. He lives at Bangor.
Mr Gareth Morgan	Solicitor. Represents Llanidloes on Powys County Council. Chairman of the Mid Wales Television Reception Action Committee. He lives at Llanidloes.
Mr Robin Reeves	Represents Financial Times in Wales and the West of England.
Mr Vaughan Williams	Assistant Director of Education for the Gwent Education Authority.

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

White Paper on Broadcasting the Government proposed that a Welsh language service should have priority on a fourth channel in Wales.

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

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

### RHAGLENNI CYMRAEG

Calonogol oedd gweld yn ystod y flwyddyn HTV Cymru yn paratoi dwy ddrama gyfres yn yr iaith Gymraeg, un i blant sef *Tân yn y Môr* a'r llall i oedolion sef *Dim Ond Heddiw*. Bu galw am gyfres antur deledu i blant ers amser ac fe ffilmwyd y gyfres hyd a lled Cymru. Cafodd actorion ifanc gyfle i ymarfer eu dawn yn y gyfres hon gan Ewart Alexander. Cyfres antur hefyd yw *Dim Ond Heddiw* gan Michael Povey. Teledwyd hon yn y Ganolfan Deledu yng Nghaerdydd ac allan ar strycoedd y brifddinas. Yma eto cafodd actorion newydd gyfle yn ogystal ag actorion sefydlog fel Christine Pritchard a John Ogwen.

Arbrawf pwysig a ddechreuodd HTV Cymru yn ystod y flwyddyn oedd trosleisio tair ffilm adnabyddus o fydd y sinema i'r Gymraeg – *Frankenstein* gyda Peter Cushing; *Shane* gyda Alan Ladd, a *Pechod y Tad Mouret*, – ffilm yn seiliedig ar waith Emile Zola. Ymestyn dylanwad a delwedd yr iaith Gymraeg oedd nod y Bwrdd Cymreig wrth ddechrau'r fenter hon.

Cyflirddwyd a phob agwedd o fywyd plant yng nghyfresi HTV Cymru – *Miri Mawr*, *Wstibethna*, *Seren Wib*, *Camau Cantamil* ac *Un Tro*. Naturiol oedd i'r cwmni ddelio a chyhoeddiad mor bwysig a'r Beibl newydd i blant mewn pump rhaglen arbennig, sef *Plentyn a'i Feibl* yn gyflwynedig gan Branwen Jarvis a phlant Eglwysrwr, Caerfyrddin, Llandeilo, Penweddig ac Ysgol Rhydfelen yn cymeryd rhan. Bu hefyd drafodaethau gyda'r cyfieithwyr ac aelodau'r Cyngor Ysgolion Sul am y fenter newydd. Yr Adran grefyddol o dan ofal Gwyn Erfyl a fu'n gyfrifol am y rhaglenni hyn.

Y mae *Harold*, *Bywyd* ac *Yr Wythnos* bellach yn rhan anhepgorol o batrwm gwyllo nifer fawr o Gymry ac yn cyflwyno citemau o ddiddordeb i'r Gymru gyfoes. Dewiswyd *Y Gŵr o Gwr yr Aran* un o'r rhaglenni yng nghyfres *Bywyd* i gynrychioli rhaglenni Teledu Annibynnol mewn cystadleuaeth rhyngwladol dan nawdd Undeb Darlledu Asia – y tro cyntaf i raglen ITV Gymraeg gael ei henwebu felly. Gwelwyd tair drama gan W S Jones



**Dim Ond Heddiw.** Eifiona Samuel (Christine Pritchard) a Gareth Samuel (John Ogwen) – dau o'r cymeriadau yn y ddrama gyfres hon. HTV

yn ystod y flwyddyn – *Y Fainc*, *Y Gadair Olwyn* a *John Brymar Huws*. Gyda'r fath bwyslais ar newyddion yng Nghymru bu'r *Dydd* eto ar y blaen gyda chyflwyniad cryno o'r newyddion. Gwelwyd y prifardd Dic Jones yn cyflwyno'i gyfres ei hun *Gair ar Gerdd* gyda'i gyflwyniad deheug a'i gerddi cofiadwy. Bu Gerallt Jones yn dilyn teithiau'r Gerallt arall hwnnw, Gerallt Gymro, a nifer o bobol ifanc yn tystio i ddylanwad eu cred ar eu gwaith a'u crefft yn y gyfres grefyddol *Cred a Chrefft*. Bu rhaglenni HTV Cymru hefyd yn gyfrwng dysgu gyda 'abc' i'r plant ieuegaf, *Canolfan* i ddysgwyr yr iaith a pharhad o'r gyfres *Am Gymru* i ysgolion.

Gwelwyd nifer o raglenni antur y cwmni, a enillodd wobrau rhyngenedlaethol ar y sgrin gyda sylwebaeth Cymraeg, megis *Dudh Kosi*, taith ganw i lawr un o afonydd Everest.

### LONDON

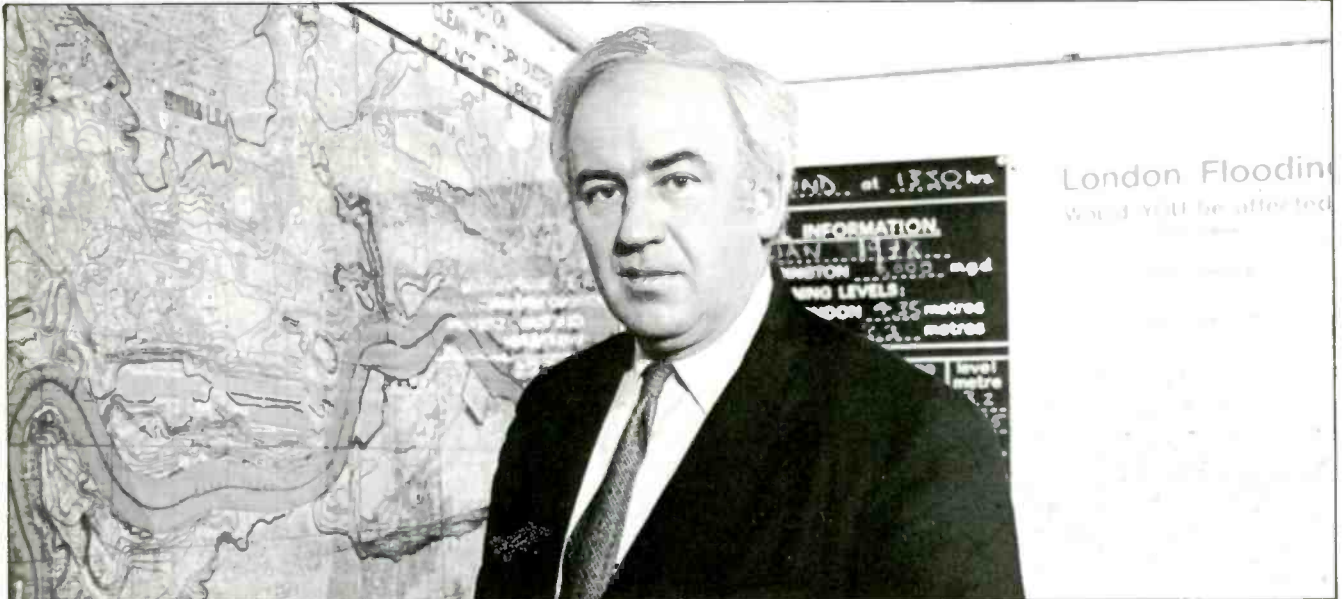
London and the Home Counties, unlike all the other ITV regions, are served by two programme companies on a split-week basis. Thames Television provides the programmes on weekdays and London Weekend Television at weekends from 7 p.m. on Fridays. Both companies are recognised for their major contributions to most spheres of ITV programming. But each is also a local programme company catering for the particular tastes and outlook of the people living in the area, not an easy task when it involves a population of over 12 million.

Thames Television developed its nightly magazine *Thames at Six* into an increasingly news-angled programme during 1978. The programme is introduced by Andrew Gardner and aims to keep viewers in London



**Thames at Six.** Sandra Harris talks to singing stars Kris Kristofferson and Rita Coolidge, who have each made their names with their own kind of music, and are happily married. THAMES

**The London Programme.** The flooding of London and the Greater London Council's Warning and Control system were just one of the many topics of specific interest to Londoners discussed in this series (programme presenter Godfrey Hodgson). LONDON WEEKEND



and the South-East up to date with news of politics, sport, entertainment, education and the arts. Other local programmes from Thames include *Help*, which offers information and advice on a wide range of activities and assistance available in London; a magazine covering industry and business, *Time for Business*; and a regular sports magazine.

Although its weekend-only franchise inevitably conditions the nature of London Weekend Television's local output, the company has found other ways of serving the special interests of its viewers. *The London Programme* shown on Sunday evenings has developed a keen-edged, investigative approach to its coverage of a wide group of social and political problems; an access part of the programme allows viewers a platform on which to have their say. Introduced in the past year was *Look Here*, a short series which examined television itself. *The London Weekend Show* at Sunday lunchtime is a current affairs series designed specifically for London's teenagers. London's soccer fans are well catered for in a Sunday afternoon programme. On Saturday mornings there is a miscellany of children's entertainment presented mainly by children themselves. *Police Five* continues to give police valuable assistance in its regular spot on Friday evenings.

### SOUTH OF ENGLAND

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

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

items, including regular coverage of local government, consumer affairs and national politics. Split transmissions of the news for the Kent and East Sussex part of the area is provided from Monday to Thursday, and on Friday the South-East has its own magazine programme produced in the Dover studio. Many documentaries are produced; most programmes concentrate on local topics but foreign reports are occasionally included. Music, the arts, and farming also receive extensive local coverage.

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

### SOUTH-WEST ENGLAND

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

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

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

### CHANNEL ISLANDS

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

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



**Opinions Unlimited.** Cliff Michelmore chairs another session of quickfire discussion. SOUTHERN

**Westward Diary.** Kay Avila joined volunteers to help clean up Devon's beautiful Lydford Gorge after her appeal in the monthly phone-in help spot 'Action West'. WESTWARD





# ANGLIA TELEVISION

## EAST OF ENGLAND

**Head Office:** Anglia House,  
NORWICH NR1 3JG *Tel:* 0603 28366  
**London Office:** Brook House, 113 Park Lane,  
LONDON W1Y 4DX  
*Tel:* 01-408 2288  
**Northern Sales Office:** Television House,  
10-12 Mount Street, MANCHESTER M2 5WT  
*Tel:* 061-833 0688  
**King's Lynn Office:** 28 Tuesday Market  
Place, KING'S LYNN PE30 1JJ  
*Tel:* 0553 64424  
**Luton Office:** 12 King Street,  
LUTON LU1 2DP *Tel:* 0582 29666

**Directors.** The Marquess Townshend of Raynham\* (*Chairman*); Lord Buxton, MC, DL\* (*Chief Executive, Anglia Television Group Ltd*); Prof Glyn Daniel; Sir Peter Greenwell, Bt, DL; R G Joice; D F Longe, MC, DL; D S McCall\* (*Chief Executive, Anglia Television Ltd*); J P Margetson\* (*Sales Director*); I P Scott\*; Sir John Woolf\*.  
\*Executive Directors

**Executives.** I Artherton (*Engineering Facilities Manager*); A T C Barnett (*Chief Engineer*); V B H Birtles (*Group Press Officer*); C Bond (*Northern Sales Executive*); P J Brady (*Head of Public Relations*); J Bunyan (*Production Manager*); R D Crombie (*Local Sales Manager, Norwich*); D Dawson (*Head of Stills*); K Elphick (*Deputy Programme Controller/Programme Planning Controller*); R Emery (*Sales Controller*); C Lwing (*Assistant Programme Controller/Head of Farming*); P Garner (*Programme Controller*); D S Little (*Programme Business Manager*); B F Milne (*Head of Presentation*); R J Pinnock (*Chief Accountant*); G M Rae (*Group Financial Controller/Company Secretary*); J Rosenberg (*Head of Drama*); J F M Roualle (*Administration Controller*); H J A Wilson (*Head of News/Assistant Programme Controller*); N Wood (*Head of Film*); Survival Anglia Ltd (Natural History Unit). C Willock (*Executive Director*); M Hay (*General Manager*). Trident Anglia Sales, T Buxton (*Chief Executive*).

**Programme Adviser.** Brian Connell.

**Religious Adviser.** Canon A R Freeman.

**Education Adviser.** Prof Glyn Daniel.

**Education Officer.** C W Newman-Sanders.

**Engineering.** Anglia Television Headquarters are in the centre of Norwich at Anglia

House, where there are two main production studios – Studio A, 3,224 sq. ft., and Studio B, 1,025 sq. ft. A third studio, 234 sq. ft., is used for continuity purposes. Studio A is equipped with four colour cameras. Studio B is equipped with three colour cameras, and the third studio with one colour camera. There is also a further studio facility situated approximately half a mile from Anglia House which contains a studio of approximately 5,000 sq. ft. This studio is equipped with four colour cameras and has its own separate videotape facilities. The central technical facilities area in Anglia House contains: **TELECINE:** three 16 mm channels with Sepmag facilities, and three 35 mm channels. A colour slide scanner and caption slide colour facilities are also provided. **VIDEOTAPE RECORDING:** The VTR suite contains five reel to reel machines and one videotape cartridge machine. There is also a time code editing system and, in conjunction with an eight-track audio recorder and numerous other facilities, synchronised off-line audio editing is possible. **OUTSIDE BROADCASTS:** A new outside broadcast unit is now in service, equipped with four colour cameras.

**Film Facilities.** There are seven film sound units serviced by a colour processing plant using the Kodak VNF 1 process. The Norwich studios are equipped with nine cutting rooms and there are three more in London handling the work of the Natural History Unit. There are 16 mm/35 mm preview theatres in London and Norwich, and Norwich also has a nine-channel dubbing theatre.

**News and Weather Facilities.** Anglia operates two staff news film units in Norwich and one each in the King's Lynn and Luton news offices, where full editorial staffs work direct to the station's main news centre at Anglia House. There are over 100 correspondents and 30 attached cameramen throughout the region.

**Programmes.** **NEWS AND NEWS MAGAZINES:** *About Anglia; Anglia News; Police Call; Countryman; Heirloom; Eastern Sport.* **CURRENT AFFAIRS AND DISCUSSIONS:** *Arena; Probe; Probe Specials* on nationalised industries, oil, pollution, Europe; *Cross Question; Enterprise; The Brian Connell Interviews.* **FEATURE SERIES:** *Bygones; The Child Wants a Home* (networked); *A Ripe Old Age* (networked); *About Britain; Treasures in Store; Portrait of a Village.*

**DOCUMENTARIES:** *Too many Mansions* (networked); *Military Flight; Changing Climate; Andy Smith's Academy of Champions; The Fate of the Broads; Just Friends; Richard Stone Portrait Painter; The Sainsbury Centre.* **CHILDREN:** *The Whisper of Glocks; The Next Week Show; Chatterbox.* **SPORT AND OUTSIDE EVENTS:** *Match of the Week; Speedway; Championship Darts and Bowls; Newmarket Racing; and Stockcars for World of Sport; Air Show.* **RELIGIOUS:** *Church Services; The Big Question; Reflections; Christians in Action; Anthology; And Now It All Begins.* **FARMING:** *Farming Diary; Face the Camera.* **ENTERTAINMENT:** *Sale of the Century* (networked); *Gambit* (networked); *Folk in the East; Sounds of Britain; Miss Anglia.* **DRAMA:** Under John Rosenberg, Head of Drama, this department produces full-length plays for the ITV network; and additionally a series based on the stories of Roald Dahl, each featuring an international star, and covering a wide range of locations including Jamaica and the Aegean. The department also produces the networked comedy *Backs to the Land.* **NATURAL HISTORY:** The award-winning *Survival* programmes continue to supply the network with half-hour series and one-hour specials including: *Humpbacks, The Gentle Giants; Castles of Clay; Caribou; The Endless Journey; Last Kingdom of the Elephants; and Hunters of the Plains.*

*A scene from Andy's Academy of Champions – a documentary about a boxing manager.*





# ATV NETWORK

## MIDLANDS

**ATV Centre, BIRMINGHAM B1 2JP**  
Tel: 021-643 9898

**ATV Studio Centre, Eldon Avenue,  
BOREHAMWOOD, Herts WD6 1JF**  
Tel: 01-953 6100

**ATV House, 17 Great Cumberland Place,  
LONDON W1A 1AG**  
Tel: 01-262 8040

**President.** Lord Grade.

**Directors.** Jack Gill, CBE (*Chairman*); Lord Windlesham (*Managing Director*); Leonard Mathews, OBE; Francis Essex; Charles Denton; Dennis Basinger; Cecil Clarke; Cliff Baty; Sir Mark Henig; Ann Spokes.

**Officers.** Leonard Mathews, OBE (*Senior Resident Director*); Francis Essex (*Director of Production*); Charles Denton (*Programme Controller*); Dennis Basinger (*Studio Controller - Flstree*); Cecil Clarke (*Head of Special Drama*); Cliff Baty (*Financial Director*); Richard Creasey (*Head of Documentaries*); Alan Deeley (*Chief Press Officer*); Clif Fox (*Midlands Controller*); Peter Gibson (*Head of Staff Relations*); Bob Gillman (*Head of Regional Development*); Philip Grosset (*Head of Educational and Religious Programmes*); Terry Johnston (*Head of Regional Programmes*); Gerry Kaye (*Chief Engineer*); Brian Lewis (*Film Production Executive*); Anthony Lucas (*Legal Adviser and Company Secretary*); Jean Morton (*Head of Audience Relations*); David Reid (*Head of Drama*); John Terry (*Programme Planning and Promotion Controller*); Malcolm Truepenney (*Assistant Midlands Controller*); Frank Usher (*Head of Technical Services*); Billy Wright, CBE (*Head of Sport and Outside Broadcasting*).

**Sales Department.** Peter Mears (*Head of Sales*); Stanley Smith (*Regional Sales Manager*).

**Educational Advisers.** Professor R Gulliford, School of Education, University of Birmingham; Mrs P Woodfine, Deputy Head (Student Community), Stantonbury Education and Leisure Campus, Milton Keynes, Bucks; M J Gifford - County Education Officer, Hereford and Worcester; K I. Smith, Headmaster Lodge Farm Middle School, Redditch, Wores; B P Hayes, HMI, Department of Education and Science, Reading; R E Freeman, Headmaster, Hollyhedge Primary School, West Bromwich; Colin Ward, General Adviser to

Schools (Junior Education) for the city of Coventry.

**Religious Advisers.** The Rev D R MacInnes, Precentor of Birmingham Cathedral (*Church of England*); The Rev Richard J Hamper, Minister of Queen's Road Baptist Church, Coventry (*Free Church*); The Rev Geoffrey R Tucker, Priest of St Mary's, Harvington, Kidderminster, Worcestershire (*Roman Catholic*).

**Studios.** ATV's studios are housed in two locations, the main transmission complex at ATV Centre, Birmingham and a large production unit at Borehamwood, Herts.

**ATV CENTRE:** Three production studios provide a total of 11,000 sq. ft. of floor space and share 11 four-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100 x 56 ft) has seating for an audience of 200. The central technical area, which serves both the studios and the transmission and network outputs, and which houses telecine and VTR machines, is equipped with two broadcast video cassette machines to improve short segment programming, station breaks and programme trailers. Master control facilities include a presentation studio equipped with one four-tube colour camera. ATV's colour outside broadcasts are provided by two four-camera OB vans and two single camera units. Film facilities include five camera units permanently allocated to the daily magazine programme and a further unit deployed on educational and documentary programmes. Eight cutting rooms and 2 x 35 mm/16 mm theatres back up this shooting effort.

*Mary Peach as Mary Anne and Ian McShane as Disraeli in ATV's life story of the famous statesman.*



**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 uses four three-tube colour cameras. The technical facilities block includes an electronic (optical) colour standards converter to facilitate international programming. In the VTR area, a computer-assisted editing system has been installed and another recent addition is an ATV-developed sound dubbing system.

**Programmes.** **RELIGION:** *Morning Worship; Parables; Jaywalking.* **LIGHT ENTERTAINMENT:** *Celebrity Squares; The Muppet Show; Masterspy; Revolver; Bonkers; Nurse of the Year; Golden Gala; A Sharp Intake of Breath; A Soft Touch; The Losers; The Tony Hatch Music Show; Tony Hatch and All Kinds of Music; All God's Children Got Rhythm; The Leslie Crowther Scrapbook; I'm Dickie, That's Show Business; Cleo; The Showcase Show; The Yeomen of the Guard; I'm Bob He's Dickie.* **ADULT EDUCATION** and special interests: *Astronomy; All About Toddlers; For Better for Worse; Doctor; You and Your Children; Link; Link Age.* **DOCUMENTARIES:** *Opium; Fly on the Wall; New Technology; Pilger Report on Vietnam; Ridgeway Round the World; James Baldwin; The Killer; Hijack; Auditions; The Gamekeeper; Salfrey Streets; India; Personal Report; Heritage in Danger; Jack Trevor Story.* **DRAMA:** *General Hospital; Crossroads; The Cedar Tree; The Foundation; The Law Centre; Comedy of Errors; The Marrying Kind; The One & Only Buster Barnes; The Bass Player and the Blonde; Disraeli; Portrait of a Romantic; Return of the Saint; Heartland; Turtle's Progress; Honky Tonk Heroes; Two Girls and a Millionaire; Arnold; The Children of the Gods; Matters Arising; Family Dance; Swings and Roundabouts.* **CHILDREN:** *A Bunch of Fives; Come Back Lucy; Sapphire and Steel; Pipkins.* **SCHOOLS:** *Leapfrog; Watch Your Language; Stop, Look, Listen; Over to You; Look Around; Alive and Kicking; Good Health; Work.* **ATV LOCAL PROGRAMMES:** *ATV Newsdesk; ATV Today; Left, Right and Centre; Ladies Night; England Their England; Citizens Rights; Each Thursday; Farming Today; Gardening Today; Angling Today; The Royal Windsor Horse Show; The Royal Show; Something Different; Tiswas; Miss ATV; Star Soccer.*



Border Television

# BORDER TELEVISION

THE BORDERS AND  
ISLE OF MAN

Television Centre, CARLISLE CA1 3NT  
Tel: 0228 25101  
33 Margaret Street, LONDON W1N 7LA  
Tel: 01-323 4711

**Directors.** Sir John Burgess, OBE, TD, DL, JP (*Chairman*); Esmond Wright (*Deputy Chairman*); James Bredin (*Managing Director and Controller of Programmes*); R H Watts (*Deputy Managing Director and Company Secretary*); B C Blyth (*Sales Director*); H J Brewis, DL; Major T E Brownsdon, OBE, JP; G McD Fraser; Moira Shearer Kennedy; The Earl of Lonsdale; J I M Smail, OBE, MC, TD, DL; D W Frimble.

**Officers.** D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); C Kidd (*Sales Manager*); K Coates (*Regional Sales Manager*).

**Religious Advisers.** Rev Ronald S Blakey

Merry Neet – a programme of dialect songs and verse.

(*Church of Scotland*); Father P S D Arcy, OSB (*Roman Catholic*); Rev Dr John Marsh (*Free Church*); Canon J Thorley Roe (*Church of England*).

**Staff.** Total members of staff: 191.

**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.** The studio centre, situated in Carlisle, includes two production studios of 94 sq. m. and 58 sq. m. equipped with a full range of vision and sound facilities. The

studio arrangements are completed by a presentation studio of 20 sq. m. and a small film interview studio of 16 sq. m.

**Technical Facilities.** The Telecine suite is equipped for 35 mm and 16 mm film, slides and opaque captions. Both married and unmarried sound tracks may be accommodated. In addition to reel-to-reel videotape machines, with editing facilities, 2" videotape cassettes can also be handled.

**Film Facilities.** The Company's Film Department offers a comprehensive range of facilities for 16 mm film production. Two staff camera units with the latest equipment, backed up by freelance cameramen, cover the large Border area. A colour film processing laboratory and 'stills' photographic darkrooms are in operation. Comprehensive facilities include 16 mm dual picture editing tables and dual gauge viewing facilities.

**Programmes.** Border Television's programmes include *Lookaround* (Mondays to Fridays), a magazine of news and features about people and events in the region, which on Friday evenings includes a preview of the weekend's sport; *Border Diary*, a summary of forthcoming events; *Your MP*, a monthly review of events at Westminster by Border area MPs; *Border Month*, a late night look back at news and events in the region during the preceding month with some of the major stories dealt with in greater depth; *Borderers*, which features well-known people in the area; *This Sporting Month* highlights local sports events and looks at sporting organisations in the area; *Border Journey*, a series of film documentaries visiting different parts of the Border area and meeting the people who live and work there; *Festival*, a summer film series featuring outdoor events varying from the Viking Festival in the Isle of Man to the National Game Fair in Dumfriesshire; *Mr. & Mrs.*, a husband and wife quiz game now taken by the ITV Network, as is *Look Who's Talking*, a chat and entertainment show; *Quizjob*, a contest between local teams drawn from different trades, jobs and professions; *Chuckle Inn*, a light entertainment programme in a village pub setting, featuring national and local entertainers; *Mick and All That Jazz*, a late night jazz programme featuring Border jazz man Mick Potts, his band and guests; a *Lunchtime News* and a *Late News Summary* are broadcast each weekday and occasional documentaries are produced.





# CHANNEL TELEVISION

## CHANNEL ISLANDS

The Television Centre, ST HELIER, Jersey,  
Channel Islands Tel: 0534 73999  
Les Arcades, ST PETER PORT, Guernsey,  
Channel Islands Tel: 0481 23451

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

Officers. Brian Turner (*Operations Manager*); Phill Mottram Brown (*Head of Sales*); John Henwood (*Head of News and Features*); Miss W M Fearon (*Company Secretary*).

Staff. The total staff of the company is 66.

**Religious Advisory Committee.** The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Rev D Mahy (*Roman Catholic, Jersey*); Rev Donald R Lee (*Free Churches, Jersey*); The Right Rev Mgr W Raymond Lawrence (*Roman Catholic Church, Guernsey*); Rev K E Street (*Free Church, Guernsey*).

**Programme Journal.** *Channel TVTimes* is published by Channel Islands Communications (Television) Ltd and its editorial address is: The Television Centre, St Helier, Jersey.

**Studios.** JERSEY. Studio One 40 ft by 25 ft – three colour cameras equipped with ten to one zoom lenses, and normal sound facilities for television and film recording. Presentation Studio with colour camera.

Two colour telecine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEPMAG facilities. In addition one telecine unit equipped with 'Coxbox' colour synthesiser for presentation and advertiser's slides.

GUERNSEY. Studio measuring 30 ft by 20 ft designed for live television usage and 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 1/2 in. tape

to double-headed working, using PAG magnetic film recorders. There is a preview theatre equipped with a 16 mm projector capable of showing COMOPT, COM-MAG, SEPMAG and DUO-SEPMAG films, and a dubbing suite with commentary recording booth. Channel also processes and prints its own VNF Colour Film.

**Programmes.** *Channel News*, a ten-minute bulletin, transmitted at six o' clock on Monday, Wednesday and Thursday – a 'hard news' look at the day's events, with filmed and live reports. *Channel Lunchtime News*, *What's on Where and Weather*, a twelve-minute bulletin and diary of events taking place in the Channel Islands, followed by a weather forecast and tidal information. The programme is transmitted live every weekday. *Report at Six*, a 35-minute news and current affairs magazine, transmitted at 6 p.m. on Tuesday and Friday. The programme includes full local news coverage illustrated with frequent 'on the spot' filmed reports. The goings on in the four Channel Islands' parliaments are covered in depth and there is also room for lighter items of particular local interest. Also included in *Report at Six* is 'Police File' a live five-minute insert on local crime, presented by a police officer. Not only is *Report at Six* the most popular local programme, it regularly features as the region's overall top rating show. *Channel Late Night News and Weather*, a three-minute round-up of the day's headlines, transmitted live immediately following *News at Ten* from ITN. *Channel News Headlines*, a three-minute bulletin of local news and sports results at 6.10 p.m. on Sundays. *Election Specials*, Channel provides full coverage of elections for the island parliaments; these include *The Hustings* and *Election Results*. *Today in the Guernsey States*, a five-minute programme covering debate and the decisions made in the parliament's monthly sessions. Reporting on the weekly meetings of the Jersey states is included in the Tuesday edition of *Report at Six*. French-speaking inhabitants are provided with several programmes in their own language, including *Actualités*, a newscast transmitted live on Monday, Wednesday, Thursday and Friday, and *Commentaires*, a French language current affairs programme on Tuesday nights. Both programmes include a 'Bulletin Météorologique', a French weather forecast. During the summer months extended French programming includes Tuesday's *Visages de*

*France*, and on Thursday *Actualités et Projections*. *Puffin's Birthday Greetings*, a daily series of programmes in which Oscar Puffin, the station mascot, sends birthday greetings to young viewers, helped by the duty announcer. On Saturday morning Oscar has his own ten-minute greetings programme, with cartoons. *Link Up*, a monthly half-hour programme looking at Channel Islands' religious communities and the questions affecting them. *A Chance to Meet...*, an occasional series which presents Channel islanders with the opportunity of meeting residents or visitors to the islands who have something particularly interesting to say. *Channel Report Special*, another occasional programme which appears in one of two forms. Either a live show discussing important island topics in depth, usually with maximum community participation, or a filmed report covering a major news story, such as the wrecking of the runaway oil rig Orion on Guernsey's west coast. In July 1978 there was a special programme on the visit to Jersey, Guernsey, Sark and Alderney of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh.

*Orion – the saving of men and metal, the subject of a Channel Report Special.*







# GRAMPIAN TELEVISION

## NORTH-EAST SCOTLAND

**Queen's Cross, ABERDEEN AB9 2XJ**  
**Tel: 0224 53553**  
**103, 105 Marketgait, DUNDEE DD1 1QT**  
**Tel: 0382 21777**

**Directors.** Captain Iain M Tennant, JP (*Chairman*); Alex Mair, MBE (*Chief Executive*); G Wallace Adam; Robert I. Christie; Principal James Drever; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, JP; Calum A MacLeod; Neil Paterson; Sir George Sharp, OBE, JP.

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

**Religious Advisers.** Rev Dr Alan Main (*Church of Scotland Aberdeen*); Rev Dr James S Wood (*Church of Scotland, Aberdeen*); The Rev Canon Campbell Adamson (*Episcopal*); The Very Rev Father Charles McGregor (*Roman Catholic*); Mrs Edith Cram; John M MacLeod.

**Schools Advisory Committee.** James R Clark, CBI (*Former Director of Education*); Arthur Lennox (*Educational Institute of Scotland*); R S Johnston (*HM Chief Inspector, Scottish Education Department*); Harry W H Marnie (*Educational Institute of Scotland*); Walter Pringle Cameron, JP (*Convention of Scottish Local Authorities*); George W G MacGregor (*Educational Institute of Scotland*); Cllr Thomas Smith, MBE, JP (*Convention of Scottish Local Authorities*); James Scotland, CBE (*Principal, Aberdeen College of Education*); Ian Sharp (*Educational Institute of Scotland*).

**Staff.** Total members of staff: 189.

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

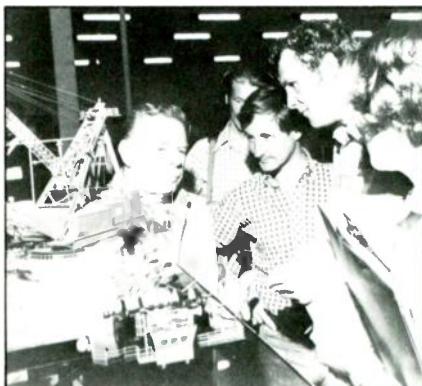
**Studios.** ABERDEEN: The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administration and operational staff. A central technical

area on the first floor is equipped with a studio and all the necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner, two 2" reel-to-reel videotape recorders, one 1" reel-to-reel videotape recorder and one cartridge recorder are available. On the ground floor two studios of 2,000 sq. ft. and 750 sq. ft. can be linked to form a common floor area. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq. ft. film interview studio and, on the first floor, Studio 3, a dubbing suite and control room. Laboratory facilities exist for the processing of 16 mm colour film and slides and two 16 mm film units operate out of the Aberdeen base. There is also an outside broadcast unit equipped with two lightweight cameras and a 1" reel-to-reel videotape recorder.

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

**Programmes.** Grampian Television's transmission area, stretching from Shetland in the north, to Fife in the south and west to Lewis, is ITV's largest region, spanning an enormous range of cultural, industrial and economic interests and problems. North Sea oil and gas still continue to have a major impact on life in the area and subsequently on Grampian's programmes. Much of the strain of reporting on, and reflecting, the rapidly changing events brought about

*Grampian Television's documentary team with Red Adair (left) at the Offshore Technology Conference, Houston, Texas.*



by the discovery of the North Sea's energy resources, falls on News and Current Affairs. *Grampian Today*, the thrice-weekly news magazine programme, examines in detail the implications of the day's news, with film reports and interviews; the interests of the farming community are served in *Country Focus*, a fortnightly series, which looks at the latest developments from both the farmer's viewpoint and the consumer's; and in *Points North*, the monthly political programme, local MPs are invited to take part in an hour-long debate on important topical issues. In addition to these regular series, *Special Debates* devote an hour of peak viewing time to subjects of local importance, and major documentaries are produced. In 1978, a production team travelled to Texas at the time of the Offshore Technology Conference to film for a documentary which looked at life in the world's two oil capitals - Aberdeen and Houston. Other contributions to the network include programmes in the *About Britain, Treasures in Store* and *Sounds of Britain* series, as well as other series made for north east viewers and subsequently sold to other companies. *Welcome to the Ceilidh* falls into this category. The programmes, introduced by comedian Johnny Beattie, feature Scottish entertainers in a traditional Scottish party setting, and was seen throughout the ITV network; bands, comedians and singers from both sides of the border and the Atlantic give solo concert performances in *The Entertainers*, which is transmitted in other areas; and Leila Aitken's dressmaking series for beginners, entitled *Simply Sewing*, is screened in many other regions. The movie magazine series, *The Electric Theatre Show*, now a regular item in many ITV schedules, has gone from strength to strength. Location filming in Greece, the Caribbean and London has secured interviews with today's top film stars, including David Niven, Oliver Reed and Sophia Loren. *Sportscall* brings viewers up to date on sporting fixtures and news as well as giving television coverage to minority sports such as indoor bowling, archery and badminton. *Perspective* takes an in-depth look at the arts, featuring music, art and the theatre in a regular, lively series, while *Flair* is a magazine series aimed primarily at women. In the field of education, a new series of the award-winning sex education programmes, *Living and Growing*, has just been completed as has a brand new dramatised social education series, *Think-In An' Talk-In*.



# GRANADA TELEVISION

LANCASHIRE

Granada TV Centre, MANCHESTER M60 9EA  
Tel: 061-832 7211  
36 Golden Square, LONDON W1R 4AH  
Tel: 01-734 8080  
Sefton House, Exchange Flags, LIVERPOOL  
L2 3RD Tel: 051-236 3741

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

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

**Programme Executives.** Mike Scott (*Deputy Programme Controller*); Brian Armstrong (*Head of Comedy*); Peter Eckersley (*Head of Drama*); John Hamp (*Head of Light Entertainment*); Gus Macdonald (*Head of Features*); Michael Cox (*Executive Producer Drama*); Derek Granger (*Executive Producer International Co-productions*); Brian Lapping (*Executive Producer, World in Action*); Steve Morrison (*Editor, Regional Programmes*); Jack Smith (*Executive Producer, Schools*).

**Officers.** Andrew Quinn (*General Manager*); Stuart Avison (*Head of Design and Location Services*); Keith Fowler (*Controller of Engineering*); Bill Lloyd (*Head of Film and Studio Operations*); Joyce Wooller (*Head of Programme Services*); David Black (*Head of Presentation*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); Joe Rigby (*Head of Programme Planning*); Don Raw (*Head of Technical Operations*).

**Studios.** The Granada TV Centre covers five acres in the heart of the city of Manchester. It is built around the first studio in Britain designed specifically for television production. Studio Two first went on the air on 3rd May 1956, and that studio is still in daily use now for the regional news programme *Granada Reports*. The four major colour studios together have 21,500 sq. ft. of floor space. The Centre's eight-storey administrative block is a landmark on the skyline of the city centre. Granada has a news base in Liverpool to cover Merseyside.

**Programmes.** REGIONAL: *Granada Reports*:

What is happening in Granadaland. *Reports Politics*: News and views from Westminster and the town halls of the region. 'What the MPs say' uses the sound recordings of Parliament. *What's On*: Coming events. *On Site*: Folk with a grievance put their questions to those in authority via a live TV hook-up. *Reports Extra*: Late-night documentary slot. *What's New*: Two teenagers spend a week in the newsroom. *This is Your Right*: Michael Winstanley and Barbara Machin solve problems for viewers. *Kick Off*: Sports news and round-up. **DRAMA**: *Clouds of Glory*: Two plays about Wordsworth and Coleridge, poets who found inspiration in the Lake District, shot on location there by Ken Russell. *Send in the Girls*: Pretty girls find humour and heartache in the world of big-business promotions. *Fallen Hero*: The story of a critical nine months in the life of a professional Rugby League player coming to terms with shattering news. *Strangers*: Three detectives move under cover into the underworld of a Northern city. *Coronation Street*: Stories of life in a North Country street. *Crown Court*: A real-life jury hear the evidence in a fictional trial fought out in an authentic setting. *End of Season*: John Finch's drama of a seaside rep company at the end of the season – and the break-up of 'the family'. *Wings of Song*: Plumber Paul Schippel joins three upper-class German burghers in a musical quartet. *Gossip from the Forest*: Events around the signing of the 1918 armistice in the Compiègne railway carriage. Is this perhaps the start of the second world war? *No Man's Land*: John Gielgud and Ralph Richardson in the National Theatre Production of Pinter's play. Two men who may be acquaintances meet and explore the 'no man's land' between reality and imagination. *Alphabetical Order*: Michael Frayn's comedy of the day a new girl arrives in a newspaper cuttings library. *Our Own Correspondent*: James Cameron's first TV play about journalists. **DOCUMENTARIES, CURRENT AFFAIRS AND SPECIALS**: *World in Action*: Award-winning investigation teams seek out the stories that will make the world headlines tomorrow. *Mirage*: How a Swiss engineer sold jet-fighter plans to the Israelis. First of a series of documentaries from a new Granada unit. *The Nuts and Bolts of the Economy*: Occasional series of reports by Mike Scott, culminating in *The Nuts and Bolts of the Economy Seminar*. Opinion-formers from industry, commerce, economics and the trade unions argue what is

wrong with the British economy. *Inside Europe*: TV networks in European countries and the US combine for major documentaries. *What the Papers Say*: How Fleet Street covers the world's news. *This England*: Series of individualistic film reports on the English today. *Reports Action*: Urging viewers to volunteer for problem-solving. *Decision: British Communism*: A year of unprecedented access to the hitherto secret meetings and conversations of the British Communist Party. *The Village that Wouldn't Die*: A community fights for its life. **LIGHT ENTERTAINMENT**: *Paul Daniels Blackpool Bonanza*: Sunday night out at the seaside. *M'Lord's, Ladies and Gentlemen*: The Vicious Circle meets to assassinate yet more characters. *The Krypton Factor*: Search for superperson of mind and muscle. *University Challenge*: Teams from universities in a contest of quick wits and knowledge. **COMEDY SERIES**: *Take My Wife*: The life and times at home and at work of a Northern club comedian. *Leave it to Charlie*: Adventures of a happy-go-lucky insurance man. *Devenish*: Disastrous career of an ideas man in a games manufacturing company. **CHILDREN'S SERIES**: *Ghosts of Motley Hall*: Friendly ghosts take over the stately home in this award-winning drama series. *Clapperboard*: The world of films and the people who make them. *Get it Together*: A new-look pop show. *Paul*: Singer Paul Nicholas with guests. *Breakers*: A chance for up-coming groups and singers. *The Learning Tree*: Tony Brandon teaches children about the world around them. *Kathy's Quiz*: Kathy Jones and Leo Dove with favourite songs and nursery rhymes. **ADULT EDUCATION**: *Parents' Day*: A parent's guide to education and how they can help. *Buying and Selling a House*: Do-it-yourself conveyancing. **EDUCATION**: For pre-school children: *Daisy Daisy*: for lower infants (4-6 year olds), a reading series, *Reading with Lenny*; Primary school series include: *Picture Box*, *History Around You*, *A Place to Live* and *Neighbours*: For secondary schools: *The Living Body* – human anatomy and physiology for lower secondary pupils; *The Land* – films illustrating the geography of Britain; *The Messengers* – English and media studies for pupils over 14; *Facts for Life* – programmes on pregnancy and parenthood; *Politics – What's it all About* – documentary films to encourage political understanding among students of 14 plus; *Experiment*: Chemistry, Biology and Physics for sixth-form students.



# HTV

## WALES AND WEST OF ENGLAND

**HTV Wales, Television Centre,**  
CARDIFF CF1 9XL Tel: 0222 21021  
**HTV West, Television Centre, Bath Road,**  
BRISTOL BS4 3HG Tel: 0272 770271  
**HTV Limited, 99 Baker Street,**  
LONDON W1M 2AJ Tel: 01-486 4311

**Directors.** The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); Sir Alun Talfan Davies, QC (*Vice-Chairman and Chairman of HTV Wales*); G E McWatters (*Vice-Chairman and Chairman of HTV West*); R W Wordley (*Managing Director*); J Aeron Thomas+; W G Beloe\*; Mrs N Buchanan\*; J E C Clarke, OBE\*; T G R Davies+; P Dromgoole\*; A R Edwards+; Sir Geraint Evans, CBE+; R A Garrett\*; T Knowles (*Financial Director*); A Llywelyn-Williams+; Lady Merrison\*; Lady E J Parry-Williams+; I E Symonds+; E L Thomas+; A Vaughan+; W Vaughan-Thomas+.

\*Member of HTV West Board  
+Member of HTV Wales Board

**Officers of the Management Group.** P Dromgoole (*Director of Programmes, West*); T Knowles (*Financial Director*); D Reay (*Chief Engineer*); M Towers (*General Manager, Operations*); A Vaughan (*Director of Programmes, Wales*); C Romaine (*Sales Controller*).

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

**Studios.** Studios covering 14,500 sq. ft. are shared between the two production centres at Cardiff and Bristol. Two distinct presentation suites provide for the transmission switching and continuity necessary for separate services in Wales and the West of England. The studios are serviced by nineteen colour cameras, plus extensive telecine and VTR equipment, including two automatic video cassette machines. There is a five-camera outside broadcast unit with supporting microwave link and mobile VTR facilities. There are twelve permanent film units, two film processing plants, and some 20 editing suites.

**Programmes.** HTV's weekly production averages over sixteen hours and many programmes win a place on the network.

### HTV West Produced

**NEWS AND CURRENT AFFAIRS:** *Report West; Report Extra; West Headlines; Late Headlines; Sport West; Gardening with Abrams; Police Five; West Country Farming; Help Yourself;* and *Job Line*, a series made in co-operation with careers advisers and the Manpower Services Commission and designed to give practical help to the unemployed. **DOCUMENTARIES:** Examples of series that have directly reflected the life-style of the region have included: *The Narrow Boat Show* (canal-side repertory); *Six Dancers And A Fool* (Morris dancing); *Hope Bourne* (a woman alone on Exmoor); *Cottage in the Cotswolds* (an actress opt-out); *The First Robin Cousins; Children Laughing, Can't Be Bad* (story of a circus); *From Bristol to Bond Street* (artist Edwin Penny); *No Other Valley* (Laurie Lee); *The Farmer's Wife; The Ploughing Match; It's a Dog's Life; The Deer Man; The Fleet Air Arm Story*. In production is a major 24-part series devoted to wine and food. **DRAMA:** *The Doombolt Chase* (networked serial); *Clifton House Mystery* (networked serial); *Search and Rescue* (networked series); and a distinguished quartet of single dramas for the network *The Island, Mrs. Amworth, Silver Blaze and Rockinghorse Winner*. Production has also been completed of a major 12-part serial, *Kidnapped and Catriona*; a six-part adaptation of Charles Lee's *Our Little Town*; a mystery serial, *Murder At The Wedding*; West Country amateur dramatists had their own hour-long programme in *Festival '78*. **MUSIC AND THE ARTS:** *Gallery* (monthly arts magazine); *Thomas and Sally* (opera); *Frank Evans and Friends* (jazz guitarist); *Cinema Club Shorts* (a series of high calibre films denied general release). **LIGHT ENTERTAINMENT:** *Mr and Mrs* (ITV's longest-running quiz show); *Best in the West* (West Country towns in friendly rivalry); *Star Life* (series); *Definition* (series); *Just Jane; Amoreuse* (Janice Hoyte); *Sweet and Stately*. **WOMEN AND CHILDREN:** *Women Only* (part-networked twice-weekly series); *Breaktime* (series); *Take a Bow* (series). **EDUCATION AND RELIGION:** *A Fair Chance* (networked series); *But What Do You Really Believe?* (networked series); *Morning Worship*. **SPORT:** Cricket, Football, Powerboat racing, Golf.

### HTV Wales Produced

**NEWS AND CURRENT AFFAIRS:** *Report Wales; Y Dydd; Outlook; Yr Wythnos;*

*Devolution - A Guillotine Special; Datganoli; Remember '68.* **DOCUMENTARIES:** *Everest Without Oxygen; The Cerro Torre Enigma and Land of Mist and Fire*, two exploration films in the Andes; *High and Wild* (exploration in the Canadian Rockies); *A Man of his Time* (Goronwy Rees), *Portrait of a Mountain* (three-part series); *Quiet Ways of Wales* (series of three on canals); *Compass Salmon Fishing - The Gift of Ormond and Edwards*; Film tracing history of the Royal Welsh Show established in 1904; *Bywyd* (series); *A Sense of Theatre* (one-hour programme on British Theatre). **AGRICULTURE:** *Royal Welsh Show; Outlook Agriculture.* **DRAMA:** *Border Country*, three one-hour dramas; *Country Dance* - adapted from a novella by Margiad Evans; *Heyday in the Blood* - from a novel by Geraint Goodwin, and *The Shining Pyramid* - from short stories by Arthur Machen; *John Brymar Huws, Y Fainc and Y Gadair Olwyn*, three Welsh language plays by W S Jones; *Dim Ond Heddiw* (Welsh language thriller serial). **MUSIC AND THE ARTS:** *Urdd Eisteddfod; Royal National Eisteddfod and Llangollen International Musical Eisteddfod; Cardiff Festival of Choirs; Christmas Carol* (opera based on Dickens' celebrated story); *Don Pasquale; Bywyd; Sounds of Britain; Jam; Image; Man - Goodbye at the Roundhouse; Behind the Footlights; Book Review; Celebration; Cerdyn Nadolig; The Evergreen; Showcase; For Patrons Only; Song of the River* (Special St. David's Day programme); *Can y Teulu.* **LIGHT ENTERTAINMENT:** *Sion a Sian; Cuckoo in the Nest; Letter by Letter; Club Mirror Acts of the Year; Tregampau* (inter town competitions). **SPECIAL FEATURE:** *Welsh Nurse of the Year;* **FEATURE FILMS:** Three classic films dubbed into Welsh, *Shane, Frankenstein and The Sin of Father Mouret* - from a short story by Emile Zola. **OUTSIDE BROADCASTS:** *Royal National Eisteddfod; Benson and Hedges Showjumping; Dunlop Masters Golf.* **CHILDREN AND TEENAGERS:** *Tan yn y Mor* (Welsh language children's thriller serial); *Taro 'Mlaen; Seren Wib; Camau Cantamil; Hosan Hwyr* (children's Christmas programme). **EDUCATION:** *Am Gymru/About Wales; ABC; Canolfan* (Welsh learners). **RELIGION:** *Llusern* (series); *Morning Worship; Trafosd* (series); *Looking for Francis* (three-part series); *Gair ar Gerdd* (series); *Teithiau Gerallt* (twelve-part series); *Cred a Cheffti* (series). **WOMEN:** *Hamdden* (weekly magazine). **SPORT:** *Sports Arena; Studio bowls; The Big Match; Reardon on Snooker; Focus on Soccer; Cup Rugby.*



# LONDON WEEKEND TELEVISION

## LONDON WEEKENDS

**London: South Bank Television Centre,  
Kent House, Upper Ground, LONDON  
SE1 9LT Tel: 01-261 3434**

**Outside Broadcast Base: Wycombe Road,  
WEMBLEY, Middlesex Tel: 01-902 8899**  
**Regional Sales Office: Eyton House,  
12 Park Place, LEEDS LS1 2RU  
Tel: 0532 451677**

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

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

**The South Bank Television Centre.** The South Bank Television Centre is one of the most comprehensive and technically sophisticated television studios in Europe. Situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge it forms an important addition to the varied and rapidly developing cultural life of the area which includes the Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room, the Hayward Gallery, the

National Film Theatre, and the National Theatre.

**Film Department.** London Weekend's film facilities comprise two fully equipped 16 mm film and sound crews engaged in original production both at home and abroad. The film crews make a continuing contribution to all the company's production areas, from current affairs and the arts to drama and light entertainment.

**London Weekend Television's Outside Broadcast Base and Studio.** The very active outside broadcast base is at Wembley, Middlesex, and incorporates an 8,000 sq. ft. fully-equipped studio with a new control room complex.

**Tickets for Programmes.** A limited number of tickets are available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Office, London Weekend Television, South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9LT. The minimum age is 15.

**Enquiries.** Enquiries about artists and programmes should be addressed to: Viewers' Correspondence, London Weekend Television, South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9LT.

**Staff.** The number of staff employed by London Weekend is 1,250.

**Programmes.** London Weekend Television has a franchise which is unique among the Independent Television Companies, broadcasting from Kent House on London's South Bank from 7 p.m. on Friday until close-down on Sunday.

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

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

On the ITV network the company, since its formation in 1968, has pioneered a

succession of notable successes in all areas of programming, many of them award winners in all parts of the world and continuing overseas sales achievements: comedy winners like *Please Sir*, the *Doctor* series, *On the Buses*, *The Rag Trade*, *Mind Your Language*, *Mixed Blessings*, *Maggie and Her*, *Bless Me Father*, and *Two's Company*; and major drama programmes like *Upstairs, Downstairs*, acclaimed as one of the most successful television series ever made, *Bouquet of Barbed Wire*, *Enemy At The Door*, *People Like Us*, *Within These Walls*, *The Death of Adolf Hitler*, *Love For Lydia* and *Lillie*.

Programmes which have broken new ground include *Eighteen Months to Balcombe Street*, *The John Curry Ice Spectacular*, *Just William*, *All You Need Is Love*, *Wedding Day* and *Credo*.

There have also been the 'special' productions such as the multi-award winning Stanley Baxter shows, *The World Circus Championships* and *Mayerling*, and contributing inestimably to television's coverage of the arts, *Aquarius* which gave way to its worthy successor *The South Bank Show*, sharing the long running honours with *Weekend World*, a major force in current affairs viewing.

London Weekend's large and active sports department has made huge contributions to television sports broadcasting in this country, presenting since 1968 *World of Sport* on behalf of the ITV network every Saturday throughout the year and producing notably under its own banner, *The Big Match* and *On The Ball*.

*London Weekend's South Bank Television Centre, overlooking the River Thames.*





# SCOTTISH TELEVISION

CENTRAL SCOTLAND

Cowcaddens, GLASGOW G2 3PR

Tel: 041-332 9999

70 Grosvenor Street, LONDON W1X 0BT

Tel: 01-493 5201

Station Tower, COVENTRY CV1 2GR

Tel: 0203 29724

Thomson House, Withy Grove,

MANCHESTER M60 4BJ Tel: 061-834 7621

The Gateway, EDINBURGH EH7 4AH

Tel: 031-556 5372

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

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

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

**Staff.** Total members of staff 532.

**Studios.** COWCADDENS, GLASGOW: STV has the capacity to produce the largest

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

**THE GATEWAY:** EDINBURGH. The 4,500 sq. ft. studio is fully colour capable with four four-tube colour cameras and all supporting equipment including a complete control room suite.

**Sales and Research.** STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission areas are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. The company also has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

**Education.** Scottish Television is served by an Educational Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of

*The Scottish Television Centre.*



groups interested in education. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

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

**Religious Advisers.** Rev David Reid (*Church of Scotland*); Rev Dr Ian B Doyle (*Church of Scotland*); Rev John W Harvey (*Church of Scotland*); Rev Andrew MacRae (*Baptist*); Mrs Mary Campion (*Roman Catholic*); Mrs Jean Smith (*Baptist*); Rev T Connelly (*Roman Catholic*).

**Programmes.** NEWS AND CURRENT AFFAIRS: *Scotland Today*; *Weir's Way*; *Weir's Aweigh*; *Report*; *What's Your Problem?*; *Ways and Means*; *The Royal Highland Show*; *Hamilton By-Election*; *Who Won The Vote?*; *From The Top*; *Nurse of the Year*. DOCUMENTARIES: *World at Their Feet*; *Argentina Here We Come*; *The Gathering*; *World Worth Keeping*; *Praise the Dog for Sitting*. SPORT: *Scotsport*; *World Cup '78*; *Wilkie on Water*; *Scottish Junior Cup Final*; *Cup Final Special*; *Bowling*; *Racing From Ayr*; *Big Break International*; *SPGA Golf International*; *Ice Hockey*. RELIGION: *Late Call*; *No Easy Answer*; *Morning Worship for Pentecost*; *My Vision*; *This Week's Appeal*; *So Rich A Crown*; *Easter Morning Worship*; *Book Mark*; *It's the Caring that Counts*; *Divine Truth*; *A Particular Flame*; *Morning Worship*. SCHOOLS: *Play Fair*; *Time to Think*. CHILDREN: *The Glen Michael Cavalcade*. ADULT EDUCATION: *Money Wise*. DRAMA: *Hess/Garnock Way*; *The Prime of Miss Jean Brodie*; *City Sugar*; *You're a Good Boy, Son*; *McGonagall*. THE ARTS: *Something Special*; *Edinburgh Festival*; *Festival Cinema*. ENTERTAINMENT: *Thingummyjig*; *Hello, Good Evening, Welcome*; *Novello*; *The Jones Boy*; *It's Friday and I'm Steve Jones*; *In Concert*; *The Better Sex*; *Sounds of Britain*; *Birthday Honours*; *Let There Be Langton*; *Swingle II in Concert*; *The Record Makers*; *Burns*; *Sounds and Sweet Airs*; *Moir's Scottish Song Book*; *Dickens of a Christmas*; *Love Christian*; *Next-Year Tonight*.



# SOUTHERN TELEVISION

## SOUTH OF ENGLAND

**Southern Television Centre, Northam,**  
SOUTHAMPTON SO9 4YQ  
**Tel: 0703 28582**  
**Glen House, Stag Place, Victoria,**  
LONDON SW16 5AX **Tel: 01-834 4404**  
**Dover Studio, Russell Street, DOVER CT16 1PY**  
**Tel: 0304 202303**  
**Peter House, Oxford Street,**  
MANCHESTER M1 5AQ  
**Tel: 061-236 2882/0893**  
**38 Earl Street, MAIDSTONE ME14 1PS**  
**Tel: 0622 53114**  
**63 High West Street, DORCHESTER,**  
Dorset DT1 1UY **Tel: 0305 3324**  
**39 Duke Street, BRIGHTON BN1 1AH**  
**Tel: 0273 29053**  
**23-24 Union Street, READING RG1 1EU**  
**Tel: 0734 57515**

**Directors.** C D Wilson, CBE, MC (*Chairman*); Frank Coplestone (*Managing Director*); Lord Briggs; G W L Christie; R W Evans, MC; Brian Harpur, MC; B G Henry (*Marketing and Sales Director*); F W Letch (*Financial Director*); P J B Perkins; P Saunders; R M Shields; H Smith; B H Thomson, TD; D B Thomson; Sir Richard Trehane; Jeremy Wallington (*Director of Programmes*).

**Officers.** Derek Baker (*Company Secretary*); Peter Battle (*General Sales Manager*); Basil Bultitude (*Controller of Engineering*); John Braybon (*Education Officer*); Michael Crawford (*Overseas Sales Executive*); R H C Davidovitz (*Controller of Production*); Tim Fell (*Controller of Staff Relations*); John Fox (*Controller of Sales*); Alan Gardner (*Chief Accountant*); Miss Joan Green (*Head of Programme Planning*); David Haigh (*Studio Manager, Dover*); Derek Heasman (*Head of News and Current Affairs*); Terry Henebery (*Executive Pro-*

*The Saturday Banana* outside the Southern Television Centre.



*ducer, Light Entertainment*); Anthony Howard (*Executive Producer, Features*); Sydney Perry (*Regional Controller of Programmes*); Michael Phillips (*Head of Programme Administration*); Peter Pritchett-Brown (*Head of Presentation*); Lewis Rudd (*Assistant Controller - General Programmes*); Simon Theobalds (*Head of Press and Public Relations*); Stephen Wade (*Head of Outside Broadcasts*).

**Religious Advisers.** The Rev Eric Blennerhassett (*Free Church*); The Rev Leslie Chadd (*Church of England*); Father Antony Cashman (*Roman Catholic*).

**General Enquiries.** General enquiries from the public, including applications for tickets for studio shows, to the Publicity Department at Southampton.

**Facilities.** Southern Television's studios at Southampton were custom built on land reclaimed from the River Itchen. They were completed in 1969. There are four studios: Studio One, 6,000 sq. ft.; Studio Two, 3,000 sq. ft.; Studio Three, 1,200 sq. ft.; and Studio Four 350 sq. ft. Ancillary facilities include four Uniplex 35 mm and four 16 mm colour telecine machines, and two dual colour scanners - all of the flying spot type. There are also two Ampex VR2000, one Ampex AVR 1 reel-to-reel video tape recorder and one AVR 2, as well as two Ampex ACR-25 video cassette recording machines. FILM: Seven sound/silent film units, with full-colour reversal film processing facilities and specially designed film department. DOVER STUDIO: 1,125 sq. ft. Equipment includes three colour cameras; Cintel 16/35 mm slide multiplex photoconductive tube telecine machine; and an Ampex VR2000 reel-to-reel video tape recorder. DOVER FILM: Sound/Silent film unit; sound film transfer equipment; full colour reversal film processing facilities. OUTSIDE BROADCASTS: Two OB units are based at Southampton. The main unit has four Marconi Mark VII cameras, the secondary unit has two IVC 7000P cameras, a Marconi Mark VII and an Ampex 1200C VTR.

**Programmes.** Southern Television, serving the Central Southern area and the South-East area of England, has the largest population coverage of the regional companies in ITV. It also makes a significant contribution to the ITV network.

The regional news magazine, *Day by Day*,

captures most of the audience at 6 o'clock every weekday through its comprehensive and stylish coverage of the region and its two news bulletins, one from Dover, one from Southampton. The coverage is increased by two programmes, *Scene South East* on Fridays and *Scene Midweek* on Wednesdays, transmitted from the Dover studio for South-East viewers only. In addition there are lunchtime and late-night news bulletins and an information service, *Weekend*, to help viewers plan their leisure time.

The documentary unit, *A Southern Report*, established in 1972, covers a wide range of subjects. The same team contributes to the networked series *Treasures in Store* and *Sounds of Britain* and one of these programmes - *Sounds of the Sea* - won the Golden Harp Award last year.

Southern has a strong seam of programmes directly involving the people of its region, either through participatory programmes such as *Opinions Unlimited*, made largely by Outside Broadcasts from the towns and cities of the region, or through *People Rule*, which takes up their problems with those in authority. There is also a mainstream political programme, *Your Westminster*. Programmes addressed to specific interests include *Music in Camera*, *Farm Progress*, *Afloat* and *Southsport*. The popularity of *Houseparty* and *Out of Town* remains undiminished.

On the ITV network Southern Television has made a particular corner for itself with children's drama and factual programmes, and opera performances. Now its range is expanding. At one time last summer there were no fewer than five Southern series on the network - the major drama series *Spearhead*; the television version of *Enid Blyton's Famous Five*; a programme for motorcycling enthusiasts, *Talking Bikes*; the opera *Don Giovanni*; and (most companies) *The Saturday Banana* with Bill Oddie. Coming up are *Dick Barton - Special Agent*, and a drama series based on the Salvation Army, *Sally Ann*. Light entertainment series include *Star Treatment* and *Tell Me Another*.

Children's dramas include *Park Ranger*, *Worzel Gummidge* and the second series of *Famous Five*. *How* embarks on its fourteenth series. *Runaround* picked up a 'Look In' Star Award for the second year running.

The close relationship with Glynedebourne continues to bring prestigious productions to ITV. The latest recording is the much-acclaimed John Cox/David Hockney production of Mozart's *The Magic Flute*.



# THAMES TELEVISION

LONDON WEEKDAYS

**Thames Television House,**  
306-316 Euston Road, LONDON NW1 3BB  
Tel: 01-387 9494

**Teddington Studios, Teddington Lock,**  
TEDDINGTON, Middlesex TW11 9NT  
Tel: 01-977 3252

**Sales Office: Norfolk House,**  
Smallbrook Queensway,  
BIRMINGHAM B5 4LJ Tel: 021-643 9151

**Directors.** Howard Thomas, CBE (*Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; John T Davey; D R W Dicks; H S L Dundas, CBE, DSO, DFC, DL; J M Kuipers; Sir John Read; Ian M Scott (*Director of Administration and Finance*); James F Shaw (*Director of Sales and Marketing*); Colin S Wills.

**Executives.** Ben E Marr (*Company Secretary*); R G J Godfrey (*Studios Engineering and Technical Director*); John Hambley (*Planning and Development Director*); John O'Keefe (*Industrial Relations Director*); F J Atkinson (*Studios Technical Controller*); Donald Cullimore (*Controller, Public Relations*); R J Hughes (*Sales Controller*); Philip Jones (*Controller of Light Entertainment*); Verity Lambert (*Controller of Drama*); Max Lawson (*Financial Controller*); Ian Martin (*Controller of Features, Education and Religion*); Malcolm Morris (*Controller, Programme Department (Administration)*); Eric E Parry (*Controller, Programme Services*); A C Parkinson (*Controller, Administration*); Sue Turner (*Controller of Children's Programmes*); Peter Pagnamenta (*Head of Current Affairs*); Mike Wooller (*Head of Documentaries*); Geoffrey Lugg (*Head of Programme Liaison*); Tim Riordan (*Head of Programme Planning and Presentation*); Pat Mahoney (*Head of Purchased Programmes*); Sam Leitch (*Head of Sport*); Brian G Scott (*Chief Engineer*); Douglas Thornes (*Sales Principal of Research and Marketing Services*).

**Thames Television International Limited** (for programme sales) - Muir Sutherland (*Managing Director*).

**Enquiries.** Enquiries about artists and programmes should be addressed to

Viewers' Correspondence, Thames Television House, 306-316 Euston Road, LONDON NW1 3BB.

**Sales and Marketing.** Thames operates a full marketing and merchandising service and offers special rates for local advertisers, holiday and travel advertisers, etc. Details are available from the Sales Controller.

**Programmes.** Thames Television's area covers over twelve million people in and around London from Monday morning to 7p.m. on Friday. But the company's fame reaches throughout the world. In 1976 and 1977 for instance Thames achieved a series of international honours which may never be repeated. In 1976 Thames programmes won two of the three prizes awarded in the prestigious Prix Italia - the Documentary prize for *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton*, and the Drama prize for *The Naked Civil Servant*. Then in 1977 a Thames programme, an outside broadcast recording of Benjamin Britten's *St. Nicolas Cantata* won the third Prix Italia, the Music prize (incidentally this was the first time that any British programme had ever won the Music prize at the Prix Italia). Also in 1976 Thames bought a week on WOR-TV, New York's Channel 9, and showed New Yorkers nothing but Thames programmes - a project that captured that city's imagination and resulted in the opening of important new markets for Thames programmes.

All this international fame was achieved with programmes made specifically for British viewers. Thames' contract covers the whole range of television, and most of its drama, light entertainment and children's programmes are made in the riverside studios at Teddington, while the documentary and current affairs programmes come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events - from Royal occasions to sport, from beauty contests to motor exhibitions - as well as servicing productions that need video cameras on location.

Working from its own independent base at Hammersmith is Euston Films, the fourth important element of Thames' production structure which uses locations to make successful film drama programmes like *The*

*Sweeney, Out* and *Danger UXB*. As well as pleasing viewers abroad, and winning major overseas awards, Thames has also regularly won the top British prizes - winning awards in recent years from the Broadcasting Press Guild, and from the British Academy of Film and Television Arts, and the Royal Television Society. But the main aim is still to please British viewers, and in terms of ratings, Thames Television programmes remain dominant. **DRAMA:** Single plays - *ITV Playhouse; The Sweeney; Rock Follies 78; The Norman Conquests; Hazell; Armchair Thriller; The Naked Civil Servant; Jenny, Lady Randolph Churchill; Bill Brand; Out; Danger UXB; Rumpole of the Bailey; Quatermass; Edward and Mrs Simpson; Born and Bred.* **CHILDREN'S:** *Maggie; Rainbow; Michael Bentine's Potty Time; Fanfare; Horse in the House; The Tomorrow People; Shadows; You Can't Be Serious; Sooty; Issi Noho; Paperplay.* **LIGHT ENTERTAINMENT - COMEDY:** *The Kemy Everett Video Show; Robin's Nest; George and Mildred; Get Some In; What's on Next; The Upchat Connection; Room Service.* **VARIETY AND SPECIALS:** *This Is Your Life; Morecambe and Wise; The Benny Hill Show; London Night Out; The Bernie Winters Show; The Ken Dodd Show; The Tommy Cooper Show; Relatively Secombe; Lingalongamax; Side by Side; Must Wear Tights; Tommy Steele and a Show.* **PANEL SHOWS:** *Whodunnit; Looks Familiar; Quick on the Draw; Give us a Clue.* **CURRENT AFFAIRS:** *This Week; Thames at Six; Time for Business; Take Six.* **FEATURES:** *After Noon; Money Go Round; Help!; Mavis; Glad Day* (a celebration of William Blake); *Superman and the Bride; Our School and Hard Times.* **OUTSIDE BROADCASTS:** *Football; Racing; Gymnastics; Swimming; Boxing; Specials* (Royal Events, Royal Command Performances, Drama and Film Awards; Beauty Contests; Circuses); *Wish You Were Here...?; A Town Called... .* **SCHOOLS:** *Seeing and Doing; Finding Out; Romeo and Juliet; It's More Life with David Bellamy; Writer's Workshop; The English Programme; French Studies; Music Round; It's Your Future.* **ADULT EDUCATION:** *Could Do Better?; What About The Workers; Botanic Man; Immigrants.* **RELIGION:** *Close* (late night religious programmes through the year); *Christmas Services; Christmas Special; The Fruits of the Tree; Not Just Sundays; Double Helping; The Story of Job; Get Out and Push; Matter of Morals; Christmas Pie; St Nicolas Cantata; And Is It True?; Drawing to an End.*



# TYNE TEES TELEVISION

## NORTH-EAST ENGLAND

**The Television Centre, City Road,  
NEWCASTLE UPON TYNE NE1 2AL  
Tel: 0632 610181**

**Trident House, 15/16 Brooks Mews,  
LONDON W1Y 2PN Tel: 01-493 1237**  
**Brazennose House, Brazennose Street,  
MANCHESTER M2 5BP Tel: 061-834 4228/9**  
**Corporation House, Corporation Road,  
MIDDLESBROUGH Tel: 0642 219181**

**Directors.** Sir Ralph Carr-Ellison, TD, JP (Chairman); Peter S Paine, DFC (Managing Director); Arthur E Clifford, OBE; R H Dickinson; J P Graham (Company Secretary); Viscount Ridley, TD, DL; G Oliver Worsley, TD; Peter Wrightson, OBE; Sir Maurice Sutherland.

**Executives.** John Tonge, MBE (General Manager); Andy Allan (Programme Controller); Anthony D Sandford (Deputy Programme Controller); Leslie Barrett (Head of News and Features); Brian J Lavelle (Chief Engineer); Peter Gardner (Head of Production Facilities); George Taylor (Head of Sport); R Maxwell Deas, TD (Head of Religious Programmes); Andrea Wonfor (Head of Children's Programmes); Lisle Willis (Education Officer); Dr Geoff Brownlee (Head of Public Relations and Publicity); Laurie Taylor (Chief Press Officer).

**Sales and Research Departments.** Tyne Tees Air Time is sold by Trident Management Limited.

LONDON: Trident House, 15/16 Brooks Mews, LONDON W1Y 2PN  
Tel: 01-493 1237

NEWCASTLE: The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL.  
Tel: 0632 610181

LEEDS: The Television Centre,  
LEEDS LS2 1JS. Tel: 0532 38283  
MANCHESTER: Brazennose House,  
Brazennose Street, MANCHESTER M2 5BP  
Tel: 061-834 4228/9

**EXECUTIVES:** Clive Leach (Sales Director); Neil Welling (Sales Controller); Don McQueen (Regional Sales Manager).

**Religious Advisers.** Rev Charles Smith (Church of England); Rev Father Thomas Towers (Roman Catholic); Rev Stanley O Jones (Free Church); Ion L Davies (Religious Education for Schools).

**Technical Facilities.** Studios One and Two, 380 sq. m and 220 sq. m respectively, are equipped for all types of colour television

production. Studio Three is primarily a sound recording studio within the sound dubbing and transfer suite. Studio Four is a presentation studio with a colour camera. The Central Technical Area contains six telecine machines, slide and caption facilities together with four quadruplex VTR machines. There is a CDL programmed time-code editing suite interfaced to three VTR machines. The Outside Broadcast unit is equipped with five cameras and mobile VTR. The Film Department operates five mobile units, each with their own 16 mm cameras, sound and lighting equipment. One of these units operates from the new Teesside studio in Corporation House, Middlesbrough. There are six film editing rooms, a preview theatre, stills processing and a 16 mm reversal film processor.

**Programmes.** NEWS AND CURRENT AFFAIRS. During the past year *Northern Life* strengthened its position as the region's most popular news magazine. In Cleveland, the Captain Cook Anniversary celebrations allowed for special Outside Broadcasts from the News Department. *Northern Life* also contributed to *Northern Scene*, with special reports on the Liddle Towers case, vandalism on Teesside, and the effects of the Firemen's dispute. *Police Call* and *Where The Jobs Are* continue, but a new addition has been *Generation Scene* which alternates weekly for the Over 60s and the Under 20s. The weekly 'Sound Off' spot in *Northern Life* has provided the first experiment in regular 'access' broadcasting in a regional news magazine. FEATURES. *Face the Press* was carried by the national network again with a six-programme series, and *Impact* featured topical debates by regional MPs. Tyne Tees contributed to *Lifestyle* with Yorkshire TV and Anglia TV and documentary portraits of famous northerners Thomas Bewick and Captain Cook were networked. Other programmes included *What Fettle!*, contributions to the networked *Sounds of Britain* and a further networked *Jack Charlton* soccer series. New series: the networked *Home-Made For The Home*, the part-networked *Show Jumping with Harvey Smith*, the war gaming series *Battleground* and the countryside series *Landscape*. *Farming Outlook* was shown throughout Northern England and Scotland. CHILDREN. A further series of the award-winning *The Paper Lads* was networked and the pioneering venture *You Can Make It* continued to give children the freedom of the screen. Other programmes: the part-networked *Tell Me Why*, the networked puppet series *Oscar* and the *Great*

*Wooferoo* and *Lyn's Look-In*. SPORT. *Double Top*, the popular darts series and the new quiz *Sporting Chance*, encapsuled inter-club and pub rivalry with 800 teams entering the two knock-out competitions; Friday night's *Sportstime* reported all local sport and Outside Broadcast cameras covered football for *Shoot*, network racing and the star-packed *Sportstime Dinner*. RELIGION. Christmas, Unemployment, Renewal, Salvation Army centenaries and the Captain Cook celebrations have all been the separate themes of the networked *Morning Worship*. *Holiday Camp Hallelujah* documents the annual Christian Crusade on the Yorkshire coast for 6,000 evangelists. Cardinal Hume reflects at Ampleforth on three decades there as pupil, priest, master and Abbot. Other religions now regularly participate in nightly *Epilogues*. LIGHT ENTERTAINMENT. Quizmaster Norman Vaughan and celebrity teams evoked more fun and nostalgia from television over the years in the fast-moving new-style networked series *Those Wonderful TV Times*, while *Miss Tyne Tees Television 1978* again proved a major regional attraction.

*Animal lover Spike Milligan meets a group of young North East children who want to hear his views about their save-the-whale campaign, in the You Can Make It 'access' series.*







# ULSTER TELEVISION

## NORTHERN IRELAND

**Havelock House, Ormeau Road,  
BELFAST BT7 1EB Tel: 0232 28122**  
**19 Marylebone Road, LONDON NW1 5JJ**  
**Tel: 01-486 5211**

**Directors:** J I MacQuitty, QC (*Chairman*); R B Henderson (*Deputy Chairman & Managing Director*); J B McGuckian (*Deputy Chairman*); M R Hutcheson (*Sales Director*); J A Creagh (*Assistant Managing Director*); J B Waddell (*Controller of Local Programmes*); Angela, Countess of Antrim; R E Benner; Miss Betty E. Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; G C Hutchinson; Major G B MacKean, DL, JP; Mrs Betty MacQuitty; E M R O'Driscoll, LL D (*alternate E J O'Driscoll*); S S Wilson.

**Officers:** F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); J A Creagh (*Assistant Managing Director*); J B Waddell (*Controller of Local Programmes*); K F Hamilton (*Northern Ireland Sales Manager*); H Mason (*Head of Administration*); E A L Radelyffe (*London Sales Manager*); J D Smyth (*Financial Controller*); N J McCafferty (*Programme Planning Executive*); E N Smith (*Information Officer*).

**Religious Advisory Panel.** The Rev David Burke; The Rev Gerard McConville; The Rev H L Uprichard; The Rev R Roddie.

**Educational Advisory Panel.** J J Campbell; W C H Fakin; E G Quigley; Doctor P Froggatt; Mrs S Watts.

**Education Officer.** Mrs M C Ellison.

**Staff.** Ulster Television employs a total staff of 222, 31 of whom are located in the London Sales Office.

**Enquiries.** General enquiries from the public concerning programmes should be made to the Publicity Department.

**Scripts.** The company's staff provide the majority of scripts, but occasionally they are commissioned from other sources when the need arises.

**Programme Journal.** A special edition of *TVTimes* is published weekly which contains details of the company's programmes.

**Sales.** The majority of the company's sales personnel are based in the Marylebone Road office, London. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

**Technical.** The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. The Master Control suite contains a Marconi automated presentation switcher, while the adjacent telecine area has three Marconi Mark 7 and one B 3404 telecine channels, plus sound follower facilities. Two Cintel Mk III flying spot telecines are being added to improve film facilities. The two production studios are each equipped with three Mark 8 Marconi colour cameras and in the presentation studio there is the company's seventh Mark 8. A new lighting grid has been installed in the larger production studio and sound facilities have been considerably extended in both studios. Two RCA TR 70 videotape recorders and a TCR 100 cartridge machine serve both production and presentation requirements. Film facilities include four Arriflex BLEQ film cameras with both commag and sepomag, using NAGRA tape recorders with crystal sync. The film processing laboratory is equipped with two Omac colour film processors, making it one of ITV's most comprehensively-equipped processing units. The Havelock House complex recently underwent extensive modification with new boardroom and office suites, a new scenery department and workshop and a new production office suite.

**Programmes.** Valuable experience was gained for the company through some twelve hours of local outside broadcasts encompassing the two-day Silver Jubilee visit by Her Majesty the Queen to Northern

*Singing star Dana in the light entertainment spectacular When Irish Stars Are Shining.*



Ireland; the Ordination of Archbishop Tomas O Fiaich; five open-ended chat shows from the company-sponsored Hobbies and Holidays Exhibition; a *Sportscast* boxing 'exclusive'; and a major light entertainment show. The show, entitled *When Irish Stars Are Shining*, was presented on the network on St. Patrick's Day and gained high ratings. Programme production was increased and this was reflected in a new weekly current affairs series, *Counterpoint*, which presented several programmes of note including one on Ulster's connection with North Sea Oil, one on comprehensive education, a sensitive look at one day in the life of a 9-year-old spastic child and a 'special' devoted to an Opinion Research Centre survey of public attitudes to life in the Province. Three peak-time summer series also expanded the programme range: *Want A Job?* looked at job availability around the Province; *Taking Shape* considered crafts and their creators; and *Witherspoon* got popular reporter Charles Witherspoon out in search of the fascinating and the unusual. Comprehensive news coverage was maintained with *Lunchtime*, *News Headlines*, *Reports* - which consistently came high in the ratings - and *Bedtime*. A new 13-programme adult education series for the sailing enthusiast - *Build Your Own Boat* - was transmitted and taken by a number of other regional companies, and a regular commitment to the networked *About Britain* and *Sounds of Britain* series was maintained. Other regulars included the sports magazine *Sportscast*, a fortnightly arts programme, *Review*, a local quiz show *Upsquares and Down*, the *Northern Ireland Nurse of the Year* and the afternoon magazine *See You Monday*, which displayed great versatility with the Host/Hostess '78 cookery competition on the one hand and a regular 'Respond' feature highlighting community problems on the other. A special programme entitled *The Antrim McDonnells* was produced based on a richly illustrated book with words and drawings by Angela, Countess of Antrim. Educational programmes saw a local newcomer for the 6-7 year olds, *Hop, Skip and Jump* and the Grampian sex education series *Living and Growing* was accompanied by a discussion for parents on the eve of transmission. Religious programming saw the introduction of the weekly series *Sunday Insight* and the extension to twice weekly of the 5-minute *Monday Night*. Finally, a profile of the architect Liam McCormick was produced for the series *Craftsmen For Christ*.



# WESTWARD TELEVISION

## SOUTH-WEST ENGLAND

Derry's Cross, PLYMOUTH PL1 2SP  
Tel: 0752 69311

Sloane Square House, Holbein Place,  
Sloane Square, LONDON SW1W 8NT  
Tel: 01-730 5101

Dominion House, 23-25 St Augustine's  
Parade, The Centre, BRISTOL 1  
Tel: 0272 211321

3 Frederick Place, St Thomas Street,  
WEYMOUTH Tel: 0305 75050

**Directors.** Peter Cadbury (*Executive Chairman*); The Rt Hon The Earl of Lisburne (*Deputy Chairman*); George H Lidstone (*Vice-Chairman*); Ronald Perry (*Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; The Hon Simon Lennox-Boyd; Michael F Heathcoat Amory; Terry Fleet (*Programme Controller*); Harry Turner (*Sales Director*).

**Officers.** PLYMOUTH: Roy Baker (*Company Secretary*); John Cooper (*Head of Films*); David Dickinson (*Technical Controller*); Michael Reinhold (*Head of Education*); Keith Spann (*Head of Publicity*); Mrs Rina Stoner (*Administration Officer*); Henry Stracey (*Regional Sales Manager*); David Sunderland (*Head of Presentation*); Michael Warren (*Programme Planning Controller*).

LONDON: A W Maillardet (*Chief Accountant*); Ian James (*Deputy Head of Sales*); Peter Spicer (*Sales Manager*); Jon Duffield (*Marketing Services Manager*). BRISTOL: Derek Prosser (*Regional Sales Manager*).

**Religious Advisers.** Prebendary John Parkinson (*Church of England*); Father A Bede Davis (*Roman Catholic*); Rev John Ashplant (*Free Churches*).

**Agriculture Advisers.** R G Pomeroy (*Chairman*); D Mathews; J H Brock; V H Beynon; F H Thomas; A Gibson; D Rickard; V Davey; M Pengelly.

**Educational Advisers.** T A Q Griffiths (*Chairman*); J F Gale; R G F Bull; J Owen; C Grey; Miss S M Thomson; F R Rayner; Mrs P E North; J Stone; R Pim.

**Programmes.** Westward Television celebrated its 17th year as the ITV company for one of Britain's most beautiful regions by continuing to reflect the character, lives and people of the South-West of England.

During the year, Westward added to its

already impressive list of international awards another gold medal from the New York International Film and Television Festival for its network documentary on mentally handicapped child care, *Children No More*. The film also won a diploma of merit at the Melbourne Festival. Clive Gunnell's popular *Walking Westward* series was again seen in *About Britain* and on coast-to-coast television in the USA as part of the peak-time Sunday night series *Masterpiece Theatre*.

Westward's drama-documentary *Thomas Hardy - A Man Who Noticed Things*, marking the 50th anniversary of the Dorset poet and author's death, was seen in many regions and Kenneth More recounted the history of the helicopter in *They Said It Would Never Fly*.

In the autumn, international stars like George Hamilton IV, Carl Perkins, Skeeter Davis and Don Everly lined up for ITV's first network country music series, introduced by the rising star of the British country scene, Cornwall-based Frank Yonco.

Other productions from Westward include: *Sunday, Sweet Sunday* - a series of four documentaries comparing the British Sabbath with the European Day of Rest; *Send in the Clowns* - an affectionate look at the British tradition of summer seaside theatre; *Mind Your Own Business* - an adult education series aimed at helping the small businessman; and *Catch '79* - continuing angling expert Ted Tucker's guide to Britain's favourite participatory sport.

The strength of Westward remains in its top-rating local programmes. Its long-running quiz *Treasure Hunt* celebrated its 17th birthday by never being out of the South West's top ten programmes. During the summer the nightly news magazine *Westward Diary* was extended in length, and figured in the ratings week after week.

Foreign Secretary Dr. David Owen, Shadow Trade Secretary John Knott and former Liberal leader Jeremy Thorpe were among the west country's MPs who faced questions from audiences of constituents in *Encounter*. Westward once again joined forces with the National Extension College of Cambridge to produce a second regional series under the title *Just the Job* to help unemployed teenagers. More than 2,000 of them contacted the first project for advice and almost 1,000 found work or a place in college or training as a result. The series was acclaimed by educationalists and broadcasters alike, was praised in the House of

Lords and attracted inquiries from as far afield as Australia and Canada.

Westward's younger audience was also in mind when David Rodgers and Judi Spiers teamed up on a summer series of the late-night music and chat show *Down the Line* and the region's housewives got their own special programme with Kay Avila's live afternoon look at women in the west.

*Bartlett Mullins* in the title role of Thomas Hardy - A Man Who Noticed Things commemorating the 50th anniversary of the author's death.





# YORKSHIRE TELEVISION

YORKSHIRE

**The Television Centre, LEEDS LS3 1JS**  
**Tel: 0532 38283 Telex: 557232**  
**Trident House, 15/16 Brooks News,**  
**LONDON W1Y 2PN**  
**Tel: 01-493 1237 Telex: 25202**  
**29/30 Old Burlington Street,**  
**LONDON W1X 1LB**  
**Tel: 01-493 1237 Telex: 25202**  
**Charter Square, SHEFFIELD S1 4HS**  
**Tel: 0742 23262**  
**185 Ferensway, HULL HU1 3PH**  
**Tel: 0482 24488**  
**2 Saltergate, LINCOLN LN2 1DH**  
**Tel: 0522 30738**  
**8 Bullring Lane, GRIMSBY DN31 1DY**  
**Tel: 0472 57026 7**  
**Brazennose House, Brazennose Street,**  
**MANCHESTER M2 5BP Tel: 061-834 4228/9**

**Directors.** Sir Richard B Graham, Bt, OBE, DL (*Chairman*); G F Ward Thomas, CBE, DFC (*Deputy Chairman*); Paul Fox (*Managing Director and Director of Programmes*); Stanley H Burton; The Lord Cooper, JP; Stephen H Hall; J G S Linaere, AFC, DFM; Nicholas G W Playne; Tony Preston (*Assistant Managing Director*); George Brotherton-Ratcliffe; David L Sumner (*General Manager*); Prof William Walsh; Peter Willes, OBE.

**Executives.** Kenneth Bellini (*Head of Programme Planning*); Alan Blackburn (*Regional Sales Manager*); David Cunliffe (*Head of Drama*); Don Dorling (*Group Labour Relations Officer*); Mrs Liz Evett (*Head of Casting*); John Fairley (*Head of News, Current Affairs, Documentaries*); Brian Harris (*Head of Management Services*); Lawrie Higgins (*Head of Outside Broadcasts and Sport*); Clive Leach (*Sales Director*); Philip Parker (*Director of Engineering*); Peter Scroggs (*Head of Education Programmes*); Geoff Smith (*Head of Production Planning*); John Smith (*Head of Production Services*); Leslie Thornby (*Company Secretary*); Jeremy Taylor (*Head of Press and Publicity*); Joy Whitby (*Head of Children's Programmes*); John Wilford (*Head of Local Programmes*); Duncan Wood (*Head of Light Entertainment*); Ted Wright (*Head of Technical Operations*).

**Programmes.** **DRAMA:** Yorkshire Television's play productions during the past year have ranged from Alan Ayckbourn's *Just Between Ourselves*, starring Richard Briers and Rosemary Leach, to *A Play For Love* written by (among others) David Mercer, Philip Mackie and Charles Hum-

phreys and starring Francesca Annis, Peter Barkworth, Michael Gambon, Anne Stallybrass and Felicity Kendal. John Stride and Julia Foster starred in *Wilde Alliance*, a light thriller series on the life of Rupert and Amy Wilde, set in York. Two earlier plays were the delightful melodrama *Aren't We All* by Frederick Lonsdale with Richard Vernon, Gwen Watford and Nicola Pagett, and *Home and Beauty* by Somerset Maugham. *The Sandbaggers*, a seven-part series, took a realistic look at the British Intelligence Service. Written by Ian MacKintosh, it told of a group of highly trained professional agents. *Emmerdale Farm*, now in peak time, has regularly featured in the network top 20 programmes. **DOCUMENTARIES:** Robert Kee's *Faces of Communism* from the Congo, Yugoslavia, Italy and Czechoslovakia showed Communism in widely varying countries. Alan Whicker visited India – the desert kingdom of Rajasthan, the lush paradise of Kerala, and the biggest city – Bombay. In the series *A Change In Mind* the Yorkshire Television medical team studied the work of Harvard psychologist B F Skinner, New York psychiatrist Dr Oliver Sax, and the St Albans psychiatric social crisis intervention unit. *Don't Ask Me* returned with presenter Austin Mitchell and the windmill arms of Dr Magnus Pyke. David Frost examined the future of Britain's oil reserves in *Are We Really Going to be Rich?* Professor Gordon Blair of Belfast was the subject of a documentary on the design by computer of small motor-bike engines. **COMEDY:** The last series of *Rising Damp* with Leonard Rossiter won acclaim from critics and the audience, together with the British Academy Award for the Best Comedy Series on television. *3-2-1*, a game and quiz for three couples eager to win fortune and fame, was hosted by Ted Rogers. *Life Begins at Forty* starring Derek Nimmo and Rosemary Leach went to number 1 in the ratings in its first week. At the top of the ratings was Jimmy Tarbuck's quiz *Winner Takes All*. Peggy Mount and Pat Coombes starred in *You're Only Young Twice*. Ned Sherrin wrote and introduced *Song By Song* on the lyrics of Oscar Hammerstein, Lorenz Hart and others. The singers included David Kernan, Elaine Stritch, Linda Lewis and Polly James. **LOCAL PROGRAMMES:** In July there was a special celebration lunch in Leeds to mark a decade of *Calendar*, and at the same time ten years of Yorkshire Television. *Calendar* is the centre of Yorkshire's current affairs output with reports

from around the region and many special series. There is a nightly split edition of the programme – from the Emley Moor transmitter and from Belmont in Lincolnshire. Margaret Thatcher, Denis Healey, Merlyn Rees, and Roy Mason were among those who appeared on *Calendar Profile*. Richard Whiteley and Geoff Druett introduced *Calendar Sunday*. Fred Dinenage hosts *Calendar Sport*, and on Saturday mornings there is *Calendar Kids*. The *Calendar* team contributed to the series *Lifestyle* with reports on the preservation of the Chesterfield canal and the bracing sea air of Skegness. **SPORT AND OUTSIDE BROADCASTS:** Yorkshire co-ordinated for ITV the network coverage of golf from the US Masters from Augusta, Georgia, the European Matchplay Championships from Dalnahaoy, Edinburgh, and the Benson and Hedges from Fulford, York. Martin Tyler, Yorkshire Television's football commentator, helped cover the World Cup from Argentina for ITV. Showjumping came from the Lincoln and the Great Yorkshire Shows. The *Miss YTV* beauty contest came from Bridlington. Outside broadcast cameras went to Castle Howard to cover the *Best Of British Fashion*. **CHILDREN'S PROGRAMMES:** *Secret Diaries* dramatised the diaries of three young people living between 1830 and 1944. Keith Dewhurst introduced a new series of *Extraordinary* which looked at strange and marvellous things. Folk tales from around the world were brought to life in *Under The Same Sun*. Graeme Garden introduced *Charlie's Climbing Tree*, and Valerie Pitts told stories in *Gammon and Spinach*. **STARS ON SUNDAY:** The series returned with Moira Anderson as the presenter; stars included Tito Gobbi, Harry Secombe and Dame Anna Neagle. A magnificent outside broadcast of Handel's Messiah from York Minster with the Huddersfield Choral Society and soloists Elizabeth Harwood, Norma Procter, Stuart Burrows and John Shirley-Quirk was shown and the Northern Sinfonia were conducted by Owain Arwel Hughes. **EDUCATION:** Yorkshire Television and the National Extension College, Cambridge, collaborated in the production of a multi-media adult numeracy course. The television programmes were called *Make It Count*, they were designed for adults who cannot understand or manipulate elementary arithmetic. The second series of *Man and Woman* aimed to expand on ITV's series on sex education. *Home Produced* dealt with self sufficiency in the home.

**INDEPENDENT TELEVISION NEWS**

ITN, ITN House, 48 Wells Street,  
LONDON W1P 4DE Tel: 01-637 2424

**Organisation.** ITN is a non-profit making company which provides the daily programmes of national and international news to all ITV stations. It also produces a number of programmes and services for the ITV companies. It is a joint owner in UPITN which produces newsfilm agency services for overseas television.

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

**Directors.** John Freeman (*Chairman*); David Nicholas (*Editor and Chief Executive*); Peter Cadbury; Norman Collins; Frank

Copplestone; Bryan Cowgill; Sir Denis Forman, OBE; Paul Fox; David McCall; William Hodgson (*General Manager*); Daniel Moloney (*Company Secretary and Financial Controller*).

**Officers.** Donald Horobin (*Deputy Editor*); Hugh Whitcomb (*Editorial Manager*); Barrie Sales (*Associate Editor*); David Phillips (*Assistant Editor*); Michael Batchelor (*Assistant General Manager (Staff)*); Peter Ward (*Chief Engineer*); Paul Mathews (*Assistant General Manager (Production)*); Jack Laidler (*Facilities Controller*); Ron Newberry, Bill Reay (*Facilities Managers*); Peter Banyard (*Head of Film Production*); David Warner (*Film and Tape Library Manager*); Frank Duesbury (*Public Relations Officer*); Peter Colz (*Senior News Editor*); Mark Andrews, John Flewin, Nigel Hancock, David Ture (*Home News Editors*); Michael

Morris (*Senior Foreign Editor*); Tony Mille t, Margaret Eales (*Foreign News Editors*).

**Programmes.** Daily news programmes, including the half-hour *News at Ten*, *News at 5.45* and the lunchtime *News at One*; and special news programmes on major events.

**Facilities.** ITN House was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcaster and for commercial production companies. It has two studios with seven EMI cameras and its own lightweight outside broadcast unit equipped with 2 KCR 40 Fernseh cameras. Other facilities include digital DICE standards converters, three multi-gauge telecines, eleven Ampex VTRs and VPRs, time code editing facilities, a comprehensive range of videocassette, sound recording and dubbing equipment, and a film laboratory. ITN has its own news film camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

**INDEPENDENT TELEVISION COMPANIES ASSOCIATION**

Knighton House, 52-66 Mortimer Street,  
LONDON W1N 8AN  
Tel: 01-636 6866  
Telegrams: Itcatel, London W1  
Telex: 262988

**Organisation.** Incorporated as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Broadcasting Authority. A voluntary non-profit-making organisation, it provides a channel for joint action on matters of concern to the programme companies. The governing body is

the Council, responsible for formulating joint company policies over a wide range of subjects. Several committees – Network Programme, Finance, Management, Labour Relations, Marketing, Rights, and Technical, supported by specialised subcommittees and working groups – deal with the detailed work of the Association.

**Officers.** Miss Mary Lund, BA, MIPM (*General Secretary*); Lionel Dunn (*Secretary*); John Jackson (*Head of Copy Clearance*); Norman W Green, MIERE (*Co-*

*ordinating Engineer*); Berkeley A Smith (*Director, Programme Planning Secretariat*); Ronald Carrington, BSc (Econ) (*Labour Relations Adviser*).

**Programmes.** The Programme Planning Secretariat is responsible to the Network Programme Committee which serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

**Advertisement Copy Control.** The Association has a special Copy Clearance Department dealing with the examination and approval of all commercials before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.

**INDEPENDENT TELEVISION PUBLICATIONS**

247 Tottenham Court Road, LONDON  
W1P 0AU Tel: 01-636 1599

**Constitution.** Independent Television Publications Ltd is owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and *Look-in*.

**Directors.** George A Cooper (*Chairman*); Jeremy Potter (*Managing Director*); James Bredin; William Brown, CBE; Frank Copplestone; Donald Harker; R B Henderson; Peter Jackson; The Earl of Lisburne; Alex Mair, MBE; Leonard Mathews, OBE; D S McCall; Peter McNally; Peter S Paine;

L J Thompson; G E E Ward Thomas, CBE, DFC; R W Wordley.

**Chairman's Committee.** George A Cooper (*Chairman*); Jeremy Potter (*Managing Director*); James Bredin; William Brown, CBE; Donald Harker; Peter Jackson (*Editor TVTimes*); Peter McNally; L J Thompson (*Financial Director*).

**Management Committee.** Jeremy Potter (*Managing Director*); Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Director*); Nigel Cole (*Director of Promotion*); John Littlejohn (*Sales Director*); Mike McGrath (*Advertisement Director*); R M Tagart (*Production Director*); Alwyn Wise (*Marketing Director*); R L Pipe (*Deputy*

*Editor*); Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor*); Pat Brangwyn (*Assistant Editor*). *Look-in* Editor – Colin Shelburne.

**INDEPENDENT TELEVISION BOOKS LIMITED**

A subsidiary company of Independent Television Publications Ltd, publishes books and other publications related to Independent Television.

**Directors.** Jeremy Potter (*Chairman*); Nigel Cole; Peter Jackson; L J Thompson.

**Executives.** John Doyle (*Editor*).

**RADIO GUIDE LIMITED**

A subsidiary company of Independent Television Publications Ltd, publishes *Tune-in*, the programme journal of Independent Local Radio.

**Directors.** Jeremy Potter (*Chairman*); Peter Jackson; L J Thompson.

# ITV's global success

*Benny Hill* in Bahrein; the *Sweeney* in Swaziland; the *Muppets* in Morocco; it might all sound a bit improbable but these in fact are typical outcomes of the world's growing appetite for ITV programmes.

Almost every country in the world with a television system now buys ITV programmes and one indication of ITV's prestige is that some overseas companies now buy programmes without having seen them. No particular type of programme predominates in the exports, and ITV documentaries, dramas, comedies, light entertainment and sports programmes are all widely sold. Most television companies run major international selling operations and the volume of ITV exports is such that the balance of trade in ITV programmes is now regularly in surplus to the value of several million pounds.

ATV has regularly been one of the leaders in the field of programme exports. Series such as *Will Shakespeare* and its much praised production of *A Comedy of Errors* have been seen in most West European countries (*Will Shakespeare* has also been seen by viewers in Russia); the celebrated *Muppet Show* has been televised worldwide; and some of ATV's long-standing programmes such as *Star Soccer*, featuring English league matches, enjoy a wide distribution in Europe, the Commonwealth and the Middle-East.

The American Public Broadcasting Service

network (PBS) relies heavily on British imports (it is said to be known in American television circles as the Primarily British Service) and ITV's sales to PBS have included the Thames trilogy of Alan Ayckbourn's *Norman Conquests*, four programmes from Westward Television's series *Walking Westward* with Clive Gunnell, and London Weekend Television's thirteen-part dramatisations of *Love for Lydia* and *Lillie*. The Robert Kee series *Faces of Communism* (Yorkshire) has also been sold to PBS. A PBS station - WNET of New York - were co-producers with Granada of the British company's adaptation of Dickens' *Hard Times*. PBS has also bought Southern's presentation of the Glyndebourne production *The Return of Ulysses to his Homeland*. This is the first opportunity Americans will have had of seeing Glyndebourne in the States rather than joining the very long queue at the Glyndebourne box office. A rather amusing 'coals to Newcastle' situation has also arisen with the sale of these operas to the Italian State television service RAI, which has bought *The Marriage of Figaro*, sung in Italian, and *The Rake's Progress*, sung in English. Ulster Television's light entertainment show *When Irish Stars are Shining* has now been sold to Sweden, Norway, Yugoslavia and Southern Ireland's network Radio Telefis Eireann.

A different kind of export, particularly popular with American television stations, is where the programme format is purchased, rather than the programme itself, and then adapted by the purchasing company for showing to the indigenous audience. An example of this is the Thames format for *Man About the House*, sold earlier to ABC in America, which has now re-emerged under the title *Three's Company*. It topped the national US ratings on its debut. Thames has also sold the format for the *Rock Follies* serial to ABC television in America. *Rock Follies* had already been seen on the PBS network in its original ITV version.

Other notable ITV exports have been Granada's sale of six plays produced by Laurence Olivier to France where British plays are rarely seen. London Weekend Television has sold *Enemy at the Door* to

▼ Alan Ayckbourn's trilogy of plays *The Norman Conquests* have been enjoyed by people in the United States on PBS, as well as in this country. Picture shows Penelope Keith, Tom Conti and Richard Briers.  
THAMES



German television, and Thames has sold *World at War* to West German and Japanese television. Another country where British programmes have been extraordinarily well-received is Australia.

Whereas a few years ago programme sales overseas were regarded as no more than a sideline – a useful little spin-off – the television companies now mount major international selling operations. Sales fairs are held both in this country and overseas, some lasting several days and attended by hundreds of programme-buyers from countries in all corners of the globe. They are usually held in large hotels or similar venues and special small viewing booths are constructed where the programmes are shown to delegates. At the biggest events, such as the annual MIP-TV fair held each Spring in Cannes, it is impossible for anyone to view more than a small part of all the programmes on offer.

A list of appropriate contacts on programme sales matters at home and abroad is available on request from the Independent Television Companies Association (see page 131). Information may also be obtained through the individual producing companies (see pages 116-130).

Over the years ITV programmes have won a great number of international awards and honours and this reflects the general high standard and popularity of the programmes produced. Within two years, for example, Thames Television chalked up a remarkable achievement of winning three coveted Prix Italias – two of them in a single year; and the 1978 Prix Italia for television music programmes was won by London Weekend for *Mayerling*, a programme in *The South Bank Show* series about MacMillan's ballet. During the last eighteen months the top television award in the New York International Film and Television Festival was won by *Hard Times* (Granada) and the same company's production of Pinter's *The Collection*, produced by and starring Laurence Olivier, won the United States International Emmy Award for drama. The international jury at the Monte Carlo Television Festival singled out for special mention ITN's news section entry *The National Front at Lewisham*, a report on the outbreak of violence between National Front marchers and Socialist Workers Party members; *Upstairs, Downstairs* strengthened its claim to be the most honour-bestowed television programme ever made when it won the prestigious Peabody Award in America; HTV Wales' film documentary *Dudh Kosi* –



*Relentless River of Everest* has won the Golden Gentian and Italian Alpine Club Award for the Best Picture Report, the Grand Prix at the 7th International Festival of Sports Films in Paris and the prize of the President of the Republic. *Sounds of the Sea* (Southern), originally made for the *Sounds of Britain* series, was entered for RTE's Golden Harp award and against stiff international competition won first prize.

ITV's technical achievements have also attracted the attention of the world. With the IBA's development of DICE, ITV led the world in the exploitation of digital techniques, and in April 1973 IBA engineers were the first to demonstrate a live computer-edited teletext system (ORACLE). It is a reflection of the high standards of broadcast engineering set by the IBA that its own technical codes of practice have been widely used in many different countries throughout the world.

International liaison is an extremely important aspect of broadcast engineering to ensure compatibility of the systems used in different countries. IBA engineers, for example, participate in the work of the International Telecommunications Union (a specialised agency of the United Nations) through the committees of such bodies as the International Radio Consultative Committee (CCIR). IBA and ITCA are active members of the European Broadcasting Union and associate members of the Asia-Pacific Broadcasting Union. Working with the British Standards Institution they also participate in the work of the International Electrotechnical Commission and other organisations.

▲ *The Muppet Show*, winner of many awards including the Golden Rose of Montreux, is now bringing enjoyment to viewers all over the world. ATV



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# GETTING AHEAD

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## WITH ILR

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Independent Local Radio (ILR) is Britain's newest medium. Since the first station came on air in October 1973, offering the first alternative radio service in the United Kingdom for virtually fifty years, the service has moved ahead fast. It is now established as an effective and popular medium, making a substantial contribution to the areas which it serves.

The real success of ILR is evident in its programming and listeners' reactions to it. Mixing local and national news and sport, a wide range of popular and specialist music, information and features, advertisements and entertainment, each station provides stimulus, companionship, knowledge and public service.

Some measurement of this success can be given in figures. ILR stations broadcast over 140,000 hours of programming each year, almost all of it locally originated. The programmes attract a weekly audience of some 17 million adults and children, which means that on average, in the areas where ILR can be received, around 50 per cent of local people tune in every week. This makes ILR the most popular single service in its areas. Financially, the service now seems firmly established, with advertising revenue running at an annual total around £30 million. The 1,000 or so people directly employed in ILR are pioneers, and effective ones.

The IBA is now able to get ahead to open more ILR stations. In July 1978 the Government published the White Paper on *Broadcasting* which set out policy following the report of the Annan Committee. It is expected that the Government's wish that the IBA should make quick progress to extend ILR will allow some new franchises to be offered reasonably soon, the first of a renewed progression towards coverage of most of the United Kingdom.

When ILR was first planned in the early 1970s it had been expected that the service would in time include around 60 or so stations.

Over the coming years the IBA hopes to open a series of new stations around the country. It should be practicable to aim to serve at least 90 per cent of Britain

with ILR, thus providing a fully nationwide alternative radio service.

For the IBA this means more than just the process of selecting contractors. It means finding sites for the medium wave and vhf transmitters which will broadcast the programmes; building transmitters and aerials and arranging, with the Post Office, the lines and links to serve them; helping and choosing programme companies and then guiding them as they undertake the exciting but demanding task of providing a brand new radio service.

There will be no less activity in the new areas. Those who wish to apply for franchises will be busy making plans, arranging finance, and above all studying the needs and tastes of people in the areas to which they hope to broadcast.

And the listeners? Without doubt they will be aware of the action and activity involved in getting ahead with ILR. They will be able to participate as well, perhaps by advising or even joining local groups, and certainly in giving their views to the IBA, for example at local public meetings.

ILR is moving forward again. By around the end of 1979 or the start of 1980, the first of the new generation of stations should be on the air with their programmes and firmly on the ground of their local areas.

### WHAT DOES ILR OFFER?

- Up-to-the-minute, lively, local programming
- An alternative source of local – and national and international – news, current affairs and comment
- An effective, useful and entertaining service to the community
- Full-time, wholly local radio, throughout the day
- A public service without taxation, rates or licence fees
- A new, independent advertising medium carefully controlled in the public interest
- New jobs, and a boost to the local economy
- The opportunity for local people to get to know, help and even own part of their local radio station



# So you want an ILR station?

At the moment there are nineteen ILR stations in the United Kingdom. Between them they provide a full-time, genuinely local radio service to over half the population on vhf, and to getting on for two-thirds at some times of the day on medium waves. The IBA hopes there will soon be more.

It is the IBA's intention to bring ILR in time to over 90 per cent of the country. This will mean opening dozens of new stations in England, Scotland, Wales and Northern Ireland, so that virtually all towns, cities and counties can have their own ILR service.

For the IBA this means finding sites for transmitting stations; building transmitters and aerials; and providing the lines and links needed by a broadcasting operation. But that is only half the story. The other half of ILR is the efforts and skills put in by those who make up the programme companies, including broadcasters, shareholders, managers, advertisers and listeners.

Without this input the new ILR stations cannot happen. If people want an ILR station, to listen to or to work in, there's a great deal they can do to bring it into being.

*There are lots of places which have not got an ILR service. How does the IBA choose where it is to go next? And how can the public influence that choice?*

It is an accepted principle of broadcasting in Britain that a new service should be brought to the largest number of people as quickly as

possible. At the same time, the IBA recognises that a local radio system needs to include from the beginning as much diversity as possible if it is to reflect the range of tastes and needs of listeners. The ILR system is also self-financing, which means that the larger rentals paid by companies in major urban centres are necessary to help cross-finance stations in smaller, more rural locations.

For these reasons, the IBA included a wide range of stations – in all the four Home Countries – and in the first stage of nineteen. As well as the franchises for large cities like London, Birmingham, Manchester, Glasgow and Liverpool, there are small areas such as Plymouth and Swansea, and stations including extensive rural coverages in Suffolk (around Ipswich) and Cleveland and North Yorkshire (from Teesside).

It is expected that future phases of ILR expansion will show a similar diversity. The IBA will look for large areas currently unserved by ILR and for smaller locations where an ILR service would be a valued and socially useful addition to the local community. Although the final decision rests with the Home Office, the IBA is steadily examining needs and developing plans for many areas.

One of the main factors in helping to decide which area should be given priority will be local demand. Already people in many places have written to the IBA demanding an ILR station. Some have organised petitions, public meetings and have campaigned to press their claims. The IBA is pleased to hear from any person or group who wants an ILR station. Letters can be written to the addresses given on page 224 of this book.

*I know that ILR stations get their money from selling advertising and have to pay their own way. What about small places which could not perhaps support a self-financing company?*

Obviously, most of the new services will have to be viable in their own right. However, in many areas it may be possible in time to serve smaller towns by linking them with nearby major centres. These 'associate' stations would broadcast their own locally originated programming for at least part of the day, but would be able to share the resources of their neighbour, and to relay its programming at some times.

It may also be possible eventually to extend the existing principle of cross-financing to help smaller stations still further.

This could mean that some rural community stations would be possible under IBA control, sustained initially by revenue generated by the ILR system as a whole.

### *Who owns and runs the ILR companies?*

To a very considerable extent, each ILR company is owned by local people. That includes companies, individuals, trade unions and local groups and institutions. These get together to form a consortium to apply for the ILR franchise, and they then make up the board of directors who recruit the broadcasting staff. In this way, each station can be firmly rooted in its community: owned by local people; run from the centre of its locality; drawing its revenue from the commercial environment; and therefore providing locally relevant programming on a full-time basis.

The station may have a staff of anything between about 30 and 70, depending among other things on the size of area to be covered geographically, the hours of broadcasting, and the extent to which the still young companies have developed the more specialist aspects of programming.

### *How does the IBA choose the people to run the ILR programme company?*

The Authority's job to select and appoint programme companies is a fundamental and very thorough one. The selection process can begin as soon as the IBA has settled its own plans for transmitters and links, in particular planning permission for transmitter sites and agreement about the frequencies and power to be used.

The first stage is for the franchise to be advertised in local and national media to invite applications. Prospective applicants and others can ask for the Contract Specification, which sets out details of the franchise and explains the information which the IBA needs to know about those applying. This is accompanied by explanatory notes. At about the same time, the IBA offers a further opportunity for anyone with views about the service to be provided, to make these known. The closing date for applications is usually about nine to ten weeks after the advertisement. The applications are then analysed in detail.

A number of Members of the Authority, together with IBA staff, then visit the area where the new station is planned. They meet groups, particularly local authorities, and hold a public meeting at which they hope to

learn more about what local people want from ILR. After this, they interview in private each of the applicant groups.

Those groups who remain contenders after the first interviews are then invited to the IBA's headquarters in London for a further interview with the whole Authority. The contract is then offered to one group on certain conditions. It is then up to the programme company to build and equip its studios and to get ready to provide programmes to be broadcast on the IBA's new transmitters; this usually takes about another year.

### *How much does it cost to set up an ILR company?*

In setting up an ILR company there are three separate areas of cost to consider: first, the capital expenditure to provide and equip studios; second, the pre-operational costs of employing staff and running the company before broadcasts begin and thus before there is any advertising revenue; and third, a 'cushion' of money to keep the company solvent while it goes through its early months since, as with any new business, it may not necessarily trade profitably right from the start.

These items may mean different costs from station to station. For example, one company may decide to rent and convert existing premises and lease the equipment for its studios while another may build brand new studios and buy outright its technical items. The former will need relatively less capital expenditure but will face higher operating costs once it gets going; the latter will be in the reverse position. However, given that the figures can vary a good deal, it seems that a new company in say 1980 would need to be sure of between £350,000 and £500,000 from shareholders' equity, loan stock, or bank overdraft facility.

### *How can I find out more?*

The IBA makes public a very large amount of detail about ILR in general and new franchises in particular. This book is only one of a number of publications, and these are augmented by press releases on particular matters. The IBA is also pleased to hear from and advise anyone who is interested in the development of ILR. Addresses and phone numbers for all local IBA offices are given on page 224.

NOTE: In October 1978 the Home Secretary named nine stations for the next stage of ILR development. They are, alphabetically: Aberdeen/Inverness, Bournemouth, Cardiff, Chelmsford/Southend, Coventry, Dundee/Perth, Exeter/Torbay, Gloucester and Peterborough.

# ILR on call

*'Stand by please. This is London's flood centre. We expect to issue the early warning of major flooding shortly. Please be ready to broadcast the full details of what to do in London, urgently . . .'* That was Wednesday 11th January 1978. Capital and LBC then began to act as all ILR stations are ready to do in need or emergencies of all kinds.

*'Where can I find out about my rights? I'm being evicted and don't know where to turn . . .'*  
*'We need your help to broadcast an urgent message. A capsule of cyanide has gone missing . . .'*  
*'Our daughter's gone missing, taking her pet pony . . .'*  
*' . . . the severest winter weather for many years; dozens of people are stranded . . .'*  
*'We want schoolchildren to know that all the schools are closed because of the oil shortage . . .'*  
*'I've taken all the tablets. Don't try and find me, but please make sure they look after my child . . .'*

Calls for help need to be heard and acted upon. In modern life, the urgent and immediate need can be all too difficult to meet, which is where the local ILR station can come in. ILR can hear and act, quickly and effectively.

All these cries for aid were met. Callers can

be referred to the right social agency to learn their rights and be helped to understand them through Capital's *Helpline*. Pennine Radio helped their local police to find missing, lethal poison before the children who had picked it up could come to any harm. Blizzards, storms and natural disasters bring a quick response from ILR stations; and may draw the sort of praise given to Plymouth Sound which the *Daily Mail* said: *' . . . demonstrated magnificently how local radio can rise to a crisis, making way for emergency messages and opening the airwaves to parents asking about children stranded at school and husbands telling wives they couldn't get home from work'*.

Radio Clyde helped to find the missing little girl within the hour. The schoolchildren, willingly or not, relied on Radio Forth to stay away from school – and, we hope, to return. And the quick thinking of Metro Radio's presenter not only saved the life of a desperate unmarried mother, but also helped social workers to give her the support she needed to cope with her problems.

ILR stations are uniquely well placed to respond to local crises. Their programming is

► A cry for aid – and Capital's *Helpline* is there to sort out the problem or refer the listener to the appropriate social agency.





◀ Any warning of major flooding and ILR can respond, quickly and effectively.

spontaneous and flexible, so that urgent information can be transmitted without delay. They are uniquely local, so that they can broadcast information which is wholly relevant to their own areas. Their large and broadly-based audiences – more representative than any other single radio channel – enable ILR stations to speak to the whole community.

Increasingly, ILR is acquiring the reputation as 'the place to turn'. Individuals, local authorities, police and emergency services know that the local station can respond at a personal level to the problems of individual listeners and at a community level to local crises. And the long broadcasting hours of all the ILR companies mean that the response can almost always be immediate.

Getting in touch with the local ILR station is easy. Stations are all based in the areas they serve, and as they make almost all their own programmes – most of which go out 'live' – they are easily accessible. Sometimes it is possible to call in personally. Radio Orwell's studios, for example, are now one of the land-

marks in the centre of Ipswich. Otherwise, all stations are just a local phone call away, whether the call is to a phone-in programme, or asking for information or help.

Some services are directly linked to the radio stations. In many areas, for example, there are broadcast-quality land lines from the local police headquarters or from motoring organisations, to try and ensure that traffic news is right up-to-date. Piccadilly Radio in Manchester makes sure of its own essential services as well, with lines to the great football grounds at Maine Road and Old Trafford!

ILR is always on call: in some areas for 24 hours a day, seven days a week. The stations can help to meet a crisis, warn of problems, keep the community going at times of trouble. It is open to everyone, individuals or groups, to use the medium of ILR to offer or ask for help, information, advice.

*'Hello Capital, hello LBC. You can stand down now. The flood warning is over. The Thames will not over-flow tonight. You can tell London to go back to sleep now. Until the next time ...'*

# All through the night



With the advent of Britain's first Independent Local Radio stations in the autumn of 1973 came the country's only home-grown 24-hour broadcasting service serving specific areas of the British Isles. The pioneering stations in London – London Broadcasting Company (LBC) and Capital Radio – set a trend which other Independent Local Radio (ILR) stations followed as soon as they came on-air or as soon as possible thereafter. Hence, Liverpool with Radio City, Manchester with Piccadilly Radio, Glasgow with Radio Clyde and Birmingham with BRMB all benefited from round-the-clock radio by 1976. Three further established stations – Radio Tees, Metro Radio and Radio Hallam – have since extended their broadcasting hours to provide such a service for their listeners in the Cleveland, Tyne/Wear and Sheffield areas respectively; and now joined by Beacon Radio.

As a focal point for their local communities, ILR stations may well wish to reflect the hours that local people keep. In the large conurbations especially, there is a need among many listeners for the sort of help, information, diversion and companionship which ILR can provide so well. A 24-hour service makes stern demands upon the stations themselves. Yet even with their relatively small staffs the full-time stations set out to ensure that radio – like the other essential services – is ever present.

All the ILR stations offer services through the day. None of the nineteen companies now broadcasts for less than eighteen hours a day through the week, and all are broadcasting their own programming rather than relaying a non-local service.

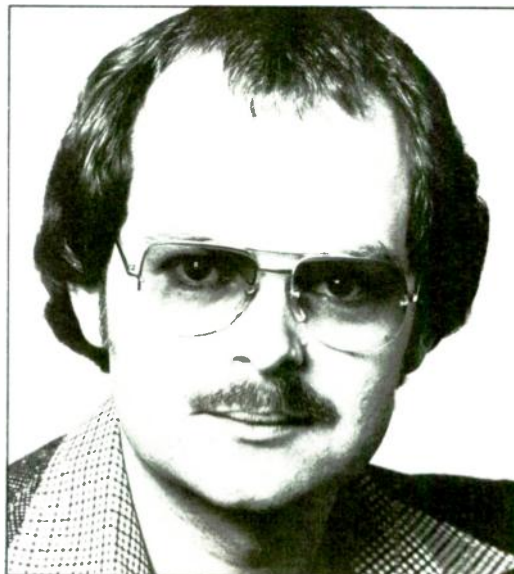
The overnight service in particular provides an opportunity for those who work at night – like shift workers in factories, nightwatchmen, lorry drivers and others – to catch up on the news and items of interest which they would otherwise miss during the day. Most stations, therefore, repeat some of the day's features

such as public service items, consumer information, sports reports, interviews with guest experts, film and book reviews, recipes, leisure activities and job opportunities.

The very latest news is available through the Independent Radio News service, which operates throughout the day and night. Those listening after midnight often hear the first of the new day's news, which often may include items 'embargoed' until that hour. During the succeeding hours, the time difference allows foreign news stories to be followed with actuality reports or bulletins as they break. Articles in the 'Fleet Street' editions of the day's papers may be investigated and discussed before being read by the majority of the population. These subjects, and others, regularly form the immediate topics for discussion in late night/early morning phone-ins, when the listener has the chance to participate in the programming of the radio station by expressing his or her point of view.

For the more languid listener, unable to sleep or seeking some less thought-provoking entertainment, a suitable piece of music is normally the answer. The choice, in deference to the early hours, is more often than not what is termed 'easy listening' - designed to appeal to all tastes and ranging over orchestrations of popular records, soloists like Jack Jones and groups such as The Carpenters. 'Live' sessions performed by local musicians, time devoted to a particular specialist music interest like jazz or the 'blues', or the music soundtrack of cinema films form regular music interludes over the week. Sometimes there are short comedy sketches and humour to liven up the small hours.

Whatever the individual personal preference, overnight broadcasting aims to provide something of interest to anyone available to listen - whether that person is a stranger in town getting to know the area and things happening within it through the what's on, someone requiring details of all-night services like the open chemists, the insomniac or late-night worker wanting fellowship, relaxation or divertisement. On-air or off-air (in the case of Capital Radio's *Helpline*, for example) several ILR radio stations are on duty and ready to try and be of help through the night just as they are during the day.



▲ Terry Griffiths of BRMB Radio is at work all through the night from 2 a.m. to 6 a.m., Monday to Friday.

◀ The late-night phone-in presenter of Metro Radio is James Whale, on air from 11.15 p.m. to 2 a.m.

# Down at your friendly local

ILR's strong local identity is an important element in attracting such a substantial and diverse audience. The stations' largely local ownership, their close association with local people and places, coverage of local events, and local information and features have all contributed to the growing acceptance of ILR as an effective, entertaining and worthwhile element of community life.

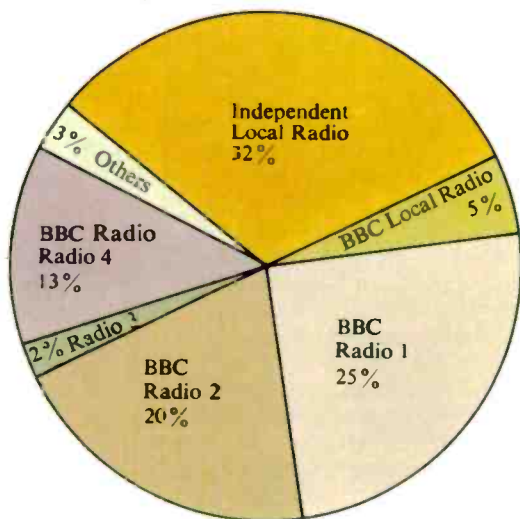


▲ Out and about with Radio Clyde taking to the streets during the Clyde '78 Festival.

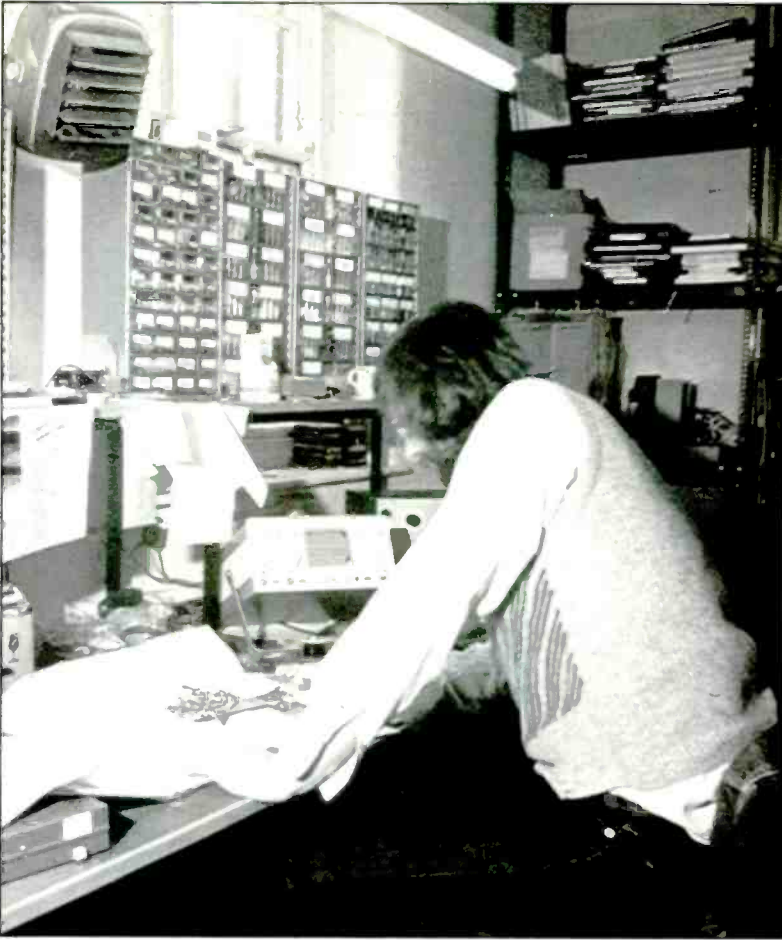
► Pennine's programme *Meeting Place* for Asian listeners is one way the station caters for the mixed community in its area.



Share of all radio listening in ILR areas (%)

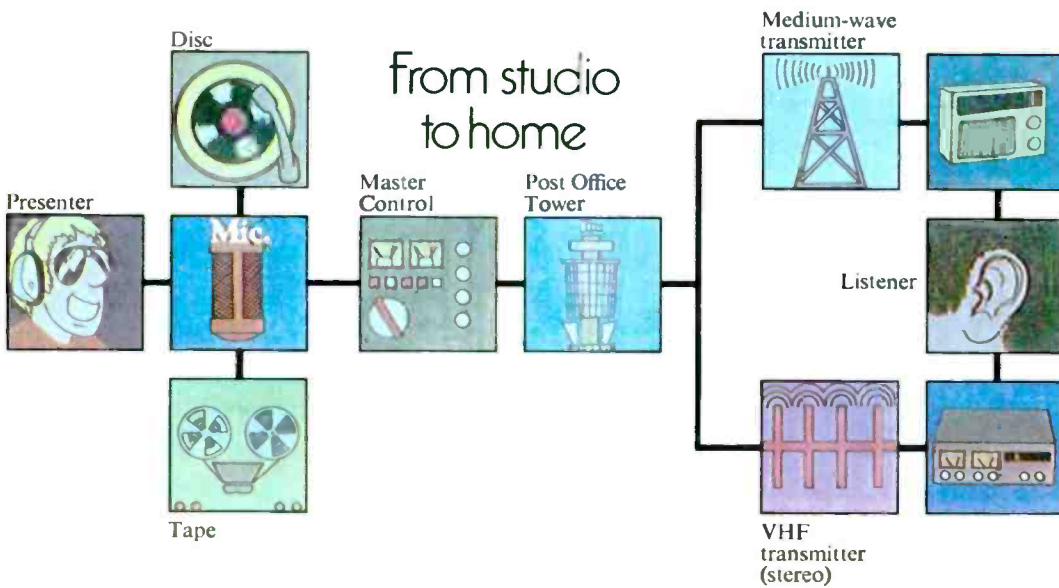
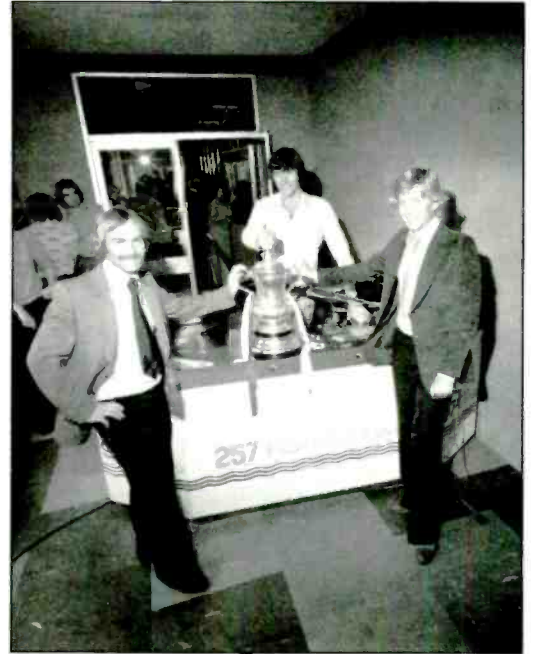


JICRAR research (1978) shows that ILR has a greater share of the radio audience, in total in its areas, than any other single radio service.



◀ Engineer Bob Barrow at work in the engineering department of Radio Victory.

▼ Radio Orwell celebrating the return of the jubilant Ipswich Town Football Club after the 1978 Cup Final.





► Presenter Ray Teret, on air from noon till 3 p.m., pauses to read a request from a Piccadilly Radio listener.

▼ Jobfinder is just one of the valuable services that Capital offers listeners in its aim to serve the community.

**Capital Jobfinder**

A free service for London's school leavers



▲ Hendi, one of the presenters at Downtown Radio, interviews playwright Sam Cree.

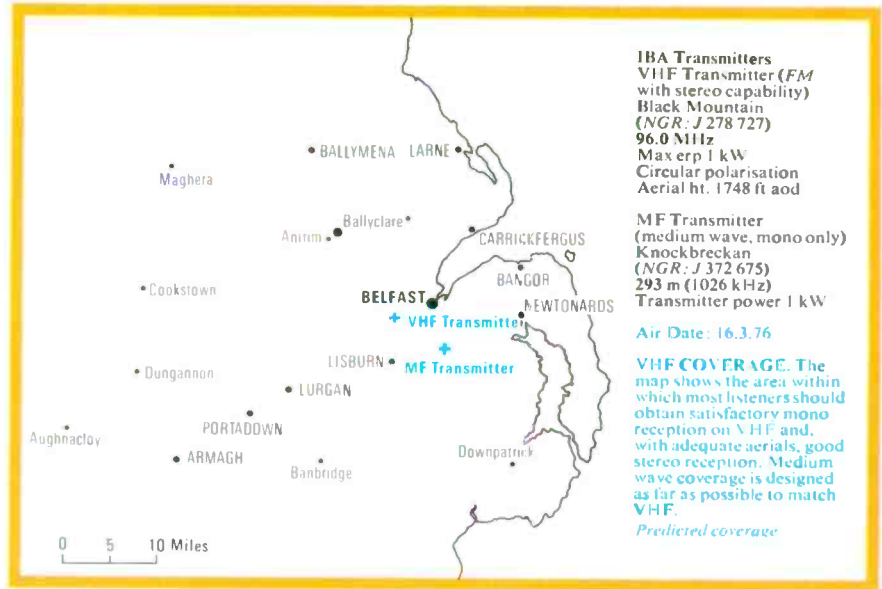
► Assistant Librarian Wendy Gonzales in the Radio Victory record studio, an important part of any radio station.



**The Association of Independent Radio Contractors (AIRC)**

8 Great James Street, LONDON WC1N 3DA

AIRC is an association representing the nineteen programme companies appointed to ILR franchises by the Authority. It is the radio companies' central body for much of the practical side of advertisement control (representing the companies' views within the IBA's advertisement control system explained in pages 164-69) and also for audience research, as well as providing a forum for the discussion of standardisation and for the exchange of ideas between the companies. AIRC undertakes publicity and promotion on behalf of ILR.



**Downtown Radio (Community Radio Services Ltd), Kiltonga Radio Centre, PO Box 293, NEWTOWNARDS, Co Down, Northern Ireland**  
Tel: 0247 815555 (Sales: 0247 815151; News: 0247 815211)

**Directors.** N Kennedy (*Chairman*); D Alexander; D Birley; J T Donnelly; J P Hinds; G Lavery; H A Nesbitt; J C G Rodgers; E B Walmsley; J S Long.

**Officers.** Ivan Tinman (*Chief Executive*); Colin Lecky-Thompson (*Programme Controller*); Gavin Crothers (*Company Accountant and Secretary*); Brian McCusker (*Chief Engineer*); David Sloan (*Head of News and Sport*); Alastair McDowell (*Promotions Manager*).

Downtown Radio in its second full year on air has maintained the large audiences built up over the first year. Despite the ever improving situation in Northern Ireland the regular news and information service con-



tinues to hold a wide cross section of the listening public.

A detailed survey of musical tastes carried out in advance of broadcasting led to a musical sound which is a judicious mixture of popular, 'pop' and particularly Country and Western music. Irish originated music from the folk scene right across the spectrum and including Irish country music, has also been included and has helped to retain sizeable listening audiences even during main television viewing times.

A major element of programme planning has been the continued use of the company's radio cars to take programmes out into the community and to meet the people. This is particularly important with the security situation in Northern Ireland making it difficult for the station to hold open house for the general public.

On the serious current affairs side the weekly *Dial Downtown* series has given listeners the opportunity to phone in and discuss with experts subjects as diverse as central heating and the Open University. The Northern Ireland Office has also

volunteered to arrange for Ministers of State to come in and discuss their Departmental responsibilities directly with the public, dealing with health and social services, housing, farming and the decision to change over to comprehensive education.

Unsuspecting visitors to the station with specialised knowledge or interesting personal histories are likely to find themselves on air in either the morning or afternoon programmes.

Sports coverage has been extensive, featuring over thirty different games or pastimes, and the catchword 'take your "tranny" to the match' has been welcomed by sports authorities who feel that this indicates that Downtown's primary purpose is to add to the public's information wherever they may be rather than to encourage them to stay at home as a slave to the talking machine.

Since the very earliest days the station has concentrated on 'selling' vhf and stereo as the best way to listen to radio; special attention is drawn to stereo through a regular spot on the late evening Sunday show and again a number of programmes in the *Dial Downtown* series.

**IBA Local Advisory Committee for Independent Local Radio in Belfast**  
Miss Moira Seale, MBE (*Chairman*); Brian Carlin; Cllr S J Cowan; J Ford-Smith; Cllr H McLean; Cllr T Patton; Mrs Elsie Rice.

*David Sloan, Head of News, David Hannon, former Managing Director and Tony Fleck, the IBA's Regional Officer for Northern Ireland, discuss the quality of transmissions with Brian McCusker, Chief Engineer (right), on the first day of parliamentary broadcasting from Westminster.*



**BRMB Radio (Birmingham Broadcasting Ltd), Radio House, PO Box 555, BIRMINGHAM B6 4BX Tel: 021-359 4481/9**

**Directors.** A J Parkinson (*Chairman*); David Pinnell (*Managing*); G N Battman; Reg Davies (*Sales*); B Foyle; J F Howard; J C Mason; John Russell (*Programme*); E Swainson.

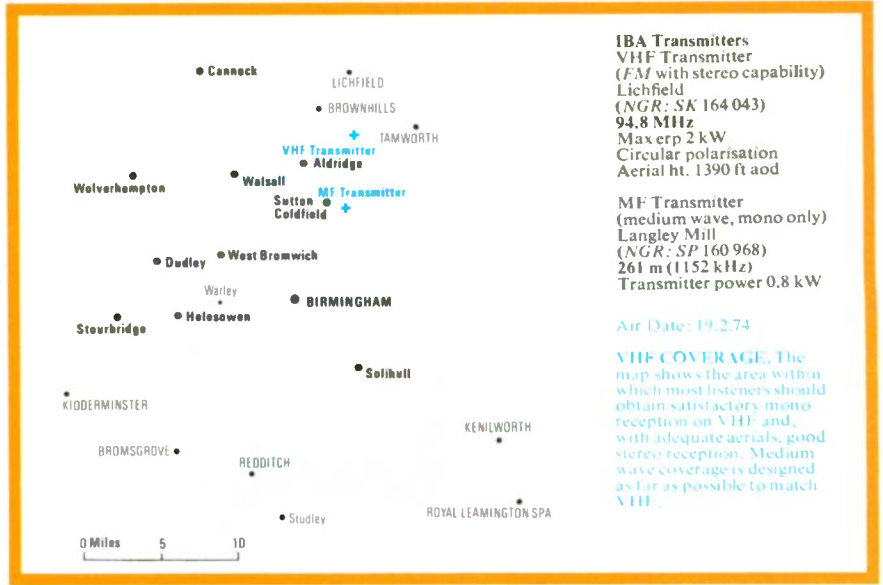
**Officers.** David Wood (*Chief Engineer*); Tony Trethewey (*Company Secretary*); Brian Sheppard (*News Editor*); Andrew Peet (*Publicity and Promotions Manager*).

BRMB Radio has become as much a part of Birmingham life as Aston Villa, the Bull Ring and Spaghetti Junction. Nearly 1.4 million listeners now tune in to BRMB Radio during the week, to listen to a mixture of music, news and information 24 hours a day.

The prime aim of local radio, of which BRMB never loses sight, is to be local. The immense success of BRMB Radio can be attributed to a large extent to the relationship the station has with its listeners, always friendly, providing 'community radio' in every sense of the phrase. All tastes and interests are catered for from a lively breakfast show with fun phone-ins and competitions (not forgetting regular traffic reports and a major news bulletin at 8 a.m.) to a morning show aimed at housewives, including guests from showbusiness, talks on cookery and items of general interest.

The lunchtime magazine show brings together items of local and national interest: comment on the news; information on community subjects such as social security, tax, investments; and humour, music and entertainment.

An afternoon show features *Tradio* an immensely popular hour where listeners



phone in to buy, sell or exchange goods between £5 and £100. Needless to say, the phone lines are always jammed!

As well as news on the hour 24 hours a day, there are major bulletins at 8 a.m., 12.30 p.m. and 6 p.m. including local, national and international news and sport.

The evening *Talk-in* is a very popular programme, with no shortage of phone-in contributors on subjects ranging from local housing problems to sport. There are always local experts and guests ready to answer listeners' questions and advise them on many subjects.

For younger listeners the BRMB Radio *Rock Show* takes to the air every weekday evening between 8 p.m. and 11 p.m. Music continues throughout the night with a service to night-shift workers in Birmingham and the Midlands.

In becoming a part of the Midlands BRMB Radio also involves itself in the community off air. The station has sponsored a series of highly successful Youth Concerts with the City of Birmingham Symphony Orchestra at Birmingham Town Hall. Held on eight Saturday mornings throughout the year, the concerts were recorded and subsequently broadcast on the station's Sunday evening classical music show. The BRMB Radio Music Scholarship was held for the first time in 1978 and over 70 young musicians from all over the Midlands entered the competition. The final concert was held at the Birmingham School of Music with thirteen participants. The winner of the Junior Section from Hagley received £300 towards a musical instrument and in the Senior Section, Peter Bradley aged 21 from Kidderminster won a three-year Music Scholarship of £500 per annum and an instrument grant worth £500.

Successful community campaigns are also a feature of BRMB Radio involvement in

problem areas within the Midlands. These range from a Job Link service for unemployed school leavers to Adult Literacy campaigns for inner city inhabitants. BRMB Radio also broadcasts items of community interest and public service announcements.

BRMB's electronic newsroom gathers news round the clock and reporters cover every major story in the Midlands at such places as the National Exhibition Centre, British Leyland and many other major national companies based in the area. Five hours of sports coverage every Saturday afternoon means that people in Birmingham and the Midlands get sports news, results and comment quickly. There are live reports from major cricket and football matches in the area, and BRMB's Sports Editor keeps the pot bubbling with the interclub rivalry inherent in Midland sport.

**IBA Local Advisory Committee for Independent Local Radio in Birmingham**  
 F E Pardoe (*Chairman*); S G Bliss, JP; Cllr M A R Ellis; Mrs S Gaunt; Miss D Lawless; J Sever, MP; Mrs R Phillips; Harmit Singh Kalsi; Cllr J M Taylor; S Wright, JP.

*News Editor Brian Sheppard interviews the Chancellor, Dennis Healey, for BRMB's Newsline on Sunday programme.*



# 235 Pennine Radio

**ILR**  
INDEPENDENT  
LOCAL RADIO

**BRADFORD**

**Pennine Radio (Bradford Community Radio Ltd), PO Box 235, Pennine House, Forster Square, BRADFORD BD1 5NP  
Tel: 0274 31521 (Sales: 0274 392211)  
Telex: 517444**

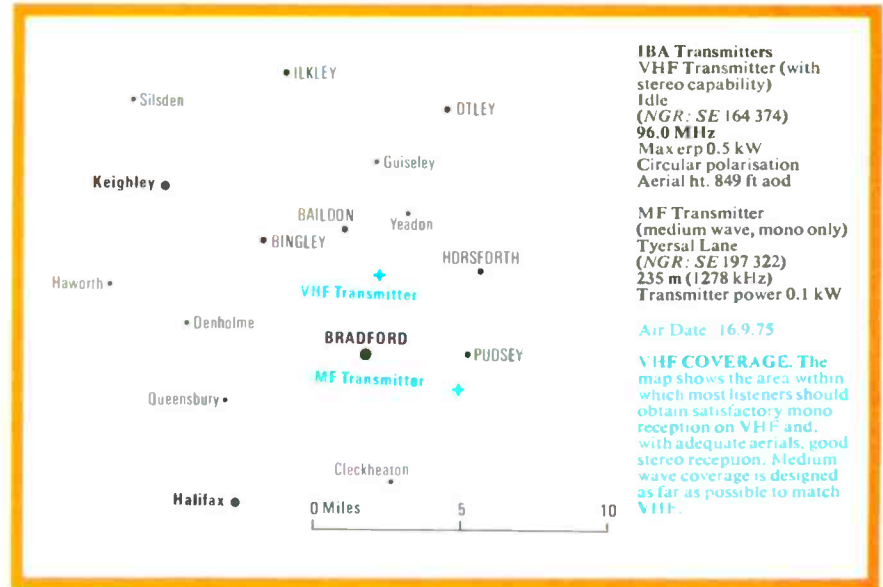
**Directors.** Sir Richard Denby (*Chairman*); K Marsden (*Vice Chairman*); M S Boothroyd (*Managing Director*); P J D Marshall; J H Brunton; J N Smallwood; J S D Towler; Mrs A Firth; D V Brennan; D Roebuck; A H Laver; S E Scott; S W Harris; D K Bramham.

**Executives.** Jeff Winston (*Programme Controller*); Stewart Francis (*Deputy Programme Controller*); Alan Brook (*News Editor*); Mike Waddington (*Sales Manager*); Stephen R Bowley (*Chief Engineer*).

In three years Pennine Radio has become firmly established as an important part of the community of West Yorkshire, broadcasting nineteen hours a day, seven days a week. The station has developed a local style and flavour delivering a varied diet of music, entertainment, news and information.

The music and entertainment is looked after by an experienced team of presenters including Stewart Francis, Peter Levy, Julius K Scragg, Roger Kirk and John Drake. But of course they do not just present music: as accomplished broadcasters they interview local and itinerant celebrities and involve themselves fully with the affairs of the community. They host quizzes and give out local information and over the years they have built up a large and loyal following. Pennine believes this is because its audience knows they are listening to their very own radio station while getting the best music that is around.

The presenters are backed up by a hard-



worked and harder-working team of journalists who over the last year have developed the reputation of being the first with the News, often breaking stories as much as a day in advance of the local papers. Nowadays it is not uncommon to receive a phone call from one of the local MPs at the House of Commons asking for the latest development in a local story. Such recognition is not easily won but it is hoped that the coming year will see that recognition grow.

The Features and Community Department have also done a lot in the last year with such programmes as Dorothy Box's *Pennine Link*, where the community is encouraged to help itself, and the Stephen Harris *Political Phone-In*, where people have a chance to question leading political personalities like the Chancellor of the Exchequer, Mr Dennis Healey.

The last year has been one of growth at Pennine. Whether it be music, news, sport, travel information, star interviews or political comment, Pennine aims to bring a complete radio service to the people of West Yorkshire.

#### **IBA Local Advisory Committee for Independent Local Radio in Bradford**

P Owthwaite (*Chairman*); G Burnley; Mrs F Burns; Miss M Clough; N Farrar; J Fieldhouse; Mrs B Hickling; Cllr A Pollard; Dr H K Shah; Cllr Mrs M Thackray, JP; D Walsh, OBE; Cllr R J P Warren; Cllr J Wormersley.

*Paul Cooke, Pennine journalist and presenter of the Pennine Soul Express, West Yorkshire's popular soul show.*




# 194

## Radio Forth



### EDINBURGH



**IBA Transmitters**  
**VHF Transmitter**  
 (FM with stereo capability)  
 Craigmyle  
 (NGR: NT 233 872)  
 96.8 MHz  
 Max ERP 0.5 kW  
 Circular polarisation  
 Aerial ht. 975 ft aod

**MF Transmitter**  
 (medium wave, mono only)  
 Barns Farm  
 (NGR: NT 178 842).  
 194 m (1548 kHz)  
 Transmitter power 2 kW  
 (MF omnidirectional aerial)

**Air Date: 22.1.75**

**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

**Radio Forth Ltd, Forth House, Forth Street, EDINBURGH EH1 3LF**  
 Tel: 031-556 9255. Telex: 727374

**Directors.** L M Harper Gow, MBE (*Chairman*); K A Baker (*Canada*); Mrs W Blakey; J H Currie; D C C Ford; C B Lascelles; R McPherson; R Ridley-Thomas; J A Romanes.

**Executives.** Richard Findlay (*Managing Director*); Andy Park (*Programme Controller*); Tom Steele (*Head of News & Current Affairs*); Derek Gorman (*General Sales Manager*); Alan Wilson (*Financial Controller*); Bill Greig (*Sports Editor*); Ian Wales (*Chief Engineer*); Hamish Wilson (*Features & Special Projects Producer*).

The year 1978 has been a full and exciting one for Radio Forth with a substantial increase in listening reflecting the continued enthusiasm and loyalty of the audience.

The arrival of Andy Park as Programme Controller has resulted in several changes in programming including the recruitment of four new voices. This move has given Radio Forth even wider appeal and more scope to provide the right type of music at the right time for the right section of the audience.

In geographical terms, Radio Forth has one of the most extensive ILR transmission areas outside London. It is therefore not surprising that great stress is laid on the station's outside broadcasting facilities. It moves around its area broadcasting live programming from small towns, villages, fields, shops, hospitals etc. During April the Saturday request programme went out 'live' from various locations around 'Forth Country' and included interviews with local and visiting personalities - e.g., David Frost at an Edinburgh shopping centre. This series of programmes proved to be very

popular and did much to increase awareness of the local radio station in the area.

Operating from the capital of Scotland, the station must and does have an exceptional news service. The station is constantly conscious of its responsibilities in this area and the news output is prodigious. Apart from the regular bulletins throughout the broadcasting day, Radio Forth's news team provide a daily extended news programme, *Forth Report*, examining national, international and local stories in depth.

The station has its own community information unit, *Forthbeat*, whose main concern is to provide a platform for, and information service to, all sectors of the community. In addition frequent special projects are undertaken in the interests of large sections of the audience, e.g., *Job Week*, *Stop Smoking Campaign*, *Help Line*.

Radio Forth is a growing station and will continue to grow as a result of the constant efforts to improve and the ever-increasing knowledge and understanding of the needs of its listeners.

It is a highly diverse area and one with a strong economic future - Radio Forth reflects that diversity and will continue to play an important part in that future.

**IBA Local Advisory Committee for Independent Local Radio in Edinburgh**

N Menzies (*Chairman*); Mrs H Birrell; J Clark; J Dawson; Miss V Foster; Cllr J Mitchell; Cllr J Sibbald; Sister Nora Smyth; D Sutherland; Cllr D Thomson; Provost G Wood.

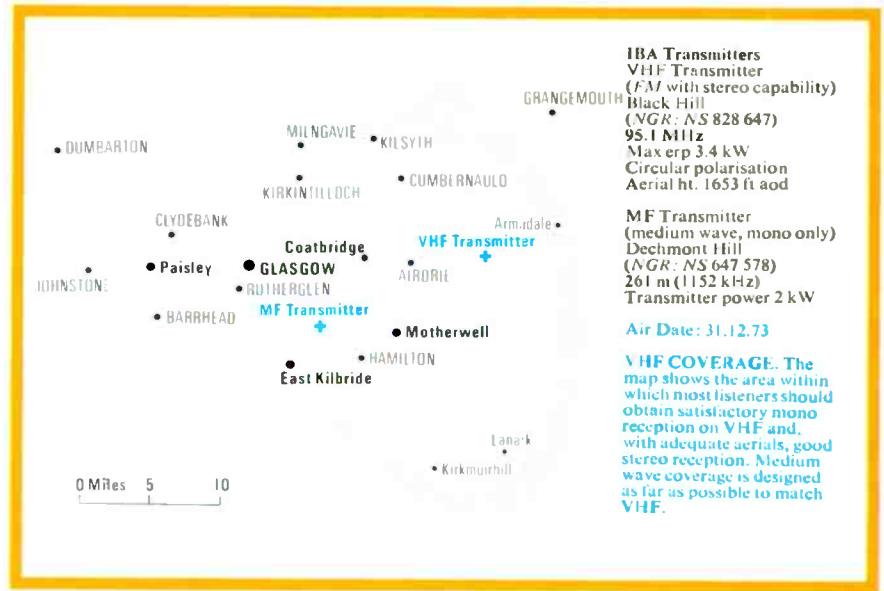
*Bill Torrance broadcasting from Edinburgh's Sick Children's Hospital.*



# RADIO CLYDE

**ILR**  
INDEPENDENT  
LOCAL RADIO

**GLASGOW**



Radio Clyde Ltd, Ranken House,  
Blythswood Court, Anderston Cross  
Centre, GLASGOW G2 7LB  
Tel: 041-204 2555 (Sales: 041-221 6615/8)

**Directors.** F Ian Chapman (*Chairman*);  
James Gordon (*Managing Director*); Wil-  
liam Brown, CBE; Kenneth McKellar;  
A J Murray; Sir Iain Stewart.

**Executives.** Alex Dickson (*Head of News &  
Current Affairs*); Peter Elliott (*Sales  
Manager*); James Gordon (*Head of Pro-  
grammes*); John Lumsden (*Chief Engineer*);  
Norman Quirk (*Chief Accountant*); Ian  
Tomasik (*Publicity & Promotions Manager*).

Fifth birthdays are important. Children  
start the great adventure of school, but the  
staff of a radio station inevitably look back.  
Suddenly five years, which has seemed like  
a lifetime, shrinks as memories flood back  
of the last frantic few days before going on  
air on 31st December 1973.

There is no harm in looking back and  
Radio Clyde has much to be proud of in the  
last five years. Most important is its massive

and loyal audience. The station has been  
firmly established virtually from the first  
day on air as the most popular radio station  
heard in the West of Scotland and appeals  
to all age groups and social classes. Its  
programmes have won numerous awards  
and a Radio Clyde presenter has been voted  
Radio Personality of the Year in Scotland,  
every year since the station started broad-  
casting. Three years ago the station launched  
a series of annual Festivals for the West of  
Scotland. Radio Clyde's Mobile Citizens  
Advice Bureau now tours the station's  
coverage area, supplementing and extend-  
ing the work done by the existing CAB's.  
A new mobile recording studio is arguably  
the most advanced in Britain and will  
enable the station to broaden its output of  
specially recorded music.

Yet Radio Clyde is still only a five year  
old. There is still a lot to learn. There is no  
question of complacency. Today is better  
than yesterday, but not as good as to-  
morrow. The improvements in the station  
will be based on the straightforward  
commonsense approach which has been

proved successful. Nowadays programming  
format is so much taken for granted that it  
is sometimes difficult to remember that five  
years ago it was unique. The station  
provides something for everyone and bases  
its programming on the lifestyle of its  
listeners. A wide spectrum of acceptable  
music forms the basis of daytime pro-  
gramming. Regular news bulletins and  
features are dropped into music pro-  
gramming. By slotting items in this way the  
station achieves a much larger audience for  
items such as Consumer Advice, than would  
ever be obtained if they were isolated on a  
station devoted to minority tastes. Minority  
interest programmes are part of an overall  
popular programming strategy which en-  
sures larger audiences, and also means that  
the horizons of listeners are constantly  
being broadened by being exposed almost  
by accident to programmes which perhaps  
they would not have normally tuned into.

Local news and information is the bait  
which attracts the listeners to any local radio  
station in the first place, but they will only  
become regular listeners if they find the  
general programming of the station attrac-  
tive.

While there is no sense in changing a  
successful format just for the sake of change,  
improvements are always being sought in  
Radio Clyde's output which if successful  
will become regular features.

**IBA Local Advisory Committee for Inde-  
pendent Local Radio in Glasgow**

J Hutchison (*Chairman*); J Baird; Cllr F  
Carlin; Cllr Mrs N Cochrane; Miss E  
Ferguson; Miss H Hendry; Cllr M Kelly;  
B Logan; F McMahon; Bailie G Wallace,  
JP; D Wilson.

*Radio Clyde's Mobile Citizens Advice Unit  
which tours the coverage area.*



**257**  
Radio  
Orwell  
ILR  
INDEPENDENT  
LOCAL RADIO  
IPSWICH

**Radio Orwell Ltd, Electric House,  
Lloyds Avenue, Ipswich IP1 3HZ  
Tel: 0473 216971. Telex: 98548**

**Directors.** Commander John Jacob (*Chairman*); Donald Brooks (*Managing Director*); R Blythen; A H Catchpole; G H C Cope-man; T R Edmondson; W Le G Jacob; J P Margetson; D H S Missen; Mrs R A Skerritt; S F Weston.

**Executives.** Bernard Mulhern (*Programme Controller*); Chris Opperman (*Head of News*); David Cocks (*Head of Sales*); Nigel Hunt (*Chief Engineer*).

'This is Mike Salts at Suffolk Police Headquarters. Good morning again Patrick. I'd like to say that the Ford Cortina which I reported stolen in my last broadcast was recovered five minutes later in Stowmarket.'

That transcript of one of the regular Police broadcasts on Orwell exemplifies the value of ILR in the community – not just to the Police of course – but to every individual and organisation that wants to get information and requests for help across to listeners in the towns and villages of Suffolk and Essex. Whether it be news of a village fete, or a plea for a lost pet, a discussion among local county, district or parish councillors or warnings of storms and coastal floods, Radio Orwell reaches a large and loyal audience fast and effectively.

In the 1978 JICRAR audience survey, 81 per cent of the population of Ipswich were found to listen to Orwell every week – in three wards of the town the figure was 100 per cent – in the primary vhf area of the station the weekly reach was 69 per cent and in areas as far away as South Essex and North Suffolk, 43 per cent.

The main appeal of Radio Orwell is its 'localness' and its reputation for credibility: overheard in a bus queue: 'it was on Orwell,

• Stowmarket  
Woodbridge  
IPSWICH  
Hadleigh •  
• Capel St Mary  
• FELIXSTOWE  
• HARWICH  
• Colchester  
• WALTON-ON-THE-NAZE

MF and VHF Transmitters

0 Miles 5 10

**IBA Transmitters**  
VHF Transmitter  
(FM with stereo capability)  
Foxhall Heath  
(NGR: TM 212 445)  
97.1 MHz  
Max ERP 1 kW  
Circular polarisation  
Aerial ht. 265 ft ood

MF Transmitter  
(medium wave, mono only)  
Foxhall Heath  
(NGR: TM 212 445)  
257 m (1170 kHz)  
Transmitter power 0.3 kW  
(MF omnidirectional aerial)

**Air Date: 28.10.75**

**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

it must be true.' This local appeal and credibility comes in programmes such as local news and sports bulletins, nightly discussion programmes on local affairs, weekly interviews and phone-ins with MPs and Councillors in the area, weekly gardening, farming, arts, angling, motoring and religious programmes – all produced by local people.

Without doubt, the local broadcasting highlight of 1978 was when Ipswich Town Football Club trounced Arsenal in the Cup Final: Orwell was at Wembley, at the Club's hotel in London and in Ipswich when the team returned triumphant to a turnout that filled the streets of Ipswich to overflowing.

This local appeal is made against a backcloth of appealing music: pop, middle of the road, soul and classical, welded into a total service by a long-standing team of presenters.

In 1977, Orwell was chosen by the IBA as the study subject for the first IBA Radio Research Fellowship. The Fellowship was awarded to Jeremy Booth, a sociologist of the University of Essex, and during 1977

and 1978 Orwell worked closely with him in providing information on the community activities of the station, in assisting at seminars attended by representatives of voluntary organisations and societies of all kinds and in making available to him full documentation on the station's activities in such areas as charity fund raising, and the ventilation of local issues.

Jeremy Booth's study, due to be published at the end of 1978 should be of great interest to all ILR stations and of help in ensuring that ILR consolidates its position in the community as it moves into its sixth year of operation.

**IBA Local Advisory Committee for Independent Local Radio in Ipswich**

G T Allen (*Chairman*); N R Arbon; Cllr J P Carter; Miss Green; M W Sheppard; Cllr R S Strutt; Cllr Mrs D E Thomas; Mrs C Watt.

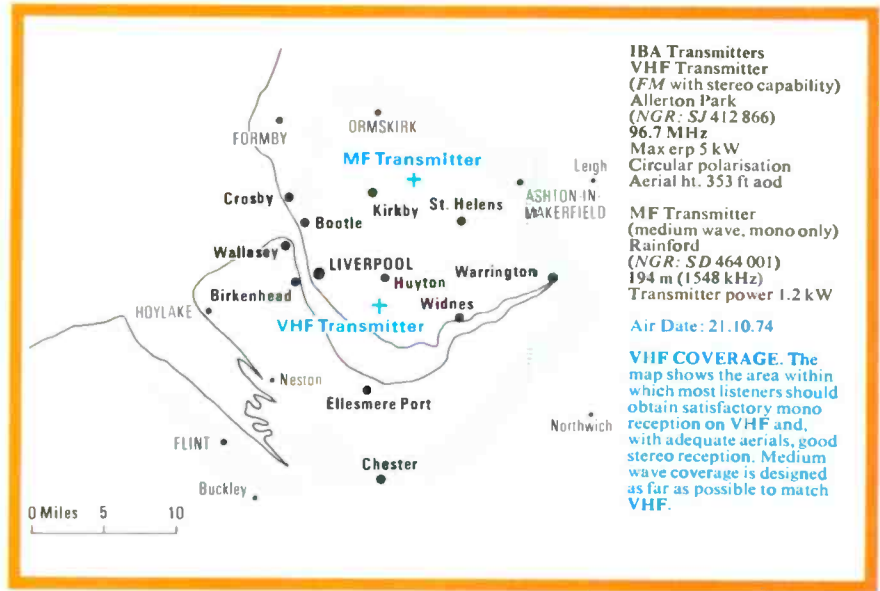
*An outside broadcast with Radio Orwell's D.J. Greg Bance, with engineer Simon Foster in the background.*



# 194 RADIO CITY

**ILR**  
INDEPENDENT  
LOCAL RADIO

## LIVERPOOL



Radio City (Sound of Merseyside) Ltd,  
 PO Box 194, 8-10 Stanley Street,  
 LIVERPOOL L69 1LD  
 Tel: 051-227 5100. Telex: 628 277

**Directors.** G K Medlock, JP (Chairman); J S Swale (Vice-Chairman); T D Smith (Managing Director); W H Alldritt, JP; K A Dodd; Mrs R Hollins; Mrs P Marsden; I G Park, JP; Mrs M G Rogers; W J L Rushworth, JP, OBE; G C Thomas; J F Wood.

**Senior Staff.** David Maker (Programme Controller); Roger Wilkes (News Editor); Peter Duncan (Chief Engineer); Geoffrey Moffatt (Sales Manager); Walter Nelson (Financial Controller).



1978 proved to be a memorable year for Radio City, the Liverpool based station now enjoying an established audience of well over a million adults and children.

The year started with a flourish when Radio City won both major station prizes – silver microphones – in the Radio Campaign awards. The winning entries were commercials for Southport Theatre and for promoting airtime sales.

A few months later Radio City won four awards in the competition organised by Radio and Record News. These were nominations for Radio's Top News Presenter, Tony Grant, Radio's Top News Programme, *Car Makers International*, Best Outside Broadcast, *The Queen's visit to Merseyside* and Best Community Pro-

ject, a campaign to boost fostering and adoption.

For the award-winning *Car Makers International* series, Radio City's Industrial Editor, Quentin MacFarlane, travelled over 26,000 miles for interviews in New York, Chicago, Los Angeles, Tokyo and Cologne.

The culmination of the year came in June when out of almost 800 entries from Radio and TV stations in all parts of the world, Radio City won the two major awards offered annually by the Broadcasters' Promotion Association and Michigan State University. The winning entries were the fostering and adoption campaign which won the award for an outstanding contribution to public service broadcasting and a campaign to boost record company advertising.

It was the first time in the eighteen years of the scheme that the awards had come to Britain and during the presentation dinner in Minneapolis the ballroom was decked out with Union Jacks.

**IBA Local Advisory Committee for Independent Local Radio in Liverpool**

A Waterworth (Chairman); Cllr Miss R Cooper; R Davies; Rev D Gray; Cllr J Hartley; Mrs P Joyce; N Khan; J Moore; Mrs P F C Ridley; Mrs J Thomas.

*The first recipient of the Radio City annual award for promoting Merseyside or improving the quality of life in the region, John Moores, CBE, is seen with the Lord Mayor of Liverpool, Cllr Paul Orr, watched by the Chairman of Liverpool Publicity Association, Graham Senior.*



**CAPITAL**  
**RADIO**  
**194**  
**ILR**  
INDEPENDENT LOCAL RADIO  
**LONDON**  
 General and Entertainment Service

**Capital Radio Ltd, Euston Tower,**  
 LONDON NW1 3DR  
 Tel: 01-388 1288

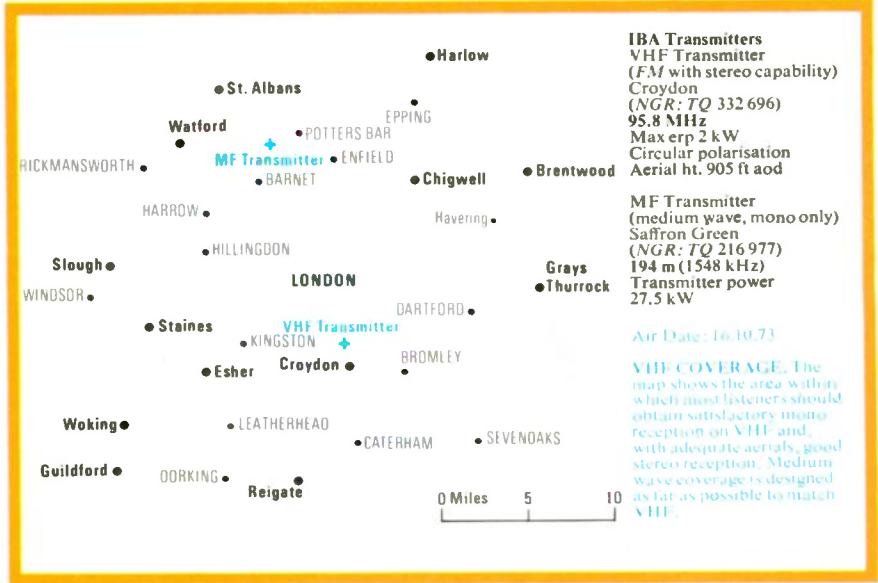
**Directors.** Sir Richard Attenborough, CBE (*Chairman*); Graham Binns (*Deputy Chairman*); John Whitney (*Managing Director*); Tony Vickers (*Sales Director*); Keith Giemre (*Financial Comptroller and Company Secretary*); B Barclay-White; A F Bartlett; W H Beets; R F G Dennis; Bryan Forbes; D R W Harrison; R D Kennedy; The Hon Norton Knatchbull; Jocelyn Stevens; R A Stiby; J R Storar; Lord Willis.

**Executives.** John Whitney (*Managing Director*); Tony Vickers (*Sales Director*); Keith Giemre (*Financial Comptroller and Company Secretary*); Aidan Day (*Programme Controller*); Peter Black (*Head of Programme Administration and Special Features*); Peggy Davidson (*Head of Administration*); Gerry O'Reilly (*Chief Engineer*); Philip Pinnegar (*Sales Manager*).

**Officers.** Bryan Wolfe (*Head of Talks*); Colin Day (*Research Manager*); John Wallis (*Traffic Manager*); Cynthia Montgomery (*Accountant*); Jan Reid (*Public Relations Officer*); Howell James (*Promotions Manager*); Steve Turner (*Assistant Chief Engineer - Operations*); Peter Jackson (*Assistant Chief Engineer - Maintenance*).

Each week, five million men, women and children tune into Capital, London's entertainment and general station. The programmes go out 24 hours a day and a schedule for a typical day lists more than 100 different features.

For, while Capital is musically orientated, news, weather, traffic conditions, shopping hints, recipes, restaurants, reviews, film criticisms, interviews, a 'swop shop',



competitions, jokes, quizzes, political commentaries, debates, investigations, feature programmes, religion and the arts all have their place in the Capital time table. And the music itself stretches over a huge spectrum, from classical to rock, soul, reggae, jazz and of course the very latest in popular music.

Capital's front line team of DJs include some of the best known voices in radio . . . Michael Aspel, Dave Cash, Graham Dene, Kenny Everett, Gerald Harper, Nicky Horne and Roger Scott, with 'names' from the outside world having their regular Capital spots. Lord George-Brown gives the weekly Capital commentary, while Cyril Fletcher looks after the gardening interests of listeners. Fashion writer Eve Pollard keeps an eye on women's topics and Anna Raeburn, first lady of advice columns, is on the air on Wednesdays to solve listeners' problems.

The young have the opportunity of appearing on Sundays in *Hullabaloo* in the guise of 'Young DJ' or 'Young Journalist'. Adults may phone in to *Open Line* (01-484 5255 from Monday to Friday from 7.30 p.m. to 9 p.m.) or mount the *Sunday Soap Box*, to air their views. They may take part in the lunchtime (C.O.D.) quiz, and question the panel of opinion formers in the monthly *Headline* debate. They compete in the *Breakfast Show* Double or Quits competition, may phone in with live record dedications (from 2 p.m. until 3 p.m.) on weekdays, or talk about events in their locality (10.45 a.m. on Fridays) with Michael Aspel. An annual involvement with the Youth Charter organisation gives youth the opportunity to speak for themselves.

But there is more to Capital than just broadcasting. The station has become very much part of the community. Last year, Capital raised £60,000 for its Help A

London Child campaign (the money being distributed to more than 100 organisations in consultation with the IBA's Central Appeals Advisory Committee). It sponsored a scheme for sculpting dead elm trees in Hyde Park and then there's the government-staffed job centre for school leavers in the foyer, with a specially manned telephone number (01-636 3261).

*Helpline* (01-388 7575) the 24-hour confidential telephone help and advice service which is not broadcast, takes up to 300 calls a day.

At the moment, Capital is giving nine young Londoners the chance in a lifetime sponsoring one on each of the nine stages of Operation Drake, which has been called the 20th Century's greatest expedition on earth. **IBA Local Advisory Committee for Independent Local Radio in London**  
 Miss F Lane Fox, OBE (*Chairman*); J Bassett; Miss S Beers; Cllr Miss M M Biggart; D Brown; Cllr A D Capelin; M Elwes; L Freeman, OBE; Cllr H Hinds; Mrs S King; Mrs M Lewis; Cllr Miss Morgan; Miss P O'Brien; C Samaru; Mrs A Secker, MVO; C Granville Smith; A Willis.

*Michael Aspel (left) takes over at 9 a.m. from Graham Dene.*



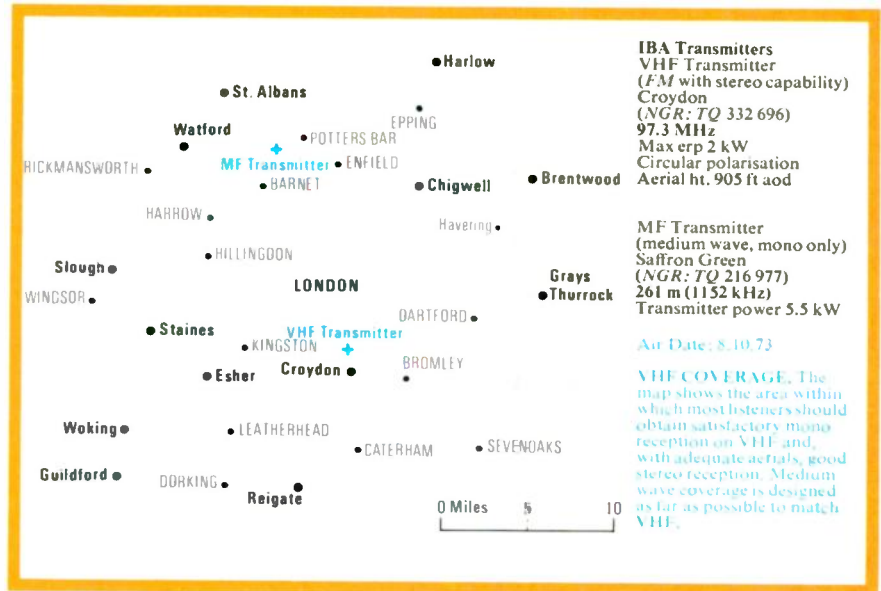


**LBC** radio



INDEPENDENT LOCAL RADIO

**LONDON**  
News and Information Service



**London Broadcasting Company Ltd (LBC), Gough Square, LONDON EC4P 4LP**  
Tel: 01-353 1010

**Directors.** Sir Geoffrey Cox (*Chairman*); Brian Harpur (*Deputy Chairman*); George Cromarty Bloom (*Deputy Chairman*); Patrick Gallagher (*Managing Director*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; William Hutton; Michael Rapinet.

**Executives.** Ron Onions (*Editorial Director*); Brian Wallis (*Company Secretary and Financial Controller*); Roger Francis (*Head of Engineering*).

'LBC - Where News Comes First'. Under that banner, the London Broadcasting Company was the first Independent Local Radio station to go to air five years ago. And that policy of news and information has firmly established the need for all-news radio in London.

2½ million Londoners are regular listeners, and the audience is growing faster than any other radio station in the country.

LBC recognises that London is many cities - from the importance and dignity of Westminster and the City of London, to the renowned local warmth and friendliness of the East End and the more distant suburbs.

The broad spread of the capital city's affairs and the down-to-earth needs of Londoners are the foundations on which LBC builds its programming. Parliament, the City, commerce, tourism and business life are all reflected in regular news bulletins and broadcasts giving specific information about debates, share prices, company results, international travel and currency. On the local scene, the *London News Desk*

and the information service give details of council decisions, court cases, bus, tube and rail, road travel, local disputes and advances, what's on, where to go, and how to get there - all the news and information that is vital to living in a society as complex as London.

The day starts on LBC with the *AM* programme - from 6 a.m. to 10 a.m. - the only four-hour news breakfast show in Europe. Bob Holness and Douglas Cameron, backed up by teams of producers, reporters, and sports reporters, traffic and airport staff, cover all the major news stories, discuss the day's events, and give details of the news every fifteen minutes. A major part of *AM*, and indeed all LBC's output, is the news bulletin 'on the hour, every hour' from LBC's sister company, Independent Radio News (IRN). The main bulletin, six minutes at peak times, is read from LBC's studios and goes live into the programmes of more than half Britain's Independent radio stations.

The successful all-news format continues from 1 p.m. to 8 p.m. with Britain's longest running show - *LBC Reports*. Alan Clark and Sue Jameson host the continuous news show covering the events of the day as they happen.

Often live, always in depth, each Tuesday and Thursday, *Prime Minister's Question Time* is carried live into the programme from the House of Commons, and leading journalist George Gale debates the questions with listeners who call in on 01-353 8111.

The phone-in on LBC has developed from the early ramblings of open-line on ILR to a highly skilled and specialised aid to living in London. Brian Hayes, each weekday from 10 a.m. to 1 p.m., brings the people in the news of the day to the microphone to face the public live; at night and at weekends, Monty Modlyn and Jenny

Lacey bring their own guests from show business, politics, the arts, industry and commerce to the studio's public platform.

LBC keeps going through the night too - from 1 a.m. to 5 a.m., a news review which gives a complete picture of the day ending, and the day beginning.

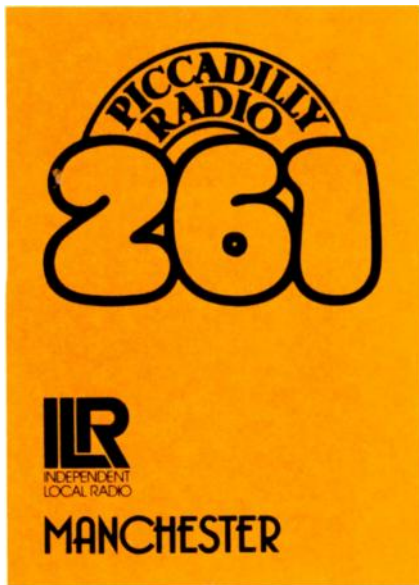
Other established programmes include *Jellybone* for children, *Geet Mala* for Asian Londoners, *Sportswatch* covering every London soccer match live on Saturday afternoon. 'LBC - Where News Comes First'.

#### **IBA Local Advisory Committee for Independent Local Radio in London**

Miss F Lane Fox, OBE (*Chairman*); J Bassett; Miss S Beers; Cllr Miss M M Biggart; D Brown; Cllr A D Capelin; M Elwes; L Freeman, OBE; Cllr H Hinds; Mrs S King; Mrs M Lewis; Cllr Miss Morgan; Miss P O'Brien; C Samaru; Mrs A Secker, MVO; C Granville Smith; A Willis.

*Three LBC personalities - Douglas Cameron, Douglas Moffitt and Brian Hayes.*





**Piccadilly Radio Ltd, 127/131 The Piazza, Piccadilly Plaza, MANCHESTER M1 4AW  
Tel: 061-236 9913**

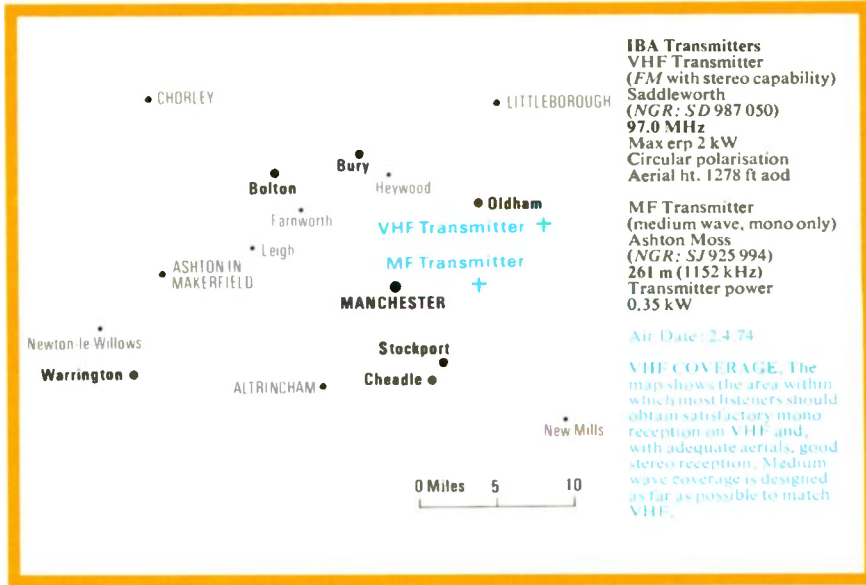
**Directors.** Joe Wilmot (*Chairman*); Norman Quick (*Vice-Chairman*); P T Birch (*Managing Director and Chief Executive*); Sir Paul Bryan; A Blond; S Friendland; D H May; J H Perrow; A R Armit; I M Peacock; Lord Winstanley; A Hopcroft; Dame Kathleen Ollerenshaw; Mrs M E Mason.

**Senior Executives.** Bert Tatlock (*Sales Controller*); Geoffrey Jones (*Company Secretary*); Colin Walters (*Programme Controller*); Phil Thompson (*Chief Engineer*).

**Senior Staff.** Roger Finnigan (*Head of Features*); Steve England (*Commercial Production*); Jim Hancock (*Current Affairs*); Roger Day (*Head of Music*); Shiona Nelson Hawkins (*Commercial Traffic*); David Vear (*Head of News*); Tony Ingham (*Promotions*); Pete Reeves (*Head of Presentation*); Tom Tyrrell (*Sports Editor*); Tony Hawkins (*Education*).

Public Service – Piccadilly style – is a new and exciting radio concept which the people of the North West have taken to their hearts.

Dial 261! It's as simple as that for telephone users in the Greater Manchester area to keep up to date with news, weather and sports results. Since it started in October 1977, over 2,000,000 calls have been made to this round-the-clock dial-in radio service, averaging 10,000 calls daily. The popularity of this service is indicated by the 22,000 people who dialled 261 for information on the birth of Princess Anne's baby, the 18,000 commuters needing information on a crippling bus strike, and 18,000 listeners



anxiously awaiting Budget Day announcements.

A creditable reflection on Piccadilly's first steps in drama work was the six-part science fiction serial entitled *The Last Rose of Summer*. This was very much a 'local' product, using the talents of actors and actresses based in the area, and is now being published as a full length book by Corgi.

While the majority of Piccadilly's music broadcasting comprises various forms of contemporary popular records, there are now two major classical music shows: *Square One* a music 'magazine' is broadcast on Sunday mornings and commands an audience of over 100,000 people, whilst on Sunday evenings at 11 p.m., *Performance* features quality music of different kinds – the best in folk and jazz will get a hearing as well as locally recorded classical music.

Christian views on matters of topical concern such as vandalism, abortion and corporal punishment are discussed in *Mankind* on Monday evenings, and *Sound It Out*, a Christian arts 'magazine' features music, drama and interviews on Sunday mornings.

Piccadilly continues its authoritative range of news and current affairs programmes when *Arena* examines matters of social concern with topics ranging from baby battering to the value of school exams. Listeners to *Agenda* on Friday evenings will hear interviews with district councillors and officials on matters of concern in the North West, plus a weekly report on the parliamentary activities of local MPs. An assessment of important national and international events is presented by Jim Hancock in *The World from the North West* on Thursday evenings, and the series regularly includes interviews with politicians, industrialists and trade union heads. Piccadilly's varied political pro-

gramming was highlighted in July by its coverage of the Moss Side by-election when Colin Walters and Andy Peebles presented *Focus On Moss Side* from the Manchester Studio. Jim Hancock was at the count in Manchester's Town Hall, and he introduced the returning officer as he made the declaration. This was heard 'live' on Piccadilly along with immediate interviews with the five candidates on their reaction to the result.

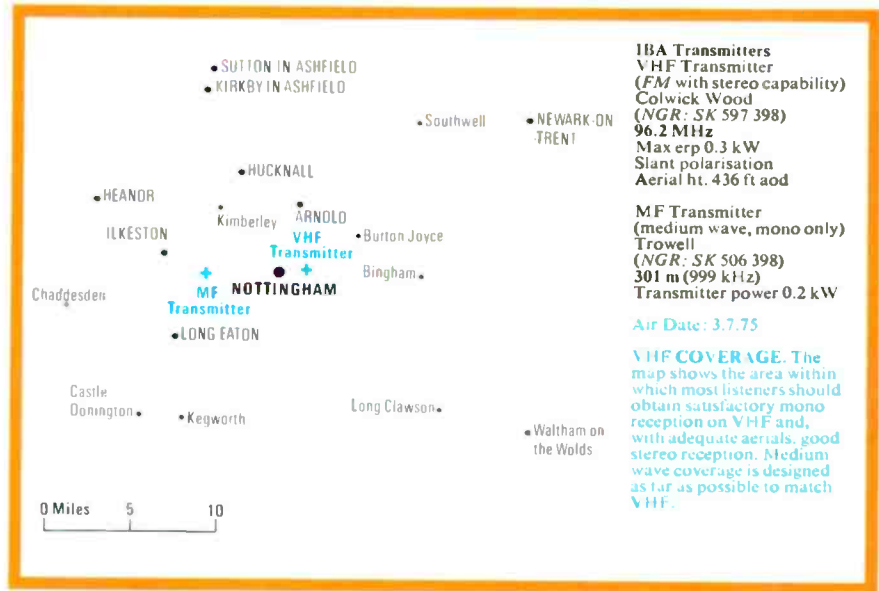
Over the past year, Piccadilly has expanded its news and outside broadcast facilities extensively. Thirty permanent outside broadcast circuits are now in operation, complemented by the radio car and the mobile recording unit.

Comprehensive and high quality sports coverage is ensured by permanent lines to the football grounds of Manchester City and Manchester United, and also to Lancashire County Cricket Ground. Various town halls in the Greater Manchester area now have permanent lines and up-to-the-minute traffic information is received via a special radio permanently fixed in a Police motorway survey car.

One of the most successful promotional ventures of the past year has been the *Best Disco in Town*. Since March 1978, Piccadilly entertains 1,500 youngsters every Friday night. The Disco, aimed at 15-18 year olds has proved tremendously successful as the only venue of its kind in Manchester providing entertainment for teenagers.

**IBA Local Advisory Committee for Independent Local Radio in Manchester**

Mrs S V Hartshorne, JP, (*Chairman*); P Capper; D Clayton; Miss C Hagyard; Miss L Hall; H Hough; Mrs P MacLaren; Miss P McManus; Cllr N Morris; Mrs M H Oldham; Cllr D Silverman.



**Radio Trent Ltd, 29-31 Castle Gate,  
 NOTTINGHAM**  
 Tel: 0602 581731

**Directors.** N Ashton Hill (*Chairman*); Lord John Manners (*Vice Chairman*); D P F Maitland (*Managing Director*); Mrs Valerie Baker; E B Bateman; G Boulton; T W H Kearton; R D Kennedy; Miss Marjory Lyon; R Parlbly; L J Robson; Mrs Ailsa Stanley; S Williams.

**Executives.** Dennis Maitland (*Managing Director*); Tony Churcher (*Sales Manager and Deputy Managing Director*); Bev Smith (*Programme Controller*); Dave Newman (*Head of News*); Steve Merike (*Head of Entertainment*); Chris Theobald (*Promotions Manager*); Geoffrey Woodward (*Chief Engineer*); Alan Bailey (*Production and Studio Manager*); John Barter (*Head of Music*).

It took Radio Trent less than three years to achieve its major launch objective of becoming the No.1 local radio station in Nottingham – and now it plans to increase that lead even more!

The station's philosophy has always been to develop a real commitment of involvement with the local community by being immediately accessible to listeners and advertisers and this still holds good.

But although Radio Trent always has its doors and telephone lines open to both listeners and advertisers, its news reporters and programme presenters know the value of face-to-face contact with the local community. This is why they are to be seen – and heard – at a wide range of large and small local events from galas, fetes, open days and school events to fund-raising efforts for a wide variety of good causes, many of which are helped significantly by the advance publicity which Trent can give.

The station's progressive promotions section has been involved with motor racing at the new Castle Donington Circuit; events at the National Water Sports Centre at Holme Pierrepont; Sport for All weekends; barbecues; football; cricket and darts; and concerts covering rock, jazz, contemporary and classical music in Derby and Leicester as well as Nottingham.

Other locations include outside broadcasts and recordings from the new Theatre Royal in Nottingham – regarded by many experts as the finest theatre of its kind in Europe – agricultural shows and hi-fi, motor and home life exhibitions in the area.

A particularly successful partnership has been with the Bilborough College Youth Chamber Orchestra which Trent has sponsored and recorded and which took third prize in a major international competition in Vienna.

And although Radio Trent has close associations with events where people traditionally enjoy themselves, it also has its place in the more serious aspects of commerce and industry, not only reporting

on local developments but helping with the ever increasing problem of unemployment, especially among school leavers.

The weekly *Trent Job Centre* helps put many unemployed in contact with potential employers through the local Government Job Centre.

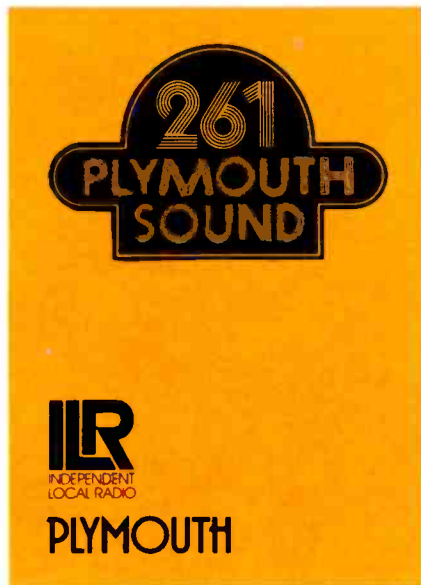
'We're pleased to see that members of the public are listening more to Independent Local Radio than ever before', said managing director Dennis Maitland. 'This more than justifies our confidence in the need for such service in the area.'

#### **IBA Local Advisory Committee for Independent Local Radio in Nottingham**

Miss E Lewis (*Chairman*); S R Beeching; Cllr A Hamilton; A E Hardy; Cllr Mrs J Jenkin-Jones; J Morris; Cllr Mrs S Read; G Thompsell; Mrs J Woodhouse; J Wray.

*Radio Trent's Viv Evans (centre bottom row) with Garden Competition winners visit the ATV Garden in Birmingham with Cyril Fletcher and Bob Price of ATV's Gardening Today.*





**Plymouth Sound Ltd, Earls Acre,**  
Alma Road, PLYMOUTH PL3 4HX  
Tel: 0752 27272. Telex: 45682

**Directors.** The Earl of Morley, DL, JP (*Chairman*); R B Hussell (*Managing Director*); J A D Campbell; D J Cherrington; J A Constable; G E H Creber; S J Day; Mrs J Doyle; S Edgcombe; T T Fleet; B V C Harpur; R K L Hill; Mrs E Sitters; J H Trafford.

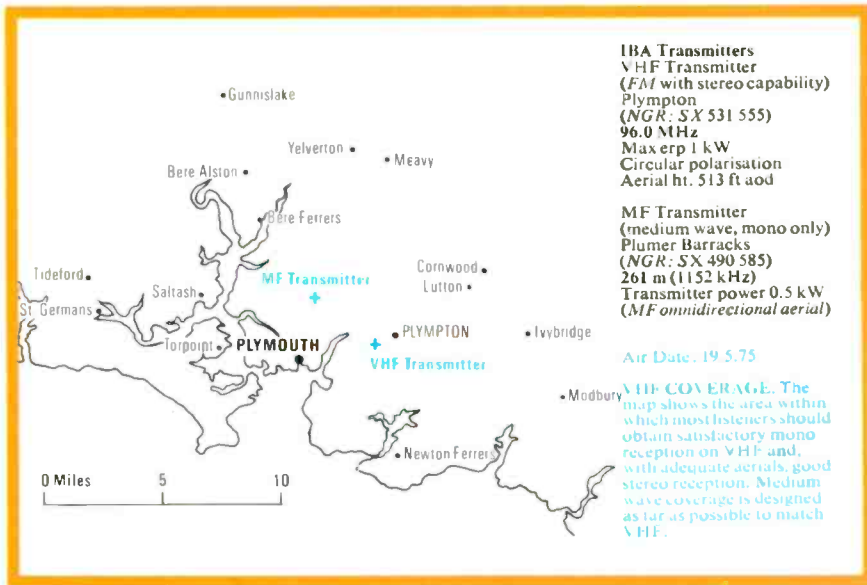
**Executives.** T D Bassett (*Programme Controller*); R B Hussell (*National Sales Director*); J M Carroll (*Head of News & Public Affairs*); Louise Churchill (*Head of Women's & Children's Programmes*); T Mason (*Chief Engineer*); M Allen (*Local Sales Manager*).

Plymouth Sound has been referred to as 'the upside-down' station because of its unusual programming approach. With a high proportion of speech content it appears to fly in the face of commercial radio practice.

But it works as the 1978 JICRAR research proves. Plymouth Sound has the highest weekly 'reach' with 63 per cent.

During the past year the station has received much praise for its work in the community. The Chief Constable of Devon and Cornwall presented his coveted Good Neighbour Award to the station. The Plymouth Lions' Club also made an award to the station for inspiring the hugely successful Christmas Appeal for the Underprivileged Children of Single-Parent Families which in six hours one Sunday evening raised over £3,000.

The station still has basically the same staff with which it started in 1975. In the three years only ten members of staff have left the station and the permanent establishment has grown by only three part-time



employees – there are still only 27 full-time staff.

The station's record during the blizzards of early 1978 received much generous praise nationally – and made good radio as well! The station was able to track down three bus-loads of school children who were lost between Bristol and Plymouth and put the minds of anxious parents at rest.

During the summer months Plymouth Sound made an all-out assault on the beaches of South Devon and Cornwall. With nearly three million visitors passing through the signal area every summer the holidaymaker is a valuable additional listener.

By acquiring an open-top bus, a 40 mile-an-hour power boat (and persuading the City Fathers to allow them to put coloured umbrellas across the previously sacrosanct Plymouth Hoe) the station increased its awareness to the considerable benefit of its listeners and advertisers alike.

Throughout the year the station has received commendation from advertisers for the outstanding response to their commercials and has reinforced its already considerable reputation among national advertisers for successful 'test' launches.

Less than half Plymouth Sound's eighteen-

hour broadcasting day is music. The two open-line shows in the morning and mid-afternoon have been constant since the station went on air and enable so many interesting topics and guests to meet the listeners in debate.

Additional features added during the year include a daily Police 'crime-time' spot at 5.30 p.m. each Monday to Friday, repeated Tuesday to Saturday at 7.15 and 8.15 a.m. Sailing on a Saturday morning during the summer months; Parliamentary broadcasting and first-night local theatre reviews.

And the next year? Simply to do what we have been doing since day one that little bit better.

**IBA Local Advisory Committee for Independent Local Radio in Plymouth**

D Aldous (*Chairman*); Mrs W Cuff; T D Healey; Cllr F Milligan; Mrs J Mutton; S Scott; Mrs D Weeks; Cllr Mrs J Woodcock; Cllr D Yeates.

'Miss Plymouth Sound' was launched at the beginning of summer as part of a major effort to draw the attention of holiday-makers to the existence of the station.





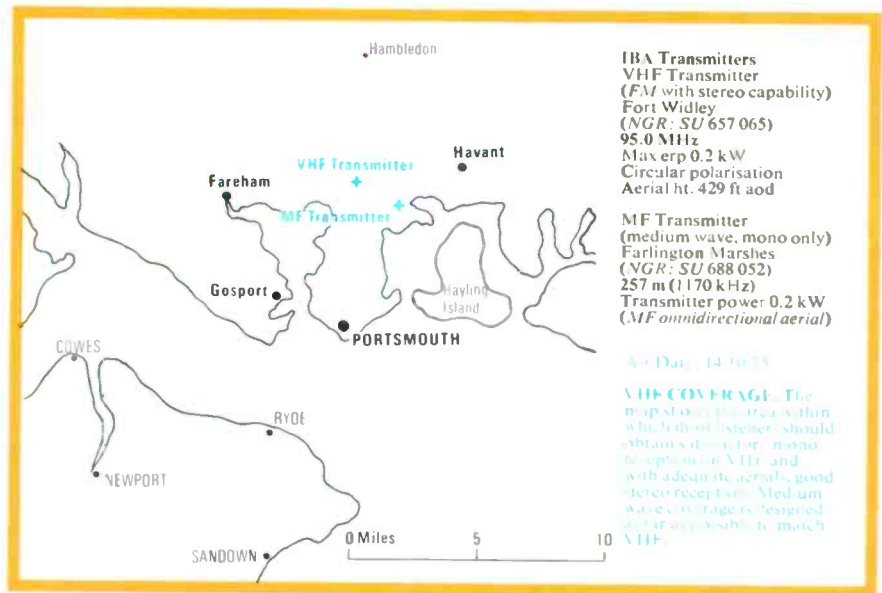
Radio Victory (Portsmouth) Ltd,  
PO Box 257, PORTSMOUTH PO1 5RT  
Tel: 0705 27799. Telex: Victory  
Prtsmth: 86856  
21 Castle Wav,  
SOUTHAMPTON Tel: 0703 388888

**Directors.** J P N Brogden (*Chairman*);  
G Paine (*Managing Director*); P S Ashley;  
A Ball; E W Borrow; Mrs K E Childs;  
G Cromarty Bloom; G A Day; P Duncan;  
G C Edyvane; F P Faulkner; R T Glanville;  
Miss C Hurlin; A B Logan; K Mason;  
J S Mc Kerchar; J L S Mitchell; J A Nye;  
D Penketh.

**Senior Executives.** Guy Paine (*Managing Director*); Jack McLaughlin (*Head of Programmes and News*); Russell Tollerfield (*Chief Engineer*); Bruce Jenkins (*Company Secretary/Accountant*); Tony Grundy (*Sales/Promotions Manager*).

After more than three years of broadcasting to Hampshire, West Sussex and the Isle of Wight, Radio Victory has become established as a real member of the community, fulfilling its role of providing news, information and entertainment for the diverse yet mutual needs of listeners everywhere in the area.

In its particular geographical setting, Victory is constantly aware of the need to be close to and involve all sections of the south coast communities that it serves. That's why the Victory outside broadcast and promotions teams spend little time at the station's main studios in Portsmouth. An average summer of 'out and about' can include transmissions from shows, fetes, air displays, exhibitions, festivals, galas and carnivals, with coverage and involvement in sporting occasions ranging from county and village cricket matches, golf and tennis



tournaments, motor racing and equestrian events.

Then there's the wintertime events to think about. And it's not only the well known voices and faces at Victory that believe in 'having a go'. From a full-time staff of just under 40 people, Radio Victory has its own darts, soccer, cricket, netball, ten-pin bowling, jogging and running, motor racing and even pentanque (boule) teams, who all regularly give up their spare time to take part in charity matches and events that have raised tens of thousands of pounds for fund raising organisations from all over the Victory area.

On-air, appeals and community projects tackled have included the enormously successful *Victory Jobweek*, run in conjunction with local Jobcentres and resulting in over a thousand calls offering and seeking work around the area, regular Christmas appeals for young and old, a 'work week-end' aimed at converting a derelict church hall into a much-needed community centre – and an all-out drive to buy a minibus for a local old folks home.

Victory also believes that local radio should entertain as well as inform, however, and along with regular news and current affairs programming, listeners can enjoy sport, drama, arts, and hobby features covering the whole spectrum of human interest – *The Wonderful Wobbly Wireless Show*, produced and presented by local children with just a little help from Sal Richardson, is a good example.

Musically, Radio Victory also believes in looking after all types and shades of tastes, with regular jazz, folk, country, rock, popular and classical programmes presented by local enthusiasts.

Information and entertainment for all the community is Radio Victory's priority – and from the reaction of the area's many

thousands of 'Victorians' it seems this friendly Southern station has its priorities right.

**IBA Local Advisory Committee for Independent Local Radio in Portsmouth**  
G Sapsed (*Chairman*); C E Arrowsmith;  
E Clark; Cllr S Duncan-Brown; Cllr T R Gregory; Mrs A Plunkett; Cllr Mrs R Pockley; Miss C Ritson; Cllr B Smith.

*Victory's Dave Carson and Steve Clarke reporting on the 200th anniversary celebrations of the station's namesake, Nelson's Flagship HMS Victory.*



# radio 210



READING

Thames Valley Broadcasting, PO Box 210, READING Berkshire RG3 5RZ  
Tel: 0734 413131 (Phone-ins: 0734 25505)

**Directors.** Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Christopher Yates (*Managing Director*); Neil French Blake (*Programme Director/Deputy Managing Director*); H E Bell; F A Butters; Rupert Hambro; Brian Harpur; H McGhee; Mrs Bunty Nash; Kenneth F Rivers; Max Lawson; Howard Thomas; A Steel; Robin De'ath.

**Executives.** Christopher Yates (*Managing Director*); Neil French Blake (*Programme Director/Deputy Managing Director*); David Oldroyd (*Sales Manager*); David Porter (*Company Secretary*); Paul Atkinson (*Chief Engineer*).

Radio 210 has been maintaining its intensive outside broadcast campaign and during the last twelve months over one hundred OBs have been undertaken. The station has also been developing its OB programme – tackling concerts, pop festivals, local shows... and royal visits.

210's new fully equipped colourful mobile studio was part of the Queen's entourage when she visited Reading. The visit included an informal tour of the radio station – the first time the Queen has ever visited an independent radio station. During the visit Her Majesty watched Mike Matthews presenting his mid-morning show and saw a commercial being made.

The station has continued to attract nationally known figures to its team of broadcasters; in addition to broadcasters such as Paul Hollingdale, the station has now been joined by Bob Harris, who showed his mettle recently while presenting

his *Drivetime* show by conducting an impromptu interview with top Conservative Sir Keith Joseph.

Reading's new 'Hexagon' centre is attracting major artists and orchestras – many of whom have broadcast on 210 from the pleasantly located garden setting studios or by stereo lines from the concert hall itself.

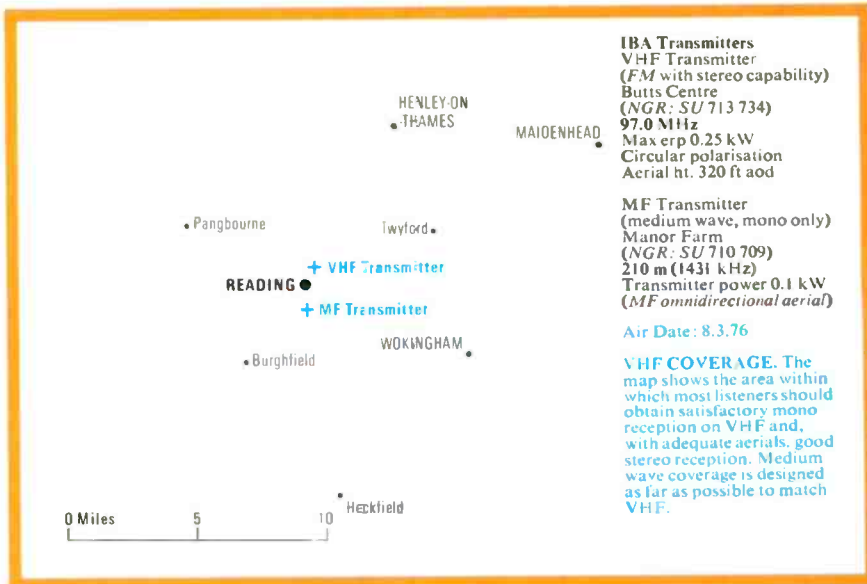
The station has continued to expand its news output and in just under three years has developed a strong bond with the community. The news team have also flexed their muscles in non-local areas by for example, scooping all British Media with an on-scene report from a mass suicide bid in America.

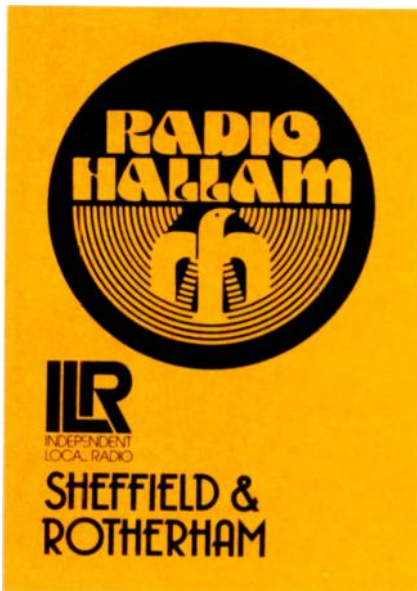
Radio 210's talks output has been developing, including an adaption of

T H White's classic *The Sword In The Stone*. In addition all sectors of the community are able to broadcast regularly on the weekly *Access* programme.

**IBA Local Advisory Committee for Independent Local Radio in Reading**  
Mrs E Salisbury (*Chairman*); D Barnes; J Downs; Cllr M Francis; Cllr Mrs E Hughes; Mrs A Jeater; J Lucas; Miss D Saint; Cllr H Stoddart; Mrs S Swift; R Whitehead; J Widdow.

*Chris Yates (Managing Director) shows Her Majesty the Queen and HRH Prince Philip a commercial script during their informal tour of the station.*





Radio Hallam Ltd, PO Box 194,  
Hartshead, SHEFFIELD S1 1GP  
Tel: 0742 71188 (Sales: 0742 78771)

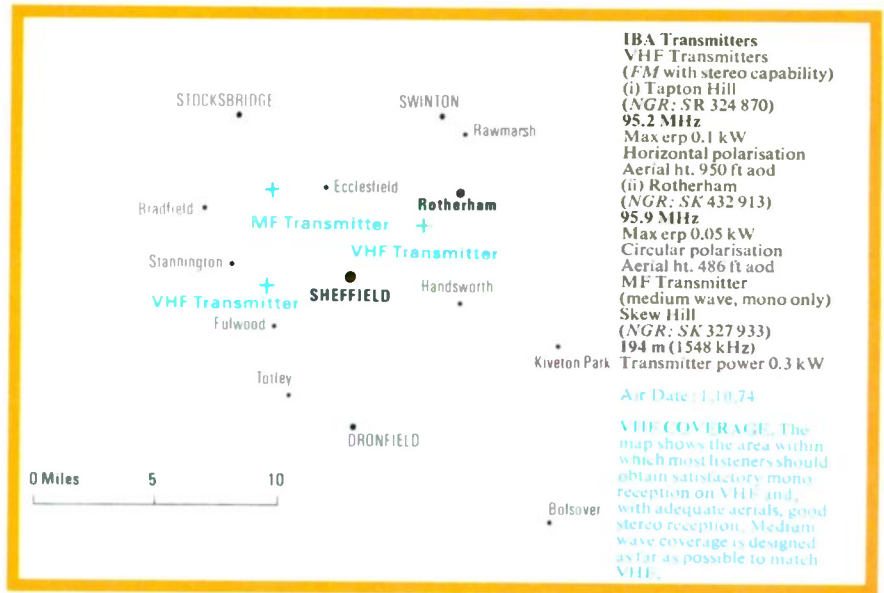
**Directors.** Gerard Young, CBE, JP (*Chairman*); Bill MacDonald (*Managing*); Mrs D De Bartolome; John P Graham; John J Jewitt, JP, OBE; Michael J Mallett; Keith Skues (*Programme Director*); Thomas P Watson, JP; Herbert Whitham.

**Executives.** Keith Skues (*Programme Director*); Bill MacDonald (*Managing*); Graham Blincow (*Company Secretary*); Derrick Connolly (*Chief Engineer*); Audrey Adams (*Sales Manager*); Ian Rufus (*News Editor*).

A single day in the life of any radio station can be so varied. Programmes and news are matters of the moment – such is the flexibility of this medium. The chronicling of a year thus becomes an impossibility in the space here.

Radio Hallam is now in its fifth year of broadcasting, with the last year having seen a whole string of major changes and developments. There was the five-part series on alcoholism, *Dying For A Drink*, which was highly acclaimed by both the public and broadcasters alike. Such was the merit of this unique series, that many of the other ILR stations broadcast the programmes as well. Produced by Hallam newsman Ralph Bernard, the programmes looked in depth at all aspects of the disease that kills or seriously injures thousands of Britons every year. Questions were raised in the House of Commons as a result of the facts and figures unearthed in the series.

The last year has also seen Hallam



become more involved with the community. A new staff member has been taken on to liaise with the listeners. His job takes him to places of work, leisure and into homes. Special staff recruitment features have been broadcast, and when a local engineering works was forced to close its doors, Hallam aided the Barnsley Job Centre in its task of finding jobs for the 300 redundant staff.

Since 1st October 1978, Hallam has been broadcasting a 24-hour-a-day service. The company felt this was an important step for the station, now being able to provide a comprehensive service of news, views and entertainment around the clock. With a large volume of shift workers on duty throughout the night, the need for a full broadcasting service was of the utmost importance.

The high'y successful series of *Fun Tour*



outside broadcasts emerged again last spring after a winter hibernation. Here again, an extra dimension has been added, with Keith Skues' *Lunch Show* taking a regular look at places of local interest. Whether it be a factory, a museum or a stately home, Hallam is there to reflect the locality.

Music has continued to be an integral part of Hallam's programming. The night hours now feature live music from local artistes. And it is not only the pop groups who get a look in, but 'characters' who play such varied instruments as the bones and the spoons!

Hallam has continued to be a leader. Audience research shows that the programmes are becoming increasingly popular. Hallam has always belonged to the people of South Yorkshire and the North Midlands and will continue to do so in the future.

For further details about Radio Hallam, a 44 page book, *'Radio Hallam - Your Friendly Set'*, is available from Radio Hallam price 40p.

**IBA Local Advisory Committee for Independent Local Radio in Sheffield and Rotherham**

Mrs P Spittlehouse (*Chairman*); Dr A K Admani, JP; Mrs P Allen; Mr P Bennett-Keenan; Mrs E Galbraith; A Hartley; Mrs L Hirst; N Hutton; Cllr G R Munn; Cllr A E Wood.

*The Hallam newsmen and presenters get together for a group photograph on one of the hills overlooking the city of Sheffield.*





Swansea Sound Ltd, Victoria Road,  
Gowerton, SWANSEA SA4 3AB  
Tel: 0792 893751

**Directors.** Prof J Howard Purnell (*Chairman*); Charles Braham (*Managing Director*); Mrs Margaret Aeron-Thomas; John Allison, JP, CBE; William Blyth, JP; Vernon Rees Davies, JP; David Goldstone; Brian Harpur; Leslie Rees; Selwyn Samuel, OBE; R D Kennedy.

**Executives.** Brian Fullerton (*Sales/Marketing Controller*); Stanley Horobin (*Chief Engineer*); Colin Mason (*Programme Controller*); Colin Stroud (*Financial Controller/Company Secretary*); Wyn Thomas (*Head of Welsh Programmes*); David Thomas (*Head of News*).

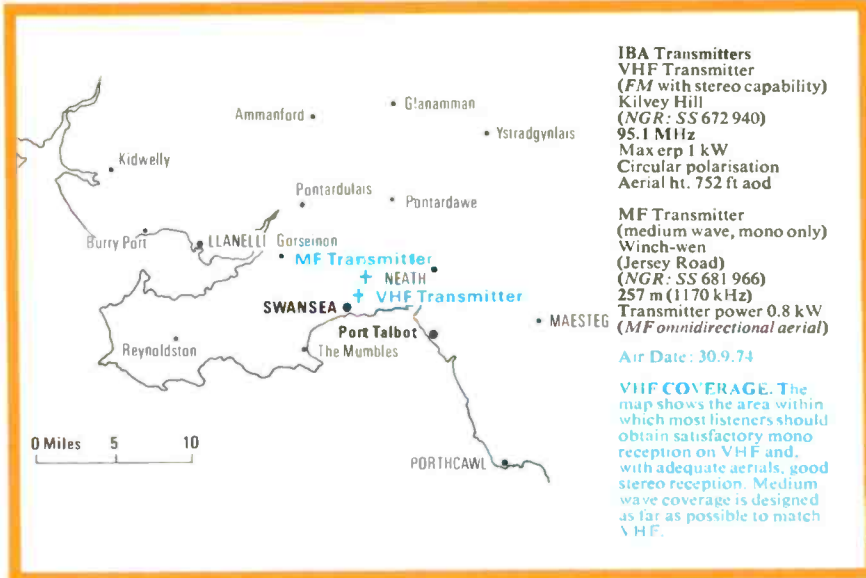
Swansea Sound, Britain's first bilingual Independent Local Radio station, has continued its policy of close community involvement, which in turn has reflected itself in remarkable listener response.

No fewer than 35,000 items of non-perishable food were donated to the station's Christmas appeal for the house-bound, and the Social Services department had to organise a daily vehicle shuttle service to cope with the parcels.

A remarkable instance of radio responding to local crisis occurred one February weekend when heavy snow blizzards cut off villages and hundreds of people found themselves stranded in cars and unable to make contact with relatives.

The station opened its *Snowline* and in a round-the-clock phone-in marathon succeeded in initiating assistance for the elderly and infirm, arranging for an expectant mother to be air-lifted by helicopter to hospital and generally acting as a control centre for an emergency service to those in need and distress.

The *Western Mail* reported: 'West



**IBA Transmitters**  
VHF Transmitter  
(FM with stereo capability)  
Kilvey Hill  
(NGR: SS 672 940)  
95.1 MHz  
Max erp 1 kW  
Circular polarisation  
Aerial ht. 752 ft aod

MF Transmitter  
(medium wave, mono only)  
Winch-wen  
(Jersey Road)  
(NGR: SS 681 966)  
257 m (1170 kHz)  
Transmitter power 0.8 kW  
(MF omnidirectional aerial)

Air Date: 30.9.74

**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Glamorgan's deputy engineer, Mr Llew John, believes the contribution of Swansea Sound was a vital link in saving life and maintaining public morale'.

In general programming, *Midday Report*, the daily half-hour look at topical issues in the principality, has been complemented by *Window on the World* in which Ted Nevin, Professor of Economics at Swansea University and a veteran broadcaster, turns a Welsh eye on global events.

The policy of language integration has continued and research figures confirm the success of mixing English and Welsh naturally as it does in the market place.

News, information and sports too, have high priority and more than 200 bulletins a week go out in English and in Welsh.

Popular music output changes tempo throughout the day, and in keeping with its prime objective of setting up a dialogue between itself and its listeners there are

phone-in and regular spots for the arts, children, local musical talent (in which the area is rich), and regular church services.

Basically programme philosophy is popular, bright up-tempo music with talk, opinion and news features aimed at an all-age audience.

The studio has extensive facilities, including sixteen-track recording, and naturally has become something of a mecca for local singers and musicians.

**IBA Local Advisory Committee for Independent Local Radio in Swansea**

Mrs E Jones (*Chairman*); E J Daniels; Miss G Graham; D Hull; V Jones; M J Murphy; Cllr D I J Thomas; Cllr J Huw Thomas; Dr W Treharne; Mrs E White, JP; Cllr D Phillips.

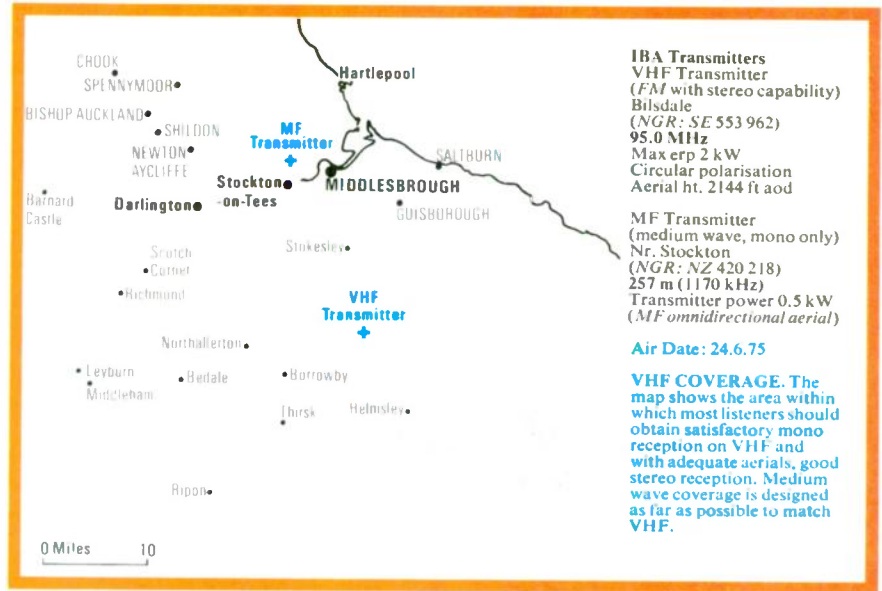
*Presenter Jon Hawkins on location in Canada with the 1st Battalion The Royal Regiment of Wales.*



# RADIO TEES

**ILR**  
INDEPENDENT  
LOCAL RADIO

**TEESSIDE**



**Radio Tees, 74 Dovecot Street,  
STOCKTON-ON-TEES, Cleveland TS18 1HL  
Tel: 0642 615111**

**Directors.** J B Robertson (*Chairman*); J R F Bradford (*Managing Director*); M L Cohen; The Lord Crathorne; R Crosthwaite; M A Heagney; P A Hill-Walker; E S Hoare; M E Humphrey; T W J Jackson; Mrs M Jeffery; Mrs R Mackenzie; P S Paine; H Whitehead; T R C Willis.

**Executives.** Michael Best (*News Editor*); Jeffrey Blood (*Financial Controller*); D Cline (*Commercial Producer*); Bob Hopton (*Programme Controller*); Chas Kennedy (*Chief Engineer*); Russ Stuart (*Sales Controller*).

'The friendly local' is a phrase usually associated with a quiet pint in your local pub, but in the Radio Tees transmission area it has another meaning.

Since June 1975 Radio Tees has tried very hard to establish a friendly one to one relationship with its audience. The degree of success can be measured in a recent JICRAR survey where the total number of listening hours is higher than ever before with well over half a million people listening regularly each week.

Radio Tees is really pleased with its tag 'the friendly local' and irrespective of location, whether it be Cleveland, North Yorkshire or South Durham, the name of Radio Tees is known throughout the area. This image has not simply appeared out of nowhere, it has had to be earned, and the business of entertaining and informing is approached with enthusiasm and professional dedication by everyone at Radio Tees. Teamwork is the key word in a professional radio station - presenters, engineers, administration staff and advertising personnel all play an essential part in

making sure that Radio Tees maintains its popularity.

The music format is varied and designed to reflect the tastes of the local population. Current chart hits are an accurate reflection of local tastes as the charts are compiled by local sales data available through an independent source for the North East area. Variety of music has been maintained with special attention to classical, folk, jazz and country tastes. A prime example of such variety was a special programme on the Newport Jazz Festival held in Middlesbrough - a prestigious event of worldwide importance to jazz lovers. Another example: a special folk event when the famous Spinners group were brought to Hartlepool for an open air concert in front of thousands of people, and it was due to the financial support made available from Radio Tees that such an event was possible.

In order to facilitate events such as those outlined above, Radio Tees has acquired a caravan which, after extensive alterations and the fitting of necessary equipment, is available for outside broadcasts and recordings. The news cars are fitted with radio telephones which improves the speed of communication far beyond previous levels.

Sports coverage, so important in the Teesside area, is extensive with up-to-the-minute news of events as they happen, plus a special five-hour sports programme on Saturday afternoons.

'Phone-ins' have long been a feature of local radio and Radio Tees has maintained this facility for local people to air their views on a variety of topics; from a consultant offering advice on cosmetic queries to the spotlight being thrown on the latest subject in the political arena.

All such programmes emphasise the local nature of the station's output, but there is one achievement in the last year which

stands out above all others, and that is the decision to establish 24-hour broadcasting almost a full year ahead of schedule. This has been one of the ambitions of Radio Tees since its birth in 1975. For the very first time people within the transmission area can now tune in to a local radio station around the clock. A facility which has already proven itself within a few months of operation.

This added facility emphasises the desire of Radio Tees to involve itself totally within the community and develop this relationship to the fullest extent.

### **IBA Local Advisory Committee for Independent Local Radio in Teesside**

Mrs E Keenan (*Chairman*); Mrs M Chambers; Cllr J C Herbert; G Hunter; C Kenyon; Miss C Parkin; Cllr Mrs Pease; P Rowbotham.

*Out and about in an attractive way with the Radio Tees Fun Bus.*



# METRO RADIO

**ILR**  
INDEPENDENT  
LOCAL RADIO

**TYNE/WEAR**

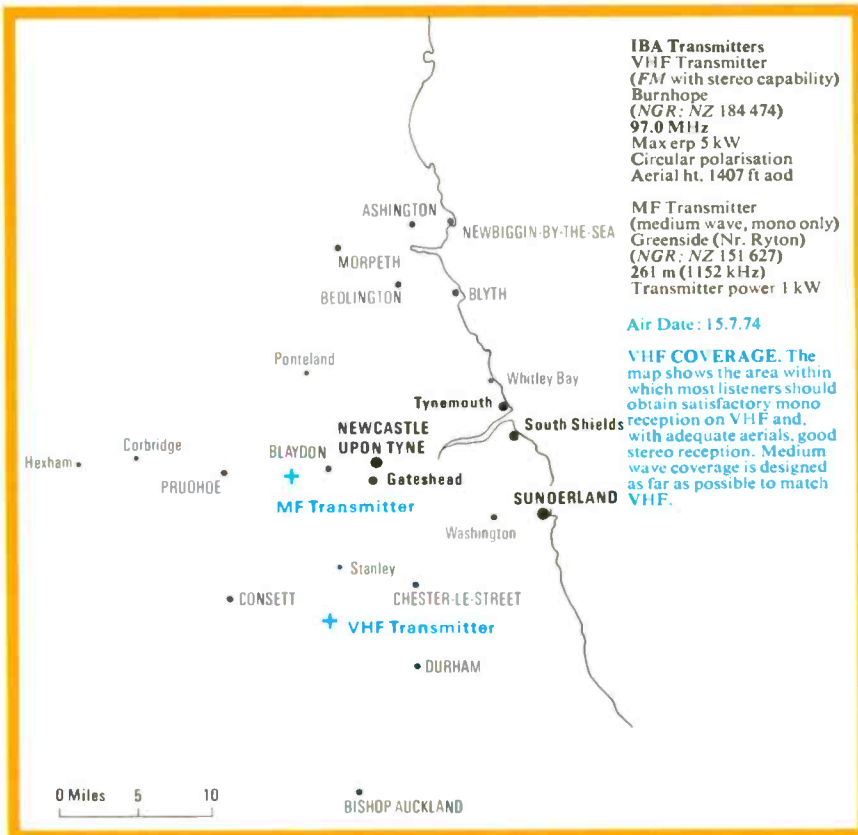
**Metro Radio, NEWCASTLE UPON TYNE**  
NE99 1BB  
Tel: 0632 884121. Telex: 537428

**Executive Directors.** Sir John Hunter, CBE, DL (*Chairman*); N S Robinson (*Managing Director*); J Josephs (*Company Secretary*); K Rowntree (*Director of News and Current Affairs*).

**Directors.** J W Harper, CBE; L Harton, JP; Mrs S Ramsden; Miss N Ridley; E Ward; H Whitehead; T McIver, CBE; R D Kennedy; E S Hoare.

**Executives.** C Harrison (*Sports Editor*); M Johnson (*Programme Controller*); J Russell (*Station Engineer*); N Bilton (*Sales Manager*); Mike Taylor (*Promotions Executive*); Helen Brennen (*Commercial Producer*).

Metro Radio, now in its fifth year of serving the North East, has already obtained a name for being a hard-hitting news station with good music and plenty of sport. It has also earned itself the reputation of being community minded, as its recent involvement with the Manpower Services Commission proves; the second of such associations in less than a year. Since its first job finding scheme, Metro has provided an on-going *Joblink* facility as part of its community service output, and a special Employment Service Agency unit has been established in Newcastle to handle the many enquiries received each week. *Joblink* is a massive exercise, extensively publicised on air, through Jobcentres, Employment and Career Offices and libraries. The success of the scheme can be measured by the number of calls received during its special *Joblink* week – almost 2,000!



Charities have benefited too from Metro's involvement; its Children's Charity Appeal raised £6,500 which was divided amongst six local charities. Its association with many other charitable events throughout the area has helped to raise hundreds of pounds for worthy causes.

In the field of live entertainment, Metro Radio has presented some of the great names in show business – Demis Roussos, Charles Aznavour and an extravagant show featuring American superstar Jack Jones.

Metro Radio believes in meeting its public and gets out whenever possible to shows and fairs throughout the region. Its bigger than ever involvement in the Tyne-side Summer Exhibition held in Newcastle with almost 200,000 visitors included outside broadcasts, live concerts, fashion shows and celebrity appearances.

Encouraging sport in the region has, over the last twelve months, been one of Metro's prime activities; it has sponsored the Boxing Day Road Races; the Disabled Games at the Gateshead Stadium; the Schools' Medley Relay Race, part of the internationally famous Phillips Games and a highly successful Fun Run.

**IBA Local Advisory Committee for Independent Local Radio in Tyne/Wear**  
M J Payling (*Chairman*); Cllr Mrs C

Buckingham; Mrs M Curran; Mrs D Gillanders; Miss R Jackson; Cllr K Sketheway; K Stone; M Thackara; Cllr R K Wilkinson; D Williams.

*In the field of live entertainment Metro Radio presented an extravagant show featuring American superstar Jack Jones.*



# beacon radio303

**ILR**  
INDEPENDENT  
LOCAL RADIO

## WOLVERHAMPTON/ BLACK COUNTRY

Beacon Radio Ltd, PO Box 303,  
WOLVERHAMPTON WV6 0DQ  
Tel: 0902 757211. Telex: 336919

**Directors.** A W Henn (*Chairman*); J C Oliver (*Managing Director*); K Baker; B F Blakemore; G Cromarty Bloom; M G D Graham; C J Halpin; J C Jones; P B Woodman; A Willis (*Company Secretary*).

**Senior Staff.** J C Oliver (*Station Manager*); A R Mackenzie (*Assistant Station Manager/ Programme Controller*); P J Stevenson (*Commercial Controller*); M Stewart (*Head of News*); J Plant (*Company Accountant*); B Warburton (*Chief Engineer*); G Laing (*Head of Presentation*); P Brice (*Commercial Production Manager*); I Donnahey (*Local Sales Manager*); A Powell (*Promotions Manager*).

Beacon Radio 303 is the youngest of the ILR stations, having gone on the air in April 1976, but during the last year it's consolidated its position in the West Midlands. In just two years, Beacon has claimed an audience of one third of listeners in the West Midlands, an area with probably the widest choice of radio stations in the country.

Beacon covers the Western part of the conurbation - mainly the industrial Black Country, together with the City of Birmingham at one side and the more rural areas of Shropshire and mid-Staffordshire on the other. There is no obvious centre, with several large towns all merging into each other. With a slogan 'We do it for you', the station has been keen to get more involved in the community over the past year, getting out and meeting people and getting people more involved in the programming.

The local news output has been stepped up recently as part of the gradual development of the station. With IRN providing the

national and international news bulletins on the hour, Beacon's own newsroom has been able to concentrate on local and regional issues for its regular bulletins and nightly current affairs magazine programme.

Local news can be heard every hour on the half hour throughout the day, together with regular sports bulletins featuring national and local sport. There's also a weekly sports preview magazine on Friday nights and the *Saturday Sports Special* with



reports direct from six West Midland grounds.

On the community front, Beacon's regular *Jobspot* and *Workforce* slots have been a big success. *Jobspot* gives details of jobs open to people in the area and *Workforce* tries to help youngsters looking for their first job. The station has also just launched a new feature to find foster parents for homeless youngsters.

The world of politics has also been covered in depth in a series of six half-hour specials, featuring the former Labour MP Dick Taverne.

Plans are in the pipeline to expand Beacon further, including the setting up of a brand new newsroom, new studio consoles designed and made by Beacon's own engineering staff and a custom built commercial production facility which must only help to improve the standard of radio commercials.

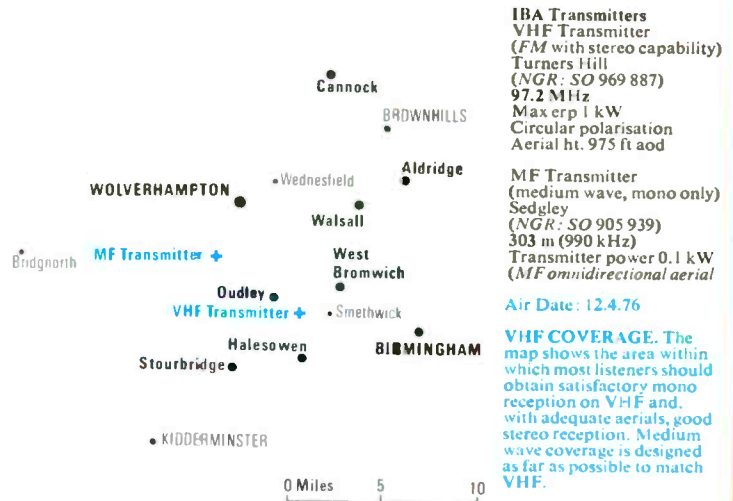
One innovation over the past year has been Beacon's promotions caravan which continues to gain admiration. It has been out and about at a number of carnivals, fêtes and outside broadcasts during the Summer.

It is all helping to get Beacon's name across and show that Beacon is doing it for the West Midlands.

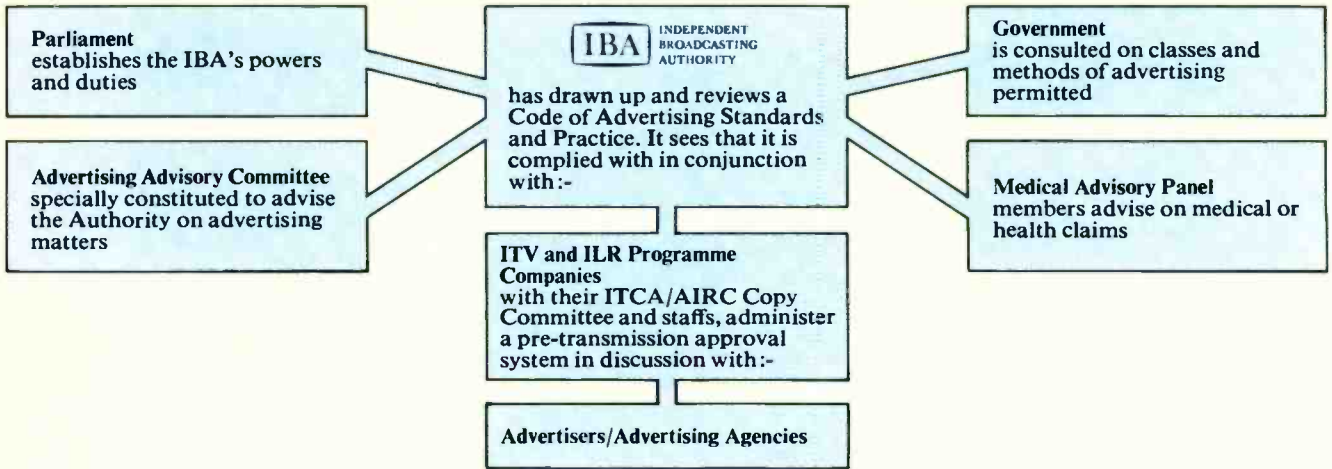
**IBA Local Advisory Committee for Independent Local Radio in Wolverhampton/Black Country**

Mrs B Wright (*Chairman*); Cllr W Brownhill; C J Carder; Cllr Mrs C Durham; Cllr A King; Mrs C McNicol; Naranjan Singh Noor; H Parsons; D Simpkins; Mrs V Stone; L Thomas.

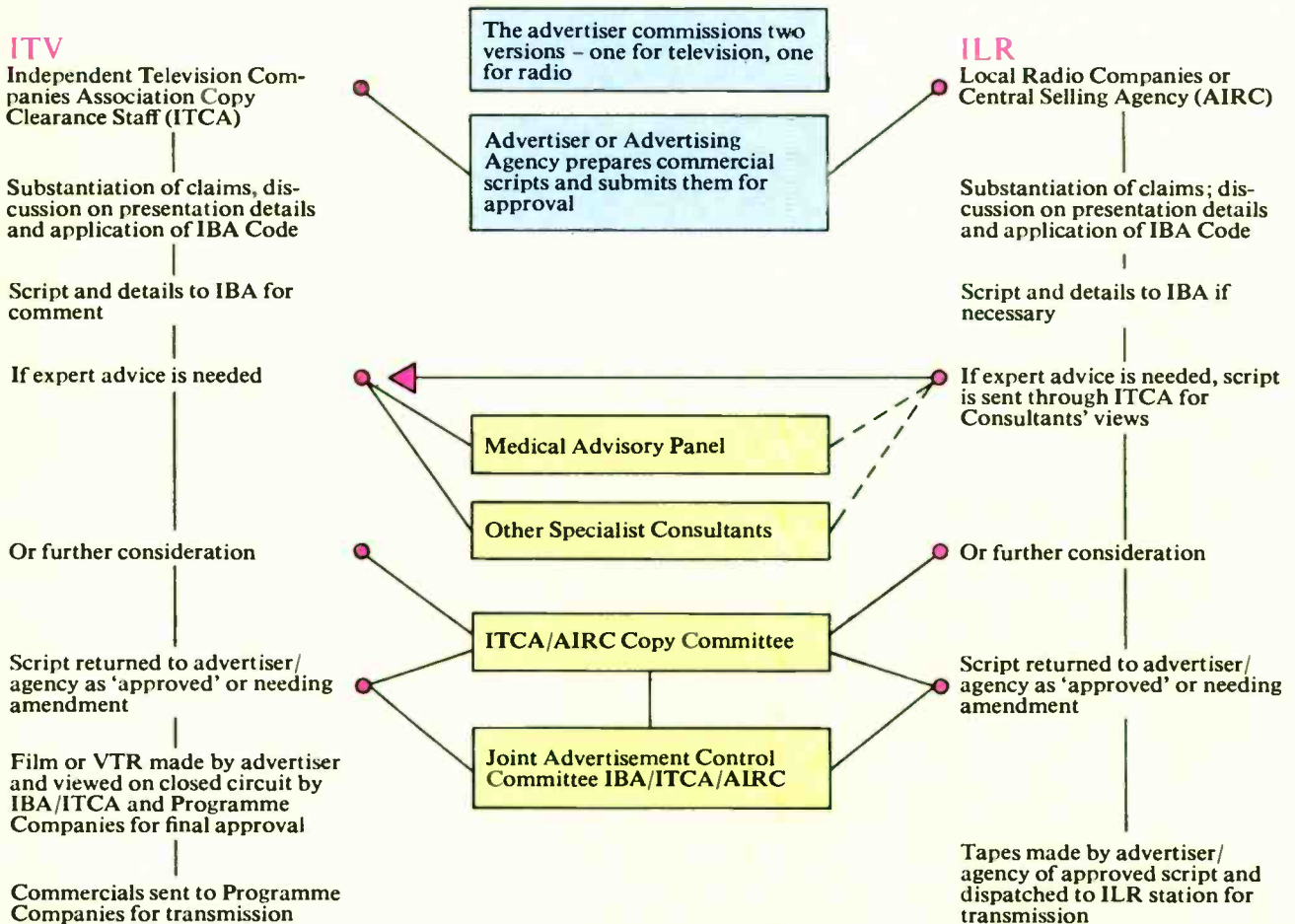
*Beacon's Beach Buggy out at Hednesford Raceway - with recording group Child.*



**The Independent Broadcasting Authority Act 1973 provides for a statutory system of control over broadcast advertisements. Those concerned are:—**



**Before the advertisement goes on the air . . . follow the course of a typical commercial**



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The controls over broadcast advertising in the United Kingdom are among the most comprehensive in the world. The following pages briefly describe their scope and how they are put into effect.

Independent Television and Independent Local Radio are financed by the sale of advertising time: they receive no part of the licence fees paid by members of the public for the right to operate receiving sets. But there is no sponsorship of programmes by advertisers and the advertiser has no say in programme decisions.

The IBA has two main duties in regard to advertising. First, it controls its amount and distribution. Secondly, it secures the compliance of advertisers with a stringent code of advertising standards.

While great care is taken in the examination of advertisements before they are broadcast to make sure that they do not mislead, harm or offend, the Independent Broadcasting Authority invites viewers and listeners to write to it if they have any complaints about a broadcast advertisement.

### The Amount of Advertising

The Independent Broadcasting Authority Act 1973 does not lay down precisely the amount of advertising that may be allowed: it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'. Since the

beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc). In radio the normal maximum is nine minutes in any one clock-hour.

### Distribution of Advertisements

The IBA Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable - breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *This Week* and *World in Action*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; some of the early evening children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts and any programme lasting less than 20 minutes.

### Control of Standards of Advertising

The Independent Broadcasting Authority Act 1973 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with pre-



**IN AN AVERAGE  
HOUR ON ITV:**

**A maximum of 6 minutes  
of advertisements**

**3 advertising breaks**

**In radio a maximum  
of 9 minutes in a  
clock-hour**



Education



Half-hour documentaries



Religious services

## OVER HALF THE PROGRAMMES ON ITV HAVE NO ADVERTISING

### OF THE 180 PROGRAMMES IN A TYPICAL WEEK:

100 programmes have no internal advertising  
eg, *This Week*, *World in Action*, etc  
School programmes  
Half-hour adult education  
Half-hour documentaries  
Religious services and devotional programmes  
Formal parliamentary broadcasts  
Some half-hour plays  
Some children's programmes  
Programmes under 20 minutes

60 programmes have one internal advertising interval  
eg, *Certain half-hour programmes*  
Mid-week sports  
Some plays and documentaries

20 programmes have two advertising intervals\*

\*Including one or two extra-long programmes such as full-length feature films and suitable sports programmes which may have three advertising intervals.

vention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. The Authority fulfils its obligations at two levels. First, it is concerned with the general principles and draws up and publishes a Code to govern standards and practice in advertising. This it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Home Secretary. Secondly, in co-operation with the programme com-

panies, the Authority's Advertising Control staff examine the advertisements in relation to the rules before they are accepted for broadcasting.

### The Advertising Advisory Committee

Under the Independent Broadcasting Authority Act 1973 the Authority is required to appoint:

*a committee so constituted as to be representative of both (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .*

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the Authority in the drawing up of the IBA Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable.

The Committee plays an important part in the preparation and periodic review of the Code. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

### The Medical Advisory Panel

The IBA Act 1973 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other

#### THE ADVERTISING ADVISORY COMMITTEE

Prof R M Goode, OBE, LL D (*Chairman*); Mrs Sandra Brooks; Mr M English, MA, MCAM, FIPA; Dr H Fidler; Dr G Fryers; Miss Sylvia Gray, CBE; D F Lewis, FPS, OBE; Mrs Hilary Halpin, JP; R M Morton; R Wadsworth.

#### THE MEDICAL ADVISORY PANEL

Dr P Emerson, MA, MD, FRCP, FACP; Prof R D Emslie, MSc, BDS, FDS; Dr Philip Evans, MD, MSc, FRCP; Miss Dorothy Hollingsworth, OBE, BSc, FRIC, FIFST, FIBiol; Prof H Keen, MD, FRCP; Mr T L T Lewis, FRCS, FRCOG; Sir John Richardson, Bt, MVO, MA, MD, FRCP; Mr Ian G Robin, MA, FRCS; Prof Sir Eric Scowen, MD, DSc, FRCP, FRCS, FRCPed, FRCPath; Mr W B Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc, FRCP; Dr K A Williams, BSc, PhD, MinstPet, AlnstP, FRIC.

advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations of medicine agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical Advisory Panel is sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

### The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which has been drawn up by the Authority in consultation with its advisers, is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

The general rules range from the prohibition of 'subliminal' advertising, the exclusion of advertisements by money-lenders, matrimonial agencies, undertakers, betting tipsters and bookmakers, private investigation agencies, or for cigarettes and cigarette tobacco, through conditions for the offer of guarantees, mail ordering and the sale of goods direct to the public (to keep out the 'bait' advertiser and 'switch' seller) to restraints on trade descriptions and claims.

As well as rejecting misleading claims and presentations which might cause harm, the Authority ensures, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed – for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix I of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are likely to see, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty. For example, children must not be encouraged to enter strange places or speak to strangers in an effort to collect

coupons, etc.; toys may have to be shown against something that reveals their true size; children should not appear to be unattended in street scenes unless they are obviously old enough; and an open fire must always have a fireguard if children are in the scene.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It

### UNACCEPTABLE ADVERTISING

Products or services that are not acceptable for advertising on ITV include cigarettes and cigarette tobacco; matrimonial agencies and correspondence clubs; fortune tellers and the like; and undertakers or others associated with death or burial.



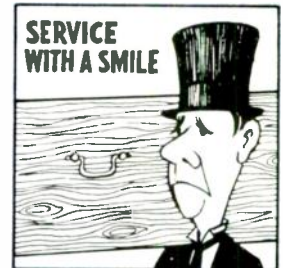
.. cigarettes ...



.. matrimonial agencies ...

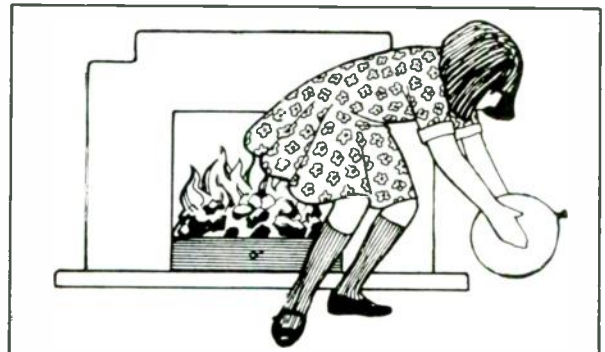


.. fortune tellers ...



.. undertakers ...

No advertisement is acceptable that might encourage the adoption of any unsafe practices, especially by children.





stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

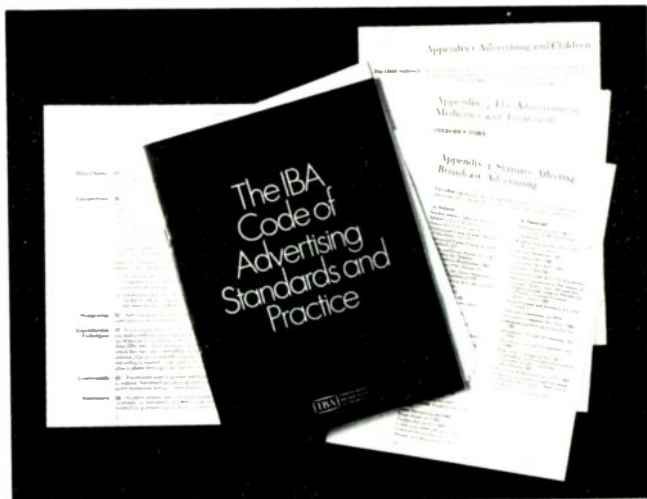
### How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The Authority's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of over 7,000 new television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally submitted. The other twenty per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between two and three per cent of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice. The speedy clearance of radio commercials is achieved by programme company staff experienced in the field of copy control clearing local advertisements in consultation with IBA staff when necessary. Commercial scripts for medicines and treatments, veterinary products, etc., and those involving the vetting of technical



claims or presenting particular copy problems, are referred to the central copy clearance office operated jointly by the Independent Television Companies Association and the Association of Independent Radio Contractors. In consultation with IBA staff and, when necessary, the Medical Advisory Panel, scripts are speedily processed to enable advertisers to reach the air without delay in an inexpensive medium.

### Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers – is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems arising during the everyday control of advertising. Through extensive television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1977-78 a total of 888 letters and telephone calls of complaint or comment was received. These were helpful to the Authority in ascertaining the opinions of viewers and listeners, although the great majority of the comments related to minor matters of individual taste or opinion, difficulties experienced in obtaining advertised products, or expressed opposition to certain general aspects of advertising.

Changes in the Code in recent years have included a strengthening of the rules applying to advertising

directed to children and the advertising of medicines and treatments. The strict requirements relating to the advertising of alcohol have been formalised; matters such as the age of those shown drinking, appeals to the young, the portrayal of heavy drinking and the association of drinking and driving. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services. The Authority has also agreed, after an extended trial on air, the advertising of feminine hygiene products (tampons and sanitary towels) on Independent Local Radio, subject to timing restrictions and restraint in style and presentation. The Authority and its Advertising Advisory Committee have given full consideration to the inclusion of financial information in advertisements by companies seeking to promote their corporate image and have concluded that, provided the information was not specifically designed to enhance the financial reputation of a company in the minds of investors, there need be no objection to this in principle.

The Code also allows for the broadcast advertising of local lotteries, permitted under the Lotteries and Amusements Act 1976, and for the advertising of Member Firms of the Stock Exchange which must not include, however, the recommendation of any specific investment offer.

## Advertising on ILR

The first Independent Local Radio stations started transmissions in October 1973. By April 1976 all the nineteen stations authorised by Parliament as the first phase in the development of ILR had commenced broadcasting and all have proved viable, successful operations.

None of the ILR stations receives any part of the licence fee or Government grants – the companies must provide a self-reliant public service that pays every penny of its own way by the sale of advertising time.

From the beginning of the service the Authority took the view – and it was expressed as a firm rule – that the maximum amount of radio advertising should be nine minutes in any one clock hour: a lot less than is permitted in many comparable radio services overseas, but evidence is now accumulating that the Authority got the figure about right. Of course, there will be occasions when a particular programme – perhaps an opera, classical concert or a Parliamentary broadcast – will not lend itself to advertising interruptions and on those occasions the Authority is prepared to consider a reasonable redistribution of displaced advertising, provided that twelve minutes is not exceeded in any one clock hour.

One of the great advantages of radio as an advertising medium is the ability of the advertiser to communicate

direct to the listening consumer at low cost and at very short notice. A commercial can be scripted, cleared in relation to the IBA Code of Advertising Standards and Practice, recorded and transmitted in a matter of hours – an invaluable service not only to the advertiser but to the consumer, who can speedily be informed of some special happening or event with the minimum administrative delay.

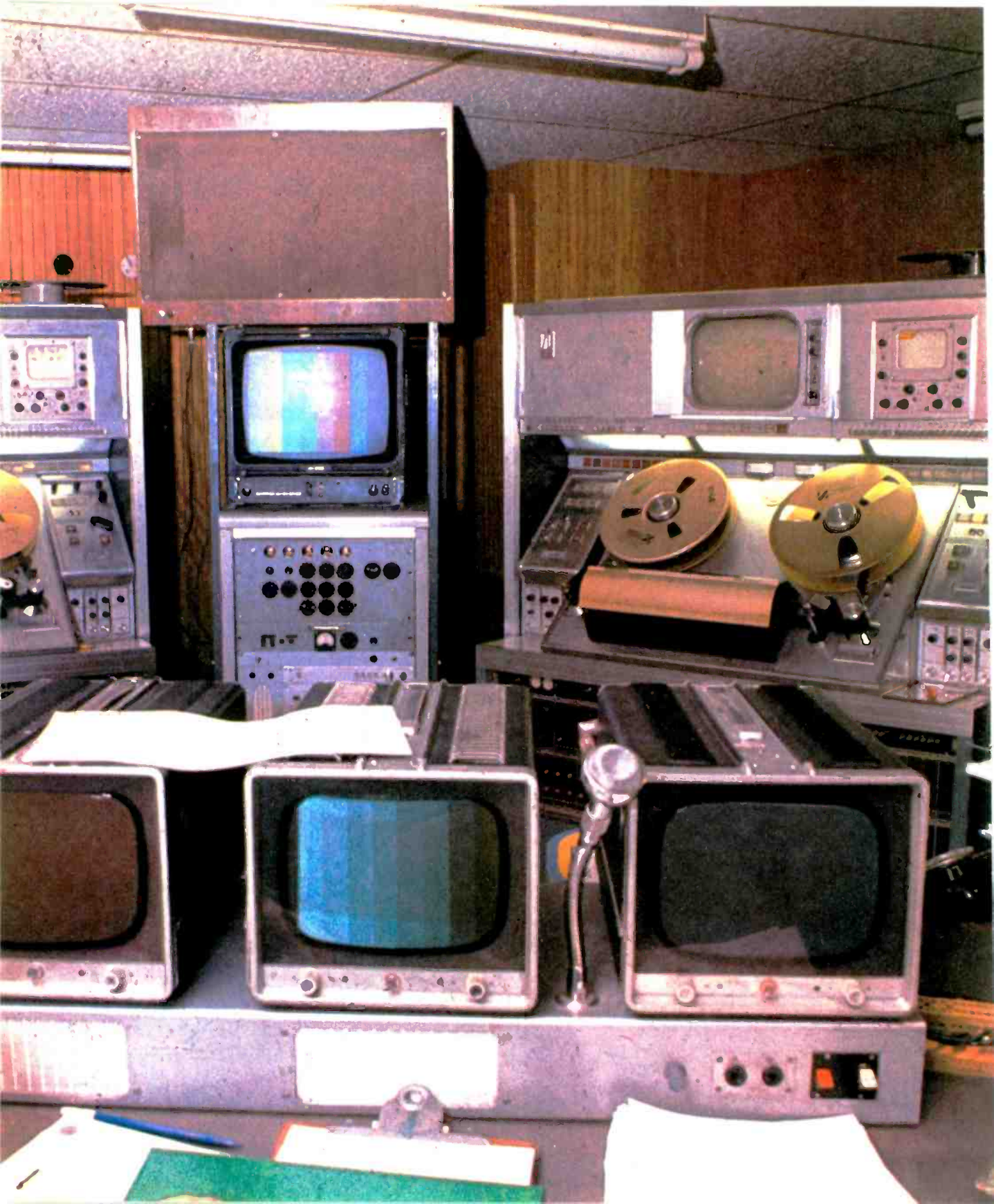
### Ensuring High Radio Advertising Standards

From the beginning of Independent Local Radio in 1973 the Authority was determined to ensure that the high standards of advertising achieved in Independent Television should be maintained in the new radio service. Its Code of Advertising Standards and Practice, originally drawn up for television, was amended to take into account the special requirements of radio.

Some 90 per cent of television advertising time is for nationally produced and marketed products and much of the advertising is planned some weeks prior to transmission dates. This enables a central commercial clearing machinery to be established to ensure that the advertising complies in every respect with the IBA Code and the rules and regulations established over the years. Much of radio advertising, however, is local – in some cases the proportion is as high as 70 per cent – and the advertising of nationally marketed products often has a 'local flavour'. To enable the radio programme companies to operate efficiently the Authority has delegated the responsibility to the local companies to clear the bulk of radio advertising in relation to the Code of Advertising Standards and Practice and the Notes of Guidance issued by the Authority. Consultation with the IBA is always available. However, there are certain categories of advertising which the Authority requires to be cleared centrally – medicinal, financial, alcohol, advertisements containing claims relating to guarantees and those needing the advice of specialist consultants. The copy clearance machinery, geared to the speedy clearance of advertising proposals, is used for these categories of advertising.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies; and this diversification of advertising is to be welcomed.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it and there is evidence of a growing awareness of advertisers and agencies of the special needs of radio. The Authority's rules require that advertising must be clearly separated from programmes and obvious for what it is, but this should not inhibit advertisers from creating entertaining, informative and interesting commercials which can make a special contribution to the sound of Independent Local Radio.



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# BETTER VIEWING AND LISTENING

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By Act of Parliament the IBA is expected to provide television and local sound broadcasting services 'of high quality, both as to the transmission and as to the matter transmitted, for so much of the United Kingdom, the Isle of Man and the Channel Islands as may from time to time be reasonably practicable'.

It is therefore the function of IBA engineers to establish, install and operate the necessary transmitting stations; to ensure that the ITV and ILR programme companies equip their studio centres and outside broadcast units so as to meet the IBA Codes of Practice; and to provide, by arrangement with the Post Office, for the inter-city distribution of the programmes, working to detailed switching schedules prepared by the IBA.

In order to ensure that transmissions will continue to be to the highest possible standard it is also necessary to look ahead and investigate the broadcasting techniques of the future, as well as those in operational use today. Transmitters and studio centres are built to provide many years of service and it is essential therefore to consider tomorrow's broadcasting today.

Will broadcasting from satellites supersede the large terrestrial networks of uhf on which we now depend? We are already increasingly using computer-type digital techniques but are the all-digital studio and the all-solid-state camera almost here? What type of recording machines will we use in future – and will we store all the slides and graphics material in computers? How important will the ORACLE teletext service become? What about surround-sound – do listeners really want this or

will they say the two loudspeakers for conventional stereo are enough? Should we try to put stereo broadcasts on the medium-waves? How can we best combat the increasing interference as numbers and powers of transmitting stations, both television and radio, continue to increase?

But in looking to the future we must never forget the present. What is important for the viewers and listeners today is the reliability and availability of good television and radio reception. Planning, building and operating today's networks must never be allowed to be dismissed as routine, 'old-hat' engineering. It is often more effective, more economical and less time consuming to make better use of existing systems and techniques than ineffectively to misuse something new.

Both the IBA and the ITV and ILR programme companies depend upon engineers in a field which is still science-based and evolving.

The IBA has established its engineering function as a co-ordinated centralised division based at Crawley Court, near Winchester, supported by regional engineering offices and field engineers based at Regional Operations Centres, Colour Control Centres and Mobile Maintenance Units, plus technical training facilities that include the Harman Engineering Training College at Seaton, Devon. There are about 300 engineers at Crawley Court and about the same number in the regions.

These engineers maintain close liaison with those of the programme companies, the ITCA, and AIRC. The companies are rightfully proud of their own engineering expertise and it is the unusual combination of co-operation and yet competition that has made Independent Broadcasting recognised and respected throughout the world for its engineering prowess.

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◀ Part of the modern VTR editing suite in Granada Television's Manchester studio centre.

# PROGRESS IN ENGINEERING

A major development in the IBA transmitter network has been the completion and bringing into operational service of the first of four new Regional Operations Centres at Croydon, London. From a single control console, an IBA engineer can supervise the television transmitters serving almost 20-million viewers in an area that extends from The Wash to Dorset and reaches down as far as the Channel Islands.

More than four years of planning, designing and development work have gone into this 'ROC' which replaces five of the original Colour Control Centres set up in 1969 when ITV's colour service began.

Many entirely novel forms of transmitter 'status' and information retrieval displays keep the controller in touch with what is happening throughout his large area. Receiving aerials mounted high on the Croydon tower bring in high-quality signals from transmitters 50-70 miles away to allow quality monitoring of the programmes transmitted in the various regions.

Within the area served are eleven uhf high-power 'main' transmitting stations, five 'main' vhf stations for the now little-used 405-line black-and-white service, and sixteen of the larger uhf relay stations. All of these

unattended stations, in addition to automatic operation, can be remotely controlled and the 'status' of their equipment monitored. In addition there are many small local stations for which Croydon now acts as the Operations Centre.

## ORACLE teletext

It was on 9th April 1973 that IBA engineers demonstrated to distinguished visitors a brand new system for broadcasting the written word - ORACLE. This was the first such demonstration, anywhere in the world, of the system that has since been further developed and is now often known as 'teletext'. Since 1975 the ORACLE service has been the responsibility of the ITV programme companies with editorial units at London Weekend Television and ITN and technical facilities also at Thames Television.

The teething problems of this fascinating and rapid service of continuous news and information are, hopefully, now over. Any ITV viewer in any ITV region can, between 9.30 a.m. and 10.30 p.m., select up to 200-300 'pages' of crisply presented news - international news, home news, financial news, sports news, weather forecasts - and information: what's on in television, radio, theatres etc. Later on it is expected that local news will be inserted into the service by editorial units located within the regions. In effect, teletext turns a television receiver into a visual display unit linked with a computer, providing the viewer with a useful service at no cost.

## Space experiments

Watching World Cup football from Argentina or news stories from Washington DC or Southern Africa, we tend to forget the days when it was an adventure to see even hazy television pictures from across the Channel. It was the space satellites - Telstar, Early Bird and the Intelsat system - that really opened the television windows on the world.

Now it is almost routine, though still fearfully expensive, to bring in pictures via Intelsat - but is this to be the limit of the contribution of satellite technology to our screens? Many engineers believe that one day

▼ One of the index 'pages' displayed in ITV's ORACLE Teletext data broadcasting service which has been developed by IBA and ITCA engineers. The line of information at the top of the screen includes the selected page number, date and time to the nearest second.

Pg100 ORACLE 207 Tue24Aug ITV 15.31/13

## ORACLE

ITN NEWS INDEX	200	WEATHER	105
Headlines	201	TRAVEL DELAYS	400
Other News from	210		
Business from	230	ENTERTAINMENTS	300
Sport from	254	BRITISH MUSEUM	333
NEWSFLASH	250	FAMILY MAGAZINE	500
		YOUR STARS	555
ABOUT ORACLE	110		
EDUCATION	435	LOCAL AFFAIRS	700
ENGINEERING	450	POLICE 5	710
ORACLE ADS	750	24-Hr BANKS	720
<hr/>			
BROADCASTING			
ITV LONDON	600	ITV REGIONS	150
BBC TV	601	LOCAL RADIO	605

it will do much more. Quite soon they see the Eurovision network, linking the broadcasters in Europe and North Africa, carried on a dedicated satellite, with the possibility of injecting pictures directly into the network from compact and even mobile earth stations, giving a further impetus to 'live' electronic news gathering. Beyond that they believe that one day viewers will receive their pictures and sound directly from broadcasting satellites stationed thousands of miles away 22,300 miles above the Equator.

This will not happen tomorrow, although the technical feasibility is virtually already established. In Europe plans are well advanced for experiments and further studies into the advantages (and disadvantages) of such a radical change. It would mean for instance that viewers would need a new type of electronic aerial unit working at frequencies more than a dozen times as high as any now in use for television broadcasting. It would have to be carefully installed – and nobody is sure yet whether a suitable receiving system

could be mass produced at sufficiently low cost. But it would mean that virtually 99.9 per cent coverage of the country could be achieved from just one satellite transmitter. But then what about *regional* television?

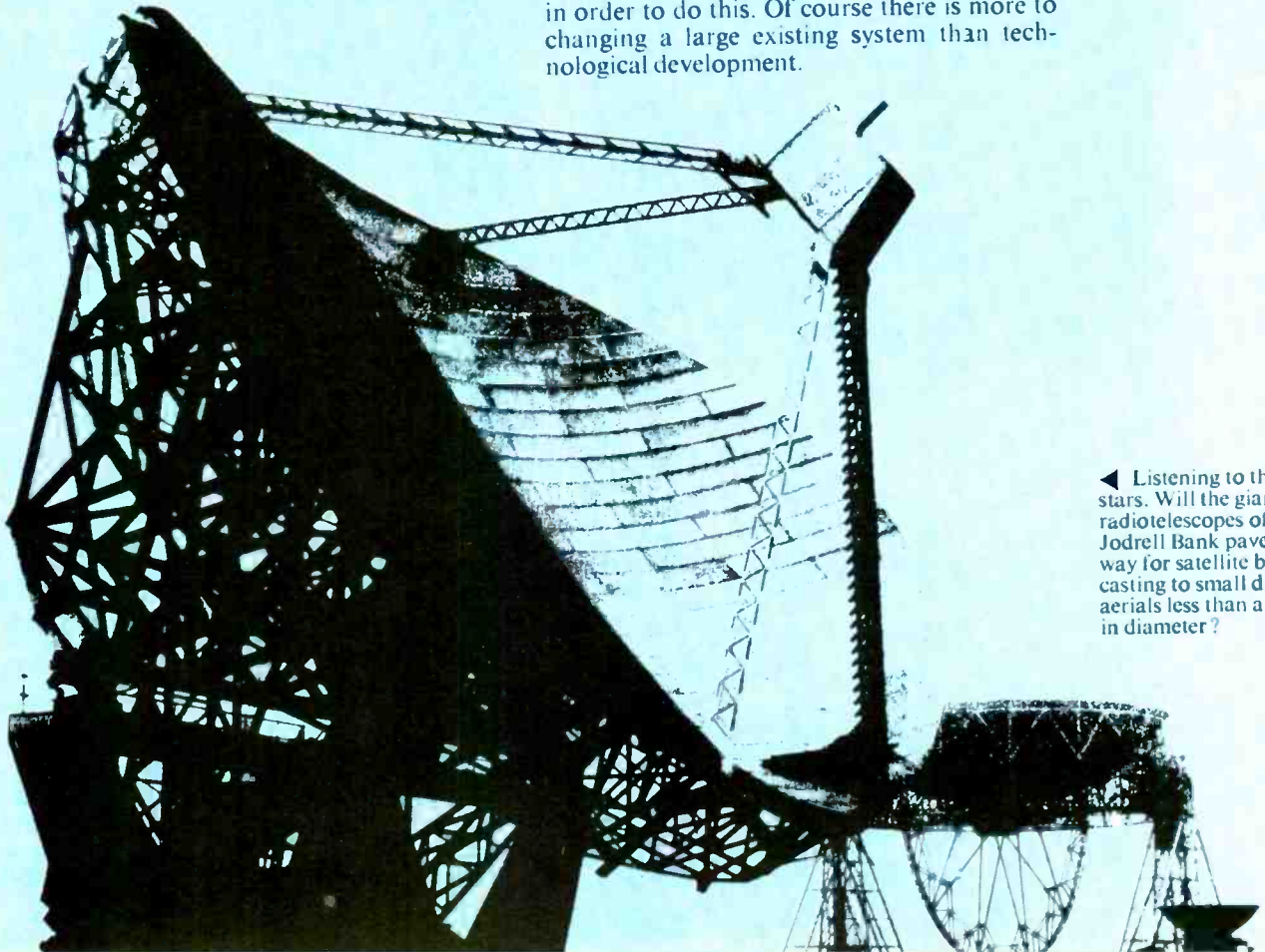
There are thus many problems – technical, financial, administrative – still to be solved. Meanwhile IBA engineers are studying the technical problems. A special compact earth station is being used at Crawley Court to study the way in which, for example, heavy rain or ice particles might affect reception (not very much unless the weather was to be really exceptional!). This knowledge is essential if the Eurovision network is to transfer to satellite distribution in the early 1980s.

### The 'all-digital' studio

For the engineer, present-day television is a mixture of the sad and the stimulating. Sad because much of the system is so far from being 'state-of-the-art'. Pictures are transmitted essentially in the same way as the pioneers of the 1930s. Stimulating because the engineer knows how real improvements could be made and what still needs to be developed in order to do this. Of course there is more to changing a large existing system than technological development.



▲ The compact satellite Earth station in the grounds of the IBA's engineering centre at Crawley Court, near Winchester.



◀ Listening to the stars. Will the giant radiotelescopes of Jodrell Bank pave the way for satellite broadcasting to small dish aerials less than a meter in diameter?

Would viewers want a better system if they had to buy new and possibly more expensive receivers? Would industry be willing to make the necessary investment? Would the broadcasters welcome new technology if it might lead to industrial problems?

The impact of microcircuits is already considerable but the broadcasters are only on the threshold of bringing computer technology into the studios and transmitting stations. Equipment that will be smaller, lighter, more sensitive, consume less power and above all have the greater ruggedness made possible by computer-like digital signals: these are all considerations for the near future.

IBA and ITV engineers have pioneered digital systems with the high-speed computer called DICE, that instantly converts American pictures into European ones and vice versa. More recently IBA has been working on the basic elements for an 'all-digital' studio, including the key requirement: an all-digital recording machine that uses only as much tape as the existing 'analogue' machines. Engineers from many parts of the world have beaten a path to Crawley Court to see the results. Still experimental, still more work needed – but clearly in advance of any comparable work announced anywhere else in the world.

The 'silicon revolution' of microcircuits is here to stay; television research engineers have powerful new technologies at their disposal. But this does not mean that the results will arrive dramatically on our screens overnight. It takes time: often advances come gradually and so pass almost unnoticed. But to the engineers each advance brings nearer the day when all our pictures are perfect and television can go anywhere, see anything and at last we can begin to ask 'how good is good enough?'

### Frequency allocations

For the immediate future there are still many practical questions awaiting solution. During 1979 an important conference of the International Telecommunications Union is to be held in Geneva, Switzerland concerned with the allocation of radio frequencies for all the many services that depend on them, not only in Europe but throughout the world: radio and television broadcasting, of course, but also radio communications of all types and the complex radionavigation and radar aids on which aircraft and ships and defence depend.

It is possible that more frequencies will be provided to allow an important extension in Europe of Band II (vhf/fm sound radio) and so help to make possible a rapid extension of local radio. On the other hand, the Band I and III vhf television bands are likely to be under pressure from users of mobile radio communications. This could mean that when the 405-line television services close in a few years time, these frequencies may be lost altogether to broadcasting in the United Kingdom. The Geneva meetings will help set the pattern of broadcasting for years to come – and it will be incredibly difficult to arrive at a table of frequency allocations that will satisfy everyone. The radio spectrum is universally recognised as a vitally important but limited natural resource.



◀ By lightly touching a proximity switch an engineer at the new IBA Regional Operations Centre at Croydon can call up clear visual displays on a television screen of the technical details of the equipment at a remote unattended station, complete with indication of any fault and even its likely location.



◀ Highly developed equipment, like this flying spot telecine machine installed in ITV's Manchester studios, ensures that programme material shot on film can be converted into top quality television pictures. GRANADA.

# On your wavelength

Fortunately you do not need to be a technical expert to obtain good reception of radio and television broadcasts. One of the reasons why broadcasting is so popular is that the receivers are simple to operate and there is no need to understand how it all works in order to enjoy the broadcasts.

So most of us never do bother to learn the difference between a.m. and fm, vhf and uhf, kilohertz and megahertz and metres. Who cares if fm is on Band II and that '261-metres' used to be 1151 kHz but now suddenly appears to be 1152 kHz. It is only when problems arise that the average viewer realises that there is more to a receiver than a volume control and an 'on/off' switch – and unfortunately that is why so often his pictures and sound may not be as good as they could be. And when you ask the experts it is easy to lose your way among all the talk of MHz and mf, LW and Channel 68 (when you thought there were still only three!).

So the next few pages are intended to provide some guidance and hopefully enable you to get the best out of your sets – radio and television.

All broadcasting, except where programmes are distributed entirely over cables, needs to use a radio transmitter each of which occupies some of the available radio frequency spectrum. But not all frequencies are equally suitable for all purposes – those that are suitable and available for broadcasting are limited. That means that the same frequencies have to be used many times over – and that may mean 'co-channel interference' if you receive two stations on the same frequency, unless one is sufficiently stronger than the other.

A transmitter is allocated a *channel* or frequency and this is measured in terms of kilohertz (kHz) or megahertz (MHz). 1 MHz is a million hertz; 1 kHz is a thousand hertz – so that 1 MHz is 1000 kHz. Now you can measure a radio wave, rather differently, in terms of its *wavelength*, but as frequencies increase, the corresponding wavelengths decrease. For instance 1000 metres (a *long* wavelength) is equal to 300 kHz, while 500 metres (a *medium* wavelength) is 600 kHz, and 250 metres is 1200 kHz (which can also be written as 1.2 MHz). It so happens that for many years in the UK we tended to use 'wavelengths' (i.e. metres) rather than frequencies (i.e. kHz) when talking about stations in the medium and long-wave bands. But almost everywhere else in the world has been using kHz. While many receivers in the UK are still calibrated in 'metres', many others are now marked in 'kHz'. It doesn't really matter which you use – so long as you do not think they are the same thing: it's no good turning your dial to about 261 for Independent Local Radio if it is marked in kHz. Try instead '1152'. Make

## Those confusing abbreviations

Frequencies are measured in hertz (cycles per second) and the abbreviation for hertz is Hz.

1000 Hz is equal to 1 kilohertz (kHz).

1000 kHz is equal to 1 megahertz (MHz), i.e. 1 million hertz.

1000 MHz is equal to 1 gigahertz (GHz) and frequencies as high as 12 GHz may be used for broadcasting from satellites.

Low frequencies (lf) between 150 kHz (2000 metres) and 285 kHz (1053 metres) comprise the long-wave (LW) band.

Medium frequencies (mf) between 525 kHz (571 metres) and 1605 kHz (187 metres) comprise the medium-wave (MW) band.

High frequencies (hf) between 3 MHz (75 metres) and 30 MHz (10 metres) comprise the short-wave (sw) band, and within this span there are a number of broadcasting bands used for broadcasting to other countries.

The method used to convey information by means of a radio signal is termed the 'modulation' system.

AM means 'amplitude modulation' and this is used for radio broadcasting in the long, medium and short-wave bands (and also for television *pictures* in vhf and uhf bands).

FM means 'frequency modulation' and this system is used for radio broadcasting in vhf Band II, and for television *sound* in uhf bands. It is also likely to be used for television *pictures* from satellites at 12 GHz.

sure you understand what information is shown on your radio dials – and remember that most dials are not very accurate so that they give only a rough indication where to look; then it is up to you to make sure your set is carefully tuned so that the station is heard without the distortion that occurs when a radio receiver is not properly tuned in.

Many years ago engineers realised that in Europe it is virtually impossible to avoid interference to medium-wave 'amplitude modulation' (a.m.) stations – particularly when it is dark and signals arrive from further away. They set about providing a more consistent service on 'vhf' (very high frequencies) between 87.5-100 MHz



(called Band II and equivalent to wavelengths of about 3 metres) using a rather different form of transmission called fm (frequency modulation). This system has a consistent range by day or night, unlike medium waves where the signals can be heard at greater distances after dark but conversely this usually *decreases* dramatically the range or *service area* because of mutual interference. The fm system also helps to overcome interference from weaker signals by means of what is called the 'capture effect' – the stronger signal in effect taking charge and persuading the receiver to ignore completely a weaker signal in the same channel.

So you can get more consistent, better quality radio reception on vhf/fm than on the medium or long wave bands. But of course not every listener has a vhf/fm band on his receiver – and some of those who do still find it

easier to use medium waves for a variety of reasons. ILR provides broadcasts on both medium waves and vhf.

Fortunately on television sets tuning is usually made simpler by the 'push-buttons' or 'touch-buttons' rather than a tuning dial – and most viewers never even know which frequency channel their set is set up to receive, leaving this to the installation engineers. For the vast majority of viewers, reception now is on a selection of the 44 uhf colour and black-and-white channels of Bands IV (470-585 MHz, wavelengths about 60 cm) and V (610-850 MHz, wavelengths about 40 cm) although perhaps one in twenty still make some use of the 405-line black-and-white-only transmissions on Band I (41-68 MHz, i.e. about 7.5-4 metres) or Band III (174-216 MHz, i.e. about 1.5 metres). In a few years time (possibly by about 1982) these 405-line transmissions will cease.

# Switching on to good viewing

Modern television sets are reliable and give good service for years. But they do need adjustment from time to time so that the pictures you watch are as good as they should be.

To obtain the best performance . . . and to keep it that way:

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the technical 'know-how'.

See that your set is properly installed with an adequate aerial or signal from a cable system.

## The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size. You should expect your service engineer to make sure these controls are correctly set, *but you should not attempt to do it yourself*.

Many dealers and rental companies provide 'operating instructions' for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only occasionally.

**Station Selection.** Some sets have 'touch' selection; many more have push-buttons for selecting the programmes. Often these buttons also serve as tuning controls so that the set may be tuned to different channels. Just occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models of receivers, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the manufacturers' or rental companies' instruction leaflet.

**Brightness and Contrast.** These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour 'saturation' control to a minimum. Then adjust 'brightness' (or 'brilliance') and 'contrast' alternately so that you get good reproduction of both 'highlights' and 'dark' areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey.

**Colour.** Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes 'garish' with the faces too red. So having set the 'brightness' and 'contrast' controls, turn up the 'colour' control for natural colour. There is often a tendency to overset this

knob for rather too much colour. Some colour sets also have a 'hue' or 'tint' control as a further adjustment to the colour picture. This control should be set after adjusting all other controls, to give natural 'flesh tones'.

Very infrequently, an IBA transmitter goes off the air during the scheduled broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

### The Aerial

An efficient aerial or cable system is essential in providing you with good quality television pictures.

No matter how good your receiver, the pictures can be satisfactory only if it is provided with a good 'clean' signal from your own aerial or cable system.

There are three *musts* for any TV aerial:

1. It *must* be suitable for the channels of the stations you wish to receive.
2. It *must* be of the right 'polarisation'. This means simply that, for some transmitters, the aerial rods must be mounted upright and for others should lie flat.
3. It *must* be sensitive enough for your particular area and preferably mounted out-of-doors as high as possible. Close to a high-power transmitter it might be possible to pick up enough signal with a 'set-top' aerial, but these are not recommended since they are often affected by obstructions, even by people moving around the room. If you *cannot* put your aerial outside, the loft space may be suitable.

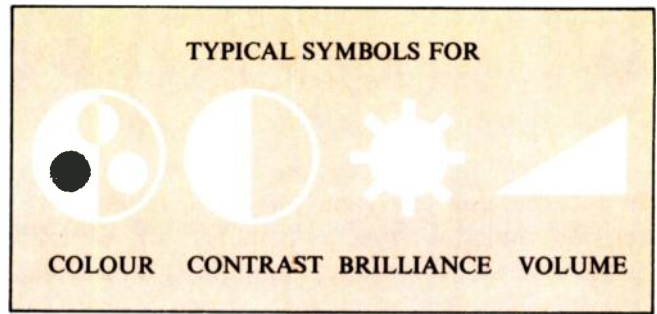
### Maintenance

You will probably find it worth while having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, poor reception is caused more by old or faulty aerials than by old or faulty receivers.

Sometimes an aerial may still be in good condition but the picture may be poor because:

The foliage of trees or bushes may be obstructing and reducing the signal.

A new high building may be blocking the signal, or another domestic aerial may have been put very close to your own.



Moisture may have got into your aerial cable, or the indoor flexible lead may have broken internally or become disconnected from the plug.

Installation and maintenance of uhf aerial systems for colour/black-and-white 625-line reception needs technical knowledge and special test instruments – it really is not a job for any 'do-it-yourself' enthusiast. Your local rental company or dealer should be able to advise you on suitable aerials for your locality.

Remember that if a local relay transmitter opens in your area it could make a considerable improvement to your reception and justify the relatively low cost of changing your aerial. Again, your local dealer or rental company will be able to advise you.

### Electrical safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or is damaged in any way – withdraw the mains-plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover as you found it.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Over-heating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots in the case.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

# Why aerials matter

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now almost certainly less than an average of one a year. This is good news for viewers – but it does mean that if your pictures are poor or unsatisfactory the fault is much more likely to be due to your aerial system than your set. Aerials grow old and deteriorate, particularly in seaside and industrial environments; cable connections may break or become unsatisfactory. If your picture is not as good as you think it should be, or if you are moving to a new district, the following notes will help you to get good viewing of ITV, and to keep it good.

## The 625 Service

All modern sets are intended either solely or primarily for use on the 625-line system, used by ITV since 1969. At one time, television was transmitted in the UK only in black-and-white, using the 405-line system on vhf (very high frequencies) using Channels 1-13. In a very few places, these are the only transmissions that can be received – but such places are now very few indeed. The 405-line service, which may continue until about 1982, carries exactly the same programmes that are transmitted on the 625-line system.

There are now 350 transmitting stations providing 625-line colour transmissions on uhf (ultra high frequencies) and reaching about 98 per cent of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are extremely high power, intended to serve audiences of millions; but others use extremely low power and are meant just to fill in a small 'gap' of perhaps just one part of a small town or a few villages. Although almost all the 625-line transmissions are in colour (using the PAL colour system) they can be equally well received in black-and-white.

The main requirement for consistently good reception on any type of receiver is that your aerial system provides it with a good, steady 'clean' signal. In some areas this may need only a simple aerial, but elsewhere it may pose rather more problems. Of course, the receiver must be in good working order, correctly tuned and adjusted. Some sets incorporate a means of adjustment to make them suitable for local mains supplies, and it is important that this adjustment be correctly made when the set is first being installed or when moving to a new area.

## Which Station Should I Receive?

When you first acquire a uhf receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in uhf tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of uhf signals much more rapidly than vhf signals. This means that there have to be many more transmitters for uhf than for the vhf 405-line service. While a total of 47 ITV transmitting stations provide a 405-line service to over 98.7 per cent of the population, for uhf there are already 51 main stations and more than 300 relay stations. New relay stations continue to be opened at the rate of about one a week, and there will eventually be some 600 or more relays.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power uhf main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may need low-power relay stations to fill gaps in coverage from the main transmitter. The range of a low-power relay may need to be only 2-3 miles or less. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new uhf transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, WINCHESTER, Hants SO21 2QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter.

## The Aerial

Compared with the older aerials for vhf, the uhf aerial is smaller, more compact and lighter.

The uhf band covers a very large number of channels, and each transmitter is allocated a set of channels which falls into one of four groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the

correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. Some aerials are designed to cover all uhf channels, but normally these can be used only in areas of strong signals.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The exact positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements required, depends on various factors:

*the distance away from the transmitter*  
*the power and radiating characteristics of the transmitter*  
*the nature of the intervening ground*  
*the height at which you mount the aerial.*

In general terms, viewers within a few miles of a main transmitter or very close to a relay station, require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal rather than too little.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted clear of the roof? In difficult reception areas it might be necessary to mount the aerial on a very tall mast, and to use a special transistorised pre-amplifier to boost the signals.

Aerials for colour reception require special care. If the aerial gives good pictures on a black-and-white 625-line set, then it should be equally suitable for colour reception. However, an aerial installation providing only moderate or poor black-and-white 625-line pictures will almost certainly need replacing or improving for colour reception.

## The Downlead

The lead connecting the aerial to your set also plays an important role. The lead should be a high quality 75 ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length and the size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e. the higher the channel number, the greater the loss.

For uhf it is essential to use 'low loss' coaxial cable, unless the signals are particularly strong and the cable-run is short. Old cable used for vhf aerials is unlikely to be satisfactory. It is also important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade picture quality. It is highly advisable to solder the inner conductor of the cable to the plug which fits into the TV set, and to ensure a good connection at the aerial, where moisture can, in time, impair the quality of the connection.

## Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions and is also often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be either eliminated or greatly reduced by using an aerial with good directional properties and with careful mounting.

The requirements for good ORACLE teletext reception - that is to say the avoidance of 'errors' in the displayed characters - are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

## Portable Receivers

The use of portable TV sets (for example, in caravans) is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in set-top antenna may not always be satisfactory for example, inside a metal-skinned caravan.

Sometimes viewers taking their sets on holiday are disappointed when they find they are unable to receive pictures. Check beforehand whether you are taking your portable set to an area served by a transmitter. In the case of a single-standard model, this must be a uhf transmitter, but for a dual-standard set it can be a uhf or

vhf transmitter. Uhf coverage is nearly as extensive as vhf, but reception in some favourite holiday spots, which are thinly populated, is sometimes difficult.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for uhf reception if you are travelling around. It can be used over the whole uhf range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a uhf transmitter and provided that it can be mounted for either horizontal or vertical polarisation.

### Receiving more than one ITV Service

The country is divided into fourteen areas for ITV programmes and viewers can normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some slight overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is sometimes possible to receive distant transmitters which carry programmes of other ITV areas.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. This would usually mean a multi-element aerial at the maximum possible height, well clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second small unit fitted near the TV set.

Such 'out-of-area' reception is more liable to be marred by interference from another station using similar channels. This produces a patterning on the picture and is generally known as 'co-channel interference'.

### Interference to the picture

#### UNUSUAL WEATHER CONDITIONS

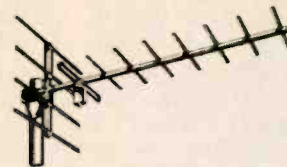
While television signals in vhf and uhf normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture, or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference). Such weather conditions may occur only every few months and last for only a few hours, but exceptionally may persist for several days.

#### LOCAL OSCILLATOR INTERFERENCE

Very occasionally, the picture on a uhf set can be affected by another TV set tuned to a vhf station, producing a 'wavy' patterning on the picture. This problem usually arises only where the two sets are situated close to each other.

#### A Typical UHF Receiving Aerial

This is a typical 9-element aerial which is designed for use in areas of good signal strength well inside the transmitter coverage area. It is inadequate for places where there are significant reception difficulties.



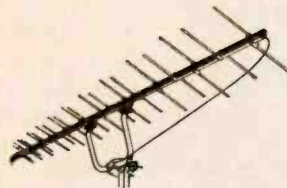
#### A Multi-element High-gain Aerial

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the multi-element uhf aerial shown here.



#### A Log-periodic Design Aerial

Picture ghosting can often be eliminated using a log-periodic uhf aerial. This type of aerial has good directivity but relatively low gain and so is only effective in areas of good to moderate signal strength. A log-periodic aerial also has a large bandwidth giving good reception over the whole uhf range.



#### The Essentials for Good Reception

To enjoy the best in your TV viewing:

Make sure that your TV set is in good working order and correctly adjusted.

Where possible, install an outdoor aerial, suitably high up and clear of obstructions.

Use an aerial of the correct

group, mounted either with the rods horizontal or vertical as appropriate to the transmitter providing the best signals in your area.

Use good quality low-loss coaxial cable between the aerial and TV set. To ensure a good, lasting connection, ensure that the inner conductor of the cable is properly connected to the aerial and soldered to the receiver connecting plug.

#### LOCAL ELECTRICAL INTERFERENCE

Any nearby electrical apparatus – for example, a vacuum cleaner, power drill or motor car – may sometimes cause interference.

Parliament has introduced legislation which restricts the amount of interference which may legally be produced by new equipment. Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', available at any main Post Office.

# Tune in to ILR

**The Independent Local Radio programmes are of the highest technical quality. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.**

## Advantages of VHF/FM

Real connoisseurs of good quality are advised, wherever possible, to use the vhf/fm service rather than medium waves. The use of vhf/fm gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day and night; and a constant level of reception, summer and winter.

The large number of stations, the effect of the ionosphere at night (which brings in distant stations) mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to vhf/fm. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But vhf/fm usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (mf) and vhf/fm transmitters. After dark the medium-wave service area may be reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

A special feature of ILR vhf transmissions is the use of circular polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Most domestic receiving aerials are horizontally polarised, but where a listener is close to a high-power horizontally polarised transmitter which swamps his reception of the more distant or lower-power ILR transmissions it may prove better to use a vertically polarised aerial for ILR since this will discriminate against the strong unwanted signals.

## Good Aerial and Earth for MF

For mf reception the importance of a good aerial and earth system is often overlooked and many listeners

needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On mf a good outdoor aerial and earth system will greatly extend the daytime range. A large 'frame aerial' can also be very effective in discriminating against unwanted signals.

## Stereo Reception

ILR provides the only local stereo broadcasts in the UK and most programmes are transmitted in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo without a very large aerial.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be 'coloured' by excessive reflections from walls and the floor. If possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and carpeting on the floor.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

ILR has made experimental broadcasts with 'surround-sound' systems – possibly the next step in sound radio.

**Tune your receiver carefully, learn how to set the controls. The quality of modern radio reception is well worth the little extra trouble . . . particularly on ILR!**

# UHF TELEVISION COVERAGE


IBA 625-line colour/black-and-white transmitters

The individual area maps on the following pages give more detailed information about existing or proposed uhf transmitting stations:


## O MAIN TRANSMITTER

The principal service area, where the signal is normally stronger than from any overlapping station, is shown in a solid colour.

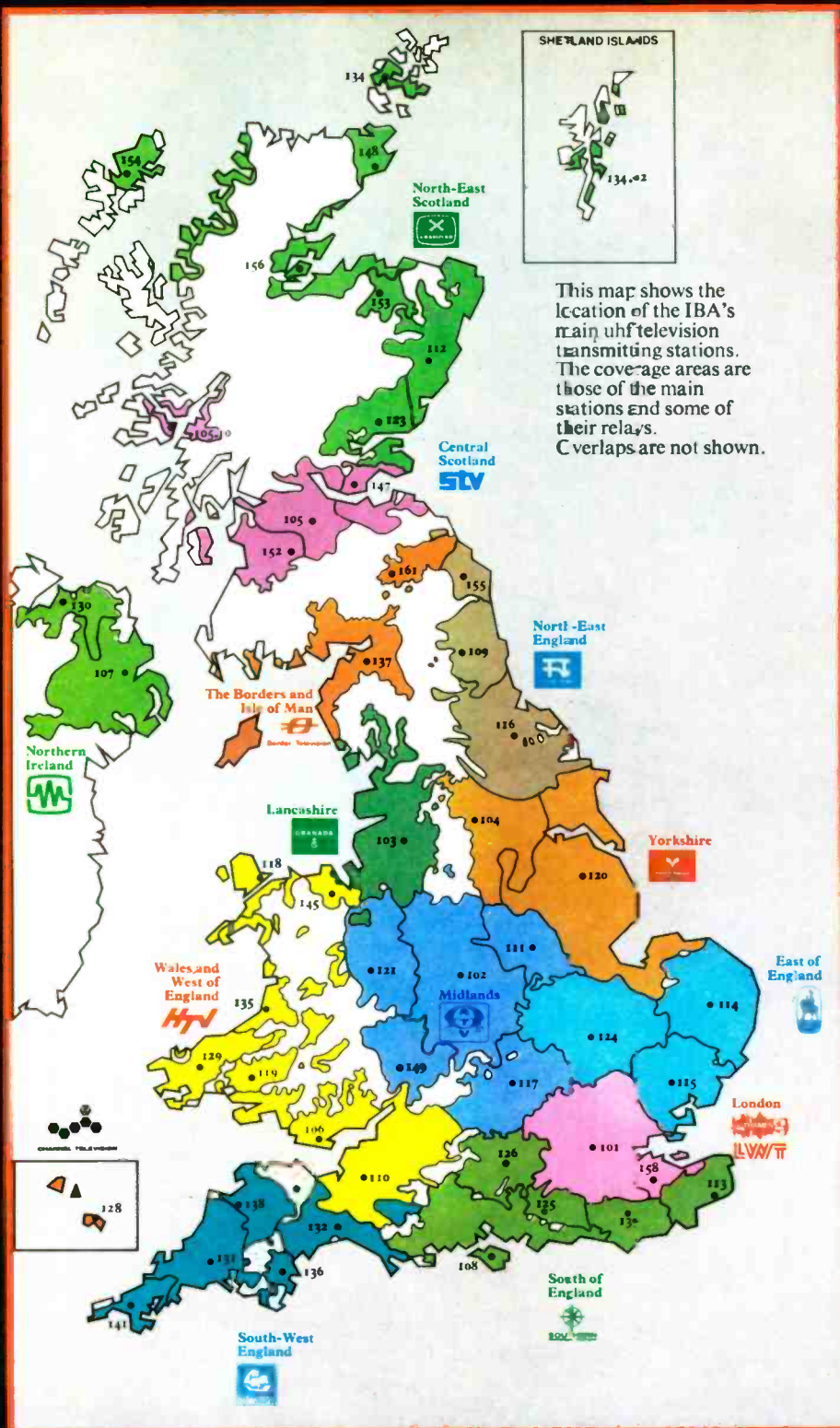
## △ RELAY TRANSMITTER

Coverage shown  Signal expected to be satisfactory but may be weaker than alternatives.

## △ RELAY TRANSMITTER

Coverage shown 

N.B. See pages 189 to 192 for full station list and details.



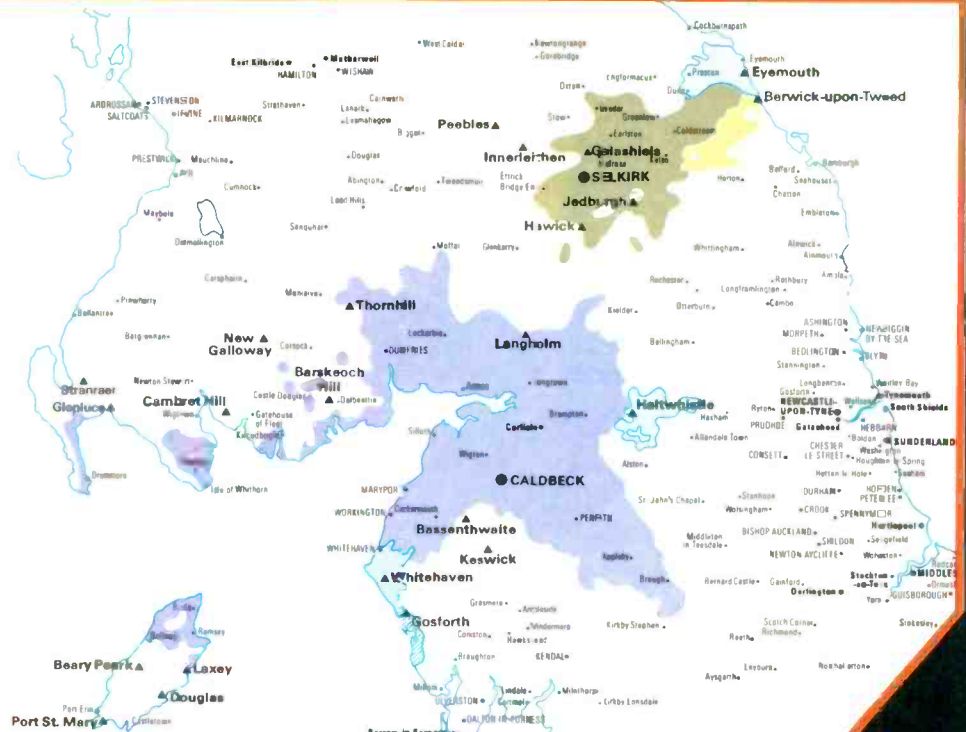
This map shows the location of the IBA's main uhf television transmitting stations. The coverage areas are those of the main stations and some of their relays. C overlaps are not shown.



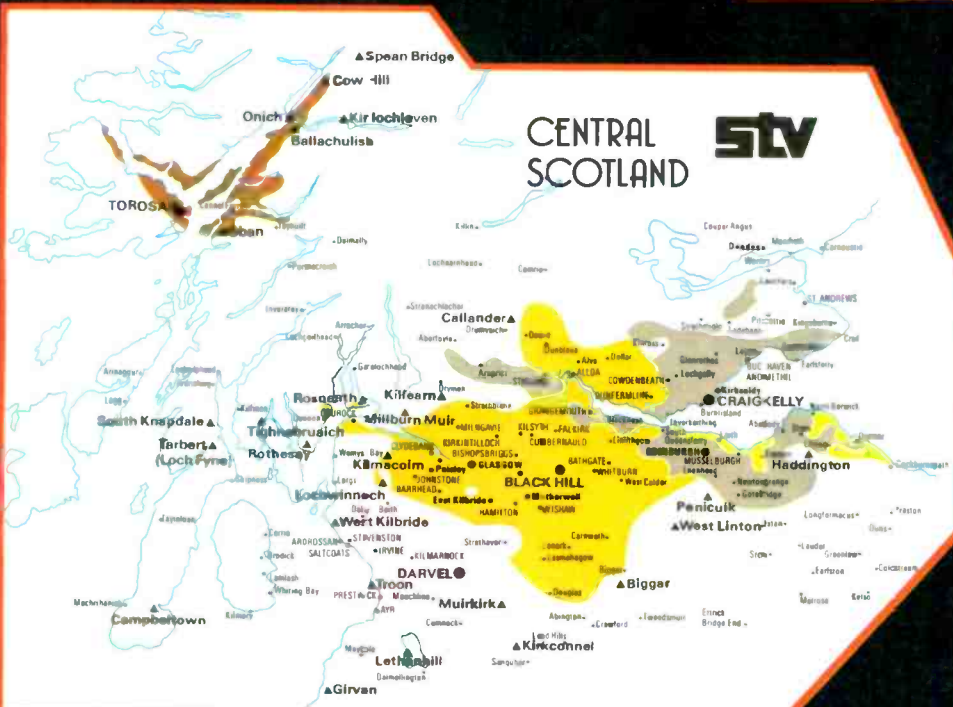
# THE BORDERS AND ISLE OF MAN



Border Television



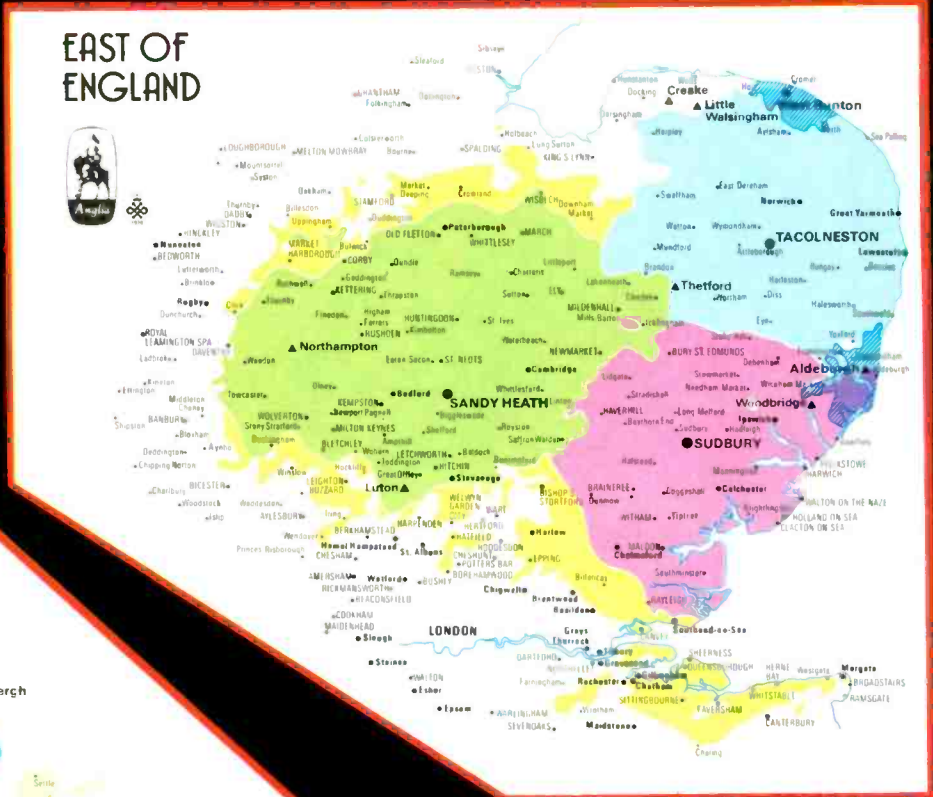
# CENTRAL SCOTLAND



0 MILES 10 20 30



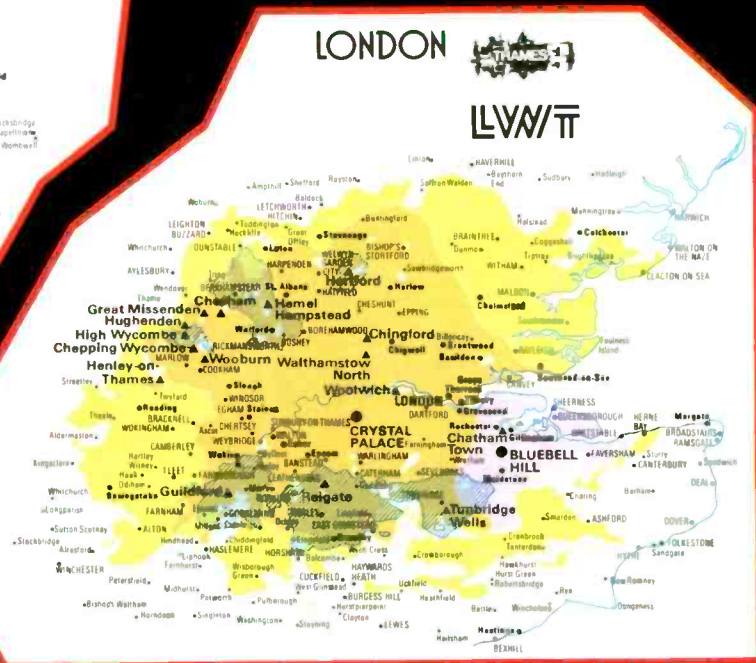
# EAST OF ENGLAND

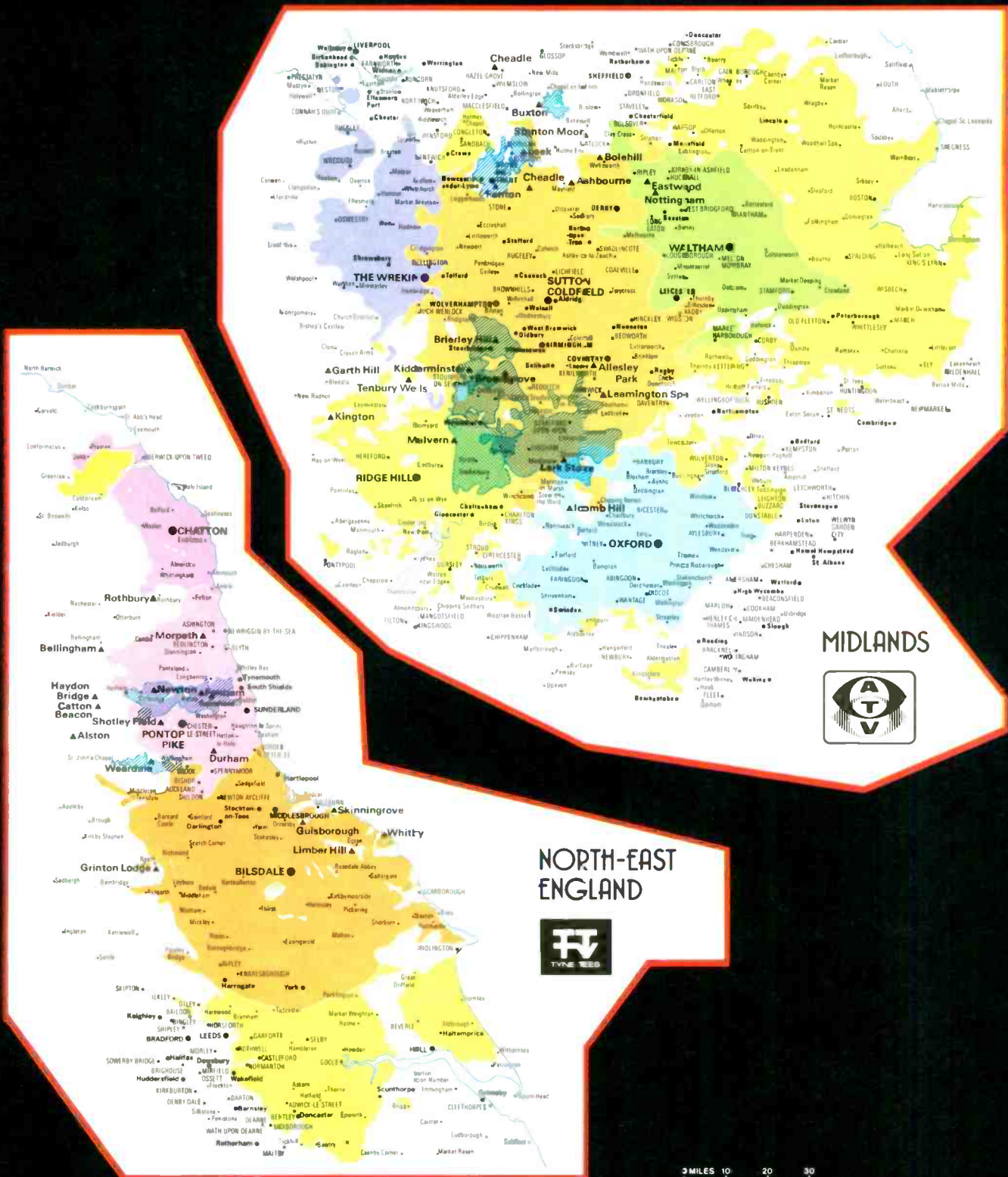


# LANCASHIRE



# LONDON





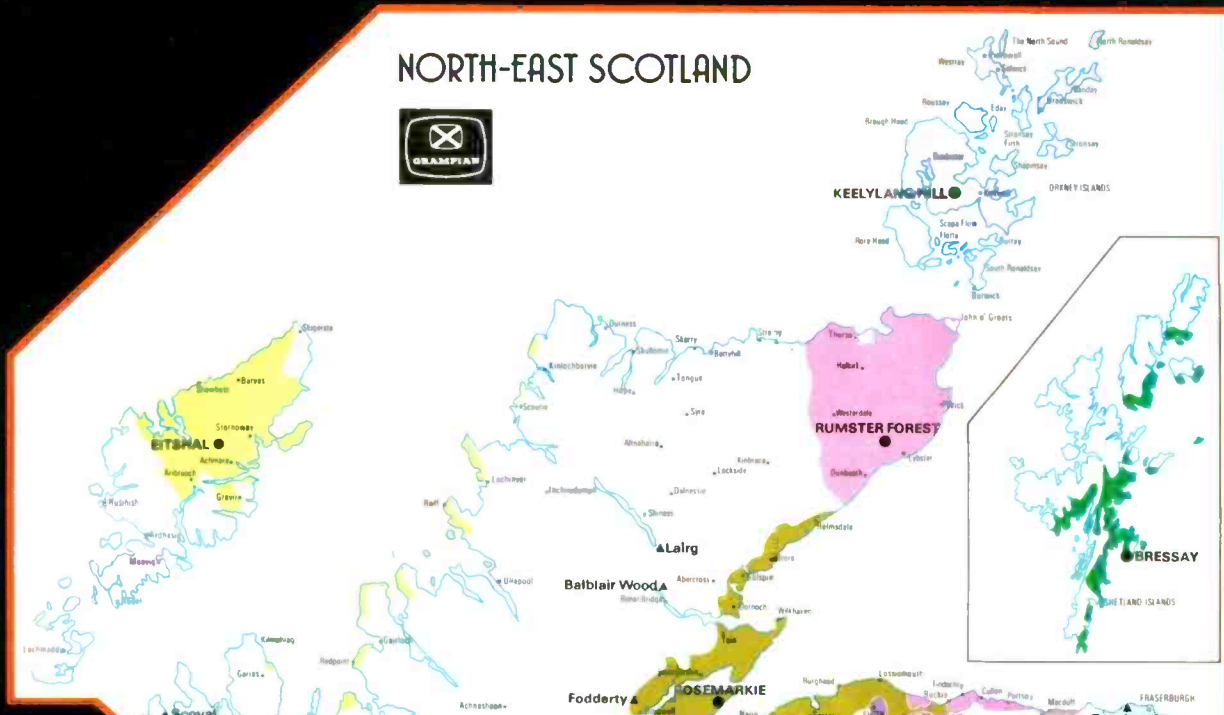
MIDLANDS



NORTH-EAST ENGLAND

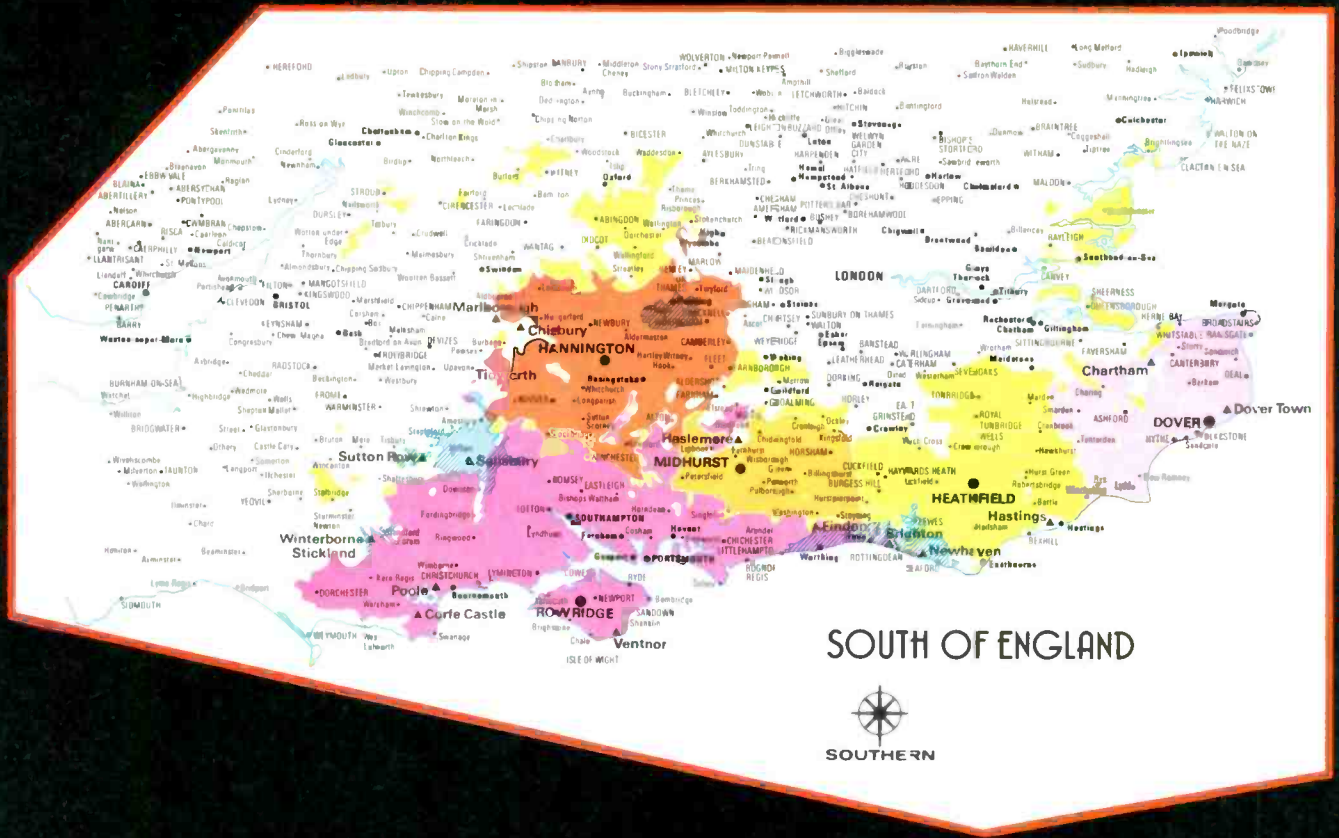


# NORTH-EAST SCOTLAND



# NORTHERN IRELAND

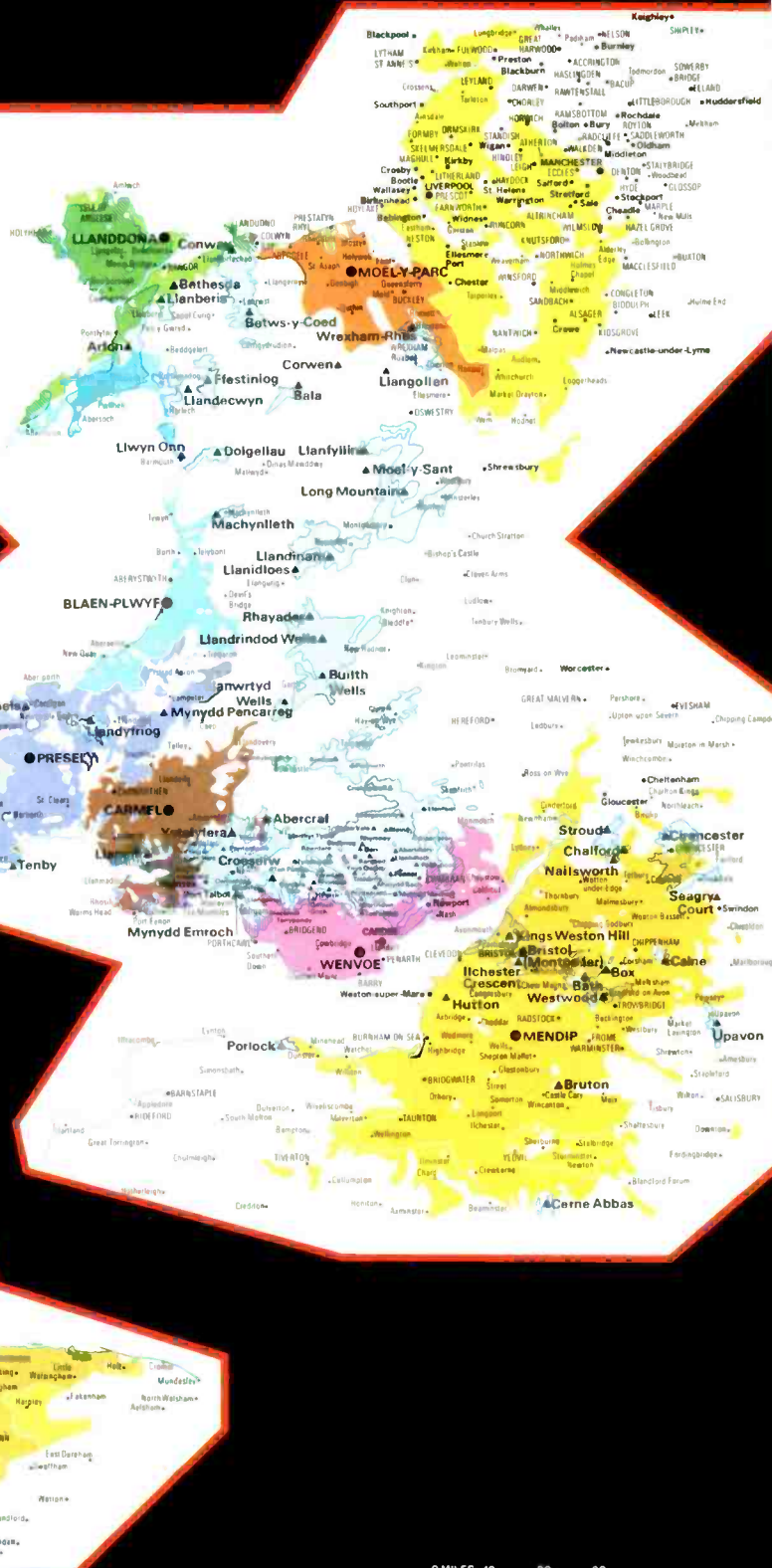




# WALES AND WEST OF ENGLAND



Due to the large number of relay stations in South Wales, those from Wenvoe main station have been indicated in smaller type.



## YORKSHIRE



0 MILES 10 20 30



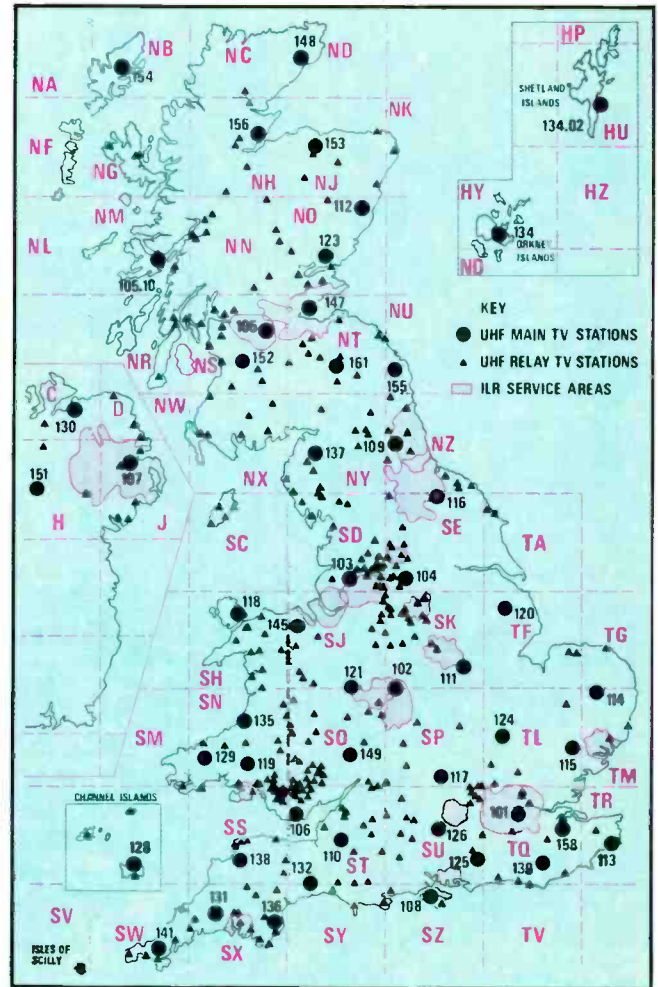
# Transmitting Stations

## Existing and Proposed UHF Television Stations

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. a.o.d.	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
<b>THE BORDERS AND ISLE OF MAN (B)</b>									
<b>Border Television</b>									
137	Caldbeck	28	30	34	32	HA	500	599	1.9.71
137.01	Whitehaven	43	40	46	50	VB	2	184	6.10.72
137.02	Keswick	24	21	27	31	VA	0.12	226	23.4.76
137.05	Haltwhistle	59	55	62	65	VC/D	2	241	5.4.74
137.06	Gosforth	61	58	64	54	VC/D	0.05	91	early 79
137.07	Bassenthwaite	49	52	45	42	VB	0.16	138	19.3.76
137.10	Douglas	48	68	66	56	VC/D	2	195	1.10.76
137.11	Beary Peak	43	40	46	50	VB	0.25	326	25.3.77
137.12	Port St. Mary	61	58	64	54	VC/D	0.25	124	4.3.77
137.14	Laxey	61	58	64	54	VC/D	0.025	140	25.3.77
137.15	Langholm	60	57	63	53	VC/D	0.025	308	6.2.76
137.16	Thornhill	60	57	63	53	VC/D	0.5	374	26.11.76
137.17	Barskeoch Hill	59	55	62	65	VC/D	2	229	30.7.76
137.18	New Galloway	23	33	26	29	VA	0.1	200	27.8.76
137.19	Stranraer	60	57	63	53	VC/D	0.25	240	29.7.77
137.21	Cambret Hill	41	44	51	47	HB	16	415	11.2.77
137.26	Glenluce	61	58	64	54	VC/D	0.015	134	15.7.77
161	Selkirk	59	55	62	65	HC/D	50	519	1.3.72
161.01	Eyemouth	23	33	26	29	VA	2	244	15.3.74
161.02	Galashiels	41	51	44	47	VB	0.1	301	18.10.74
161.03	Hawick	23	33	26	29	VA	0.05	198	16.5.75
161.04	Jedburgh	41	51	44	47	VB	0.16	160	8.4.77
161.07	Peebles	25	22	28	32	VA	0.1	405	23.5.75
161.08	Innerleithen	61	58	64	54	VC/D	0.1	271	8.8.75
161.09	Berwick-upon-Tweed	24	21	27	31	VA	0.038	159	28.10.77

<b>CENTRAL SCOTLAND (CS)</b>									
<b>Scottish Television</b>									
105	Black Hill	43	40	46	50	HB	500	543	13.12.69
105.01	Kilmacolm	24	21	27	31	VA	0.032	157	25.7.75
105.02	South Knapdale	60	57	63	53	VC/D	1.45	531	9.1.76
105.03	Biggar	25	22	28	32	VA	0.5	373	30.1.76
105.06	Killearn	59	65	62	55	VC/D	0.5	162	4.6.76
105.07	Callander	25	22	28	32	VA	0.1	190	9.7.76
105.10	Torosay	25	22	28	32	VA	20	477	11.6.76
105.12	Cow Hill	43	40	46	50	VB	0.065	343	5.11.76
105.15	Tarbert (Loch Fyne)	24	21	27	31	VA	0.0036	90	7.4.78
105.20	Ballachulish	23	33	26	29	VA	0.018	50	late 78
105.22	Haddington	61	58	64	54	VC/D	0.02	97	21.5.76
105.23	Kinlochleven	59	55	62	65	VC/D	0.012	283	late 78
105.24	Onich	61	58	64	54	VC/D	0.017	80	late 78
105.26	Spean Bridge	24	21	27	31	VA	0.07	120	late 78
105.27	Oban	41	51	44	47	VB	0.012	167	early 79
147	Craigkelly	24	31	27	21	HA	100	310	27.9.71
147.01	Penicuik	61	58	64	54	VC/D	2	300	16.1.76
147.03	West Linton	23	33	26	29	VA	0.025	322	13.2.76
152	Darvel	23	33	26	29	HA	100	443	1.1.72
152.01	Muirkirk	41	51	44	47	VB	0.1	317	25.6.76
152.02	Kirkconnel	61	58	64	54	VC/D	0.25	528	19.12.75
152.03	West Kilbride	41	51	44	47	VB	0.35	216	10.12.76
152.04	Lethanhill	60	57	63	53	VC/D	0.25	361	23.3.73
152.05	Girvan	59	55	62	65	VC/D	0.25	233	7.5.76
152.06	Campbeltown	60	57	63	53	VC/D	0.125	133	28.11.75
152.10	Millburn Muir	42	39	52	49	VB	0.25	200	13.6.75
152.11	Rosneath	61	58	64	54	VC/D	10	218	13.8.76
152.13	Toonay	61	58	64	54	VC/D	0.02	43	18.11.77
152.15	Rothsay	25	22	28	32	VA	2	208	24.12.76
152.16	Tighnabruaich	49	39	45	42	VB	0.092	190	early 79
152.17	Lochwinnoch	60	57	63	53	HC/D	0.086	148	mid 78

<b>CHANNEL ISLANDS (Ch)</b>									
<b>Channel Television</b>									
128	Fremont Point	41	51	44	47	HB	20	244	26.7.76
128.01	St. Helier	59	55	62	65	VC/D	0.034	75	late 78
128.02	Les Touilllets	54	56	48	52	HC/D	2	126	26.7.76
128.03	Alderney	61	58	64	68	VC/D	0.1	97	1.4.77



UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. a.o.d.	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
<b>EAST OF ENGLAND (E)</b>									
<b>Anglia Television</b>									
114	Tacolneston	59	62	55	65	HC/D	250	221	1.10.70
114.01	West Runton	23	33	26	29	VA	2	151	6.4.73
114.02	Aldeburgh	23	33	26	30	VA	10	81	24.11.72
114.04	Thetford	23	33	26	29	VA	0.02	64	10.6.77
114.05	LittleWalsingham	41	51	44	47	VB	0.011	84	late 78
114.06	Creake	49	39	45	42	VB	0.005	91	early 79
115	Sudbury	41	51	44	47	HB	250	216	18.11.70
115.01	Woodbridge	61	58	64	54	VC/D	0.1	63	21.10.77
124	Sandy Heath	24	31	27	21	HA	1000	290	18.1.71
124.01	Northampton (Dall. Park)	56	66	62	68	VC/D	0.065	104	11.2.77
124.02	Luton	59	55	62	65	VC/D	0.08	204	14.6.74

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC1	BBC2	Fourth				
<b>LANCASHIRE (La)</b>									
<b>Granada Television</b>									
103	Winter Hill	59	55	62	65	HC/D	500	718	15.11.69
103.01	Darwen	49	39	45	42	VB	0.5	312	1.11.71
103.02	Pendle Forest	25	22	28	32	VA	0.5	326	2.8.71
103.03	Haslingden	23	33	26	29	VA	8	394	25.8.72
103.05	Todmorden	49	39	45	42	VB	0.5	273	31.5.72
103.06	Saddleworth	49	52	45	42	VB	0.5	393	28.1.72
103.07	Storeton	25	22	28	32	VA	2.8	101	*
103.08	Bacup	43	40	46	53	VB	0.25	383	9.3.73
103.09	Ladder Hill	23	33	26	29	VA	1	460	16.11.73
103.11	Birch Vale	43	40	46	53	VB	0.25	353	21.6.74
103.12	Whitworth	25	22	28	32	VA	0.05	384	21.6.74
103.13	Glossop	25	22	28	32	VA	1	315	10.8.73
103.15	Sedbergh	43	40	46	50	VB	0.5	262	6.9.74
103.18	Trawden	60	57	63	67	VC/D	0.2	313	31.1.75
103.19	Whalley	43	40	46	53	VB	0.05	214	28.3.75
103.20	Walsden	60	57	63	67	VC/D	0.05	297	7.2.75
103.22	Littleborough	24	21	27	31	VA	0.5	270	21.6.74
103.25	North Oldham	24	21	27	31	VA	0.04	292	7.3.75
103.27	Congleton	41	51	44	47	VB	0.2	160	6.9.74
103.31	Oakenhead	41	51	44	47	VB	0.1	286	6.6.75
103.32	Whitewell	60	57	63	67	VC/D	0.08	323	28.11.75
103.35	Lancaster	24	31	27	21	VA	10	182	26.6.72
103.36	Kendal	61	58	64	54	VC/D	2	223	17.11.72
103.38	Windermere	41	51	44	47	VB	0.5	253	13.4.73
103.41	Cornholme	61	58	64	54	VC/D	0.05	361	10.6.77
103.44	Millom Park	25	22	28	32	VA	0.25	188	24.6.77
103.45	Coniston	24	21	27	31	VA	0.09	307	28.11.75
103.47	Ramsbottom	56	48	66	68	VC/D	0.08	278	28.10.77
103.48	Dalton	43	40	46	53	VB	0.025	115	20.5.77
103.51	Grasmere	60	57	63	63	VC/D	0.02	215	mid 78
103.53	Parbold	41	51	44	47	VB	0.036	38	early 79
103.54	Chinley	61	57	64	67	VC/D	0.0116	284	mid 78
103.55	Dog Hill	43	40	46	53	VB	0.085	299	early 79
103.58	Romley	41	51	44	47	VB	0.011	166	late 78
103.60	Langley	24	21	27	31	VA	0.0045	239	early 79
<b>LONDON (Ln)</b>									
<b>Thames Television/London Weekend Television</b>									
101	Crystal Palace	23	26	33	30	HA	1000	313	15.11.69
101.01	Guildford	43	40	46	50	VB	10	188	24.3.72
101.02	Hertford	61	58	64	54	VC/D	2	97	10.3.72
101.03	Reigate	60	57	63	53	VC/D	10	282	15.11.71
101.04	Tunbridge Wells	41	51	44	47	VB	10	172	4.2.72
101.05	Hemel Hempstead	41	51	44	47	VB	10	226	10.3.72
101.06	Woolwich	60	57	63	67	VC/D	0.63	54	11.4.74
101.07	High Wycombe	59	55	62	65	VC/D	0.5	211	14.1.72
101.09	Woburn	56	49	52	68	VC/D	0.1	143	24.12.76
101.10	Henley-on-Thames	67	48	64	54	VC/D	0.1	157	10.1.75
101.12	Chesham	43	40	46	50	VB	0.1	170	30.4.76
101.14	Gt. Missenden	61	58	64	54	VC/D	0.085	215	29.11.74
101.18	Chipping Wycombe	41	51	44	47	VB	0.02	176	28.5.76
101.21	Hughenden	43	40	46	50	VB	0.06	186	9.12.77
101.23	Chingford	52	56	50	48	VB	0.0075	70	mid 79
101.25	Walthamstow N.	49	45	66	68	VC/D	0.0017	57	mid 79
158	Bluebell Hill	43	40	46	65	HE	30	251	25.2.74
158.02	Chatham Town	61	58	68	54	VC/D	0.014	86	mid 79
<b>MIDLANDS (M)</b>									
<b>ATV</b>									
102	Sutton Coldfield	43	46	40	50	HB	1000	395	15.11.69
102.02	Kidderminster	61	58	64	54	VC/D	2	133	31.3.72
102.03	Brierley Hill	60	57	63	53	VC/D	10	180	3.12.71
102.06	Bromsgrove	24	31	27	21	VA	4	198	4.2.72
102.07	Malvern	66	56	62	68	VC/D	10	211	26.5.72
102.08	Lark Stoke	23	33	26	29	VA	7.6	280	7.7.72
102.09	Stanton Moor	59	55	62	65	VC/D	2	355	27.9.74
102.10	Leek	25	22	28	32	VA	1	313	28.2.75
102.11	Fenton	24	31	27	21	VA	10	241	21.1.72
102.12	Ashbourne	25	22	28	32	VA	0.25	213	28.2.75
102.13	Bolehill	60	57	63	53	VC/D	0.25	352	22.8.75
102.19	Icomb Hill	25	22	28	32	VA	0.11	290	12.12.75
102.21	Leamington Spa	66	56	62	68	VC/D	0.2	135	28.5.76
102.23	Nottingham	24	21	27	31	VA	2	183	30.3.73
102.24	Buxton	24	21	27	31	VA	1	475	7.12.73
102.26	Eastwood	23	33	26	29	VA	0.0036	117	late 78
102.27	Allesley Park	25	22	28	32	VA	0.033	150	mid 79
102.28	Cheadle	56	48	66	68	VC/D	0.024	259	mid 78
102.29	Tenbury Wells	60	57	63	53	VC/D	0.014	131	early 79
111	Waltham	61	58	64	54	HC/D	250	429	28.2.70

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC1	BBC2	Fourth				
117	Oxford	60	57	63	53	HC/D	500	289	15.6.70
121	The Wrekin	23	26	33	29	HA	100	448	22.12.75
149	Ridge Hill	25	22	28	32	HA	100	363	26.2.73
149.01	Kington	49	39	45	42	VB	0.025	281	late 78
149.02	Garth Hill	60	57	63	53	VC/D	0.025	372	26.3.76
<b>NORTH-EAST ENGLAND (NE)</b>									
<b>Tyne Tees Television</b>									
109	Pontop Pike	61	58	64	54	HC/D	500	443	17.7.70
109.02	Newton	23	33	26	29	VA	2	212	28.4.72
109.03	Fenham	24	21	27	31	VA	2	170	10.12.71
109.06	Weardale	41	44	51	47	VB	1	450	24.8.73
109.08	Alston	49	52	45	42	VB	0.4	535	25.7.75
109.09	Catton Beacon	43	40	46	50	VB	0.14	371	29.8.75
109.10	Morpeth	25	22	28	32	VA	0.044	110	28.6.74
109.11	Bellingham	24	21	27	31	VA	0.05	274	2.9.77
109.13	Haydon Bridge	41	51	44	47	VB	0.1	258	14.5.76
109.14	Shotley Field	25	22	28	32	VA	0.2	249	15.10.76
109.15	Durham	43	40	46	50	VB	0.015	116	late 78
116	Bilsdale	29	33	26	23	HA	500	685	15.3.71
116.01	Whitby	59	55	62	65	VC/D	0.25	106	11.5.73
116.04	Grinton Lodge	43	40	46	50	VB	0.025	268	5.8.77
116.05	Guisborough	60	57	63	53	VC/D	0.05	215	9.9.77
116.08	Limber Hill	43	40	46	50	VB	0.05	191	22.4.77
116.09	Skinningrove	43	40	46	50	VB	0.014	93	early 79
155	Chatton	49	39	45	42	HB	100	349	19.8.74
155.02	Rothbury	59	55	62	65	VC/D	0.05	318	1979
<b>NORTH-EAST SCOTLAND (NS)</b>									
<b>Grampian Television</b>									
112	Durris	25	22	28	32	HA	500	636	19.7.71
112.01	Peterhead	59	55	62	65	VC/D	0.1	97	19.7.74
112.02	Gartley Moor	61	58	64	54	VC/D	2.2	463	8.2.74
112.03	Rosehearty	41	51	44	47	VB	2	112	16.2.73
112.04	Balgownie	43	40	46	50	VB	0.04	108	31.1.75
112.05	Tullich	59	55	62	65	VC/D	0.07	511	5.8.77
112.07	Tomintoul	43	40	46	50	VB	0.0065	484	late 78
123	Angus	60	57	63	53	HC/D	100	547	30.9.72
123.01	Perth	49	39	45	42	VB	1	170	3.11.72
123.02	Crieff	23	33	26	29	VA	0.1	269	19.12.75
123.03	Cupar	41	51	44	47	VB	0.02	77	23.4.76
123.05	Pitlochry	25	22	28	32	VA	0.15	419	14.11.75
123.07	Blair Atholl	43	40	46	50	VB	0.05	436	18.6.76
123.08	Tay Bridge	41	51	44	47	VB	0.5	148	22.11.74
123.12	Auchtermuchy	49	39	45	42	VB	0.05	131	29.10.76
147.04	Dunkeld	41	51	44	47	VB	0.1	297	21.5.76
134	Keelylang Hill (Orkney)	43	40	46	50	HB	100	270	19.12.75
134.02	Bressay	25	22	28	32	VA	10	284	24.12.76
148	Rumster Forest	24	31	27	21	HA	100	456	24.12.73
153	Knock More	23	33	26	29	HA	100	468	28.10.74
153.02	Kingussie	43	40	46	50	VB	0.091	380	mid 78
153.04	Craigellachie	60	57	63	53	VC/D	0.07	225	early 79
153.05	Balblair Wood	59	55	62	65	VC/D	0.083	249	late 78

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC1	BBC2	Fourth				
<b>SOUTH OF ENGLAND (S)</b>									
					<b>Southern Television</b>				
108	<b>Rowridge</b>	27	31	24	21	HA	500	280	13.12.69
108,01	Salisbury	60	57	63	53	VC/D	10	157	11.8.72
108,03	Ventnor	49	39	45	42	VB	2	273	7.9.73
108,04	Poole	60	57	63	53	VC/D	0-1	112	17.12.76
108,05	Brighton	60	57	63	53	VC/D	10	172	28.4.72
108,07	Findon	41	51	44	47	VB	0-05	161	24.4.75
108,10	Winterborne Stickland	43	40	46	50	VB	1	207	5.3.76
108,17	Corfe Castle	41	51	44	47	VB	0-014	136	early 79
113	<b>Dover</b>	66	50	56	53	HC/D	100	366	13.12.69
113,03	Dover Town	23	33	26	30	VA	0-1	112	31.3.78
113,05	Chartham	24	21	27	31	VA	0-1	116	5.12.75
125	<b>Midhurst</b>	58	61	55	68	HC/D	100	299	18.12.72
125,01	Haslemere	25	22	28	32	VA	0-015	216	6.1.78
126	<b>Hanington</b>	42	39	45	66	HE	250	369	1.11.71
126,05	Tidworth	25	22	28	32	VA	0-01	171	3.12.76
126,06	Chisbury	59	55	62	52	VC/D	0-025	184	24.3.78
126,07	Sutton Row	25	22	28	32	VA	0-25	207	29.4.77
110,24	Marlborough	25	22	28	32	VA	0-1	248	21.6.74
139	<b>Heathfield</b>	64	49	52	67	HC/D	100	300	1.11.71
139,01	Newhaven	43	39	45	41	VB	2	133	16.2.73
139,02	Hastings	28	22	25	32	VA	1	126	19.10.73

<b>SOUTH-WEST ENGLAND (SW)</b>									
					<b>Westward Television</b>				
Number	Name	IBA	BBC1	BBC2	Fourth	Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
131	<b>Caradon Hill</b>	25	22	28	32	HA	500	603	22.5.71
131,01	St. Austell	59	55	62	65	VC/D	0-1	240	23.1.76
131,04	Gunnislake	43	40	46	50	VB	0-04	176	18.6.76
131,05	Plympton (Plymouth)	61	58	64	54	VC/D	2	165	30.11.73
131,08	Tavistock	60	57	63	53	VC/D	0-1	217	11.6.76
131,10	Penaligon Downs	49	39	45	42	VB	0-1	164	26.3.76
131,12	Ilfracombe	61	58	64	54	VC/D	0-25	251	27.8.76
131,13	Combe Martin	49	39	45	42	VB	0-1	179	8.10.76
131,14	Okehampton	49	39	45	42	VB	0-1	247	25.11.77
131,15	Ivybridge	42	39	45	49	VB	0-5	191	30.9.77
131,16	Kingsbridge	43	40	46	50	VB	0-2	142	4.11.77
131,19	Slapton	55	48	66	68	VC/D	0-125	148	mid 78
131,20	Truro	61	58	64	54	VC/D	0-022	85	mid 78
131,21	Croyde	41	51	44	47	VB	0-0015	116	late 78
132	<b>Stockland Hill</b>	23	33	26	29	HA	250	461	13.9.71
132,01	St.Thomas(Exeter)	41	51	44	47	VB	0-25	147	28.11.75
132,03	Tiverton	43	40	46	50	VB	0-1	195	8.10.76
132,04	Bampton	45	39	49	52	VB	0-03	273	mid 78
132,06	Bridport	41	51	44	47	VB	0-1	112	19.12.75
132,07	Beaminster	59	55	62	65	VC/D	0-02	205	9.7.76
132,08	Weymouth	43	40	46	50	VB	2	114	14.9.73
136	<b>Beacon Hill</b>	60	57	63	53	HC/D	100	285	19.3.73
136,03	Dartmouth	41	51	44	47	VB	0-01	109	25.11.77
136,04	Ashburton	24	21	27	31	VA	0-003	186	early 79
138	<b>Huntshaw Cross</b>	59	55	62	65	HC/D	100	360	5.11.73
138,09	Chagford	24	21	27	31	VA	0-012	280	12.5.78
141	<b>Redruth</b>	41	51	44	47	HB	100	381	22.5.71
141,01	Isles of Scilly	24	21	27	31	VA	0-5	119	3.5.74
141,02	St. Just	61	58	64	54	VC/D	0-25	249	20.8.76
141,03	Helston	61	58	64	54	VC/D	0-01	104	30.7.76
141,09	Praa Sands	59	55	62	65	VC/D	0-01	96	mid 78

<b>WALES AND WEST OF ENGLAND (i)</b>									
					<b>Wales (Wa)</b>			<b>HTV</b>	
Number	Name	IBA	BBC1	BBC2	Fourth	Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
106	<b>Wenvoe</b>	41	44	51	47	HB	500	353	6.4.70
106,01	Kilvey Hill	23	33	26	29	VA	10	243	28.1.72
106,02	Rhondda	23	33	26	29	VA	2-5	370	7.1.72
106,03	Mynydd Machen	23	33	26	29	VA	2	410	25.2.72
106,04	Maesteg	25	22	28	32	VA	0-25	307	18.5.73
106,05	Pontypridd	25	22	28	32	VA	0-5	247	28.4.72

Number	Name	IBA	BBC1	BBC2	Fourth	Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
106,06	Aberdare	24	21	27	31	VA	0-5	333	8.12.72
106,07	Merthyr Tydfil	25	22	28	32	VA	0-25	311	22.12.72
106,08	Bargoed	24	21	27	31	VA	0-3	341	25.5.73
106,09	Rhymney	60	57	63	53	VC/D	0-15	463	2.3.73
106,12	Abertillery	25	22	28	32	VA	0-28	430	30.11.73
106,13	Ebbw Vale	59	55	62	65	VC/D	0-5	505	28.9.73
106,14	Blaina	43	40	46	50	VB	0-1	352	9.8.74
106,15	Pontypool	24	21	27	31	VA	0-25	298	25.5.73
106,17	Blaenavon	60	57	63	53	VC/D	0-15	413	27.4.73
106,18	Abergavenny	49	39	45	42	VB	1	485	28.9.73
106,19	Ferndale	60	57	63	53	VC/D	0-08	436	20.12.74
106,20	Porth	43	40	46	50	VB	0-08	305	27.12.74
106,22	Llanginor	59	55	62	65	VC/D	0-19	358	19.7.74
106,23	Treharris	52	56	48	68	VC/D	0-05	205	31.1.75
106,24	Cwmafon	24	21	27	31	VA	0-07	245	16.8.74
106,26	Llanhilleth	49	39	45	42	VB	0-03	311	27.9.74
106,28	Gilfach Goch	24	21	27	31	VA	0-05	319	27.9.74
106,29	Taff's Well	59	55	62	65	VC/D	0-02	191	9.8.74
106,30	Ogmore Vale	60	57	63	53	VC/D	0-1	336	2.8.74
106,31	Abertridwr	60	57	63	53	VC/D	0-05	300	6.12.74
106,32	Ynys Owen	59	55	62	65	VC/D	0-08	365	23.12.77
106,35	Tonypandy	59	55	62	65	VC/D	0-02	255	1.11.74
106,42	Mynydd Bach	61	58	64	54	VC/D	0-25	356	14.9.73
106,43	Bedlinog	24	21	27	31	VA	0-01	381	1.8.75
106,48	Pennar	43	40	46	50	VB	0-1	276	5.8.77
106,49	Brecon	61	58	64	54	VC/D	1	274	25.1.74
106,50	Sennybridge	43	40	46	50	VB	0-08	398	23.9.77
106,51	Clyro	41	51	44	47	VB	0-16	264	13.9.74
106,52	Crickhowell	24	21	27	31	VA	0-15	244	11.3.77
106,53	Blackmill	25	22	28	32	VA	0-01	220	30.7.76
106,55	Pennorth	23	33	26	29	VA	0-05	294	30.7.76
106,56	Pontardawe	61	58	64	68	VC/D	0-125	206	26.9.75
106,57	Deri	25	22	28	32	VA	0-05	420	5.9.75
106,59	Rheola	59	55	62	65	VC/D	0-1	444	1978
106,60	Ton Pentre	61	58	64	54	VC/D	0-08	375	29.4.77
106,66	Llanfistral	60	57	63	53	VC/D	0-018	144	mid 78
106,69	Tynnewydd	59	55	62	65	VC/D	0-02	270	mid 78
106,70	Craig-Cefn-Parc	43	46	40	50	VB	0-0063	179	late 78
118	<b>Llanddona</b>	60	57	63	53	HC/D	100	252	6.9.73
118,01	Betws-y-Coed	24	21	27	31	VA	0-5	355	19.10.73
118,03	Conway	43	40	46	50	VB	2	163	19.10.73
118,04	Bethesda	60	57	63	53	VC/D	0-025	191	6.9.73
118,05	Deiniolen (Llanberis)	25	22	28	32	VA	0-05	363	16.12.77
118,06	Arfon	41	51	44	47	VB	3-6	601	17.10.75
118,07	Llandecwyn	61	58	64	54	VC/D	0-3	306	30.7.76
118,08	Ffestiniog	25	22	28	32	VA	1-2	357	1.10.76
119	<b>Carmel</b>	60	57	63	53	HC/D	100	412	21.5.73
119,01	Llanelli	49	39	45	67	VE	0-1	145	14.2.75
119,03	Ystalyfera	49	39	45	42	VB	0-05	367	1.7.77
119,04	Llandrindod Wells	49	39	45	42	VB	2-25	496	2.4.76
119,08	Rhayader	23	33	26	29	VA	0-1	395	8.4.77
119,09	Llanwrtyd Wells	24	21	27	31	VA	0-01	270	mid 79
119,10	Builth Wells	25	22	28	32	VA	0-026	259	early 79
119,11	Tenby	49	39	45	42	VB	0-032	100	late 78
119,13	Abercraf	25	22	28	32	VA	0-125	320	3.9.76
119,15	Mynydd Emroch	43	40	46	50	VB	0-0125	210	late 78
119,16	Greenhill	24	21	27	31	VA	0-074	121	mid 78
129	<b>Presely</b>	43	46	40	50	HB	100	564	16.8.73
129,01	Mynydd Pencarreg	61	58	64	54	VC/D			



UHF Station Number	Name	Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. a.o.d	IBA Target Service Date
		IBA	BBC1	BBC2	Fourth				
<b>WALES AND WEST OF ENGLAND (ii)</b>									
<b>West (We)</b>						<b>HTV</b>			
110	Mendip	61	58	64	54	HC/D	500	589	30.5.70
110.02	Bath	25	22	28	32	VA	0.25	218	11.10.71
110.03	Westwood	43	40	46	50	VB	0.1	135	4.7.75
110.05	Calne	24	21	27	31	VA	0.05	141	3.3.78
110.07	Bristol KWH	42	45	48	52	VB	1	144	5.4.74
110.08	Bristol IC	43	40	46	50	VB	0.5	99	15.12.72
110.12	Seagry Court (Swindon)	41	44	51	47	VB	0.0025	158	30.7.76
110.18	Stroud	42	48	45	52	VB	0.6	270	23.5.75
110.19	Cirencester	23	33	26	29	VA	0.25	232	20.6.75
110.20	Nailsworth	23	33	26	29	VA	0.031	157	24.3.78
110.21	Chalford	24	21	27	31	VA	0.125	215	6.5.77
110.25	Upavon	23	33	26	29	VA	0.07	168	23.12.77
110.26	Porlock	42	48	45	52	VB	0.025	189	late 78
110.29	Cerne Abbas	25	22	28	32	VA	0.11	292	16.4.76
110.30	Hutton	39	49	66	68	VE	0.142	106	late 78
110.31	Bristol (Montpelier)	23	33	26	29	VA	0.01	73	mid 78
110.32	Box	43	40	46	50	VB	0.0068	150	late 78
110.39	Bruton	43	40	46	50	VB	0.0015	116	mid 78

<b>YORKSHIRE (Y)</b>									
<b>Yorkshire Television</b>									
104	Emley Moor	47	44	51	41	HB	870	567	15.11.69
104.01	Wharfedale	25	22	28	32	VA	2	264	1.9.71
104.03	Sheffield	24	31	27	21	VA	5	295	17.1.72
104.04	Kipton	49	39	45	42	VB	10	212	21.7.72
104.05	Chesterfield	23	33	26	29	VA	2	231	1.9.71
104.06	Haifax	24	21	27	31	VA	0.5	283	21.1.72
104.07	Keighley	61	58	64	54	VC/D	10	354	21.4.72
104.08	Shatton Edge	48	52	58	54	VC/D	1	413	13.6.75
104.09	Hebden Bridge	25	22	28	32	VA	0.25	266	9.2.73
104.10	Ripponden	61	58	64	54	VC/D	0.06	333	8.8.75
104.11	Cop Hill	25	22	28	32	VA	1	361	22.12.72
104.13	Idle	24	21	27	31	VA	0.25	263	29.12.72
104.15	Beecroft Hill	59	55	62	65	VC/D	1	195	30.4.76
104.17	Oxenhope	25	22	28	32	VA	0.2	408	6.9.74
104.18	Calver Peak	49	39	45	42	VB	0.25	322	29.8.75
104.22	Tideswell Moor	60	56	63	66	VC/D	0.25	451	14.3.75
104.26	Hope	25	22	28	32	VA	0.012	245	early 79
104.27	Addingham	43	40	46	50	VB	0.025	189	28.5.76
104.32	Hasland	60	57	63	53	VC/D	0.0065	141	mid 79
104.38	Oliver's Mount	60	57	63	53	VC/D	1	188	9.5.75
104.44	Heyshaw	60	57	63	53	VC/D	0.5	333	28.6.74
104.46	Primrose Hill	60	57	63	67	VC/D	0.028	197	mid 78
104.48	Wincobank	59	55	62	65	VC/D	0.0015	68	25.11.77
104.49	Holmfirth	56	49	66	68	VC/D	0.026	225	early 79
104.51	Hunmanby	43	40	46	50	VB	0.06	123	31.3.78
120	Belmont	25	22	28	32	HA	500	472	24.5.71

**NOTES ON UHF TELEVISION STATIONS**

It is expected that 51 main and about 600 relay stations will be required for the uhf service. The information is provisional.

Uhf main stations are in bold type. The 'Fourth' column shows the channel numbers reserved for the fourth, as yet unallocated, programme service.

Polarisation is either Horizontal (H) or Vertical (V). ERP is maximum effective radiated power. Some stations open at a reduced ERP; consult the IBA Engineering Information Service for current information.

\*Tentative, plans provisional.  
 †Due to a shortage of available channels, this station transmits HTV Wales and BBC Wales only.



Further technical information is available from IBA Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA  
 Tel: 0962 822444  
 (or for London) Tel: 01-584 7011

IBA TV Channels and Nominal Carrier Frequencies (MHz)			VHF Television Transmitting Stations								
Channel	Vision	Sound	VHF Station Number	Name	Channel/Polarisation	ERP (kW)	Mean Aerial Height m. a.o.d	Service Date			
<b>BAND III</b>									<b>THE BORDERS AND ISLE OF MAN</b>		
6	179.75	176.25	37	Caldbeck	11 H	100	580	1.9.61			
7	184.75	181.25	37.1	Selkirk	13 V	25	501	1.12.61			
8	189.75	186.25	37.2	Richmond Hill	8 H	10	223	26.3.65			
9	194.75	191.25	37.3	Whitehaven	7 V	0.1	174	30.1.68			
10	199.75	196.25	<b>CENTRAL SCOTLAND</b>								
11	204.75	201.25	5	Black Hill	10 V	300	565	31.8.57			
12	209.75	206.25	5.1	*Rosneath	13 V	0.1	137	13.12.68			
13	214.75	211.25	5.2	Rothesay	8 V	1	198	30.8.68			
<b>BAND IV</b>			5.3	Lethanhill	12 V	3	346	31.1.69			
21	471.25	477.25	<b>CHANNEL ISLANDS</b>								
22	479.25	485.25	28	Fremont Point	9 H	10	238	1.9.62			
23	487.25	493.25	<b>EAST OF ENGLAND</b>								
24	495.25	501.25	14	Mendlesham	1 H	200	354	27.10.59			
25	503.25	509.25	14.1	Sandy Heath	6 H	30	267	13.7.65			
26	511.25	517.25	<b>LANCASHIRE</b>								
27	519.25	525.25	3	*Winter Hill	9 V	100	648	3.5.56			
28	527.25	533.25	<b>LONDON</b>								
29	535.25	541.25	1	Croydon	9 V	350	253	22.9.55			
30	543.25	549.25	<b>MIDLANDS</b>								
31	551.25	557.25	2	Lichfield	8 V	400	443	17.2.56			
32	559.25	565.25	2.1	Membury	12 H	30	352	30.4.65			
33	567.25	573.25	2.2	Ridge Hill	6 V	10	341	30.7.68			
34	575.25	581.25	46	671.25	677.25	<b>NORTH-EAST ENGLAND</b>					
<b>BAND V</b>			47	679.25	685.25	<b>Tyne Tees Television</b>					
39	615.25	621.25	48	687.25	693.25	<b>NORTH-EAST SCOTLAND</b>					
40	623.25	629.25	49	695.25	701.25	<b>Grampian Television</b>					
41	631.25	637.25	50	703.25	709.25	<b>NORTH-WEST ENGLAND</b>					
42	639.25	645.25	51	711.25	717.25	<b>Westward Television</b>					
43	647.25	653.25	52	719.25	725.25	<b>West Yorkshire Television</b>					
44	655.25	661.25	53	727.25	733.25	<b>Yorkshire Television</b>					
45	663.25	669.25	54	735.25	741.25	<b>NORTHERN IRELAND</b>					
46	671.25	677.25	55	743.25	749.25	<b>Ulster Television</b>					
47	679.25	685.25	56	751.25	757.25	<b>SOUTH OF ENGLAND</b>					
48	687.25	693.25	57	759.25	765.25	<b>Southern Television</b>					
49	695.25	701.25	58	767.25	773.25	<b>SOUTH-WEST ENGLAND</b>					
50	703.25	709.25	59	775.25	781.25	<b>Westward Television</b>					
51	711.25	717.25	60	783.25	789.25	<b>Wales and West of England</b>					
52	719.25	725.25	61	791.25	797.25	<b>HTV</b>					
53	727.25	733.25	62	799.25	805.25	<b>St. Hilary</b>					
54	735.25	741.25	63	807.25	813.25	<b>St. Hilary</b>					
55	743.25	749.25	64	815.25	821.25	<b>Bath</b>					
56	751.25	757.25	65	823.25	829.25	<b>Abergavenny</b>					
57	759.25	765.25	66	831.25	837.25	<b>Brecon</b>					
58	767.25	773.25	67	839.25	845.25	<b>Presely</b>					
59	775.25	781.25	68	847.25	853.25	<b>Arlon</b>					
60	783.25	789.25	<b>Frequencies for each channel are nominal.</b>								
61	791.25	797.25	<b>Offset operation is used on uhf and vhf: on uhf either 0, +5/3, or -5/3 of line frequency: on vhf non-standard multiples of 1/12 of line frequency.</b>								
62	799.25	805.25	<b>Carrier frequency tolerances on uhf are + or -500 Hz. For vhf, tolerances are + or -2.5Hz/10% of operating frequency.</b>								
63	807.25	813.25	<b>Uhf Receiving Aerial Groups and Colour Codes</b>								
64	815.25	821.25	21-34	A	Red						
65	823.25	829.25	39-53	B	Yellow						
66	831.25	837.25	48-68	C/D	Green						
67	839.25	845.25	39-68	E	Brown						
68	847.25	853.25	<b>Note: The vhf construction programme is now complete. vhf main station numbers are in bold type. *Also used for BBC1.</b>								

Index of IBA Television Transmitters

Name	Station No.	National Grid Ref.	Name	Station No.	National Grid Ref.	Name	Station No.	National Grid Ref.	Name	Station No.	National Grid Ref.
Area UHF	VHF		Area UHF	VHF		Area UHF	VHF		Area UHF	VHF	
<b>A</b>			<b>C</b>			<b>L</b>			<b>R</b>		
Abercraf* Wn 119.13	SN 851 123		Caerleon Wn 129.12	SS 858 952		Larne* M 102.08	SP 187 426		Rosneath CS 152.11	5.1	NS 258 811
Abercraf Wn 106.06	SO 034 013		Croyde Sw 131.21	SS 446 395		Lark* NI 107.01	DP 395 037		Rosneath NE 152.05	5.2	NZ 031 597
Abergavenny Wn 106.10	6.2	SO 244 126	Croydon Wn 131.21	SS 437 666		Lasey* NI 107.14	DP 339 694		Rosneath CS 152.05	5.2	NS 135 452
Aberllynny Wn 106.12	SO 244 023		Crystal Palace* Ln 101.03	TO 339 712		Leamington Spa* M 102.21	SP 329 663		Rosneath CS 152.05	5.2	NS 135 452
Abertridwr Wn 106.31	ST 123 686		Cupar Ns 120.03	NC 378 139		Leek* M 102.10	SJ 999 561		Rosneath CS 152.05	5.2	NS 135 452
Addingham Y 104.27	SE 076 492		Cwmfawr Wn 106.24	SS 798 396		Les Toulleries Ch 128.02	49.28	N 2 35' W	Rosneath CS 152.05	5.2	NS 135 452
Aldeburgh* E 114.02	TM 441 596		<b>D</b>			Leishanhill CS 152.04	5.3	NS 148 105	Rosneath CS 152.05	5.2	NS 135 452
Aldeyney Ch 128.03	49°43' N 2°11' W		Dalton Wn 103.48	SD 230 745		Liffield M 152.04	2	SK 164 043	Rosneath CS 152.05	5.2	NS 135 452
Allesley Park Ns 102.27	NY 296 796		Dartmouth SW 136.03	SK 875 511		Llanaonog* Wn 118.07	SH 644 371		Rosneath CS 152.05	5.2	NS 135 452
Alton* Ns 109.08	N 130 478		Darvel CS 152.03	NS 555 341		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Angus Ns 12.3	LN 394 407		Darwen Wn 103.01	SD 708 223		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Arlon Wn 118.06	29.1	SH 476 493	Darwin (Llanberis)* Wn 118.05	SH 576 621		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Armagh Ns 107.06	M 891 646		Derl Wn 106.57	SO 120 022		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Ashbourne* M 102.12	SK 186 460		Divis* NI 107.07	J 286 750		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Ashburton SW 136.04	SK 758 687		Dog Hill Wn 103.55	SD 951 091		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Auchmore Wn 156.01	NH 484 502		Dolgellau* Wn 129.11	SH 727 185		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Auchtermuchty Ns 123.12	NO 214 094		Douglas* B 137.10	SC 373 746		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Aviemore Ns 55.2	NH 940 126		Dover S 113	13	TR 274 397	Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
			Dover Town S 113	13	TR 312 430	Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
<b>B</b>			Dunkeld* Ns 147.04	NC 046 415		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bacup Wn 103.08	SD 878 224		Durham* Ns 109.15	NZ 264 899		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bala Wn 145.08	SH 969 735		Durriss Ns 102.12	12	NC 763 823	Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Balafrish Wood* Ns 153.05	NH 595 852		<b>E</b>			Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Balgownie Ns 112.04	N 927 104		Eastwood M 102.26	SK 463 470		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Ballycathulish* CS 105.20	NN 059 593		Edin Vale* Wn 106.13	SO 588 088		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Ballycastle NI 7.2	D 077 423		Elshail Lewis* Ns 104.14	SE 222 128		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Ballycastle Forest NI 130.02	D 118 397		Embley Moor Y 106.4	4	SE 222 128	Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bampton SW 132.94	SS 966 237		Eyemouth B 161.01	NT 947 599		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bargoed* Wn 106.08	SO 145 010		<b>F</b>			Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Barkislee Hill B 137.17	NK 810 616		Fenham* NE 109.03	NZ 216 648		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bassenthwaite Bath* Wn 110.02	5.1	ST 769 654	Fenton* Ns 102.03	NY 206 504		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Beacon Hill SW 136	SK 857 619		Ferndale* Wn 106.19	ST 006 970		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Beamister SW 132.07	ST 490 024		Fifehead* Wn 118.08	29.1	SH 709 392	Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Beary Peak Wn 137.04	NY 511 111		Flindon* S 108.07	TO 120 072		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bedding Wn 106.43	SO 102 005		Foddery* S 156.08	NH 511 606		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Beecroft Hill* Y 104.15	SE 237 350		Fort Augustus* Ns 156.02	NY 861 049		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Beltina* NI 107.09	D 295 153		Fremont Point Ch 128	28	49°15' N 2°8' W	Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bellingham NI 109.11	NY 633 112		<b>G</b>			Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Belmont Y 120	20	TF 218 836	Gashleis B 161.02	NT 507 360		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Berkswell-upon-Tweed B 161.09	NT 980 547		Garth Hill M 149.02	SO 273 726		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bethesda* Wn 137.04	SH 613 823		Garry Moor Ns 102.22	NJ 447 326		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Betsworth-Cood* Wn 118.01	SH 825 982		Giffach Goch* Wn 106.28	NY 069 012		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Biggar CS 105.03	NT 016 325		Girvan* CS 152.05	NK 211 981		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bildale* NE 116	SE 553 962		Glencue B 137.26	NX 203 569		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bilblyth* Wn 103.11	SH 028 861		Glossop* B 103.13	SK 027 953		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Black Hill CS 105.05	NS 028 647		Gosforth* B 137.04	NY 069 012		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Black Mountain NI 107.07	7	J 278 727	Grasmere Wn 103.51	NY 339 057		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Blackmill Wn 106.53	SS 930 867		Gt. Missenden* Ln 101.14	SP 905 006		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Blaen-Plwyf* Wn 135	SN 569 756		Greenhill* Wn 119.16	SN 924 015		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Blaenwryn* Wn 106.17	SO 276 063		Grinton Lodge* Wn 118.04	SE 048 976		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Blaina* Wn 106.14	SO 196 083		Gullford* Wn 101.01	SO 974 486		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Blair Atholl* Ns 123.07	NN 894 658		Guisborough* NE 116.05	NZ 592 168		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bluebell Hill* Ln 158	TF 757 613		Gunnistake SW 131.04	SK 439 719		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bolton Hill M 103.13	NY 633 112		<b>H</b>			Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Box Wn 110.32	ST 832 688		Haddington CS 105.22	NT 538 736		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Brecon Wn 106.49	6.3	SO 054 287	Halifax Y 104.06	SE 103 242		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bressay* Ns 134.02	HU 503 387		Haltwhistle* B 137.05	NY 674 628		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bridport SW 132.06	ST 452 916		Hannington* S 126	SO 527 567		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Brierley Hill* M 102.03	SO 916 856		Hasland Y 104.21	SK 406 698		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Brighton* S 108.05	TQ 329 045		Halstead* S 125.31	NY 861 049		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
<b>Bristol</b>			Haslingden Ln 103.03	SD 795 236		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
(Montpelier) Wn 110.31	TQ 590 745		Hastings* S 139.02	TO 807 100		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bristol IC* Wn 110.08	ST 577 700		Hawick B 161.03	NT 409 147		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bristol K*W*H* Wn 110.07	ST 547 775		Headford Bridge NE 109.03	NY 069 012		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bromsgrove* M 102.06	SO 948 730		Heathfield* S 139	TO 566 220		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Brough* Wn 106.19	SO 948 730		Hebden Bridge Y 104.09	SD 988 267		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Bruton Wn 110.39	ST 680 341		Helston* SW 141.03	SW 651 275		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Builth Wells Wn 119.10	SO 306 528		Hemel Hempstead* Ln 101.05	TL 088 045		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Burnhope NE 102.24	NZ 186 474		Henley-on-Thames* Ln 101.10	SU 780 822		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Buxton* M 102.24	SK 060 753		Hertford* Ln 101.10	SU 780 822		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
<b>C</b>			Heysham Y 104.44	SE 170 631		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Caldbeck B 137	37	NY 299 425	High Wycombe* Ln 101.07	SU 856 942		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Callander CS 105.07	NN 670 064		Holmfirth Y 104.49	SE 140 386		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Caine Wn 110.05	ST 997 689		Hope Y 104.26	SK 170 830		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Calver Peak* Y 104.18	NK 233 743		Hughenden* Ln 101.21	SU 856 974		Llandanwg* Wn 135.10	SK 050 877		Rosneath CS 152.05	5.2	NS 135 452
Cambret Hill B 137.21	NX 524 578		Hunmanby* Y 104.								



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# PEOPLE AND EVENTS

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Britain's television services are widely regarded as amongst the finest in the world. ITV has made particular strides over the years, providing productions of quality and imagination in just about every programme category. Despite strong competition from two BBC television services, ITV has succeeded in attracting the largest share of the audience. These achievements have been due to the dedication, skill and creative flair of thousands of permanent and freelance employees engaged in a variety of specialist activities throughout the system.

The permanent staff of Independent Broadcasting as a whole amounts to some 13,500 people of whom about 11,200 are employed by the ITV programme companies, 1,300 by the Independent Broadcasting Authority and about 1,000 by the ILR programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting.

The fifteen separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. The five largest companies, with responsibility for providing programmes for the network, each have between about 1,000 and 1,800 permanent staff. The smallest companies, which tend to concentrate on local productions for viewers in their own areas, each employ under 200. A medium-sized company has a staff of about 500-600.

Although the organisation differs from one ITV company to another, staff are generally divided into at least six divisions: Programme Production, including presentation and planning; Production Services such as props, wardrobe and make-up; Technical, including cameramen, lighting, sound and vision; Engineering; General Administration, including finance and personnel; and Sales. Details are given on pages 116-131.

The rapid growth and development of Independent Local Radio has created an additional dimension in the Independent Broadcasting system, providing new scope and opportunities for many people in the stations' localities. The permanent staff at an ILR station, however, is relatively small - usually between 30 and 50 people. Details are given on pages 145-163.

Some of the staff working in the IBA's specialist divisions have many dealings with the programme companies. Television Division is concerned with the supervision of programme planning, and small groups of staff ensure that the companies produce the right balance of good quality programmes to inform, educate and entertain the viewing public. To this end some staff are specially concerned with the important task of scrutinising the programme schedules proposed by the companies; other staff have the job of consulting with the Authority's advisory bodies and the programme companies about possible future programmes and more general developments within broadcasting. Another aspect of the work involves the answering of enquiries and the investigation of complaints made about the programme output. Radio Division's staff are also concerned with all aspects of the provision of a quality service and as ILR has grown so the advisory and monitoring duties carried out by the Division have been extended.

Both the ITV and ILR services are financed by the sale of advertising time. Specialist staff in the Advertising Control Division examine the scripts for all television advertisements to ensure that there is no breach of the IBA's Code and other requirements. The advertising on ILR is also closely monitored.

Staff in the Information Division co-ordinate press and public relations matters for the Authority, with separate departments responsible for publications and exhibitions.

Some two-thirds of the IBA's staff are employed in the Engineering Division. Their activities cover the selection of suitable transmitter sites, the building, operation and maintenance of transmitters, and investigation and development for the future. The operational engineering function is organised on a regional basis under the control of four Regional Engineers, and at Crawley Court, near Winchester, staff at the engineering headquarters contribute specialised skills to all aspects of broadcast engineering. Other Divisions are concerned with finance and general administration.

Ten Regional Officers lead small teams in their respective areas and are in contact with the local ITV and ILR companies. They also fulfil a public relations and information function for interested groups and the general public within their areas.

# Behind the cameras

When the credits roll at the end of a television programme the names of such key personnel as the producer, director and writers often accompany those of the artists and performers. However, there are many other talented people behind the scenes whose contributions may not be so obvious to the viewer – lighting electricians, for example, or vision mixers, researchers, editors and production assistants, all of whom have an important role to play. A relatively straightforward chat show may involve around 50 or so people in the production and a more ambitious drama or light entertainment spectacular would require the services of a far greater number of staff.

► Technicians at the teletext control panel in ITV's Manchester studios. Here, images on 16mm and 35mm film are electronically scanned and converted into television pictures.  
GRANADA





◀ Staff working on outside broadcasts often need a head for heights!  
TYNE TEES

▼ Before shooting commences, a member of the camera team takes a light measurement to help him calculate the correct lens aperture setting for optimum picture quality. ATV



◀ A small crew on location for the popular photography series *Photography in Focus*. Behind model Margaret Grant and stills photographer Stanley Matchett are (left to right) the sound recordist, director, film cameraman and production assistant.  
ULSTER



# IBA people

▼ Staff in the London Information Office prepare a special 'mailing' in between answering the several hundred telephone and letter enquiries received each week.



▲ A member of Television Division feeds-in advance scheduling information to a terminal in London which is directly linked to the IBA's main computer installation at Crawley Court.

The staff of the Independent Broadcasting Authority play an important role in the planning and organisation of the ITV and ILR services; and although the more creative and glamorous aspects of production are the concern of the programme companies, those who work for the IBA derive much satisfaction from the contribution they make to the provision of high quality broadcasting services.

The IBA's headquarters in Knightsbridge, London, houses the Television, Radio, Advertising Control and Information divisions together with small groups of staff engaged in administrative and ancillary services; and a few miles to the north-west of London, at Alperton, is the Purchasing and Supplies department. Divisions and departments dealing with Engineering, Staff Administration and Services, and Finance are based at a purpose-built centre at Crawley Court, near Winchester, and Regional Officers and Engineers operate from a number of key cities throughout the country. A number of engineering staff are located at transmitter control centres and mobile maintenance bases, often in remote parts of the countryside.



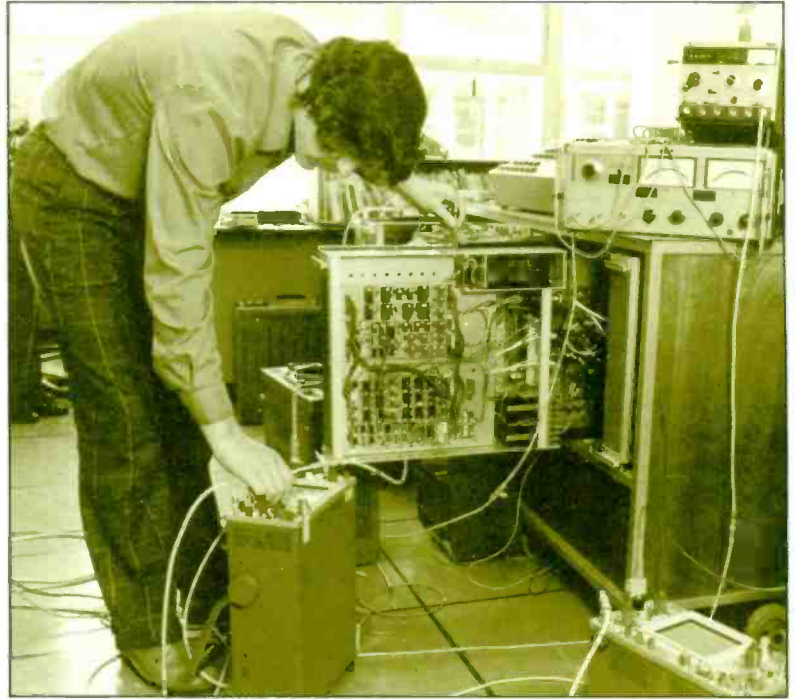
► Crawley Court.





► An IBA engineer working on a digital videotape recorder in the Experimental and Development laboratories.

▼ Complex switching arrangements for linking ITV's studios to the IBA's network of transmitters via Post Office circuits are handled by staff in the Lines Booking Office.



▲ The regular papers and minutes for the IBA's numerous advisory committees provide much work for staff in Duplicating Services.

► Staff in the IBA's Radio Division listen to, and report on, the transmissions of the two London ILR stations; the output from the other stations throughout the country is also monitored.



▲ Vacancies for posts at the IBA can attract a large number of applicants – interviewing prospective employees is one of the more interesting and rewarding aspects of personnel work.

# IBA senior staff

## Sir Brian Young (Director General)

## A W Pragnell OBE DFC (Deputy Director General)

B Rook (*Secretary to the Authority*); B R Waddington (*Senior Administrative Officer*); W K Purdie (*Head of Staff Administration and Services*); R H R Walsh (*Deputy Head of Staff Administration and Services*); D A Horn (*Industrial Relations Officer*); F B Symons (*Personnel Services and Administration Manager*); G M Bird (*Head of Personnel Services Section*); G Whitaker (*Head of Personnel Administration Section*).

## C D Shaw (Director of Television)

D Glencross (*Deputy Director of Television*); P Jones (*Chief Assistant (Television)*); N E Clarke (*Senior Television Programme Officer*); C O B Rowley (*Senior Television Scheduling Officer*); M Gillies (*Television Administrative Officer*); C J N Martin (*Religious Broadcasting Officer*); S D Murphy and D P O'Hagan (*Television Programme Officers*); L C Taylor (*Head of Educational Programme Services*); C D Jones (*Deputy Head of Educational Programme Services*); Dr I R Haldane (*Head of Research*); Dr J M Wober (*Deputy Head of Research*).

## R D Downham (Director of Finance)

R Bowes (*Chief Accountant*); R N Rainbird (*Deputy Chief Accountant*); C F Tucker (*Data Processing Manager*); N W Ingram (*Purchasing and Supply Officer*).

## T S Robson OBE (Director of Engineering)

R C Hills (*Assistant Director of Engineering (Operations)*); J B Sewter (*Assistant Director of Engineering (Network and Development)*); A L Witham (*Assistant Director of Engineering (Policy)*); J L E Baldwin (*Staff Engineer (Development)*).

Dr G B Townsend (*Head of Engineering Information Service*); B T Rhodes (*Deputy Head of Engineering Information Service*).

F H Wise (*Head of Network and Service Planning Department*); R M Bicknell (*Head of Site Selection Section*); R J Byrne (*Head of Service Area Planning Section*); B F Salkeld (*Head of Network Planning Section*).

S G Bevan (*Head of Station Design and Construction Department*); R Wellbelove J (*Head of Transmission Group*); J A Thomas (*Head of Masts and Aerials Section*); J Belcher (*Head of Power Section*); M H Edwards (*Head of Transmitter Section*); P J T Haines (*Head of Building Section*); P A Crozier-Cole (*Head of Telemetry and Automation Section*); D S Chambers (*Head of Local Radio and Project Section*).

A James, MBE (*Head of Network Operations and Maintenance Department*); P J Darby, MBE (*Head of Technical Quality*

*Control Section*); Vacancy (*Head of Lines Section*); T J Long (*Head of Experimental and Development Department*); G A McKenzie (*Head of Automation and Control Section*); Dr K Lucas (*Head of Video and Colour Section*); Dr M D Windram (*Head of Radio Frequency Section*); G S Twigg (*Head of Engineering Services Section*).

H W Bouall, MBE (*Head of Station Operations and Maintenance Department*); P S Stanley (*Head of Operations Section*); J D V Lavers, MBE (*Head of Maintenance Section*); R P Massingham (*Head of Methods and Operations Unit*).

W N Anderson, OBE (*Head of Long Range Studies*).

A W Rea Jling (*Head of Technical Training*).

## REGIONAL ENGINEERS

H French, MBE (*East and South*); H N Salisbury (*North*); L Evans (*Scotland and Northern Ireland*); G W Stephenson (*Wales and West*).

## ENGINEERS IN-CHARGE

A V Sucksmith (*The Borders*); D H Rennie (*Central Scotland*); W H Kidd (*Channel Islands*); P T Firth (*East of England*); G Tagholm, MBE (*London*); A D Campion (*Midlands*); E Warwick (*North and West Wales*); A J Parker (*North Scotland*); D E Rider (*North-East England*); W G Learmonth (*North-West England*); R Cameron, MBE (*Northern Ireland*); W Woolfenden, MBE (*South Wales*); A D B Martin (*South-East England*); E Archer (*South-West England*); I C I Lamb, MBE (*Yorkshire*).

## J B Thompson (Director of Radio)

G E Margolis (*Head of Radio Finance and Administration*); A D Stoller (*Head of Radio Programming*); K W Blyth (*Chief Assistant (Radio)*).

## P B Woodhouse (Head of Advertising Control)

H G Theotalds (*Deputy Head of Advertising Control*); Mrs Y A Millwood and J B Smith (*Advertising Control Officers*).

## Miss B N Hosking (Head of Information)

J Guinery (*Deputy Head of Information*); E H Croston (*Head of Publications*); M H G H Hallett (*Publicity and Broadcasting Gallery Manager*).

## REGIONAL OFFICERS

J N R Hallett, MBE (*East of England*); Miss C E Mulholland (*Midlands*); R F Lorimer (*North-East England, The Borders and Isle of Man*); J E Harrison (*North-West England*); A D Fleck (*Northern Ireland*); J Lindsay (*Scotland*); J A Blair Scott (*South of England*); F W L G Bath (*South-West England, Channel Islands*); I J Evans, OBE (*Wales and West of England*)\*; R Cordin (*Yorkshire*).

\* E Lewis from mid-1979



Sir Brian Young  
Director General



Anthony Pragnell  
Deputy Director General



Colin Shaw  
Director of  
Television



Roy Downham  
Director of Finance



Tom Robson  
Director of  
Engineering



John Thompson  
Director of Radio



Peter Woodhouse  
Head of Advertising  
Control



Barbara Hosking  
Head of Information

# Audience research

The Authority is required by the IBA Act 1973 to 'ascertain the state of public opinion concerning the programmes broadcast by the Authority'. It does so by a variety of means: by receiving advice from its staff both at headquarters and in each region, and from advisory bodies; by taking account of viewers' and listeners' letters; by receiving representations from interest groups and associations, and so on. But it is the activities of the Authority's Audience Research Department which provide the only fully representative and scientifically-based findings on the behaviour, attitudes and opinions of the audience. It is the responsibility of the Department to commission and initiate research activities which will provide a feedback of how individual members of the audience react to what is being transmitted.

How many people view or listen, what kind of people they are, how much they enjoy or appreciate the programmes which they choose, their opinions about the total 'programme mix', and their preferences among the items available on all channels are examples of the kind of information collated by the IBA's Research Department.

The Department also keeps in contact with research departments of other broadcasting bodies in this country and abroad, and maintains liaison with various academic, government, educational and other institutions engaged in similar or relevant work, in order that the findings and implications of such research can be made available to those responsible for policy decisions.

Information about the size and composition of the audience is provided for ITV by an independent research organisation, Audits of Great Britain Ltd (AGB), through the Joint Industry Committee for Television Advertising Research (JICTAR), which is responsible for the service. Automatic electronic meters are attached to the receivers in a representative sample of 2,655 homes which can receive ITV throughout the United Kingdom. These meters record, on a minute-to-minute basis, whether the set is switched on and, if so,

to which channel it is tuned. In addition, diaries are completed on a quarter-hour basis within each sample household giving details of the age, sex and other characteristics of those viewing. Used in conjunction with data from other surveys this information provides statistical estimates of the size and composition of the audience for all programmes in all areas, and of minute-to-minute changes in the audience during the time transmissions are taking place.

The size of the audience depends on many factors other than the quality of the programme broadcast – for example, the time of the broadcast, the day of the week, the preceding or following programme, and the competition on other channels will all affect the numbers choosing to view any programme.

Although it is necessary to have accurate, quick and reliable information about the size and characteristics of the audience, this kind of information will not by itself give a true indication of the degree of appreciation by the audience. The Authority is equally concerned with the reactions and satisfaction of the ITV audience, so the Research Department generates appropriate information through continuous studies of audience appreciation and also with detailed *ad hoc* studies as and when necessary.

Each week television diaries are sent to a sample of viewers. The object is to obtain a measure of audience appreciation from approximately 500 people who are representative of viewers in the area surveyed in terms of age, sex and social class. On alternate weeks the sample is drawn from a panel in Greater London and in intervening weeks from other ITV areas in rotation. Respondents are asked to rate on a six point scale each programme they personally choose to see; their opinions form, for every ITV and BBC programme, an Appreciation Index (AI). The AI can range from 0 to 100, a high AI indicating a high level of appreciation.

Children's appreciation of programmes differs considerably from adults', so in order to measure how much children enjoy their own programmes a national panel of over 1,500 viewers aged 4-12 has been enrolled, the children being chosen by strictly statistical procedures. Experimental work has enabled the design of a diary suitable for use by children, and the IBA Research Department now undertakes surveys of children's reactions at regular intervals. The data which are obtained are comparable with data from adults' surveys.

Each year the Authority undertakes a broader-angled public opinion survey to obtain a measure of what the public feels about television in general. The bulk of this annual survey is directed towards sounding public opinion in such areas as overall programming quality; political and social impartiality; and the wider questions of offensiveness, public taste and decency. Information is also obtained on general viewing habits and preferences. Roughly 1,000 people, representative of the adult British population, are questioned. The surveys provide useful comparisons with the findings of previous years and reveal shifts or swings in public feeling.

In addition to research into continuing problems (audience size, attitudes and reactions, opinions on specific programmes, etc.) there is a need for a longer-term more generalised type of research, the aim of which is to identify and analyse patterns and regularities in viewing behaviour, and so better to understand not only the structure of programme preferences of the viewers but also the probable consequences of changes in scheduling. The Authority has commissioned research of this kind for several years from ASKE Research Ltd, who have analysed various aspects of the viewing patterns of the ITV audience. The findings of this research are contained in a book which comprehensively describes this area of research (*The Television Audience: G J Goodhardt, A S C Ehrenberg, MA. Collins. Published by Saxon House*).

Although the preponderance of the effort of the Audience Research Department is devoted to television research, there is a significant and growing amount of research into various

aspects of Independent Local Radio. As in the case of ITV, measurement of the audience for ILR stations is undertaken by an independent research company, Research Surveys of Great Britain Ltd (RSGB), to specifications drawn up by the Joint Industry Committee for Radio Audience Research (JICRAR). The Audience Research Department of the IBA has also undertaken surveys of listeners' attitudes and opinions of the output of their local ILR station.



▲ Meters like this are attached to television receivers in a representative sample of over 2,600 homes throughout the UK. AGB

◀ Surveys of children's reactions to television programmes are now undertaken by the IBA at regular intervals.

# Meeting the public



▲ Part of a display mounted at a special Religious Consultation in Bath. IBA

▶ A group of visitors in the historical section of the IBA's Broadcasting Gallery. IBA

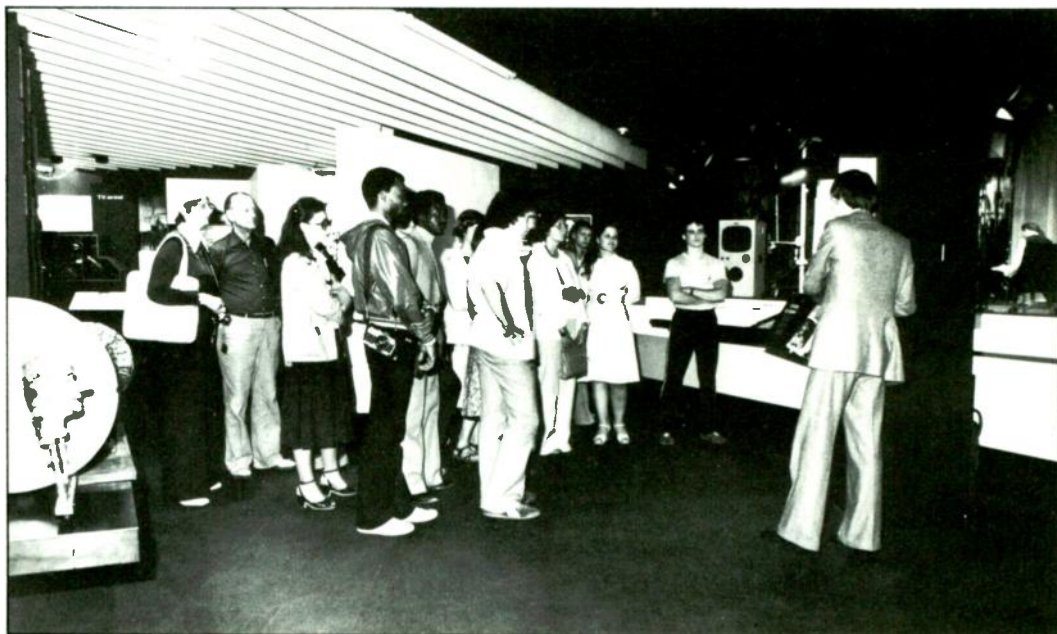
How well Independent Broadcasting fulfils its public responsibilities is to be judged essentially by the quality of its programme services. But the IBA's responsibilities, and responsiveness, are not limited to programming matters. The Annan Committee stressed the need for the broadcasting authorities to seek openly the views of the public about the conduct of the services they provide. Public meetings for this purpose have for long been one of the features of the life of the IBA's ten regional officers. Some typical questions and answers were recorded in the August 1978 edition of the quarterly *Independent Broadcasting*. The Authority sees meetings and hearings being developed in connection with the award of new television contracts, in the same way that public meetings were held in each locality before the award of ILR contracts. Meanwhile special meetings have been held to follow up these initial ILR hearings to learn of both the strengths and the weaknesses of ILR and to gain constructive suggestions.

By such meetings, by the work of the many advisory committees, by regular audience

research, and by careful consideration of complaints, the Authority is kept informed about public opinion and keeps any problems under close review.

The programmes themselves, of course, attract a fair number of letters and phone calls (both favourable and critical) and television series such as London Weekend's *Look Here* and the radio phone-ins provide additional opportunities for the audience and special interest groups to air their views. Another valuable platform is found in the correspondence columns of such journals as *TVTimes*.

The IBA's ten regional officers, each covering one or two of the television contract areas outside London, play an important part in developing close relationships between the Authority and the public. In the course of their day-to-day work they are in contact with many individual viewers and also arrange meetings in particular localities to which members of the public and local organisations are invited to ask questions or to discuss aspects of Independent Broadcasting. The views and comments expressed at



these meetings provide valuable feedback which can be assessed in the light of results from the Authority's more formal research activities.

Throughout the year the companies participate in a number of local exhibitions and events and take particular steps to meet local interest groups. The Authority, too, is represented on many occasions and thoughtfully-designed exhibitions and displays help to explain policy and specialist areas of the IBA's work. One of the more ambitious operations in recent years was the touring 'The Entertaining Electron' lecture. A complex mobile stage, incorporating many demonstrations and working models, helped senior engineers from the IBA on a 2,000-mile tour of sixteen cities to explain the technicalities of television to the informed 'lay person' and scientifically-minded youngsters.

The IBA's 20-minute film *Tale of a Tower* is another vehicle for explaining how Independent Broadcasting works. The film, which centres on the construction of the giant transmitting tower at Emley Moor in Yorkshire, was originally made in 1970; it proved so popular with film libraries that in 1978 it was re-made and brought up-to-date.

About 8,000 people a year visit the IBA's headquarters in London to see The Broadcasting Gallery, a striking permanent exhibition covering all aspects of broadcasting. Here, knowledgeable lecturers, with the aid of sophisticated display systems and animated sequences, explain the workings of ITV and ILR, place them in their context both historically and internationally, and talk and listen to a cross-section of viewers and listeners. The manager of the Gallery has written a recently-published book about the early development of television: *John Logie Baird and Television*, Priory Press Limited, £3.95.

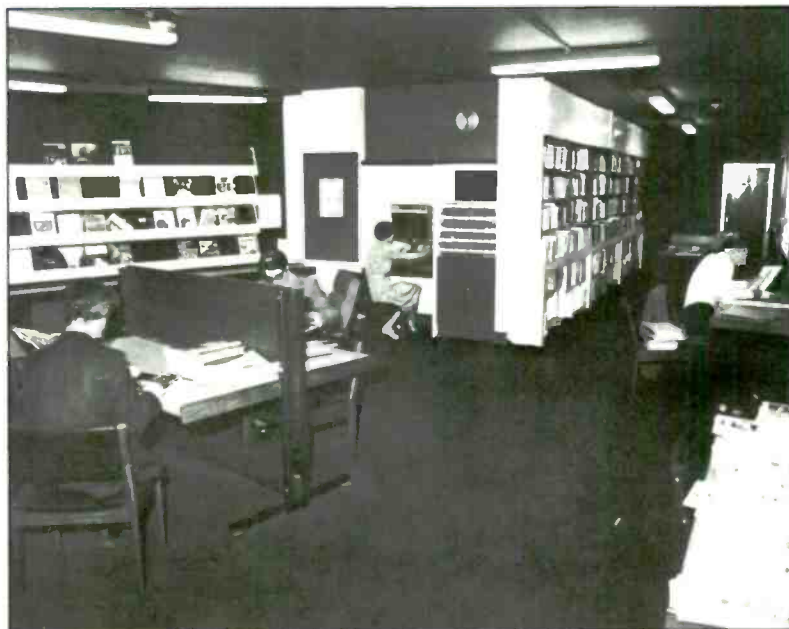
A tour of the Broadcasting Gallery takes about 90 minutes and up to 30 can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 a.m., 11.30 a.m., 2.30 p.m. and 3.30 p.m. and there is a minimum age limit of 16 years. *Advance 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 (next door to Boots). Bus routes 14 and 30 stop nearby. The address is 70 Brompton Road, LONDON SW3 1EY Tel: 01-584 7011.



◀ Public meetings, like this one held in Nottingham recently, provide the IBA with invaluable feedback from local people on a variety of broadcasting topics. IBA



◀ Spectacular aerial shots were taken from this helicopter for the IBA's *Tale of a Tower* film, available for hire. Facing the camera is Stephen Murphy, one of the Authority's television programme officers. IBA



▼ A reference library within the Broadcasting Gallery houses a comprehensive collection of books on all aspects of broadcasting and mass media generally. IBA

# Independent Broadcasting dates

## 1952

**May** An alternative television service to that provided by the BBC is proposed by the Government's Memorandum on the Report of the Broadcasting Committee 1949.

## 1953

**November** Specific proposals for Independent Television made in the Government's Memorandum on Television Policy.

## 1954

**30 July** Television Act 1954 receives Royal Assent.

**4 August** The Independent Television Authority (ITA) set up by the Postmaster-General under the Chairmanship of Sir Kenneth Clark, KCB.

**25 August** The Authority advertises for programme companies for the London, Midlands and North areas. [Twenty-five applications were received; contracts were offered in October.]

**1 October** Sir Robert Fraser, OBE, takes up appointment as the ITA's Director General.

## 1955

**14 January** The Authority's Advertising Advisory Committee first meets. [Advisory committees covering a wide range of responsibilities have since been appointed by the Authority and the programme companies.]

**March** Postmaster-General agrees to a weekly maximum of 50 hours of broadcasting, in addition to religious programmes and certain outside broadcasts; a break in programmes is required each evening.

**May** Postmaster-General agrees to distribution of advertising time and the 'insulation' of certain classes of broadcasts from advertising.

**2 June** Publication of Advertising Advisory Committee's 'Principles for Television Advertising'.

**28 June** Standing Consultative Committee, representing the Authority and the programme companies, firsts meets.

**22 September** London ITV service opens from the Authority's Croydon transmitting station. Programme Companies: Associated Television (Saturdays and Sundays), Rediffusion Television (Mondays to Fridays).

**11 November** The Authority's Children's Advisory Committee first meets.

**14 December** The Authority's Panel of Religious Advisers first meets.

## 1956

**8 January** The first regular Sunday evening religious TV programmes presented by ITV.

**17 February** Midlands ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Associated Television (Mondays to Fridays).

**6 March** Central Religious Advisory Committee first meets to consider ITV religious programmes.

**3 May** Northern area ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Granada Television (Mondays to Fridays).

**13 October** ITA and ITCA become members of the European Broadcasting Union.

## 1957

**16 February** Revision of agreed hours of broadcasting; evening closed period on weekdays abolished.

**13 May** First regular television broadcasts for schools introduced by ITV.

**12 August** The Authority's Scottish Committee first meets.

**31 August** Central Scotland ITV service opens. Programme Company: Scottish Television.

**7 November** Sir Ivone Kirkpatrick, GCB, GCMG, appointed Chairman of the Authority in succession to Sir Kenneth Clark.

## 1958

**14 January** South Wales and West of England ITV service opens. Programme Company: TWW.

**27 May** Mobile laboratory equipped by the Authority for experiment on the use of Bands IV and V for television broadcasting.

**30 August** South of England ITV service opens. Programme Company: Southern Independent Television.

## 1959

**15 January** North-East England ITV service opens. Programme Company: Tyne Tees Television.

**27 October** East of England ITV service opens. [The 1,000 ft mast at Mendlesham was at that time the highest in Europe.] Programme Company: Anglia Television.

**31 October** Northern Ireland ITV service opens. Programme Company: Ulster Television.

## 1960

**5 January** The Authority's Northern Ireland Committee first meets.

## 1961

**29 April** South-West England ITV service opens. Programme Company: Westward Television.

**1 May** Introduction of Television Advertisement Duty.

**18 July** New 1,000 ft mast and directional aerial brought into use at Lichfield.

**25 July** Consultation of religious advisers arranged by the Authority at Mansfield College, Oxford. (Consultations covering many other programme areas have since been organised.)

**1 September** The Borders ITV service opens. Programme Company: Border Television.

**30 September** North-East Scotland ITV service opens. Programme Company: Grampian Television.

## 1962

**29 March** Home Secretary informs Parliament of the Authority's offer to bear the heavy cost of an inquiry into the use of television as a means of fostering moral concepts and attitudes (the five-year research operation by the Noble Committee).

**June** Pilkington Committee Report on Broadcasting published.

**2 July** First of the *Midnight Oil* adult education series by Ulster Television.

**11 July** First transatlantic transmission of television, via the Telstar Communications Satellite.

**1 September** Channel Islands ITV service opens. Programme Company: Channel Television.

**24 September** First meeting of the ITA's Advisory Committee on Charitable Appeals (later known as the Central Appeals Advisory Committee).

**5 December** New Croydon tower - complete system taken into operational use.

**23 December** First charitable appeal transmitted nationally.

## 1963

**20 January** First regular teaching programmes for adults transmitted between 10-11 a.m. on Sunday mornings.

**1 February** Authority's Committee for Wales first meets.

**8 February** Authority's Adult Education Committee first meets.

**March** First issue of the Authority's annual handbook, *ITV 1963*.

**1 July** The Rt Hon Lord Hill of Luton appointed Chairman of the Authority in succession to Sir Ivone Kirkpatrick.

**31 July** The Television Act 1963 extends the life of the Authority for another twelve years to 1976. (In March 1964 the 1963 Act was consolidated with the retained parts of the 1954 Act as the Television Act 1964.)

**1 August** Announcement of Authority's future policy: the present pattern of areas and days to remain for the interim phase 1964-67; three-year contracts to be awarded.

**September** First issue of the *Adventures in Learning* series about educational programmes.

**17 September** The Authority's Scottish Religious Advisory Panel first meets.

## 1964

**8 January** Authority announces the programme contracts awarded for the three years from July 1964; appointment of the General Advisory Council.

**24 April** First meeting of the Authority's Joint Advertisement Control Committee.

**1 May** Publication of the Authority's research report on the viewing of the first adult education programmes in *Sunday Session*.

**2 June** Publication of new Independent Television Code of Advertising Standards and Practice.

**July** Publication of the Authority's Code on Violence in Programmes.

**2 July** First meeting of the Authority's new Educational Advisory Council under the chairmanship of Sir John Newsom. The Council is assisted by two other Authority committees, the Schools Committee and the Adult Education Committee.

**30 July** Beginning of new statutory arrangements under the Television Act 1964. Exchequer Levy on advertising revenue replaces Television Advertisement Duty.

## 1965

**30 January** The State Funeral of Sir Winston Churchill covered in ITV's biggest and most elaborate outside broadcast so far.

**15 February** St Hilary (Channel 7) transmitter opened to provide Welsh programmes for South Wales.

**26 March** Transmitting station opens for the Isle of Man. Programme Company: Border Television.

**16 September** Tenth anniversary of the first regular ITV programme transmissions marked by a dinner at Guildhall in the City of London.

## 1966

**January** Pending a Government decision or ITV 2 and other important matters, the Authority decides to offer an extension of the existing programme contracts by one year to July 1968.

**29 April** BBC/ITV announce joint arrangements for filming the interior of Buckingham Palace and other Royal Palaces.

**22 December** Authority announces that from July 1968 it will appoint five major programme companies instead of four; seven-day companies everywhere except London; two separate areas, Lancashire and Yorkshire, in place of the Northern area; total of 15 companies.

## 1967

**15 February** Postmaster-General authorises the Authority and the BBC to set up uhf transmitter networks on the 625-line standard and to introduce colour into these duplicate services.

**28 February** Applications for new ITV programme contracts invited.

**May** The Authority announces colour for all regions by 1972.

**11 June** New companies for 1968-74 announced: - Thames (ABC/Rediffusion), HTV (in place of TWV), London Weekend, and Yorkshire.

**3 July** *News at Ten* begins, television's first regular half-hour news programme.

**1 September** Lord Aylestone appointed Chairman of the Authority in succession to Lord Hill of Luton.

## 1968

**30 July** Start of new contract pattern as announced in December 1966.

**19 September** *TVTimes* published in 14 editions by Independent Television Publications, jointly

owned by the programme companies.

**25 September** The IBA Television Gallery opened - a unique permanent exhibition tracing the development of television.

## 1969

**8 September** Experimental colour transmissions on new 625-line uhf colour transmitter begin at Crystal Palace.

**15 November** The start of the Authority's first uhf transmissions, in colour as well as black-and-white, on the 625-line definition standard.

## 1970

**June** The Authority publishes *ITV Education News*, a colour tabloid on education programmes.

**June** Publication of the survey 'Religion in Britain and Northern Ireland'.

**August** Opening of local vhf relay station at Newhaven, Sussex, marks the completion of the Authority's network of 405-line vhf transmitting stations. All future transmitters to be uhf 625-line.

**October** Sir Brian Young (Kt 1976) takes up appointment as the Authority's Director General in succession to Sir Robert Fraser.

## 1971

**21 January** Emley Moor, Britain's highest tower, begins operation on uhf aerials.

**29 March** Government announce the Authority is to have responsibility for Independent Local Radio (ILR), with an eventual target of 60 stations.

**October** Publication of the Authority's new ITV Code on Violence in Television Programmes.

**October** The Authority announces a Complaints Review Board to investigate in depth allegations about programmes or their preparation.

**December** The Authority publishes its proposals for a second ITV programme service.

## 1972

**19 January** Minister of Posts and Telecommunications announces that the hours of broadcasting will no longer be subject to Government restriction; but postpones decision on allocation of a fourth TV service.

**28 April** Brighton local relay uhf transmitter brings number of transmitters up to 100.

**9 June** Minister of Posts and Telecommunications announces the locations of a projected 26 Independent Local Radio stations.

**12 July** Under the Sound Broadcasting Act 1972 the Authority becomes officially responsible for Independent Local Radio and changes its title to the Independent Broadcasting Authority (IBA). [The Act was later to be consolidated with the Television Act 1964 in the Independent Broadcasting Authority Act 1973.]

**September** Publication of Vol I of the *IBA Technical Review* series for broadcast engineers.

**October** IBA engineers demonstrate the world's first television picture converter to use digital - or computer type - techniques for changing American or Japanese television signals into European television signals.

## 1973

**April** The IBA announces the development of

ORACLE teletext - a means of providing continuous printed information on the conventional television transmitting network.

**July** The Authority submits to the Minister its further views on ITV 2.

**8 October** The first ILR service opens in London (news and information). Programme Company: LBC.

**16 October** London (general and entertainment) ILR service opens. Programme Company: Capital Radio.

**31 December** Glasgow ILR service opens. Programme Company: Radio Clyde.

## 1974

**11 January** The IBA Local Advisory Committee for Independent Local Radio in London first meets. [There are now 18 local committees, one for each ILR area.]

**19 February** Birmingham ILR service opens. Programme Company: BRMB Radio.

**2 April** Manchester ILR service opens. Programme Company: Piccadilly Radio.

**10 April** Government announces Committee on the Future of Broadcasting under the chairmanship of Lord Annan.

**23 May** IBA Act 1974 passed changing basis of Exchequer Levy from one on advertising to one on profits.

**4 June** The Authority publishes its plans for Independent Television 1976-79.

**July** Home Secretary announces that, pending the Annan Committee report, the total number of Independent Local Radio stations will be limited to 19 by the end of 1975 (13 were already on air or the programme companies selected by the Authority).

**15 July** Tyne/Wear ILR service opens. Programme Company: Metro Radio.

**31 July** IBA (No. 2) Act 1974 extends Authority's life until 30 July 1979.

**August** First issue of *Independent Broadcasting*, the IBA's new quarterly journal of opinion.

**30 September** Swansea ILR service opens. Programme Company: Swansea Sound.

**1 October** Sheffield/Rotherham ILR service opens. Programme Company: Radio Hallam.

**15 October** The IBA's Television Gallery extended to include radio, and renamed The IBA Broadcasting Gallery.

**21 October** Liverpool ILR service opens. Programme Company: Radio City.

**November** Publication of the report of the Crawford Committee on Broadcasting Coverage in Scotland, Wales, Northern Ireland and Rural England.

## 1975

**22 January** Edinburgh ILR service opens. Programme Company: Radio Forth.

**1 April** Lady Plowden takes up appointment as Chairman of the IBA.

**19 May** Plymouth ILR service opens. Programme Company: Plymouth Sound.

**9 June** First-ever sound broadcasts from the House of Commons put out live by Independent Radio News in a four-week experiment.

**24 June** Teesside ILR service opens. Programme Company: Radio Tees.



**2 July** ITV's experimental ORACLE teletext service starts.

**3 July** Nottingham ILR service opens. Programme Company: Radio Trent.

**4 August** 21st Anniversary of the setting up of the Independent Broadcasting Authority.

**8 August** Publication of a second report of the IBA's Working Party on the Portrayal of Violence on Television.

**8 September** Revised IBA Code of Advertising Standards and Practice published.

**16 September** Bradford ILR service opens. Programme Company: Pennine Radio.

**14 October** Portsmouth ILR service opens. Programme Company: Radio Victory.

**28 October** Ipswich ILR service opens. Programme Company: Radio Orwell.

**24 November** IEE's 1975-76 Faraday Lecture given by Howard Steele in Cardiff and later at other provincial centres.

**28 November** The Queen and Duke of Edinburgh visit the IBA's engineering and administrative centre at Crawley Court, near Winchester.

**12 December** North-East Scotland ITV service extended to the Orkneys; the first colour service on the islands.

## 1976

**February** The IBA extends ITV programme contracts until 1979.

**8 March** Reading ILR service opens. Programme Company: Thames Valley Broadcasting.

**16 March** Belfast ILR service opens.

Programme Company: Downtown Radio.

**24 March** First Consultation on Independent Local Radio.

**12 April** Wolverhampton/Black Country ILR service opens. Programme Company: Beacon Radio. [This completed ILR's first 19-station phase.]

**June** Total colour TV licences exceed black-and-white for first time.

**11 June** Central Scotland ITV service extended to the Isle of Mull.

**23 July** North-East Scotland ITV service extended to the Outer Hebrides.

**26 July** Channel Islands ITV colour service opens. [All 14 ITV areas now receiving uhf 625-line transmissions.]

**15 September** Lady Plowden, Chairman of the IBA, officially opens the Authority's Harman Engineering Training College in Scaton, Devon.

**22 September** 21st Anniversary of the Independent Television service.

**17 December** First ITV transmission to the Shetlands.

## 1977

**24 March** Publication of the Annan Committee Report on the Future of Broadcasting.

**28 March** Experimental early morning programmes, 8.30-9.30 a.m. Monday to Friday, take place in Yorkshire and North-East England.

**31 May** IBA demonstrates major component parts of world's first all-digital TV studio of the future.

**9 June** First experimental on-air tests of 'Ambisonics' surround-sound system from

Radio City.

**30 June** IBA comments on Annan Report sent to Home Secretary.

**9 September** IBA reconstitutes working party on the portrayal of violence on television.

**28 October** First IBA Fellowship Award on a local radio topic to Jeremy Booth (Essex University) for study into possible community education/local radio links.

**17 November** IBA space study begins: aimed at establishing a Eurovision satellite distribution network in the 1980s.

**21 December** Revised IBA Code of Advertising Standards and Practice published.

## 1978

**6 January** IBA's 400th transmitting installation opened (at Haslemere, Surrey).

**26 January** World's first digital video tape recording system demonstrated at the Institution of Electrical Engineers.

**12 May** Launch of OTS experimental satellite designed by the European Space Agency for broadcasting and communication research on a near 12 GHz.

**13 May** 21st Anniversary of ITV's regular service for schools.

**July** Government White Paper outlines plans for IBA to engineer fourth uhf television channel, to expand ILR and to assume new responsibilities for cable TV and pay TV experiments.

**31 July** The Independent Broadcasting Authority Act 1978 extends the life of the Authority to the end of 1981.

# The IBA Fellowships

The IBA awards a small number of Fellowships each year for studies broadly dealing with relationships between television and education. The object is to increase knowledge of the role of television in education and so to contribute to an informed and wider understanding of the subject. The Fellowships are open to experienced men and women who are working in the United Kingdom in occupations connected with education and who have an active interest in some aspect of television. Normally the Fellow is seconded from his or her employer to an Institute of Education or the appropriate department of a University, College of Education or Polytechnic. Studies are usually carried out under the guidance of a Director of Studies from the host institution over a period of one year or, in some cases, six months.

## Recent IBA Fellowship Reports include:

**BUSCOMBE, Edward.** 'Television Studies in Schools and Colleges'. Published in Screen Education No 12, Autumn 1974.

**SCARBOROUGH, Michael.** 'The Educational Value of Non-Educational Television'. IBA, 1975.

**COLEMAN, Francis.** 'Social Action in Television'. An investigation of the Dutch access programme *Werkwinkel* and its applicability to the UK. IBA, 1974.

**EDWARDS, Roy.** 'Fool's Lantern or Aladdin's Lamp?' The use of educational television with slow learning and handicapped children. IBA, 1974.

**LEWIS, Peter M.** 'Bristol Channel and Community Television'. The educational significance of community access programming: a study of the relevance for regional and local broadcasting of the experience of Bristol Channel Cable TV. IBA, 1976.

**MORRIS, Bridget.** 'Children's Response to Pre-School Television'. A method of assessing the response of pre-school children to programmes made for them. IBA, 1977.

**CUFF, Anne.** 'A Study of the Use of Modern Language Broadcasts for Schools'. IBA, 1977.

Copies of these Reports are available free of charge on application to the Education Department, IBA, 70 Brompton Road, LONDON SW3 1EY.

# Some recent publications

**ALI CAT'S MAGIC CIRCLE BOOK OF TRICKS.** *Based on the HTV series 'Magic Circle'.* 96pp. Look-in Books, ITV Books/Arrow, 1977. 65p.

**A BUNCH OF FIVES.** *Colin Rogers. Based on the ATV series.* 128pp. Look-in Books, ITV Books/Arrow, 1978. 60p.

**CLAPPERBOARD FILM QUIZ BOOK.** *Based on the Granada series 'Clapperboard'.* 128pp. Look-in Books, ITV Books/Arrow, 1978. 60p.

**CLIFTON HOUSE MYSTERY.** *Daniel Farson. Based on the HTV series.* 144pp. Look-in Books, ITV Books/Arrow, 1978. 60p.

**ERIC AND ERNIE'S TV FUN BOOK.** 128pp. Look-in Books, ITV Books/Arrow, 1978. 65p.

**EVIDENCE TO THE COMMITTEE ON THE FUTURE OF BROADCASTING.** IBA, 1974.

**HOME-MADE FOR THE HOME.** *Based on the Tyne Tees series.* 112pp. ITV Books, 1978. Direct mail, £1 (including postage and packing).

**A HOUSE FOR THE FUTURE.** *Based on the Granada series.* 80pp. Second edition. TVTimes Family Books/ITV Books, 1977. £1.50.

**IBA CODE OF ADVERTISING STANDARDS AND PRACTICE.** *The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform.* 20pp. Revised edition. IBA, 1978.

**IBA ENGINEERING PROGRESS.** *An illustrated booklet about the technical operations of the Authority's Engineering Division.* 20pp. IBA, 1978.

**IBA TECHNICAL REVIEW.** *A series of publications for broadcast engineers describing the technical activities and developments in Independent Television and Independent Local Radio.* Vol 1: *Measurement and Control*\*. 64pp. IBA, 1972. Vol 2: *Technical Reference Book*. 64pp. IBA, 1977 (revised edition).

Vol 3: *Digital Television*\*. 64pp. IBA, 1973. Vol 4: *Television Transmitting Stations*\*. 72pp. IBA, 1974. Vol 5: *Independent Local Radio*\*. 64pp. IBA, 1974. Vol 6: *Transmitter Station Operation and Maintenance*. 80pp. IBA, 1976. Vol 7: *Service Planning and Propagation*. 64pp. IBA, 1976. Vol 8: *Digital Video Processing - DICE*\*. 84pp. IBA, 1976. Vol 9: *Digital Television Developments*\*. 64pp. IBA, 1976. Vol 10: *A Broadcasting Engineer's Vade Mecum*. 64pp. IBA, 1978. Vol 11: *Satellites for Broadcasting*. 72pp. IBA, 1978. Vol 12: *Techniques for Digital Television*. IBA, 1978. £1.50.

**INDEPENDENT BROADCASTING.** *A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and many other significant television and radio topics. Articles are contributed by the IBA and programme*

*company staff, advisers and others with an interest in broadcasting.*

No. 14: Articles include *The Role of the Independent Producer*; unexpected reactions to a 'World in Action' programme on racialism; *How Much do Children Enjoy Television?*; *The Sound of Parliament*; *Capital Radio's Helpline*; the IBA's engineering research and development. 16pp. IBA, December 1977.

No. 15: Articles include *Independent Television and the Arts*; *Tomorrow's Broadcasting: The Technical Possibilities*, an IBA Lecture by Dr Boris Townsend; the broadcasters' response to the problems of transition from school to work; *Corporate Advertising: Active Involvement of the Radio Audience*. 24pp. IBA, March 1978.

No. 16: Articles include the text of two IBA Lectures: *Tomorrow's Broadcasting: Television* by Sir Denis Forman and *Tomorrow's Broadcasting: Radio* by John Whitney; how ILR responds to local crisis. 20pp (including 24-page anniversary supplement on *21 years of Independent Television for schools 1957-1978* by Joseph Weltman). IBA, May 1978.

No. 17: Articles include the IBA's reaction to the White Paper on Broadcasting; a review of Anthony Smith's book 'The Politics of Information'; typical complaints - and how the IBA answers; *Schools TV: What of the Future?*; *Understanding Industry - Understanding Television*; *The Reactions of Slow Learning Children to Educational Television*; responses to the first phase of the Adult Literacy Project. 16pp. IBA, August 1978.

**INDEPENDENT BROADCASTING IN WALES.** *An illustrated booklet outlining the ITV and ILR service in Wales.* IBA, 1977.

**ITV EDUCATION NEWS.** *An education news-sheet about ITV schools programmes.* IBA, annually.

**ITV FOR COLLEGES.** *A leaflet providing colleges with advance information about programmes in the coming term which may be of use to tutors in General Studies and other Departments.* IBA, termly.

**LOOK-IN.** *The junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children.* ITP, weekly, 10p.

**MAGPIE BOOK OF BRITISH BIRDS.** *Peter Schofield. Associated with the Thames series 'Maggie'.* 144pp. Look-in Books, ITV Books/Arrow, 1978. 65p.

**MR & MRS QUIZ BOOK.** *Derek Batey. Based on the Border series 'Mr & Mrs'.* 128pp. ITV Books/Arrow, 1978. 75p.

**POP QUEST.** *John Tobler and Cathy McKnight. Based on the Yorkshire series.* 136pp. Look-in Books, ITV Books/Arrow, 1978. 65p.

**RUNAROUND QUIZ BOOK and SECOND RUNAROUND QUIZ BOOK.** *Based on the Southern series 'Runaround'.* 128pp. Look-in Books, ITV Books/Arrow, 1977 and 1978. 65p and 60p.

**SPEARHEAD.** *Nick McCarthy. Based on the Southern series.* 192pp. ITV Books/Arrow, 1978. 75p.

**STEWPTOT'S TRAVEL FUN BOOK.** 128pp. Look-in Books, ITV Books/Arrow, 1978. 60p.

**TELEVISION PROGRAMME GUIDELINES.** *The IBA's ground-rules for ITV's programme-makers and those who take part in programmes.* 20pp. IBA, 1978. (A 4-page extract of those sections dealing with accuracy, fairness and privacy is also available).

**THE INDEPENDENT BROADCASTING AUTHORITY AND THE PUBLIC; THE HANDLING OF COMPLAINTS.** *A leaflet explaining the procedure of the Authority's Complaints Review Board.* IBA.

**THE STORY OF BROADCASTING.** *A folder outlining the history of broadcasting and giving details of the IBA's exhibition gallery.* 4pp. IBA, 1976.

**TRANSMITTING STATIONS: A POCKET GUIDE.** *Full technical details of all ITV and ILR existing and proposed transmitting stations.* 12pp. IBA, 1978.

**TUNE IN** (incorporating Radio Guide). *Magazine published four times a year bringing together the musical personalities of the screen, radio, records and concerts.* ITP. 35p.

**TVTIMES.** *Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times').* ITP, weekly. 13p.

**UNIVERSITY CHALLENGE QUIZ BOOK.** *Jean Sedley. Based on the Granada series.* 112pp. ITV Books/Arrow, 1977. 65p.

**WHO DOES WHAT IN ILR.** *A folder listing the names and addresses of all the Independent Local Radio companies.* IBA.

**WHO DOES WHAT IN ITV.** *A folder listing the names and addresses of all the Independent Television companies and the IBA's regional offices.* IBA.

**WHODUNNIT?** *Alan Radnor. Based on the Thames series.* 144pp. ITV Books/Arrow, 1978. 75p.

\*These publications are now out of print, but are available for perusal in the IBA Library at Brompton Road.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications (ITP) and Independent Television Books (ITB) are located at 247 Tottenham Court Road, LONDON W1P 0AU. Tel: 01-636 1599.

# The IBA's Advisory Bodies

Membership as at September 1978

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 350 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

## General Advisory Council

The General Advisory Council was appointed by the Authority early in 1964, and has remained in being since then. Its membership has remained constant at around 25. While some members are chosen for their eminence in aspects of public life, the majority come from a wider cross-section of the viewing public and are chosen not as representatives of particular organisations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are not attended by Members of the Authority, but by senior members of the staff and others whose work is relevant to the topics under consideration. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, usually with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Lady Pike (*Chairman, Women's Royal Voluntary Service*). The members are: Sir Ian MacLennan (*HM Diplomatic Service, retired*); Mr J Roper (*Labour MP for Farnworth*); Mr G Johnson Smith (*Conservative MP for East Grinstead*); Mr R W Buckton (*General Secretary, Associated Society of Locomotive Engineers and Firemen*); Mr R MacLellan (*Chairman, Scottish Tourist Board*); Mr L G Marsh (*Principal, Bishop Grosseteste Teacher Training College, Lincoln*); Cllr Dr H Roy (*Medical Practitioner, Sutton Coldfield*); Lord McNair (*Liberal Peer, Author*); Mr Douglas Owen (*Formerly Chairman of ICI Companies in India*); Miss D Hyman (*Athlete, Tracer, Planning Dept., National Coal Board, Barnsley*); Mr J B Abrams (*Teacher at Robert Montefiore School, London*); Mr W H G Geen (*Farmer, North Devon*); Miss Judith Robertson (*Journalist and Director of Montrose*

*Review group of Newspapers, Montrose*); Mrs K B Shew (*County Secretary for Cumbria of Pre-School Playgroups Association, Housewife*); Mr F Welsh (*Banker and Company Chairman*); Mrs Collette Quigley (*Voluntary Social Worker; Governor, Irish Times and Housewife, Londonderry*); Mr H Heulyn Roberts (*Family business and County Councillor, Dyfed*); Mrs M N Chermiside (*Governor of several schools and Governor and Vice-Chairman of Cheltenham Ladies College; Housewife, Badminton*); Mrs J M Abrahams (*Magistrate and member of Immigration Appeals Tribunal*); Mr Leslie Hares (*Security Engineer, Chubb and Sons, Wolverhampton*); Mr Donald Elliott (*Telephone Engineer, Hexham*); Mrs Shirley Strong (*Secretary to Society for Libyan Studies, and Archaeology Abroad Service*); Mr R S Bangor-Jones (*Chartered Accountant*); Mrs Ivy Blackwell (*Chairman, States of Guernsey Prices Panel*); Dr A A L Reid (*Deputy Director, Post Office THQ*); Supt Susan Gospel (*Police Superintendent*).

## National Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales, and Northern Ireland. They meet at regular intervals to give advice to those Members of the Authority who, as required by the Act, make the interests of those countries respectively their special care. The Authority and its national Members have found it vital to have these national advisory bodies, with which the Members and Regional Officers can maintain close and regular contact. Further details on the national committees are given in the section *Regional Television*, page 103.

## Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the Code of Advertising Standards and Practice. A list of members is given on page 166.

**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. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 166.

## Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Television system is the Educational Advisory Council assisted by the Adult Education

Committee and Schools Committee. Members, drawn from different parts of the educational system, are chosen for their critical commitment to educational broadcasting.

#### EDUCATIONAL ADVISORY COUNCIL

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

*Representatives of Programme Company Advisory Committees:* Rt Hon Lord Evans of Hungershall (*Thames*); Prof R Gulliford (*ATV*); Prof W Walsh (*Yorkshire*); Prof E G White (*Granada*). R McPherson (*Scottish, Chairman of the Educational Sub-Committee of the Network Programme Committee*) is an *ex officio* member.

#### SCHOOLS COMMITTEE

The members are: J W Henry (*Chairman*); D C Brooks; Mrs J Burden; Miss M Clarke OBE; Prof J Egglestone; D Gadsby; G Griffin; Mrs J Hunter; Dr A Little; Mrs S Marshall; D C Reid; M Scott-Archer; B W Simpson; R E Smith; Mrs Mollie Temple.

*Representatives of Programme Company Advisory Committees:* Prof G C Allen OBE (*Thames*); J Lavelle (*Yorkshire*); Miss M C Cockayne (*Granada*); Mrs Pat Woodfine (*ATV*).

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

#### ADULT EDUCATION COMMITTEE

The members are: Joslyn G Owen (*Chairman*); D Blezard; J Brown; Dr W Davies; Dr M Kaufman; R J Kedney; A Kingsbury; D Logan; C MacLean; Dr R Moss; Mrs M Rawlings; M J Salmon; Miss Helen Taylor.

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

#### Appeals Advisory Committees

Assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee. The members (appointed jointly by the IBA and the BBC) are:

**CENTRAL APPEALS ADVISORY COMMITTEE:** Mr Lewis E Waddilove (*Chairman*); Mr Paul Adams; The Lady Digby; Sir Edward Ford; Miss Barbara O Glasgow; Lady Goronwyn-Roberts; Mr S P Grounds; Major R T Hungerford; Brigadier M C Lanyon; Miss Pamela Lewis; Dr Joyce Neill; Mr P E Pritchard; Miss Jane Rowe; Councillor Mrs Theresa S Russell; Dr J Taylor; Dr P O Williams; Rev J Callan Wilson; Mr B H Woods.

**SCOTTISH APPEALS ADVISORY COMMITTEE:** Rev J Callan Wilson (*Chairman*); Prof R C B Aitken; Mr J B Anderson; Dr Cyril Bainbridge; Mrs Anne Leak; The Hon. Lord Birsay; Mrs Helen J Crummy; Ms Sue Innes; Mrs Y M Leggat Smith; Major Robert Maclean; The Very Rev Monsignor Brendan H Murphy; Ms Joyce Ross; Mr Harold Ross; The Rt Hon The Earl of Wemyss and March.

#### Central Religious Advisory Committee

In religious broadcasting, the Authority has continued since 1964 to share with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel

Islands, and advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature.

The members of the Central Religious Advisory Committee are: The Rt Rev R A K Runcie, Bishop of St Albans (*Chairman*); The Rev James Bentley; Miss Anne Bonner-Evans\*; Mr John Boyd, CBE; Sir Frederick Catherwood; The Rev Maxwell Craig, BD; The Rev Rabbi Hugo Gryn, West London Synagogue; The Most Rev E Daly, Bishop of Derry; Mr Robin Dennison; Mrs Margaret Duggan; Miss Anne Forbes; The Rev Dr Eric Gallagher\*; The Rev David Harper\*; The Rev Fr John Harriot\*; The Rt Rev Colin James, Bishop of Wakefield; Mr Neville Jayaweera; The Rev Dr D Jenkins; Miss Cindy Kent; Mr David Kingsley; Prof B G Mitchell; The Rev Donald Reeves\*; Miss Doreen Stephens; The Rev D R Thomas; The Rev Leslie Timmins\*.

\*Members of the IBA Panel of Religious Advisers.

#### PANEL OF RELIGIOUS ADVISERS

In addition to having the advice of CRAC, the Authority has from the outset been advised on matters of programme content by a smaller panel of religious advisers. This panel consists of six members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met nearly 200 times, and has assisted the staff in considering and approving religious programmes, as required by the IBA Act. Members of the panel are regarded as *ex-officio* members of CRAC, and attend the sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

#### Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are drawn from nominees of local authorities. Further details are given in the sections *Independent Local Radio* and *ILR Programme Companies*.

#### Complaints Review Board

In 1971 the Authority set up the Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of five people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are: Christopher Bland (*Deputy Chairman of the Authority*) *Chairman*; Mr J B Abrams, Mrs M N Chermiside, Mrs S K Strong (members of the Authority's General Advisory Council); Anthony Pragnell (*Deputy Director General of the IBA*).



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# PAYING FOR INDEPENDENT BROADCASTING

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Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the Authority itself but by the programme companies which it appoints under contract to provide the programme service in each area. The Authority obtains its income from rentals paid by these independent companies for the use of its transmitters. The Authority fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are constantly increasing. A healthy level of advertising revenue is therefore essential.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Television has so far contributed about £645 million to the Exchequer; apart from a Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services. Since the introduction of the Television Levy in 1964 the ITV companies have paid to the Consolidated Fund (the Exchequer) about £377 million. Normal taxation since 1954 has amounted to not less than £227 million; and the Authority itself has during its life had to provide over £34 million for taxation as well as making direct contributions to the Exchequer of £7 million. In aggregate these payments to the public purse make up the total of around £645 million.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

## The Companies

The television and the radio companies are all subject to the financial conditions imposed by the IBA Act and the

contracts which they hold from the Authority. These conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by issues of shares or from loans from people and institutions willing to make such an investment. Since a company can operate only as long as it holds a contract from the Authority and because if it went out of business its assets (buildings, studio equipment, programme stocks, etc.) would have most value only to another programme contractor, it may be argued that such investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a return for their shareholders.

The total income of the Independent Television companies collectively in mid-1978 was about £330 million of which over 97 per cent came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:—

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## HOW THE ITV COMPANIES SPEND THEIR INCOME

<b>Programmes</b>	
Direct programme costs	22p
Supporting services	35p
Depreciation on assets	3p
Rentals paid to the Authority	6p
<b>To the Government</b>	
The Levy (paid <i>via</i> the Authority)	20p
Corporation Tax	8p
<b>Profit, after tax, to provide reserves, new equipment and dividends to shareholders</b>	6p
	£1.00

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During the year to July 1978 there was a steady rise in the level of advertising revenue. However, as a result of Government policies, supporting services represented a smaller proportion of expenditure and taxes increased. The Authority collected from the companies in 1977-78 a gross total of 26p out of each pound of their income. To run the Authority's part of the television system took 6p, slightly less than in 1976-77; the other 20p was the Levy (more correctly 'additional payments') which the Authority has to collect on behalf of the Government. The Levy is imposed on television contractors by the Government on the grounds that it is through the use of a public resource that profits accrue to them.

Until June 1974 the basis for assessing the additional payments was a percentage of the company advertising revenue, but this had no regard to the relative profitability of a company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed free of Levy a slice of profit, equal to 2 per cent of its advertising revenue or £250,000, whichever is the greater, the remainder being subject to the Levy at 66.7 per cent. (The balance of profit is subject to Corporation Tax in the

normal way.) A profits-based Levy is more acceptable than the previous one on spendable income as it allows the system to adjust more easily to fluctuations without having as severe an effect on the quality of the service as the previous arrangement mentioned above.

The financial arrangements of the Independent Local Radio companies are basically similar, although the detailed figures are smaller. Advertisers have come to recognise the value of the new medium and consequently there have been considerable increases in revenue. The annual income of the ILR companies in mid-1978 was about £23 million. All radio companies are now trading profitably and some have recovered their initial costs. Approximately, each pound of total income was spent as follows:—

HOW THE ILR COMPANIES SPEND THEIR INCOME	
Direct programme costs	31p
Supporting services	33p
Depreciation or equipment leasing	5p
Rentals paid to the Authority (including secondary rentals)	15p
Corporation Tax, recovery of initial losses, provisions for new equipment and dividends to shareholders	16p
	<b>£1.00</b>

### HOW THE ITV COMPANIES SPEND THEIR INCOME

### HOW THE ILR COMPANIES SPEND THEIR INCOME



The future outlook must be considered favourable both for existing ILR programme companies and any new ones which are appointed. Although the ILR service must be self-supporting, the Government recognised (as it did when ITV started) that this would not be possible in the early days and legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament. There is no provision for a 'levy' on revenue or profits in the direct form which applies to the television service, although there are reserve statutory provisions enabling the Government to impose supplementary payments in specified circumstances. The Authority's own rental arrangements do, however, provide for the payment of a secondary rental, over and above the basic sum necessary for the Authority's minimum needs, should the companies' profits rise above a certain level.

### The Authority

The Authority's income and expenditure for the year ended 31st March 1977, the latest year for which final figures are at present available, may be summarised as follows:—

	TELEVISION £000	RADIO £000	TOTAL £000
<b>INCOME</b>			
Programme Contractors' Rentals	16,467	1,409	17,876
Other Income	1,778	31	1,809
	<b>18,245</b>	<b>1,440</b>	<b>19,685</b>

<b>EXPENDITURE</b>			
<b>Revenue expenditure</b>			
Maintenance & Operation of Transmission Network	8,870	349	9,219
Planning for Construction of Additions and Modifications to the Network	3,456	165	3,621
Programme and Advertising Control	1,193	382	1,575
Loan Interest	—	184	184
	<hr/>	<hr/>	<hr/>
<b>Taxation</b>	13,519	1,080	14,599
	1,255	125	1,380
	<hr/>	<hr/>	<hr/>
<b>Capital expenditure</b>	14,774	1,205	15,979
	2,900	4	2,904
	<hr/>	<hr/>	<hr/>
<b>Contribution to the Exchequer</b>	17,674	1,209	18,883
	571	—	571
	<hr/>	<hr/>	<hr/>
<b>Surplus</b>	18,245	1,209	19,454
	—	231	231
	<hr/>	<hr/>	<hr/>
	18,245	1,440	19,685

The Authority, as will be seen from the table, derives over 90 per cent of its income from the rentals paid by the programme contractors, the remainder being almost entirely composed of earnings from the investment of its Television Reserve Fund and funds loaned temporarily on the short term money market. The terms of its contracts with the programme companies give the Authority power to revise their rentals in accordance with movements in the Index of Retail Prices. Nearly half the IBA's income is needed for keeping the ITV and ILR transmission systems running. One third is spent on new station construction and technical development. The Authority's important functions in controlling programmes and advertising take 8 per cent of income. Taxation takes 7 per cent.

Of the Authority's total expenditure of about £19.7 million, the largest part (47 per cent) went to keep the network of transmitting stations and the connecting links (mostly hired from the Post Office) in operation. Whilst this part of the Authority's expenditure increases steadily as the number of stations in service grows, the rate of increase (inflation apart) is now quite low; although a considerable number of television stations are being added they are quite small and of low power.

A further 18 per cent was spent on planning and supervising the construction of additional television transmitting stations which the Authority, together with the BBC, is committed to undertake in order that the uhf colour service may be extended as quickly as possible to cover as many of the present unserved areas as practicable. A small proportion of the expenditure related to the completion of the construction of the last of the radio stations for the nineteen areas for which the Authority so far has power to provide a service. Also included in this

grouping of expenditure was the cost of developing specialised equipment needed for the transmission systems but not available on the electronics market and the provision of technical information services to the public and trade.

The costs of the control functions of the Authority, principally in relation to programmes and advertisements, including keeping itself informed by means of research and advisory committees about the public's views of the programmes, amounted to another 8 per cent of the Authority's total expenditure.

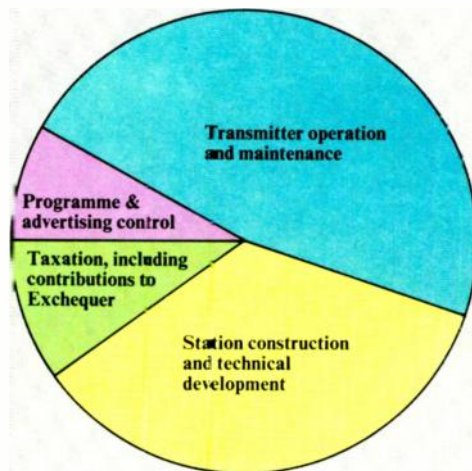
There was one item of loan interest. This was interest on the £1.65 million drawn from the £2 million which the Government legislated to be made available for the launch of the local radio service.

Provision for current and future taxation took 7 per cent. The Authority pays tax on its revenue surpluses in the same way as any trading company despite the fact that the current Corporation Tax rate of 52 per cent assumes that part of the profit will be distributed as dividends, something that the Authority cannot do since it has no share capital and no shareholders.

About 15 per cent of its income was used for the acquisition of sites, constructing television stations, the provision of maintenance equipment and facilities and to make provision for the replacement of equipment as it wears out. The cost of television transmitting stations, expressed as a cost per head of the population served, rises steeply as the Authority seeks to provide a service in the often more remote areas so far unserved. Present planning extends to covering as many as possible of identifiable groups of population of 500 or more.

In addition to paying Corporation Tax on its revenue surplus in 1976-77, the Authority was directed to pay £571,000 (about 3 per cent of its income) into the Consolidated Fund (the Exchequer).

## HOW THE AUTHORITY SPENDS ITS INCOME





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# For further information

## The Broadcasting Gallery

For further details or to book a tour of the Broadcasting Gallery please write to or telephone the Gallery, IBA, 70 Brompton Road, LONDON SW3 1EY. *Tel: 01-584 7011 (see pages 204-205).*

## Engineering

Technical and engineering queries on ITV and ILR services should be addressed to IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire SO21 2QA. *Tel: Winchester (0962) 822444 (or, for London, Tel: 01-584 7011).*

## Programme Information

Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company (*for addresses see pages 116-130 and 145-163*). Other enquiries, or comments for the attention of the Authority's staff, should, in the first instance, be addressed to the Information Office at the IBA's Brompton Road headquarters.

## Programme Scripts

For details of submission of programme scripts please contact the ITV programme companies (*see pages 116-130*).

## Publications

For a selective bibliography of books about television and radio please contact the Librarian, IBA, 70 Brompton Road, LONDON SW3 1EY. To obtain IBA publications please contact the Information Office at the IBA (*see page 209*). Other ITV publications are published by Independent Television Publications Ltd or Independent Television Books Ltd, 247 Tottenham Court Road, LONDON W1P 0AU. *Tel: 01-636 1599.*

## Studio Tickets

Most ITV companies have a limited number of studio tickets available. Please contact the Ticket Unit of your local programme company (*see pages 116-130*).

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## TELEVISION AND RADIO 1980

We hope that you have found Television and Radio 1979 both interesting and useful as a reference book. We would be glad to know how far it meets your requirements and whether you would like to see any specific changes in next year's edition. Please send any comments and suggestions to: Eric Croston, Head of Publications, Independent Broadcasting Authority, 70 Brompton Road, LONDON SW3 1EY.

# AUTHORITY ADDRESSES

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