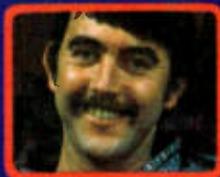


ITV 75



GUIDE TO INDEPENDENT TELEVISION
with Independent Local Radio supplement



INDEPENDENT
BROADCASTING
AUTHORITY

Guide to Independent Television

with Independent Local Radio
supplement

ITV 75



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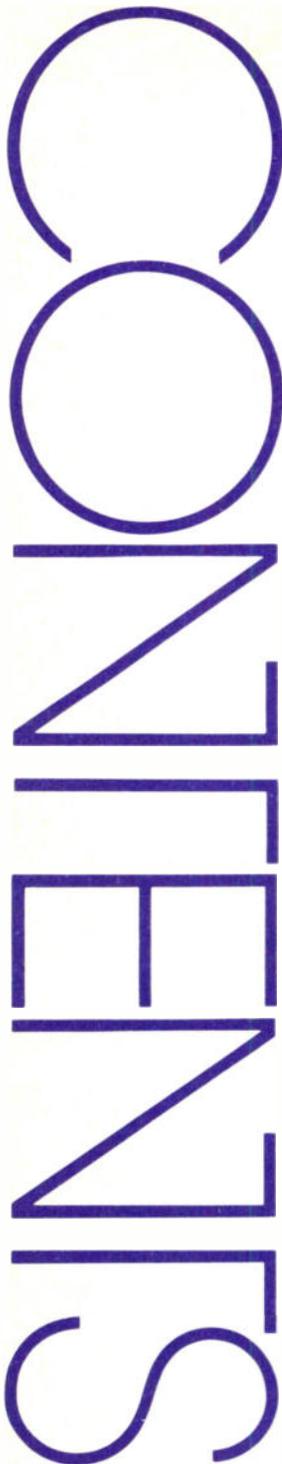
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CONTENTS



- 5 **Then and Now**
by Lord Aylestone
- 9 **Independent Broadcasting 1975**
The Shape of the Independent Television System – ITV Programme Contracts – How Programmes are Planned – Authority Approval for Programme Plans – Content of Programmes – Consultation in Independent Television – Handling of Complaints – The Portrayal of Violence
- 19 **News on ITV**
- 23 **Current Affairs and Documentaries**
Having Your Say – Access to the TV Screen *page 26*
News Analysis *page 28*
The Opium Warlords *page 30*
Regional Series *page 32*
- 35 **Television Drama**
South Riding *page 40*
Edward The Seventh *page 42*
On Location *page 44*
Within These Walls *page 45*
- 47 **Light Entertainment**
One Man . . . Many Faces *page 54*
Creating Situation Comedy *page 56*
- 59 **Educational Television**
- 71 **Religious Television**
- 79 **Children's Television**
Making a Story for Children *page 82*
Soldier and Me *page 83*
Rap – Teenagers Talking *page 84*
Funny Ha Ha *page 85*
- 87 **The Arts and Sciences**
Ballet in Television *page 90*
Let's put on an Opera *page 91*
The Mahler Concert *page 92*
Regional Arts *page 93*
- 95 **TV Sport**
Sport from Europe *page 98*
Minority Sports *page 100*
- 102 **Rhaglenni Cymraeg (Welsh Programmes)**
- 104 **Some Award Winners**
- 107 **The ITV Audience**
- 112 **The Story of Broadcasting**
- 115 **Advertising Control**
The IBA Code of Advertising Standards and Practice *page 120*
- 129 **Technical Operations**
The ABC of TV *page 132*
A Solid Step Forward *page 134*
- 137 **Good Viewing of ITV**
- 141 **IBA Television Transmitters**
UK UHF Coverage *page 140*
ITV's Regional Pattern *page 141*
Index of IBA Television Transmitters *page 143*
- UK VHF Coverage *page 144*
The UHF Television Station Plan *page 145*
VHF Television Transmitting Stations *page 147*
- AREA UHF COVERAGE:
The Borders *page 148*
Central Scotland *page 148*
East of England *page 149*
Lancashire *page 150*
London *page 151*
Midlands *page 152*
North-East England *page 154*
North-East Scotland *page 155*
Northern Ireland *page 156*
South of England *page 157*
South-West England *page 158*
Yorkshire *page 159*
Wales and West of England *page 160*
- 162 **Independent Broadcasting Dates**
- 165 **Staff**
- 170 **The Authority's Advisory Bodies**
- 173 **Finance**
- 177 **The Programme Companies**
Anglia Television *page 178*
ATV Network *page 180*
Border Television *page 182*
Channel Television *page 184*
Grampian Television *page 186*
Granada Television *page 188*
HTV *page 190*
London Weekend Television *page 192*
Scottish Television *page 194*
Southern Television *page 196*
Thames Television *page 198*
Tyne Tees Television *page 200*
Ulster Television *page 202*
Westward Television *page 204*
Yorkshire Television *page 206*
Independent Television News *page 208*
ITCA *page 209*
Independent Television Publications *page 210*
BBTA *page 210*
- 211 **Programme Production and Transmission**
- 212 **Bibliography**
- 217 **INDEPENDENT LOCAL RADIO SUPPLEMENT**
Tune in to ILR *page 221*
Stereophonic Broadcasting *page 222*
LBC *page 223*
Capital *page 224*
Radio Clyde *page 225*
BRMB *page 226*
Piccadilly Radio *page 227*
Metro Radio *page 228*
Swansea Sound *page 229*
Radio Hallam *page 230*
Radio City *page 231*
ILR Services due in 1975 *page 232*
- 233 **Index**





THEN AND NOW

Twenty Years
of ITA/IBA

Lord Aylestone

*Chairman of the
Independent Broadcasting Authority
since 1967*

At the end of July 1974 we attained 20 years of age, for it was in that month in 1954 that the Authority (with the name of the Independent Television Authority) was established under the chairmanship of Sir Kenneth Clark (now Lord Clark, and with his laurels as an outstanding television performer to add to his other distinctions).

The 1954 Foundations

What were the foundations laid 20 years ago that made possible the growth of Independent Television as a distinctive, and distinguished, service?

First, the decisions about the programmes themselves. In 1954, the first members of the Authority had a blank screen before them. It was their job to plan for an entirely new television service. They had a few guidelines from Parliament: the programmes had to be of high quality and properly balanced in their content; they had to contain a suitable proportion of local interest material; there had to be a competitive element between the different producing companies; and so on. But these guidelines were so generally worded that many options were still left open.

At the outset the Authority took two major programme decisions which strongly affect ITV still.

One of the decisions was that the system should have a regional base. It was not to be centralised in London and there should be separate companies for as many areas as

possible – the eventual total was 14 – with major television network production centres not only in London but also in Birmingham and Manchester (to which Leeds was added in 1968). This recognised that London – while having its own importance – was not the sole centre of creative talent, and should not monopolise production. We are now seeing, in other fields, a growing movement towards decentralisation and devolution of responsibilities, and the programmes broadcast by the Authority over nearly 20 years justify its confidence in the creative vigour of life outside the South-East corner of England.

The other major programme decision was that, although Independent Television had to earn its own living, it must not be predominantly a light entertainment service, but should include material of a thought provoking kind which would appeal to the tastes of minorities within the audience as a whole. It is possible to give examples, within most adult viewers' memories, of how this aim was pioneered in the 1950s and early 60s. There was the immediate, and continuing, success of ITN as a different, yet totally reliable, news medium; the innovatory impact of *Armchair Theatre*; the current affairs output – *This Week*, first produced in 1956, Granada's early attempt at participation in *Under Fire*, and the first Sunday afternoon editions of *Free Speech*, for instance; the early religious programmes, *About Religion* and *Sunday Break*; the school programmes, first transmitted in

1957; and programmes extending into the wider fields of the arts, science and the world in which we live – *Survival* and the series featuring A J P Taylor, Kenneth Clark and Jacob Bronowski. These programmes set a pattern, strongly developed since, so that the original intention was realised on the screen.

In engineering, as in programmes, key decisions were taken at the outset. The Authority from the beginning attached prime importance to the job of spreading its coverage as widely as possible. Although the service had to earn its own living from advertising, this has never meant to the Authority that coverage should be given only to those areas where the income to be earned covered the additional costs. Instead, the Authority, first in television and now in radio, has adopted the policy of meeting the costs of covering the smaller (and, in commercial terms, unprofitable) areas from the profitability of the larger ones.

During the period of VHF television development which ended in 1970, the Authority, in pursuit of its main policy aim, covered over 98% of the population with nearly 50 stations. Although it is intended that these 405-line stations should eventually be phased out of the national broadcasting scene, they have served us well and will continue to do so for a number of years yet. They represent a remarkable success story for, when the ITA first came on the air, it was in an entirely new frequency range for this country, Band III. To enable the best use to be made of a limited number of frequencies, the early engineering planners in the Authority made a great technical advance in operating Band III at high power and with specially designed aerials which transmitted greater power in some directions than others. In recent years their successors have made similar advances in the planning of Independent Local Radio, where the frequency restrictions have been even tighter.

In television, since 1969 our television construction effort has been concentrated on extending a network of UHF transmitters giving a high standard of picture and including a colour capability. We have in six years built no fewer than 145 such stations, giving a total population coverage of almost 95% able to receive the higher standard.

Twenty Years On

Although 20 years of the Authority's life has elapsed, and

should be marked, 1974 does not, as 1954 did, represent the start of any new era in Independent Broadcasting. It constitutes, rather, just one point in the continuing evolution of the Authority's service. This is how broadcasting should work – each year should represent an advance on the previous one: this is how it mostly does work and, while there will be 'break-throughs' and 'watersheds', to employ some overused words, they are not the only means by which progress for the viewer and listener is made.

On the programme side, this book chronicles recent programme achievements and foreshadows developments to come in the next 12 months. It shows how the major programme decisions taken 20 years ago still inform the programme philosophy of Independent Television. The new section, included for the first time, about Independent Local Radio demonstrates that similar intentions exist in a new service, even though their fulfilment in the programmes may take a somewhat different form.

In television news, ITN is firmly established as the provider of national and international news for the whole network. *News at Ten* is the part of the output which most viewers see, but *First Report* – one of the more important results of the freeing of television hours in early 1972 – the early evening bulletin, and the special coverage of the great political events, General Elections, By-elections and the Budget, are all evidence of the quality and consistency of ITN's output and of the wisdom of the original decision to establish a central news service.

In drama, the viewer has become accustomed to seeing each week a number of series, anthologies and plays, all of them entirely professional and some of them outstanding. The regularity of the provision makes it easy to take it for granted. This tendency must be resisted, for original, home-produced drama, whether it be in the form of series, like *Sam* or *Jennie*, *Upstairs, Downstairs* or *South Riding*, or in the form of single plays, is one of the most important ingredients in a balanced television service. To some viewers, the narrative element will be the main attraction, but television drama must not be characterised as mere story-telling: there will be many to whom it gives new insights and whose imagination, and human sympathy, will be awakened and stimulated.

Current affairs programmes have learnt over 20 years to seek

out their stories, rather than to cover the news of the day or the week as it emerged: 'investigative journalism' is now a more frequent feature, and producers have learnt that, given painstaking accuracy in research and a willingness to subordinate the quest for exposure to the demands of fairness, the governing Act of Parliament need not inhibit their restless zeal for enquiring into all aspects of public affairs.

In the other fields of thoughtful programming, there have been fruitful developments in the coverage of the arts. *Aquarius*, as a regular feature, has perhaps been the most successful programme on any channel in this country in popularising without condescending or cheapening. The broadcasting each year of complete recordings of productions from the Glyndebourne or National Theatre repertoire shows television doing what it is often pressed to do: it is able to give all, and not just a lucky few, the chance to see distinguished casts in polished productions of masterpieces.

Meanwhile, the portmanteau word 'documentary' covers a great range of human interest and scenic charm. It could be argued that many windows have been opened in the average home, and many ways of life and new backgrounds shown in a variety of ways, by the programmes which are offered to viewers, in the day-time or in the evening, under the title of 'documentaries'.

On the engineering side, the drive for coverage and technical improvement continues. Until recently, our plan has been eventually to cover in UHF all separate groups of people of 1,000 or more. This would need in total about 50 high-power and 360 local relay stations, and would give a total coverage of more than 98%. We are now actively considering changing the target so that groups between 1,000 and 500 people will also be covered, unless some better way of reaching them can be devised. To complete coverage at this improved level will call for some additional 300 low-power local stations, and these will bring the total number of UHF stations to over 700.

As we take Independent Television out to the remoter areas, stations progressively cover fewer and fewer people. To cover the last reachable 4% or so of the population will call for 550 additional stations. As a point of comparison, the first 60% were reached by a mere nine stations.

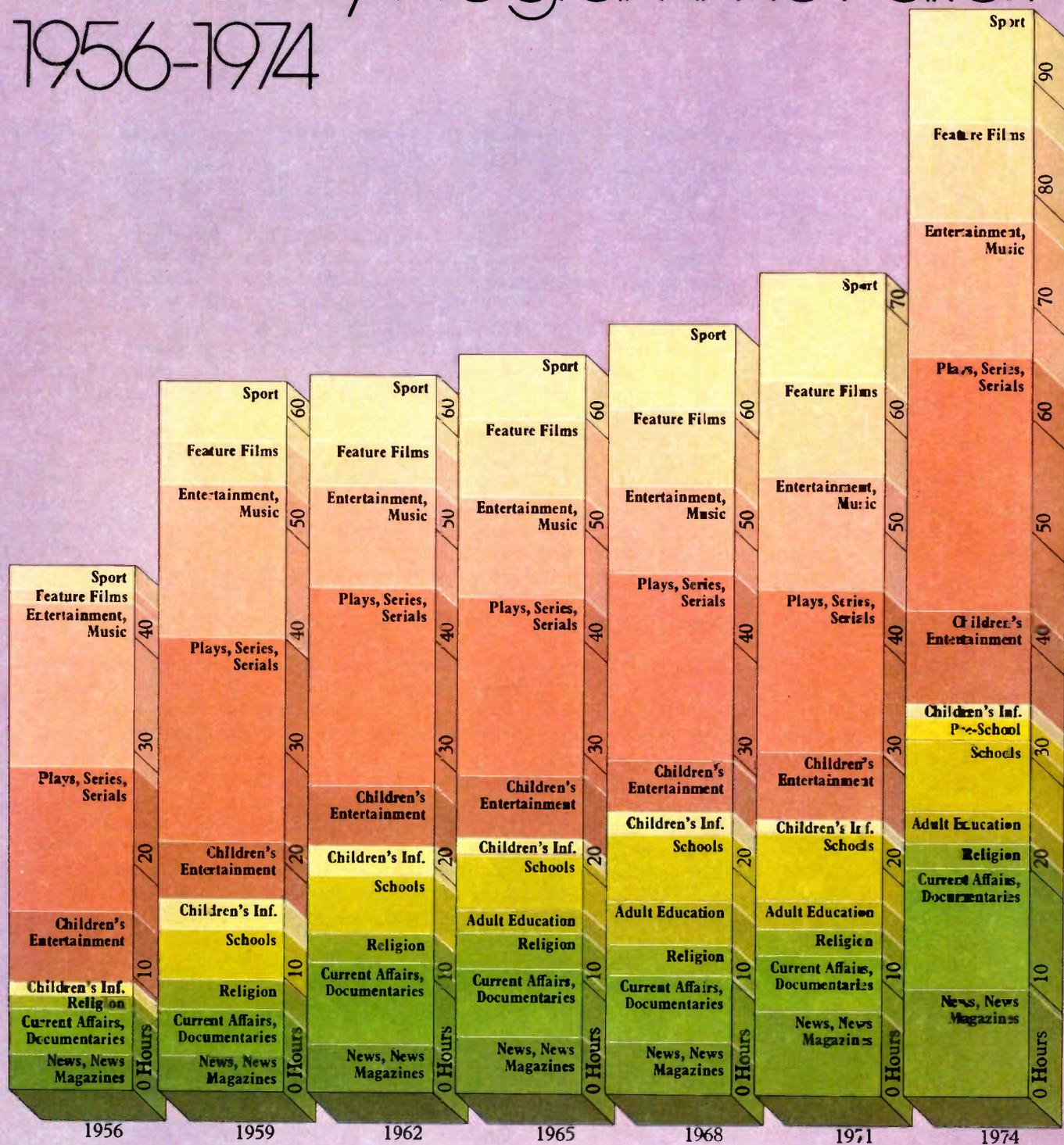
The Authority would not be committing itself to this scale of development if it were not sure that these particular

broadcasting facilities were going to be used for many years yet. But, alongside the operation and improvement of existing services, there has to be the development of new techniques and equipment, and engineers have to keep a weather eye open for the next great step forward, whatever it may be, and whenever it may fall to be taken. IBA engineers, for instance, are keeping a close watch on satellite developments, are developing digital techniques and the use of miniaturised equipment, and are playing an important part, through our ORACLE service, in experimental transmissions of data to be displayed on viewers' television screens.

The Future

1975 sees the whole broadcasting scene in the United Kingdom under review by the Government Committee of Enquiry which is sitting under the chairmanship of Lord Annan. It would be natural if those who provide broadcasting services were to regard the next four or five years, while the Committee is deliberating, while its report is being considered, and while any follow-up action is taken, as a period of pause. Neither the Authority nor the programme companies see the future in this light. The public has to be served, whatever deliberations about administration and organisation may be going on. We think that the last 20 years have been years of solid achievement. But that record is not something to be rested upon: it is a pointer to continued progress. In recent months, therefore, we have pressed for continuing developments on the programme side; we have been appraising the possibility, as said above, of bringing coverage to groups of people as small as 500; and we have taken steps to secure the maximum amount of stability in Independent Television for the next five years (and beyond that if national policy allows). The aim has been to maintain the conditions in which the creative side of broadcasting can continue to develop, as it has over the last 20 years.

ITV Weekly Programme Pattern 1956-1974





INDEPENDENT BROADCASTING 1975

The last 20 years have seen public service broadcasting provided without public finance. Independent Broadcasting is unique amongst broadcasting systems in its way of allowing the forces of the market place, which play a fundamental and valuable part in other social activities, to play their part in broadcasting also, but within a framework of public control.

Independent Broadcasting combines the characteristics of a private enterprise and a public broadcasting service. The programme contractors are private enterprise companies, deriving their income from the sale of advertising time in their own transmission areas. Each company exercises its own judgement regarding the programmes it chooses to present to its viewers or listeners; each company formulates its own production plans; each company chooses the programmes it wishes to acquire from other programme companies or elsewhere. At the same time, the company has to work within the rules set out by the Independent Broadcasting Authority Act 1973 and meet the requirements of the Authority with regard to both programmes and advertisements. The Authority's function is not merely regulatory: it is closely involved in the positive processes of programme planning and the formulation of programme policy.

Until 1954 all public broadcasting in the United Kingdom was provided by the British Broadcasting Corporation (BBC), which is financed by Government grants related to the broadcast receiving licence fees paid by members of the public. In 1954, Parliament authorised the creation of additional public television services, with the programmes provided by independent programme companies and paid for by the sale of advertising time.

The central responsibility for setting up and controlling the output of the Independent

Television system (ITV) was placed on a Government-appointed Authority which is ultimately answerable to Parliament and public for the content and quality of everything transmitted. The Independent Broadcasting Authority (IBA), known as the Independent Television Authority until 1972 when Parliament extended its responsibilities to include the provision of Independent Local Radio (ILR), performs four main functions:

1. Selects the programme companies and enters into contractual relationships with them.
2. Supervises the programme planning.
3. Controls the advertising.
4. Transmits the programmes.

The Chairman, Deputy Chairman and members of the Authority are appointed by the Home Secretary. The Authority bases its policy on its interpretation of the intentions of Parliament as expressed in the Independent Broadcasting Authority Act 1973. This Act was amended by two Acts passed in 1974: one extended the Authority's life until 1979; the other altered the basis of the Exchequer Levy in the system from one on advertising revenue to one on profits.

All major developments are discussed and matters of policy decided at the meetings of the Authority held twice a month. The Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television and Independent Local Radio. The Rt Hon Lord Aylestone, CBE, has been Chairman since September 1967.

The Authority is assisted by a staff of about 1,300 at its London and Winchester headquarters, transmitting stations and regional offices. Brian Young has been the IBA's Director General since October 1970.

The Authority is required by the IBA Act to provide public broadcasting services of inform-

This chart gives a general indication of how the broad pattern of ITV programming has changed during the past two decades. In 1956 ITV programmes were typically available for some 47 hours a week; now the total is generally about 100 hours. The volume of serious non-fiction programmes has increased from some 10 hours in 1956 to over 30 hours today, representing about one-third of all programmes.

ation, education and entertainment and to ensure that the programmes maintain a high standard and a proper balance and wide range in their subject-matter. The Authority is required to satisfy itself that, so far as possible, nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling; that all news is presented with due accuracy and impartiality; and that due impartiality is preserved in matters of political or industrial controversy or relating to current public policy. It has to draw up a code giving guidance as to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes; and to ensure that the provisions of the code are observed (the Authority's Code is given on page 17). The Authority is also responsible for controlling the frequency, amount and nature of the advertisements.

Although the Authority has central responsibility for all aspects of the Independent Broadcasting system, the Act requires that the programmes, and the advertisements which accompany them, must normally be provided not by the Authority itself but by the programme companies which it appoints. Each programme company must prepare and present its own schedule of programmes for the area it serves. But each contract which the Authority enters into with the programme companies requires them, too, to observe the requirements of the Act and the specific rules, requirements and control arrangements prescribed by the Authority.

The Shape of the Independent Television System

From the beginning the Independent Television system has been plural and regional. The first Television Act of 1954 required the Authority to do all it could to ensure adequate competition to supply programmes between a number of separate programme companies. The Act also said that in the programmes transmitted from any station there should be a 'suitable proportion of matter calculated to appeal specially to the tastes and outlook of persons served by the station or stations'.

Two distinct and different principles were

thus expressed. First, the programmes seen by a viewer in any one place would come from a number of different sources. Second, some of the programmes seen by that viewer would be produced specially for him as an inhabitant of a particular geographical area. The manner in which these two principles have been combined to produce the present ITV system was the result of deliberate and considered decisions by the Authority. As the Authority said in its evidence to the Committee on the Future of Broadcasting, appointed in 1974 under the chairmanship of Lord Annan:

This structure, complex though it may be, seems to the Authority a good blend of central strength and local responsibility; it embodies a way of serving the public interest which has been increasingly recognised during the last 20 years as a valid one.

Television production is costly. Large resources in finance, technical apparatus and skilled specialised manpower are needed to sustain a regular weekly output of important productions in light entertainment, drama or current affairs. The Authority considered that the task of producing such programmes should fall mainly on the largest companies which could expect a higher revenue from the areas they served. The Authority therefore created a system made up of several large so-called 'network companies' (sometimes also called the 'majors') and a number of smaller 'regional companies' (sometimes called the 'minors'). In the main, the network companies make the programmes that are seen in the whole country; the first task of the regional companies is held to be production for their own areas. From 1955-68 there were four major or network companies; since 1968 there have been five, providing a central core of programmes for the whole country, that is both for themselves and for the ten regional companies.

The five major companies, which are the main providers of network programmes to be used by the whole service, need considerable staff and resources if they are systematically to provide a reliable, steady and complete supply of programmes of sufficiently high standards. The areas served by these companies are planned to be large enough to give them the income needed to carry out this task. Three of the network companies are based not in London but at television centres in the most heavily

populated regions of the country. So Independent Television has established main centres for the production of national programmes also at Manchester, Leeds, and Birmingham.

Although the production of programmes for national distribution is a primary function of the five major companies, each is also a local company closely associated with its own service area. Through its selection and arrangement of programmes, and by the way in which it presents its programmes, each company seeks to provide a service which satisfies the needs and interests of the community it serves.

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

The removal in 1972 of the Government's restrictions on the hours of broadcasting gave an opportunity to extend the full or partial networking of regional programmes; these contributions are now running at a rate of some 400 hours a year. Most of the increase has been in programmes shown at lunch-time and in the afternoon. The Authority welcomes and encourages this increased networking from the regions and recognises the boost and the challenge it gives to the production and engineering staff in regional companies. For the viewers these programmes bring a fresh flavour to the service and in many instances perform the valuable function of showing the different characteristics of each region to the rest of the country. Nevertheless, the chief strength of each regional company in ITV's federal system is the service and identity which it is able to establish within the area of its own transmis-

sions. But the Authority does not think that extended hours are in any sense at all an adequate substitute for the creative opportunities which a second Independent Television service would provide. A worthwhile increase in peak-hour opportunities can come only with a second channel.

ITV Programme Contracts

Contracts are awarded by the Authority to those applicants who in its view are likely to provide the greatest contribution to the quality of the Independent Broadcasting programme services. The television contracts awarded by the Authority for the period from July 1968 were for six years, the maximum allowed by the Independent Broadcasting Authority Act, so that sufficient stability and secure employment could be assured. During 1974 these contracts were extended until 1976. The Authority has also announced that, since it has a certain life only until 1979, it does not intend to put contracts for 1976-79 up for competition. Instead, it has brought the companies' performance under full-scale review as a preliminary to deciding whether any special conditions should be attached to the 1976-79 contracts.

The Authority has preferred a diversified and multiple control of programme companies to a concentrated or single ownership, and has further preferred that regional companies should be regionally owned. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Broadcasting in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Television, a service of 'information, education and entertainment' in the words of the Act, should include elements directly concerned with these activities. The press, the cinema and the theatre, whose business is directly in this field, are therefore not excluded by the Authority from having interests in the ITV programme companies. For Independent Local Radio the Act itself encourages the participation of local newspaper interests. Nevertheless, in the 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

reflects the area served.

Looking to the future when the basis of its operations after 1979 is known, the Authority would be in favour of 'rolling contracts' for television companies, as in radio. If contracts were for an initial period of, say, three years, with the possibility of successive yearly extensions, there would be increased stability in the system, coupled with an opportunity regularly to consider whether a company's performance measures up to what it ought to be. If this system were introduced, there would also be, very probably, break-points in each contract when the possibility of giving newcomers the opportunity to compete could be considered.

How Programmes are Planned

Under the aegis of the Authority, and by means of the machinery for consultation described later in this chapter, the programme schedules of Independent Television are evolved over quarterly periods. In a plural system this is an intricate task involving a delicately balanced mixture of collective network planning on the one hand and individual planning by each separate company on the other.

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 interfere as little as possible with their creative artistic aims and commercial independence. Each contract requires the company itself to accept responsibility for the observance of the relevant provisions of the Act and the specified additional requirements of the Authority. Formal consultation machinery ensures that close liaison which is necessary at all stages of programme planning and presentation.

The programmes screened in any one ITV area come from three different sources. First are the programmes produced by the local company out of its own resources in the light of the statutory obligation of providing 'a suitable proportion of matter calculated to appeal specially to the tastes and outlook of persons served by the station or stations'. In the main these programmes take the form of local news and news magazines and represent the bulk of the production of the smaller companies. But not all of it. All companies produce from time to time other kinds of material: light entertainment, education, religion, documentary, drama.

The second source of material is the purchase of programmes made outside the ITV system, including cinema films and story series and serials made on film for television, some in this country, some in the commonwealth or in the United States. The Authority limits the amount of programme time filled by foreign programmes. Foreign material must not exceed 14% of the output.

The third and most important source comprises the networked programmes. They include the national news bulletins, major drama and drama series, large-scale light entertainment, documentaries and news features. The burden of producing a regular weekly supply of such programmes must fall mainly on those best able to carry the load: the five large companies - Thames, London Weekend, ATV, Granada, Yorkshire. It becomes their responsibility to provide the central core of programmes around which the schedule of each of the companies can be built up.

Authority Approval for Programme Plans

Each ITV programme company must lay out its intended weekly pattern of broadcasts in quarterly schedules which must be drawn up in consultation with the Authority and are submitted to the Authority for approval. It is one of the main tasks of the Authority's programme staff to 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.

The Authority pays special regard to the mixture of programme ingredients in a schedule and the respective proportions in which they are present. To be approved a schedule must contain the right proportion of education, information and entertainment, the right proportion and amount of news and current affairs, of drama, of variety and light entertainment, and so on. The Authority may direct the company to exclude any item, to include items of a specific category in the schedule or in a particular part of it, or to include a specified item in a particular part of the schedule; and the Authority will not approve a schedule until it is satisfied that it conforms with any directions it

has given. The Authority's contracts with the ITV programme companies stipulate that details of programme content and, where required, full scripts must be provided on request.

When a company presents its quarterly schedule for discussion with the Authority, or when the Programme Controllers' Group looks at a draft network schedule, this is done against a background of past Authority decisions and known Authority expectations; broadly speaking, the Authority expects the following:

(i) One-third of all material will be 'serious non-fiction'; and the Authority will want to see this (and for that matter all other kinds of material, whether information, education or entertainment) sensibly distributed over the week as a whole in appropriate times. Undue 'bunching' of similar types of programme, particularly programmes of the adventure/action kind, will not be accepted. Each company also knows that the Authority's 'family viewing policy' requires that programmes shown before 9 p.m. should not be unsuitable for audiences which include children. While everyone knows that some children watch television after 9 p.m., the Authority's view is that parents can reasonably be asked to take the major share of responsibility for what children see after 9 p.m. Even so, certain individual programmes, usually drama or documentary, may be deferred to 10.30 p.m. because of their content.

(ii) Each company will provide a suitable proportion of programmes calculated to appeal specially to the tastes and outlook of viewers in its area.

(iii) No more than 14% of the programmes, averaged over quarterly periods, will be of imported foreign material. Additionally, not more than seven cinema films, whether foreign or British, will normally be scheduled for any area in any one week. There are further rules on the spacing of cinema films and 'made-for-TV-movies' in excess of one hour in length, so as to avoid 'bunching' of similar kinds of programme.

(iv) On every weekday there will be an hour of programmes for children shown before 6 pm. There will also be 15 minutes each weekday around lunchtime of educational programmes designed for pre-school children. All companies must also show at least nine hours of programmes a week for schools during term-time, and at least three hours a week of programmes specifically planned as adult education.

(v) Between two-and-a-half and three hours of religious programmes will be shown each week, including those during the period from 6.15 pm to 7.25 pm on Sundays, which in concert with the BBC the Authority has continued, since the derestriction of hours of broadcasting in 1972, to treat as the main time during the week for religious programmes.

Over and above these general requirements, the Authority insists on certain programmes and certain timings being adopted throughout the system, to establish the structure for a balanced schedule in all areas. The programmes of ITN are the most obvious examples, seen daily. Current affairs, documentaries, arts programmes, science programmes, and certain drama slots are likeliest to be other areas of special attention here. Apart from the weekly pattern, provision is made in the companies' schedules for about six networked 'special events' a year.

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

Special attention is paid to the needs of young people. Children have their own programmes in the afternoon and early evening, and it is the practice in Independent Television to assume that large numbers of them continue to watch thereafter. The Authority seeks to ensure that evening programmes shown up to 9 pm should not be unsuitable for children. This is the 'family viewing period' and constant care is taken to give meaning to this concept.

Content of Programmes

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

an instruction to withdraw the programme or an instruction to present it only after changes have been made, but final directions of this kind are seldom necessary.

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which the company may itself entertain. It may also happen that people concerned in the creative process themselves make representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its formal relationship with the managements of the programme companies is not prejudiced. As a result of this continuing process of examination and inquiry there have been occasions when the Authority has had to intervene in drama, documentary and current affairs programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the total output.

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

Consultation in Independent Television

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

The Standing Consultative Committee (scc) is an important body in this 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 programme companies and senior staff of the Authority. It considers all matters of common interest to the Authority and the companies.

The Programme Policy Committee (ppc) is presided over by the Chairman of the Authority. It has much the same composition as the scc, but with programme controllers free to attend as well as the managing directors, and is the principal channel through which the Authority informs the companies of its views on programme policy and for establishing the main trends on which detailed planning proceeds. Its work is closely linked with that of the Network Programme Committee which, with its specialised sub-committees, is the main instrument of the companies for arranging co-operation between them in programme matters; two representatives of the Authority sit on this committee. Another important instrument of programme co-operation is the Programme Controllers' Committee, which meets weekly to determine the make-up of the network part of the schedules. A senior member of the Authority's staff is a full member of this committee, other members being the programme controllers of the five network companies under the chairmanship of the Director of the Network Programme Secretariat. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. They render a valuable service to the Authority and their views help it to form its policy. The membership of the General Advisory Council and the other advisory bodies is given on pages 170-71 and relevant sections of this book. A general description of the various committees is given below.

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 organizations 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 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 emphasize 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 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.

The Authority's educational advisory committees consist of individuals from different parts of the educational system, all chosen for their critical commitment to educational broadcasting. The advice of a small but changing group with first-hand experience of teaching and educational administration is felt to be more appropriate for the Authority's needs than a formal network of contacts with the educational world. The Authority has three educational committees in all: a general Educational Advisory Council, and specialist Schools and Adult Education Committees. In addition, within the ITV system, there are educational advisory committees appointed by programme companies which supply school programmes for the network. The committees have considerable influence on most major editorial and policy decisions in educational broadcasting on ITV and on many detailed decisions relating to programme making as well. They are important in helping the Authority to identify educational needs and then to relate them to the strengths and weaknesses of television and of the production traditions of different companies.

In religious broadcasting, the Authority has continued since 1964 to share with the BBC the advice of the Central Religious Advisory Committee (CRAC). 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, which has now met nearly two hundred times, has assisted the staff in considering and ap-

proving 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.

Advice on the selection of charities to be granted broadcast appeals is given by the Central Appeals Advisory Committee and by the Scottish Appeals Advisory Committee. The members of the two committees are appointed jointly by the IBA and the BBC.

The Authority's Advertising Advisory Committee is representative both of the public as consumers and of organisations concerned with standards of conduct in advertising. The Committee is concerned with matters of policy and principle, and assists in the preparation and periodic review of the Code of Advertising Standards and Practice. In addition to the inclusion on the Advertising Advisory Committee of two members concerned especially with the principles of medical advertising, the Authority also has a Medical Advisory Panel, consisting of distinguished consultants in different areas of medicine. Members of the Panel are consulted in the drafting of the Code, but their continuing function is to advise the Authority on specific advertisements on medical matters. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel.

In addition to these committees, regular consultative meetings with the Federation of Broadcasting Unions were instituted in 1972.

With the extension of ITV throughout the UK, regional committees were set up in Scotland, Wales, and Northern Ireland 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 existence of the committees is not required by the Act; but, while the regional strength of ITV rests primarily on the local character of the programme companies and their boards, the Authority and its national Members have found it valuable to have these advisory bodies, with which the Members and Regional Officers can maintain close and regular contact.

In Independent Local Radio, the Authority has set up local advisory committees, as laid down in the IBA Act, covering the localities in

which it provides local radio services. A committee may cover two or more localities, but to date each committee set up has covered a single one. Because of the local nature of each radio company's operations, the provision to the Authority of local opinion and views on each company's performance is of particular value.

Handling of Complaints

Complaints to the Authority that any programme has not complied with the required standards are investigated by its staff, and a reply is then sent to the complainant.

If a complainant is dissatisfied after such investigation and reply, and remains so after further correspondence on the subject, the matter may, if the complainant so wishes, be referred to the Authority's Complaints Review Board, established in 1971.

The Complaints Review Board consists of the Deputy Chairman of the Authority, two members of the General Advisory Council, and the Authority's Deputy Director General (Administrative Services), none of whom will normally have been directly involved in day-to-day decisions taken about a programme before transmission. The Board investigates the complaint and reports to the Authority. After that a further reply is sent.

Under its terms of reference, the Board is concerned with complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission. It does not deal with advertising matters, with the business relations between programme companies and those appearing in programmes, or with matters which a complainant wishes to make the subject of legal action. In addition to considering specific complaints when a complainant remains dissatisfied after investigation and reply by the Authority's staff, the Board keeps under review regular reports of complaints investigated by the staff, and considers specific complaints referred to it by the Chairman of the Authority.

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 Television Programmes which follows has been formerly applied since 1964. It is particularly relevant in relation to the long-established 'family viewing policy' which is designed to ensure that no programmes shown in the evening from the start of children's programme time until 9 pm should be unsuitable for an audience in which children are present.

In June 1970 the Authority set up a Working Party on the Portrayal of Violence on Television under the Chairmanship of the IBA's Deputy Director General (Programme Services), including three members of the Authority's General Advisory Council, three representatives of the programme companies closely involved in programme production, and other senior IBA staff. In October 1971 the Working Party's revised Code on Violence was published, and in June 1973 its interim report and recommendations.

The full interim report of the Working Party is published in *IBA Notes 25*. The main recommendations are that the ITV Code on Violence as published in October 1971 remains valid without revision at present. Despite the inconclusiveness of the evidence, there is no alternative to a continuing assumption that the portrayal of violence may have harmful effects on individuals and on society. From its study of the available research material it concludes that there is no evidence that violence in a good cause is less harmful than other kinds, nor that 'sanitized' or 'conventional' violence could not have harmful effects; that special care is required before exposing young children and the emotionally insecure to the portrayal of psychological violence.

The Working Party endorses the family viewing policy; while recognising the responsibility of producers and those in charge of scheduling, it stresses that emphasis must also be laid on the responsibility of parents in selecting the programmes that their children view.

It was recommended that clear and sufficient information should be given if programmes contain material of a violent nature and that there should be a trial of the use of an electronic symbol identifying programmes considered as possibly disturbing for certain viewers (the experimental use of a small outline rectangle superimposed at the bottom left-hand corner of the screen for this purpose was started in the Midlands area from August 1973).

Violence in Television Programmes

The ITV/Code

Introduction

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

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

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

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

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

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

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

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

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

(iv) The regular and recurrent spectacle of

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

7 Public concern is reflected in the Independent Broadcasting Authority Act, which requires the Independent Broadcasting Authority to draw up a Code giving guidance about the showing of violence, particularly 'when large numbers of children and young persons may be expected to be watching'. The Act also requires the Authority to ensure that nothing is included in the programmes which '... is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling'.

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

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

THE CODE

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

The Content of the Programme Schedule as a Whole

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

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

The Ends and the Means

(c) There is no evidence that the portrayal of violence for good or 'legitimate' ends is likely

to be less harmful to the individual, or to society, than the portrayal of violence for evil ends.

Presentation

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

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

(f) Dramatic truth may occasionally demand the portrayal of a sadistic character, but there can be no defence of violence shown solely for its own sake, or of the gratuitous exploitation of sadistic or other perverted practices.

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

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

The Young and the Vulnerable

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

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

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





NEWS ON ITV

The news services of Independent Television, both network and local, have always been amongst the most popular and the most respected parts of the programme output as a whole. Successive public opinion surveys carried out by the IBA continue to show that most people turn first to television for news; and *News at Ten* and the regional news magazines shown at 6.00 pm figure regularly in the lists of top-rating programmes.

The original Television Act which established Independent Television 20 years ago required an accurate and impartial news service, and subsequent Acts of Parliament dealing with Independent Television have always retained that requirement. Right at the start of ITV's programme service in 1955 the ITA (as it then was) recognised the importance of a strong and reliable source of news by setting up a single company, Independent Television News Limited (ITN), to provide national and international news for the whole of the Independent Television network. The Authority also ensured that each of the television programme companies under contract to it transmitted ITN programmes simultaneously. National news remains the only area of network programming where the supply of material comes from a single company. Equally important for viewers in each region are the news rooms of each programme company providing news and news magazines for their own areas and feeding ITN with regional stories of national interest.

News at Ten

ITN provides over six hours a week of network news. Its principal programme is the half-hour *News at Ten* shown from Monday to Friday at

Regional news teams are soon on the spot when the unexpected story breaks. *Southern*

10.00 pm. This programme of news and analysis regularly attracts audiences of between 12 and 14 million people. At weekends the two main evening bulletins are shortened to 10 and 15 minutes and there is a ten-minute early evening news from ITN every day of the week. At lunch-time from Monday to Friday ITN's *First Report* occupies 25 minutes at 1.00 pm, having been moved and lengthened in the second half of 1974 from its earlier 20-minute placing at 12.40 pm. ITN also provides a five minute bulletin preceding *World of Sport* at Saturday lunch-time and a headline service at the beginning of *Weekend World* on Sunday morning.

Local News

Each of the companies in the 14 ITV areas has its own news-room, whose major effort goes into the production of its daily 6.00 pm news magazine. These magazines are shown for each region from Monday to Friday inclusive using studios in London, Birmingham, Manchester, Leeds, Glasgow, Edinburgh, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Carlisle, Dover and St Helier. Regional studios wishing to have contributions from MPs or other individuals based in London make frequent use of ITN's studios, and in turn regional studios are regularly used by ITN for inserts into national bulletins. In addition to the 6.00 pm news magazines, regional news-rooms produce daytime and late-evening summaries, whose transmission times vary from area to area.

Local news programmes set out to cover rather more than a report of the day's news as seen on film and in the studio. Their value to viewers in each area derives from the information they give on a wide range of topics of recurring interest. These include detailed



Report West. HRH Prince Philip talking with reporter Tony Holmes. *HTV West*

Far right: Michael Nicholson's world-scoop interview with paratroopers during the Turkish invasion of Cyprus last year. *ITN*

Right: ITN Newscasters:



Andrew Gardner



Reginald Bosanquet



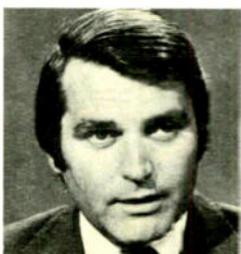
Leonard Parkin



Sandy Gall



Gordon Honeycombe



Ivor Mills

weather forecasts in areas with a significant number of farmers, fishermen, and market gardeners; employment prospects; correspondence columns of the air; advice and discussion of legal rights and obligations; and liaison with local police forces in items which assist in crime detection. Local Members of Parliament appear regularly in local news programmes and in additional local programmes designed to facilitate contact between a Member of Parliament and his constituents.

Maintaining a High Reputation

The high reputation of Independent Television news programmes, both national and local, had to be earned from scratch in the early untried days of ITV; it can be maintained only by the constant application of the highest standards of journalistic integrity, plus the resources necessary to take advantage of all the



increases in news-gathering capacity which electronic, film, and satellite technology has made available.

ITN won wide acclaim for its coverage of the Cyprus crisis last year and particularly at the time of the Turkish invasion when reporter Michael Nicholson interviewed paratroopers as they landed. This world scoop was 24 hours ahead of all other media.

General Election Coverage

The resources of all news-rooms were stretched during 1974 with the General Election campaigns. The February campaign coincided with the end of the government's television curfew, and in ITN's case this meant that from an alternating 20- or 25-minute nightly

News at Ten there was a requirement for a 50-minute *News at Ten* – a daily increase of half an hour or more. Nonetheless, ITN's prepared Election campaign plan went into immediate action, using a separate unit with Robert Kee and Julian Haviland as presenters to handle all the election issues throughout each day. The pattern was similar in October but *News at Ten* was extended only to 40 minutes.

For Independent Television the major innovation in the coverage of the elections was the existence of the lunch-time *First Report*, a programme which did not exist at the time of the 1970 General Election. As the campaigns got under way *First Report* was uniquely placed to take advantage of the morning press conference of the three main parties. In the evening the extended *News at Ten* enabled the campaign reports to go more deeply into the issues than had been the case in previous elections and

single team to all election coverage throughout a campaign it is possible to minimize the problems of providing fair treatment. The campaigns of 1974 reflected a further emphasis on the 'presidential' style of campaigning in which the party leaders conducted their own press conferences and made their own comments on each other's policy statements. These inevitably occupied a largish part of election news coverage though this was to some extent offset by the extra time made available for campaign reports from all over the country.

Although there were frequent complaints in February about too much election coverage, both nationally and regionally, audiences for news programmes remained very high, an indication both of public interest and the importance of television news in helping voters to follow the ebb and flow of political campaigning.



provide a context for the set campaign speeches of the party leaders.

During the campaign periods ITN produced much extra programming each week. For example, on the night of the February Election Results programme, ITN was on the air for almost six hours with another nine the following day, and went on to produce an hour-long *News at Ten* that night as well as a half-hour early news.

Election campaigns are the time above all others in news when the political parties keep the closest check on television to see that their interests are not prejudiced. ITN keeps a very strict tally of time allotted both to party leaders and to party activities, both within individual programmes and cumulatively. By assigning a



Far left:

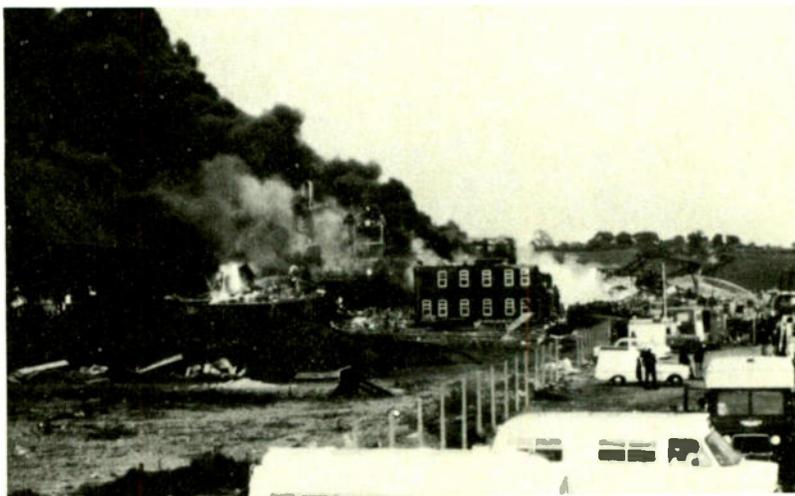
News at Ten. The main news desk, showing newscasters Leonard Parkin and Sandy Gall playing their part in preparing the evening's edition. *ITN*

Left:

News at Ten. The newscaster's view. *ITN*

Below:

Calendar. Regional news teams sometimes have to cover news stories that attract national interest and sympathy such as the Flixborough Chemical Plant disaster. *Yorkshire*







CURRENT AFFAIRS AND DOCUMENTARIES

Current affairs and documentary-type programmes aim to present to viewers a fair picture of themselves, of their activities and aspirations, both at home and abroad, so that national self-awareness and responsibility may be enhanced. In matters related to public policy or industrial or political controversy, ITV is required by Act of Parliament to ensure due impartiality. Neither the IBA nor any of the programme companies can express or pursue views of *their own* in these areas. Controversial matter in a programme must be seen to be handled *fairly*; those who produce and make current affairs programmes must therefore do their best to be aware of how the viewer will receive their work. This important area of serious programming, together with news, educational and religious programmes, accounts for more than a third of ITV's total output.

Current Affairs Programmes

In general the function of current affairs programmes can be summarised as 'Explanation and Context', not only to clarify for understanding but also to point out the relevance of events to the viewer's own life. The three main regular current affairs series networked on ITV are *This Week* (Thames), *World in Action* (Granada), both half-an-hour, and *Weekend World* (London Weekend) which runs for 70 minutes.

This Week aims to provide insight into current events of political or social relevance at home or abroad. In 1974 its home affairs coverage included the General Elections,

The State of the Nation. In 'Party and Government' ex-ministers and their senior civil servants discussed the formation of Government policy. Picture shows Sir Geoffrey Howe, MP, and Robert Carr, MP, talking with Christopher Chataway, MP.
Granada

Northern Ireland, and a social documentary on 'tug-of-war' children. A special 90-minute edition in August sought to summarise the history of the recent 'troubles' in Ulster, as seen through the eyes of the main people involved. Among foreign affairs stories were Watergate, the coup in Portugal, and Greece after the Colonels. Studio discussions covered stories such as the controversial Lions' rugby tour of South Africa, the crisis in the National Health Service and the war in Cyprus.

World in Action takes a detailed look each week at a single story of contemporary interest and importance. 1974 began with reactions to the developing economic and political crisis in Britain followed by three programmes where the late Richard Crossman and Sir John Foster toured the country analysing and commenting on the General Election campaign. One edition which aroused considerable interest looked at the desirability and effectiveness of publicising on television individual children in need of adoptive or foster parents. From abroad came reports on allegations of torture in Portugal and longevity in Ecuador. A special hour-long edition dealt with a new and experimental method of social therapy being developed by a London mental hospital.

Weekend World, in many ways television's equivalent to the serious Sunday press, seeks to analyse complicated situations in depth and detail for the intelligent viewer. With 70 minutes at its disposal, it relies to a considerable extent on a detailed exposition of the topic followed by a studio discussion among interested parties. From time to time it commissions extensive surveys into economic trends and social attitudes which then form the background to the studio discussion.

Other regular comment on current topics is provided by Granada Television's weekly



This Week – Return to Ethiopia. The Government grain distribution centre in Bistima, Wollo. *Thames*

Women Only. Jan Leeming (right) receives a final briefing from the floor manager. *HTV*

review of the British press in *What the Papers Say*.

Documentaries

Documentary-type programmes set out to examine in depth aspects of the international, national or local situation which are considered to be of general interest and importance, whether this be political, social or historical. They are often researched and prepared over a period of months and even years and therefore vary a great deal in topicality.

Documentary programmes up to an hour long are presented regularly on ITV, many in peak viewing time. In 1974 the three-part *Japanese Experience* (Yorkshire) presented a highly personal view of life in present-day Japan. Other programmes dealt with such topics as research into the human brain; psychic surgery; a controversial method of bringing up children; the life of a coal miner; and wife beating. From Granada came six further episodes in their *The Disappearing World* series; and from Ray Gosling an idiosyncratic series on English towns. ATV presented another distinguished film from Adrian Cowell, *The Opium Warlords*, illustrating drug trafficking in South-East Asia (see page 30); and Alan Whicker made a further entertaining contribution with a short series on highly individual



cities, *Whicker's World*. Thames Television's ambitious 26-part documentary on the Second World War *The World At War* continued in peak time; it received a number of important programme awards.

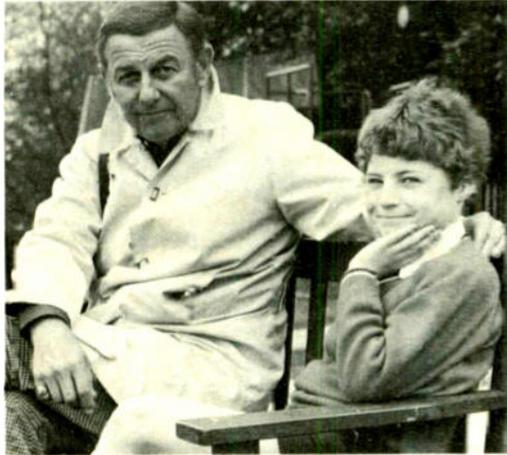
Among regional contributions shown throughout the network were Anglia's *War of the Running Dogs* which dealt with the Malayan Emergency and *The Race Apart* (Southern) which covered the round-the-world yacht race and which won for the company the Royal Television Society's trophy for the best regional production of the year. Programme companies



also produce a number of local documentaries for showing in their own areas.

Political Broadcasts

Most companies provide series on current parliamentary issues and political topics of the day. The Authority ensures that over a period appearances by politicians maintain a fair balance. Each year the broadcasting authorities offer a certain amount of television broadcasting time to the main parliamentary political Parties in consultation with them and for their use. The Parties themselves decide on the division of this time, taking support at the previous General Election as the main criterion, and also choose the speakers and subjects for these *Party Political Broadcasts*. Their number is normally fixed for a period of 12 months in advance.



Arrangements are also made with the Parties for the allocation of *Party Election Broadcasts*. Here a major criterion is the number of seats any Party is contesting.

Independent Television provides extensive coverage of General Elections. *First Report* and *News at Ten* are usually extended and ITV's three regular current affairs programmes also examine election topics. Local programmes feature local candidates in all regions. Live and recorded coverage of the Party Conferences is also provided.

Magazine and Discussion Programmes

Most companies provide regular discussion or interview series for their own areas, the starting point generally being local participation or topics of particular interest to local viewers. Networked series have included the Sunday lunch-time *Opening Time* (Granada) in which, within a relaxed pub atmosphere, politicians and others discussed in some detail two or three major topics of the preceding week's news; and *Free Speech* (ATV) in which Malcolm Muggeridge, Lord Hailsham, A J P Taylor and Lord George-Brown talked about one event in the past week which had attracted their attention.

On weekday afternoons programmes made specifically to appeal to women viewers and produced with their interests firmly in mind are provided by all companies. Outdoor, practical or farming magazines are another major category of programmes available in many areas.



Gosling's Travels. Ray Gosling punting along the River Cam during his visit to the university city of Cambridge. *Granada*

World in Action. One programme in the series looked at American TV personality Ben Hunter's method of using television to find families who will adopt or foster homeless children. The question was asked: Would this method work in Britain? *Granada*

Japanese Experience. Japan's 'private' army as seen in this three-part documentary. *Yorkshire*

Having Your Say

... Access to the TV screen

During the past year ITV has extended its presentation of what have popularly become known as 'access' programmes. This new development pioneered by Tyne Tees Television opens up the screen to the whole community so that even the smallest organised group has a chance to get through to those in authority about its problems, achievements, hopes and fears.

For its *Access* programmes Tyne Tees Television invited local groups, with purely technical help from the company, to make short films setting out their case and to be challenged by others who thought differently. Groups who have already had their say include Child Poverty Action; Women In Need, fighting for the rights of battered wives; the Disablement Income Group; Save the Unborn Child, campaigning against abortion; the Durham Cyrenians, helping the homeless; the Gingerbread Group, to improve life for one-parent families; the Teesside Consumer Group, tackling the delicate subject of funeral costs; and Hartlepool Ratepayers' Action Group, protesting against soaring rate demands.

A further development was provided by London Weekend Television's *Speak for Yourself*, described by programme organiser Francis Coleman as 'a programme for Londoners by Londoners'. Viewers with something to say were invited to contact the company and if selected were allowed full freedom in choosing the form of television presentation for putting across their case. Some decided to use film, others preferred a studio discussion, perhaps with an audience, or even the direct voice to camera approach. This variety of style proved highly successful in coping with a wide area of topics. Many items stimulated ideas and



Access. The Hartlepool Ratepayers' Action Group present their case against massive rate increases. *Tyne Tees*



On the Spot. Bill Grundy talking with residents of Chester who are worried about the city's traffic problems. *Granada*



Speak for Yourself. 14-year-old Vincent Camilleri complained about the lack of entertainment facilities for children on his Islington estate. *London Weekend*

comments for subsequent editions.

Granada Television's *On the Spot* allowed people with a grievance to confront those in authority who might be expected to do something about their problem. The programme was so named because each edition was televised from the area of conflict. 'We go out to the people' claimed the producer. One programme, for instance, came from Blackpool where



This Is Your Right. Producer Peter Heinze (left) discusses programme format and content with (left to right) adviser David Green and guest Joe Hesketh; researcher Rupert Massey; and presenter Brian Morris. *Granada*

people were concerned for the future of a theatre; another discussed miners' problems in Leigh, Lancs.

Even the smaller ITV companies are able to give their local communities access to the screen. Channel Television has attracted a number of people each week to add their views in *Speak Out*, a lively discussion programme covering a wide range of issues affecting life in the islands. *Mid Week Mail*, an item in Anglia Television's 'About Anglia' programme, reads out viewers' letters in a correspondence column of the air. And, of course, there are the various phone-in and audience participation programmes.

Access programmes are ideally suited to ITV's regional structure; used sensibly the TV screen provides a welcome platform for airing grievances relevant to the local community.

... and Advice

What do you do if you find a gerbil living in your settee? Of if you have £2,000 to invest? Or if your local canal is blocked with rubbish? Well, if you live in the Lancashire ITV region you may well write to Granada Television's *This Is Your Right*. The programme helps viewers in two ways. Each edition centres on a specific subject – say, rent rebates, with an expert to explain how they work, followed by one or two small items clarifying new laws, giving information about new leaflets, advice on helpful organisations, warnings to avoid being 'conned', explanations of procedures and



Mid Week Mail. Jane Probyn and Graham Bell reading more letters from East of England viewers. *Anglia*

Speak Out. Parents, teachers and pupils discuss discipline in schools. *Channel*

general encouragement for viewers to go and get what is rightfully theirs. Secondly, a letter answering service replies to many hundreds of people each week to advise on everyday problems as they arise.

Citizens' Rights (ATV) has continued to perform a valuable service for the Midlands in highlighting local grievances and solving individual problems. The programme is mainly consumer-orientated although wider issues are explored from time to time. Studio discussions deal solely with topics specifically raised by viewers, many of whom make up the audience each week.

News Analysis

The role of Weekend World in current affairs programming

Peter Jay, presenter of *Weekend World*, named Male Personality of the Year in the Royal Television Society and Pye Television Awards.



Far right: Support crews at an Israeli ammunition dump loading tanks with live shells in October 1973.



Right: An emergency generator is delivered to the House of Lords in January 1974 in case of power cuts.

Weekend World, *World in Action* and *This Week* are all ITV current affairs programmes, but each has a somewhat different function. Granada's *World in Action* is justly celebrated for its investigative reporting like its exposés of scandals such as the Poulson affair. *This Week*, from Thames, covers some of the same territory as *World in Action* but it also covers breaking news like the coup in Cyprus and less central subjects like alternatives to Borstal for young offenders.

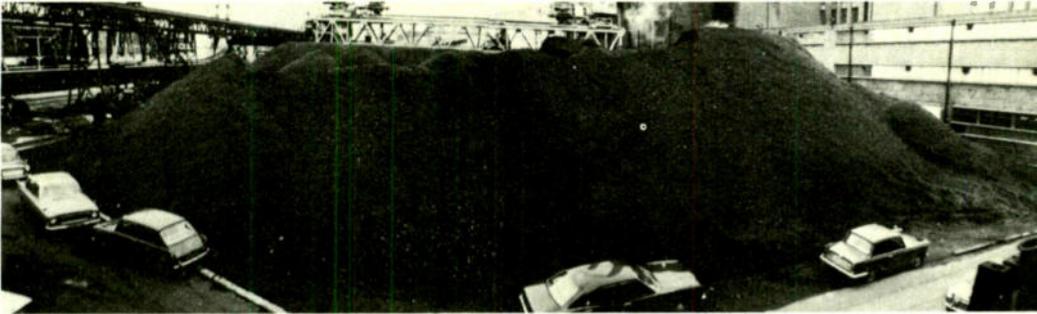
Weekend World's place in this line-up is clearly seen by those who make the programme as occupying the narrow gap between these programmes and *News at Ten*. The difference between *Weekend World* and *News at Ten* is roughly the difference between 'What?' and 'Why?'. News explains what has happened (and when and where). *Weekend World's* task is to say why it happened, and what may happen because of it, and where it all fits into the overall picture. News analysis is probably as apt a description as any other.

This clearly defined role carries with it both advantages and disadvantages. *Weekend World* is nearly always concerned with the central or most significant news story of the week. It is usually pretty obvious what that story is so there is seldom need to waste much time deciding what story or stories should be



concentrated on – that's the positive advantage. The disadvantage, however, is that to be truly topical the process of analysis must begin while the news is still happening and be continued till the last possible moment.

When a story breaks on a Monday and is all over by Friday the programme makers are able to work a reasonably civilised week. (Though script writers and film editors will still have to work most of Friday and Saturday nights transforming the written work of researchers and reporters into informative and entertaining



Weekend World investigated the level of coal stocks during the miners' strike.



Far left: The Rt Hon Edward Heath talked to Peter Jay on *Weekend World*.

The production team in conference.

television.)

But few stories break on a Monday and end on a Friday and fewer still stand entirely alone. Most are part of a much wider pattern where one event influences or blends into another. The news from October 1973 to the first general election in February 1974 was a good example of this process. There appeared to be a succession of several explosive but separate news stories. But looking back at the period it can be seen how each separate event blended into the next, one event leading to another.

The period began on 6th October when the Egyptian Second Army crossed the Suez Canal and attacked Israeli positions on the east bank; thus came the beginning of the fourth Middle East war less than 24 hours before the next edition of *Weekend World* on Sunday, 7th October. For immediate coverage of what was happening, *Weekend World* arranged a satellite interview with General Chaim Herzog and Eric Silver from Israel and complemented that with some initial analysis from Murray Sayle, a *Weekend World* regular with much Middle East experience, and Arnaud de Borchgrave, Newsweek magazine's Middle East expert. This produced one of the most perceptive pieces of analysis of the whole war. Both men predicted that the Arabs would soon use oil as a political weapon to back up the military struggle. The

oil shortage created new problems for those responsible for Britain's economy and gave more power to the miners and others who were pressing for higher wages. Continuing industrial action eventually brought the three-day week for British industry. The General Election followed and Mr Heath's departure from Downing Street.

So the *Weekend World* production team must work on an accelerating schedule, starting their work on Monday or Tuesday and then working longer and longer shifts until, by Friday, people are working around the clock. Reporters and researchers abroad feed their film and information to writers and producers at home. From this raw material sections of script are written in relays. One writer will finish a draft then hand it to a colleague to process while he sleeps (in a bedroom in the London Weekend building). When the first writer awakes he'll rewrite his section on the basis of any new information which may affect the analysis. Other writers and technicians will then work over that draft, cutting film and videotape to fit the script till the last seconds before the programme goes live to air, at noon on Sunday.

Weekend World has an exhausting schedule but no one has yet found a way to make current affairs television by working 9 to 5 Monday to Friday.

The Opium Warlords



One third of the world's opium is grown in the Shan State of the remote Burmese Hinterland. Although central to South-East Asia's drug problems the area remained little known until the presentation of Adrian Cowell's remarkable 90-minute documentary for ATV. Over two years in the making, *The Opium Warlords* revealed a fascinating and complex story of anarchy, rival armies, intrigue and treachery; and perhaps a hope for the future which could help change the lives of thousands in the west.

Few documentary projects could offer greater challenges. No journalists or broadcasters are known to have ventured into this hostile area before. Cowell and his cameraman, Chris Menges, faced great personal risks, the costs would be extremely high, and there could be no guarantee of the outcome. But Cowell had had 20 years' experience of filming in hazardous conditions and had already won international acclaim with *The Tribe That Hides From Man*.

Cowell and Menges entered the area in secrecy. They won the confidence of the Shan State Army (SSA), which was seeking to gain control over the opium trade, and were able to film every stage of the tortuous and sometimes bloody struggle with rival private armies. Roads were virtually non-existent and the opium was



Law Hsin Han (The King of Opium) with some of his troops.



Far left: Law Hsin Han's main centre and barracks were in Lashio, the largest town in Shan State. He had his home and opium store there.

Many of Law Hsin Han's troops were under 15 years of age but regarded as superb fighters.

transported to the border on the backs of mules in heavily escorted convoys. Cowell accompanied the SSA and its allies, the SUA, when in 1973 they decided to attack a convoy of 700 mules belonging to the 'King of Opium', Law Hsin Han. The plan was to sell the seized opium, which is the raw material used in the manufacture of heroin, to the United Nations or American Narcotics Bureau on the Thai Border for destruction by burning. But the 700 soldiers who were guarding the convoy learned of the ambush, and counter-attacked in a bloody battle that lasted from dawn till night. A month later, after the Burmese Government had ordered Law Hsin Han and other semi-official opium armies to join the Burmese Army, the SSA invited the 'Opium King' to join them in their cause and to help fight the Burmese Government for the independence of the Shan State. Shortly after, Law Hsin Han was double-crossed and

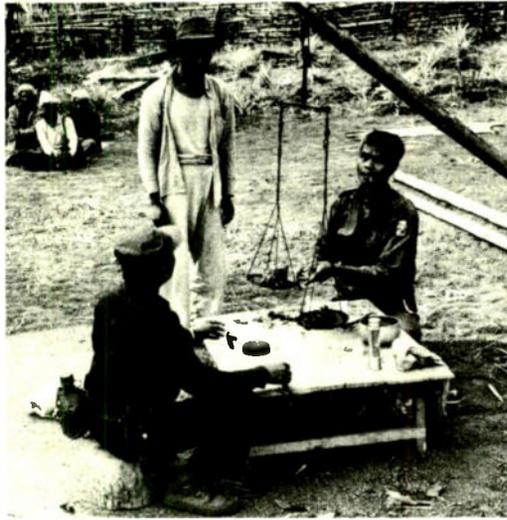


Colonel Seng Seurk, President, SSA.

The SSA collects a 10% tax from the Shan villagers who grow opium.

Far right:

At this meeting of senior Army Officers of Shan State Army in Mong Tung it was decided to propose to the United Nations that all opium that could be collected or captured would be offered to the UN at the Thai border for burning under UN supervision. In return the UN would pay the SSA the Thai border price for the opium delivered.



Right:

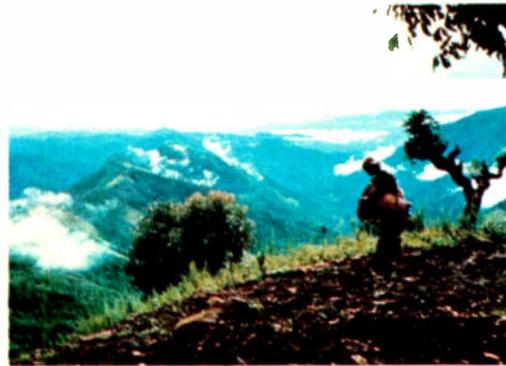
Dew is essential for a good opium crop whilst rain usually spoils it.



Centre:

The opium plant in flower.

A villager seeding an opium field.



Villagers bleed the opium pod of its juice which after four hours congeals into a resin to form the opium base. This base is later cooked to remove impurities and then weighed and packed ready to join a trading convoy.

arrested by the Thai police on smuggling charges at the border.

Cowell and Menges faced many problems during their 18-month visit. Soon after arrival they were cut off from 16 of the 22 mules carrying their supplies and equipment. There was also a constant risk that climatic conditions would ruin the images on their precious colour film. Special insulated boxes housed the reels of film and because the two men were constantly on the move with the SSA they were continually seeking out new caves and other hidden places, cool enough to store the film.

A European skin is not exactly the best insurance for staying alive in those parts and local inhabitants were often employed as agents to secure vital film shots from behind enemy lines. To avoid discovery, cameras were often camouflaged: a ciné camera was built into a portable transistor radio and a stills camera concealed in a cassette recorder – the agent would walk around with the recorder slung over his shoulder playing lively jazz music. Large quantities of film were wasted as great difficulty was experienced in getting the agents to understand how to operate the cameras. Even if they managed to press the right button, there was still no guarantee the camera would be pointed in the right direction. Said Adrian Cowell: 'It's very sad really, we knew that some of these agents had tried so hard to bring us



back good pictures, and yet they would be most disappointed to know that we had processed miles of film of their feet!

During the film the SSA formally proposed that it would destroy up to 400 tons of opium before it left Burma in exchange for \$12 million in hard cash and a US Government promise to help them win autonomy from Burma. And that amount of opium could represent 75% of the heroin on America's streets. On the black market the drug increases its value over 1,000 times before it reaches America. Congressman, Lester Woolf, Chairman of the House Narcotics Sub-Committee, regarded the SSA initiative detailed in the film as one of the most important and far-reaching proposals on heroin control ever to be put to the US Government.

The risks taken by Cowell proved worthwhile, and the result is a socially-significant and illuminating documentary.

Regional Series

Women in Protest. Anna Raeburn, an outspoken advocate of 'Women's Lib', is taken to task by a group of ladies from a Hampshire branch of the Women's Institute. *Southern*



Right:
The Kindest Cut. Dr Harry Lee checks the condition of one of his kidney transplant patients in this documentary on the work of the Renal Unit at St Mary's Hospital, Portsmouth. *Southern*

Many of the smaller ITV companies produce their own current affairs and documentary programmes in addition to presenting the networked series. These programmes explore a wide variety of local problems and issues enabling viewers to make up their own minds and develop a greater understanding and awareness of the region in which they live. These pages describe two such series from Southern Television and Ulster Television.

From Southern

Human interest is the lifeblood of any television news and current affairs department. Inevitably, however, subjects and issues arise which require analysis in more depth and call for greater length than can easily be found within the framework of a wide-ranging magazine format.

Out of this need to give greater scope to single subjects grew Southern Television's weekly documentary series. Directors and researchers, together with production staff and reporters, work on a tight three-week schedule

for much of the year, producing 30-minute programmes each week which range from rapidly assembled 'commando-style' reports on subjects in the headlines to painstakingly researched inquiries requiring many months of preparation.

Where the importance of the story dictates, this timetable can be telescoped so that an in-depth investigation can be screened within days of the facts becoming available. When the oil crisis broke, Southern flew a determined Sussex garage owner to Kuwait within hours to find out the facts first hand in 'Mr Frost Meets the Minister'.

In contrast, an early lead enabled Southern to unravel the facts behind one of the most complicated drug smuggling cases ever heard in a British court. The trail led researchers from the Isle of Wight to Spain and North Africa to uncover the extent of the conspiracy to smuggle hundreds of thousands of pounds worth of drugs. The day after the ringleaders were sentenced at Winchester, programmes were rearranged to find room for the inside story on the 'The Tangier Connection', the culmination of months of toil.

Southern paid tribute to the courage of the Army's bomb disposal unit who risk their lives in Northern Ireland when the work of a Wiltshire training school was featured in 'Beating the Bombers'.

On the education front, Southern probed the complex and little-understood problems of children suffering from dyslexia in 'The Hidden Handicap'. The grievances of students





at colleges and universities in the South who find it impossible to find a place to live which they can afford were featured in 'No Particular Place to Go'.

Growing opposition to the plan to extend the M3 Motorway deeper into Hampshire, with its consequent threat to the historic countryside surrounding Winchester, was reflected in 'What Price a Motorway?'.

The arts and entertainments world were spotlighted in 'Keith Michell at Winchester', a profile of the man who this year shed the elaborate padding and make-up of television's Henry VIII to become Director of the Chichester Festival Theatre.

Three hundred ordinary people from the South were given the opportunity to rub shoulders with cinema superstars as extras aboard a 'Voyage to Nowhere' when a film company sent a luxury liner in search of the roughest seas it could find for a major feature starring Omar Sharif and Richard Harris. Southern filmed the filming for a highly entertaining behind-the-scenes report.

'Do Not Exceed the Stated Dose' was the title and the message in a timely investigation into the dangers of addiction to proprietary medicines readily available without prescription. 'Passport to Disillusion' exposed some startling examples of racial discrimination not covered by the Race Relations Act.

From Northern Ireland

From Ulster Television *The Gordon Burns Hour* is a late-night chat show for local people involving local people. Throughout the first series no subject was regarded as taboo, and all shades of opinion were aired on such disparate topics as Censorship, the Police, Politics in Sport, Gay Lib, Women's Lib and Faith Healing. New ground in Irish broadcasting was broken when live link-ups were established between Gay Byrne's *Late Late Show* in Dublin and the *Gordon Burns Hour* in Belfast. Audiences on both sides of the Border were able to take note of the views of one another, often vigorously expressed.

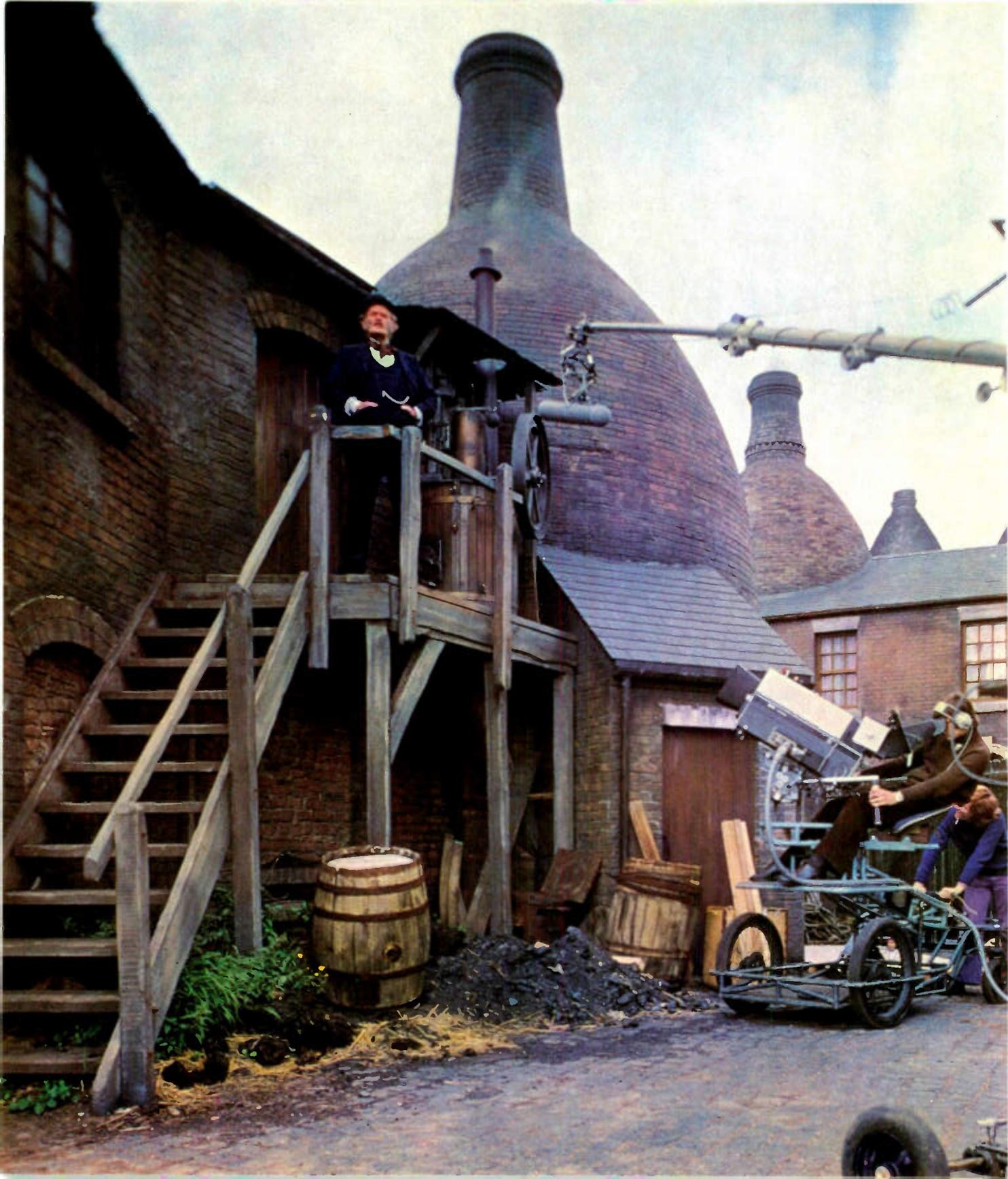
Many personalities of widely differing backgrounds from Ulster and beyond have appeared in the series. Comedian Frank Carson scored a big hit when he turned the tables on Gordon and virtually made the evening into the 'Frank Carson Hour'. Novelist Molly Parkin flew in to appear on a show about Gay Lib, while Parliamentary gastronome Clement Freud helped debate 'This House would knock the stuffing out of Christmas'. Clairvoyant Leon Petulengro gazed optimistically into the future in a programme about fortune telling; novelist Anthony Greenbank came along to explain his remarkable book 'Survival in the City', and pianist Anthony Hopkins played music to sooth the savage breast in a sometimes heated edition about the Lions' tour.

Throughout the series emphasis was placed on access and audience participation: each week saw anything up to 50 interested participants in the studio for the show. Often the rapport between them and Gordon was itself top quality entertainment; on the programme concerning fortune telling one lady kept up an ad-lib repartee which had both the studio guests and viewers at home in fits of laughter. An analysis of the effects of smoking and drinking had its lighter moments as well, when two lucky men were able to drink all they could 'on the house' during the show's 60 minutes. Their attempts to carry out complicated tests at the end, whilst humorous, served nevertheless to highlight the dangers of mixing driving with drinking.

The Gordon Burns Hour. Belfast-born host of the series, Gordon Burns.
Ulster

The Race Apart. With the unmistakable outline of the Sydney Harbour Bridge in the background, Barry Westwood (*left*) talks to Chay Blyth during a stop in the round-the-world yacht race. The documentary won the Royal Television Society trophy for the best regional production of the year. *Southern*







TELEVISION DRAMA

Plays, single plays, series and serials form the largest part of Independent Television's output. Day by day, week in and week out, a large audience watches them and, on occasion, is both edified and entertained by television drama. On many days it is possible to view three or four drama productions ranging from one of a three-part courtroom play, such as *Crown Court* (Granada), through to a popular serial *Crossroads* (ATV), to a 'free standing' single play by writers such as Orton, Owen or O'Neill.

This very considerable and continuous output is all home produced, which says a great deal for the commitment and professionalism of those who work in drama departments of the various Independent Television companies. The majority of these productions come from the major companies ATV, Granada, London Weekend, Thames, and Yorkshire, with six or eight plays a year on the network from Anglia. In recent years, however, there has been an increase in contributions from the regional companies and in particular in the late night half-hour play slots.

It is perhaps not surprising that long running serials such as *Coronation Street* or *Crossroads* should attract large television audiences, but it is also true that anthologies of single plays and indeed on occasions single plays themselves get into the Top Twenty. Acquaintanceship with the art of story telling through the drama, whether it be an episode of *General Hospital* or a two-and-a-half-hour performance of *Antony and Cleopatra*, is a comparatively recent experience for the majority of the audience and this phenomenon is a product of radio and television drama. Before the wide spread of

Clayhanger. Harry Andrews on the exterior set built in the grounds of the Borehamwood Studios. Also starring in this series adapted from Arnold Bennett's classic is Janet Suzman. *ATV*

television only a minority of people went regularly to the theatre and the majority only on rare occasions such as for the Christmas pantomime or possibly to a variety show.

The part of television drama which derives most directly from the theatre is the single or 'free standing' play. It is among the most difficult forms of television to sustain. The task of writing, producing and directing a play that in one hour or 90 minutes tells a story, has significance beyond the story and creates character, atmosphere and style is formidable. Yet there is general agreement within Independent Television, wholeheartedly endorsed by the Authority, that the single play is an essential element in the drama output. For it enables writers to say what it is in them to say and safeguards creative originality.

Over the years, however, television has developed new approaches to drama. It has presented not only single plays that stand alone, but also anthologies of plays grouped around a central theme - themes such as *Childhood* (Granada), or *Seven Faces of Women* (London Weekend). There were those who feared that some of the most talented writers would not want to be tied to a theme, but experience has shown that many writers enjoy the challenge it presents and the anthologies have maintained the quality of the single plays.

Recently there has also been an increasing number of successful adaptations such as Charles Dickens' *Hard Times* (Granada), Winifred Holtby's *South Riding* (Yorkshire) or A J Cronin's *The Stars Look Down* (Granada) - and not forgetting Kenneth More's re-creation of G K Chesterton's detective priest *Father Brown* (ATV). Also on the increase has been the number of adaptations of short stories inspired perhaps by the excellent *Country Matters* (Granada), adaptations of stories by H E Bates

If There Weren't Any Blacks You'd Have to Invent Them. Leonard Rossiter and Richard Beckinsale appeared in a new production of Johnny Speight's controversial play, a hilarious but bitter attack on bigotry and hypocrisy in its many forms. *London Weekend*



The Virgins. David Kelly, Brian Phelan and Godfrey Quigley in a presentation for the *Armchair Theatre* series. *Thames*

Right:
General Hospital. One of ITV's popular afternoon serials, set in a fictitious Midlands hospital. Expert advice is sought for this type of programme which deals with many different aspects of life and social relationships (other examples include *Crown Court*, *Crossroads*, *Emmerdale Farm* and *Marked Personal*). A responsible approach is sought in order to offer acceptable and helpful solutions to viewers who may be facing similar problems. *ATV*



and A E Coppard. *Thames* has been adapting Grahame Greene's stories and in *Affairs of the Heart* *London Weekend* has presented some of the stories of Henry James.

Although with *Way of the World*, *Thames'* restoration comedies, the continuingly popular *Upstairs, Downstairs* (*London Weekend*), *Edward the Seventh* (*ATV*) and *Jenny* (*Thames*),

there is considerable interest in costumed and historical stories, television also tries to deal in its drama with contemporary social and personal problems. *Justice* (*Yorkshire*) lives very close to real life whether it be about the problems of drugs or of accidents in chemical plants, whilst serials, such as *Helen - A Woman of Today* and *Intimate Strangers* (*London Weekend*), try to explore the realities of both the stresses and strains and the joys in contemporary marriage.

There appears to be an abiding public interest in crime and crime detection, and television through series such as *Hunter's Walk* (*ATV*) and *New Scotland Yard* (*London Weekend*) caters well for it. These have been added to by new series such as *The Hangman* (*Yorkshire*) whilst *Thriller* (*ATV*) continues to provide spine-chilling stories.

It is perhaps in the area of comedy that drama has proved to be the most difficult. But with Philip Mackie's *Good Girl* (*Yorkshire*) and the combination of Julia Jones and Donald Churchill to write *Moody and Pegg* (*Thames*) the drama departments have been providing stylish comedy.

Thus drama ranges widely in both style and subject matter from the relatively simple story telling of the popular daytime and early evening serials to the classical play and the more complex, but original, single play; from the more symbolic to the very realistic type of play; from the historical to the contemporary. It is comparatively easy for critics and those well versed in the dramatic tradition to scoff at some television drama, but it has served to introduce a vast number of people, at times unsophisticated and unversed in a theatrical tradition, to the nature of the dramatic experience.

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 it is about the pity and the terror and the hope of human existence. The tendency will therefore be for the plot and the people in plays to be out of the ordinary run of things. Because of the conflict in drama the people in plays will tend to be seen in situations of crisis and may at times act as most of us would only act on rare occasions in our lives. It is the task of the playwright to delve deeply into the human condition; and what he discovers, particularly if for dramatic purposes the



Seven Faces of Woman. Sarah Badel and Michael Culver in 'Let's Marry Liz'. *London Weekend*

Good Girl. In Philip Mackie's serial Julia Foster (*centre*) as Angie fails to influence the life of her tv boss Eustace Morrow played by Peter Barkworth. *Yorkshire*



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 about behaviour and living.

Although some television drama has derived directly from the theatre, contemporary television drama does more than just reflect the traditional dramatic concepts. And it is not only in the provision of anthologies or trilogies that television has made its contribution to the drama. Both with classical drama such as a Shakespeare play and with most of its other plays the production is particular to television and the stories are told in ways that would never be possible on the stage. Thus television drama must be seen as a distinctive form of the art and, whilst it retains its serious purpose, it will continue, as do good documentary and information programmes, to assist people to come to terms with their world, if not always to make sense of it.

situation is condensed and the characters enlarged, may seem untypical. It is not surprising then that from time to time television drama does give rise to complaint. It is perhaps more surprising that it gives rise to so little complaint. It would of course be relatively easy to provide innocuous dramatic fiction at which no-one would turn a hair. But if television is to

Left: **Father Brown.** Kenneth More (*right*) is the famous clergyman-detective in this series based on the original stories of G K Chesterton. Father Brown's involvement with crime is through his calling which brings him in contact with every strata of society. His approach to a mystery is through the mind and soul, his success stemming from his knowledge of the darker side of man's nature, keen observation and intelligent deduction. He enjoys the challenge of solving a crime, but his interest is more in those concerned than the crime itself. Also in the picture are Gerard Paquis and Guy Slater. *ATV*



Top:
Fallen Angels. Sacha Distel, in his first dramatic role on British Television, as Maurice Duclos with Joan Collins and Susannah York in Noel Coward's sophisticated drawing-room comedy. *Anglia*

Affairs of the Heart. Gayle Hunnicutt and John Quentin in 'Flora'. *London Weekend*

Above:
The Way of the World. Sheila Ballantine, Rosemary Leach, Toni Palmer and Zoe Wanamaker in 'The Confederacy of Wives', Sir John Vanburgh's 17th Century play of wifely intrigue to combat husbandly tight-fistedness – one of a series of restoration comedies. *Thames*



Upstairs, Downstairs. Simon Williams, David Langton and Meg Wynn Owen in the highly acclaimed series that last year won an Emmy award for the Best Dramatic Series. *London Weekend*



Above left: Crown Court. Lunchtime drama with William Mervyn as Mr Justice Campbell. *Granada*

Right: Crossroads. Meg Richardson (Noele Gordon) with Sheila's baby in the popular four-times-weekly serial of life in a motel. *ATV*

Right: Coronation Street. The Ogdens – Stan (Bernard Youens) and Hilda (Jean Alexander) have lived in ITV's famous street for ten years. *Granada*

Justice. Margaret Lockwood as Harriet Peterson, a barrister in the drama series, with (right) Carolyn Scymour. *Yorkshire*



Jennie – Lady Randolph Churchill. A series of seven one-hour plays to coincide with Churchill Centenary Year, showing dramatically what it was like for a lively young American girl to find herself suddenly thrust into the stuffy atmosphere of the great houses of England. Jennie both dazzled and daunted the whole of society from the Prince of Wales downwards. She matured into a beautiful woman who put her own indelible stamp on her times. Writer Julian Mitchell was allowed full access to Jennie's letters and researched his subject thoroughly with the help of the Churchill family. The picture shows a family dinner with Lee Remick as Jennie in the foreground. *Thames*

South Riding



Hermione Baddeley is Alderman Mrs Beddows in the series, a matriarchal figure who enjoys the social popularity and respect afforded her, and doesn't under-estimate its power. She has a close personal relationship with Robert Carne, played by Nigel Davenport (*right*), a farmer with many cares on his shoulders in a time of agricultural depression.

Dramatising a book for the small screen

Winifred Holtby's finest novel, 'South Riding', was first published in 1936, a year after her untimely death at the age of 37 – the crowning achievement of an incredibly active and courageous life. In autumn 1974, Yorkshire Television presented a 13-part series based on the book.

Born in the village of Rudston, Winifred showed early promise of literary ability. Her mother, Alice Holtby, secretly collected some of her early poems and had them published under the title 'My Garden and Other Poems' when Winifred was only 13. During the 1914-18 war she postponed her University career to serve as a nurse with the WAACS in France, and afterwards returned to Somerville College before beginning her career in London as a journalist.

Her political awareness and passionate concern for people rapidly involved her in a hectic life of writing weekly articles for national and provincial newspapers on the dominant social issues of her time, and lecturing for the League of Nations in an attempt to combat what she could see as a threat to world peace – the rise of Hitler in Europe and the increasing threat of Fascism in England.

It was against this background of day-to-day activity that the other part of herself emerged, that of the creative writer. Her first novel, 'Anderby Wold', was published in 1923. Four more followed before she began to collect ideas for a new and greater work in the winter of 1933. A year later, in order to gain respite from the increasing pressures of work and family concerns, she rented a cottage in Withernsea for ten shillings a week and began to write 'South Riding'.

Few people knew that she was already suffering severely. 'I know,' she wrote to her closest friend Vera Brittain, 'that some of the most gay and vital stuff I have written, I wrote in such pain that I used to cry over the paper.' Within a month of completing her final revision of the book, she died, on 29th September 1935.

To read Vera Brittain's biography 'Testament of Friendship' is to gain a remarkable insight not only into Winifred's unique strength of mind and character but also into the marvellous way she created other characters out of the depths of her own experience. She knew about love intimately and about despair. 'South Riding' above all things reflects her capacity to observe life courageously without sentiment or compromise, and write about what she saw with affection, wisdom and compassion. 'Seed time and harvest, love and birth, death and resurrection are the immemorial stuff of which it has been created.'

How to do justice to such a theme, and such an author? 'Having read the book, that was my problem' said James Ormerod.* 'I became totally absorbed in its great richness, its humanity and its sheer breadth of feeling. The first and absolutely crucial problem was to find a writer to undertake the enormous and daunting task of dramatising such a book for television. For me it had to be someone with deep and existing roots in the Yorkshire scene, and above all someone who understood and shared Winifred's understanding of people from the

*Producer/Director

inside.'

'After some weeks of discussion and careful consideration, Stan Barstow, author of "A Kind of Loving", "A Raging Calm", "Joby" and other novels, accepted the challenge and from the end of 1972 devoted a whole year to writing the 13 episodes.'

Producer and writer worked closely together in planning the scope of the series in terms of the balance between interior studio and filmed location scenes.

In the early summer of 1973 the production team began their search in the East Riding for suitable locations. 'We began by reading all Winifred's own notes and followed a sketch drawing she made of her imagined "South Riding",' said James Ormerod. It proved an extraordinarily accurate guide, and Unit Manager John Cooper began the complex task of organising the first shooting schedules.



Meanwhile in London, the vital problems of casting had to be faced. 'For the central role of Sarah Burton I wanted an actress of unique ability, and in a moment of inspiration the thought of Dorothy Tutin crossed my mind. I immediately phoned her agent.' The happy result was that after reading the first scripts and talking at length over the book which she knew and loved, Dorothy Tutin accepted the part.

Together with Casting Director Sue Whatmough, Ormerod drew up a list of names for the hundred or so characters that would appear. Gradually names like Hermione Baddeley, Nigel Davenport, John Cater, Norman Jones, Clive Swift, Milton Johns, Ray Mort and Joan Hickson appeared and an impressive cast began to be assembled. By August that list was complete for the first four or five episodes,



and the team of three designers – Jane Martin, Chris George and Gordon Livesey – was hard at work with the first settings for 'Maythorpe Hall', 'The Shacks' and 'Willow Lodge'.

Costume Supervisor Patsy Mair and Phillippa Haigh in charge of make-up were busy arranging wardrobe and wig fittings, and by the beginning of September 1973 the whole production team was ready for the first location film shoot. From that time, right through until the end of May, work never stopped.

It took two years to transform into a successful television series the three years contained in Winifred Holtby's novel. Concluded Ormerod: 'I tried to make sure that at all costs our work would be faithful to the spirit of the book, that we would remain true to what, within the limits of our understanding, Winifred Holtby was about.'

Dorothy Tutin (*right*) plays Sarah Burton, the attractive and intelligent daughter of a Yorkshire blacksmith, with a passionate belief in the importance of education. Seen here with Lesley Dunlop as Lydia Holly.

Above left: Mrs Brimsley (Doreen Andrew) with the Holly children.

Edward The Seventh



Annette Crosbie as Queen Victoria and Helen Ryan as Princess Alexandra leave St Paul's Cathedral after a Thanksgiving service to celebrate the recovery from illness of Edward (Timothy West) who is seen following.

Top right:
The Christening of Albert Edward, Prince of Wales, filmed in St George's Chapel, Windsor. To the left is Annette Crosbie as Queen Victoria, and by her side Robert Hardy as Albert, the Prince Consort.

Just out of camera range and in the shadows cast by high powered arc lamps lighting most of St George's Chapel at Windsor Castle, the marble tomb of King Edward VII lay unphotographed.

It was not entirely out of respect for the dead monarch that director John Gorrie avoided filming the tomb. For he was at this point attempting to re-create Edward's christening for ATV's mammoth production *Edward The Seventh*, and a shot of the King's final resting place would have been premature.

But the remainder of the historic 15th Century Chapel will be seen by viewers together with some of the most famous Royal homes in Britain when the 13-part series is screened in Spring this year.

In all, 24 historic locations were portrayed by director John Gorrie and producer Cecil Clarke. They sought and got official permission and co-operation to film in the grounds of a number of royal palaces and residences. In many instances they were the first television team to be given these privileges.

Official co-operation, however, cannot turn back the clock. While the exteriors of many royal residences remain substantially the same,

interiors can change drastically, and have.

To recreate the style and furnishings of many of the royal rooms in the series at Buckingham Palace, Balmoral, Windsor, and other royal residences, designers Henry Graveney and Anthony Waller were given access to drawings and paintings in the royal archives.

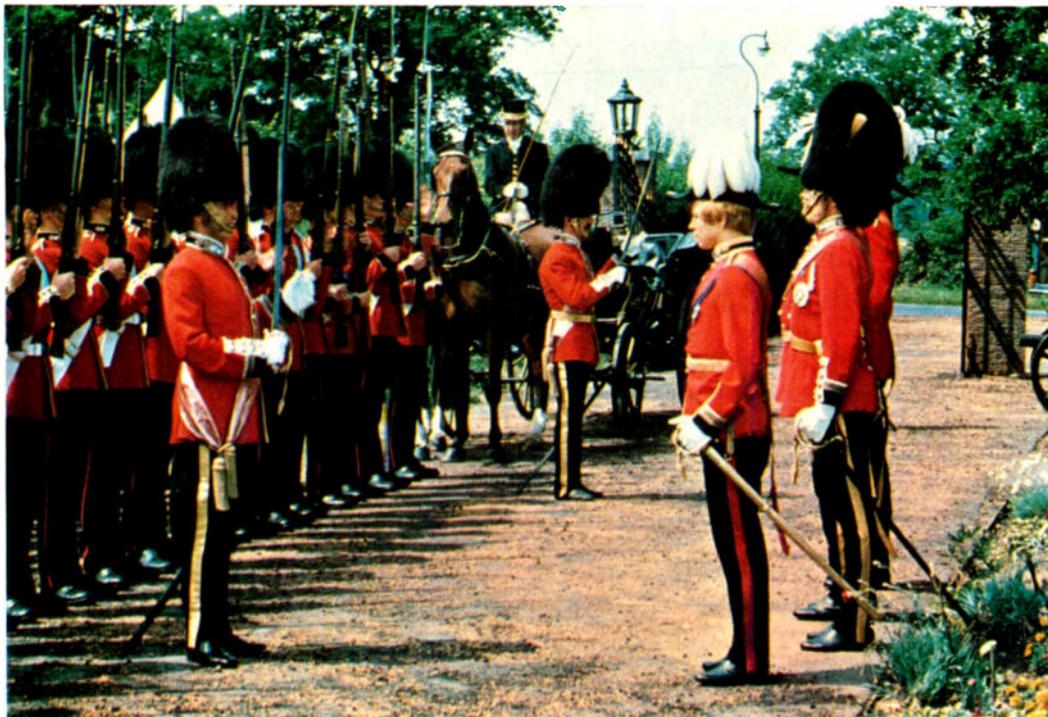
For the first time viewers will see Osborne House on the Isle of Wight, Queen Victoria's favourite home and the house where she died. The series forms an accurate background to many scenes from Edward's childhood, including his first taste of military training and of working as a gardener so that he could, according to his father, Prince Albert, learn how ordinary people make a living.

The series deals extensively with Edward, then Prince of Wales, as a not very successful scholar, despite strict tutors and even stricter discipline. As background to Edward, The Scholar, there are scenes depicting White Lodge in Richmond Park, and film of Trinity College, Cambridge, and Christ Church, Oxford, Edward having studied at both universities.

The exterior of St James's Palace was filmed in the series, and permission was granted for scenes to be filmed inside St Paul's Cathedral, where a Thanksgiving service was held after Edward, then Prince of Wales, had recovered from typhoid fever.

The exterior of Westminster Abbey was used as a background to the funeral of William Gladstone, the great Victorian Prime Minister.

One of the most magnificent scenes in the series is the wedding of Edward, Prince of Wales, to Alexandra, the beautiful Danish Princess, whom he married at St George's Chapel, Windsor. It was for Alexandra that Edward bought Sandringham House and 7,000 Norfolk acres. Many of the more intimate



An army apprentice college near Reading doubles as the Curragh Camp in Ireland when the teenage Edward, played by Charles Sturridge, starts full military training.



family scenes from *Edward The Seventh* were shot at Sandringham, including a delightful family picnic sequence.

Obviously not all the series could be filmed on authentic locations. Edward had an extensive course of military training at the Curragh Camp in Ireland, but these scenes were filmed at the Army Apprentices College at Arborfield Camp, near Reading in Berkshire.

Forty television aerials were removed before cameras panned over selected parts of the camp.

Speyer Cathedral in Germany, seen in one episode, is in fact the interior of St Albans Cathedral in Hertfordshire.

Edward was a devoted patron of the theatre and music hall and many of those he visited regularly are used in the series. One is the long-forgotten Wilton's music hall near the Tower of London. It is now somewhat dilapidated but parts of it were carefully restored and used for scenes featuring the famous music hall singer, Marie Lloyd. Alexandra Palace, now used by BBC TV, is a backdrop in some sequences. The Palace was named after Queen Alexandra.

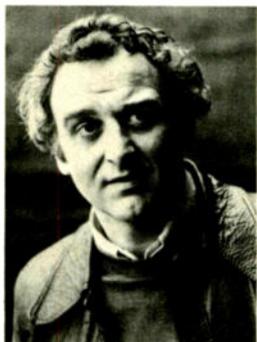
The series ends on the death of Edward. He was buried where he was christened in St George's Chapel, Windsor. *Edward The Seventh* stars Timothy West as Edward; Helen Ryan as Alexandra, Annette Crosbie as Queen Victoria and Robert Hardy as Albert, the Prince Consort; Sir John Gielgud is seen as Disraeli, and Michael Hordern as Gladstone. It is undoubtedly one of the most spectacular and ambitious projects ever produced for ITV, spanning seventy momentous years in British history.

Left: Timothy West as Edward welcomes to England his fiancée Princess Alexandra, here played by Deborah Grant. They are seen leaving the Royal Yacht, Britannia.



Edward and Alexandra (Helen Ryan) attending the funeral of William Gladstone at Westminster Abbey.

On Location



The Sweeney. John Thaw stars as Detective Inspector Jack Regan. *Thames*

Right: When Day is Done. Edward Woodward, with Patricia Maynard as his girlfriend Sue, in a television feature film shot entirely on location. *Thames*

Special Branch. (left to right) Patrick Mower, Paul Eddington, George Sewell and John Carson. *Thames*

Film has displayed a remarkable capacity for survival. Despite its ever increasing sophistication, the electronic camera still cannot beat the film camera in a number of areas of production. There are very few electronic video systems which can cover the ascent of Everest with the ease and economy of a hand-held film camera. Most plays recorded on videotape still include exterior action sequences shot and edited on film.

The modern film camera bears little physical resemblance to the cumbersome mechanisms which were evolved about a hundred years ago. It still does what film cameras have always done, using a lens to focus the image of a moving subject onto a strip of light-sensitive film. But now it does it more economically and more efficiently with a high level of picture quality.

The availability of miniaturised high-quality film, sound and lighting equipment is proving that film can complement studio-produced television, particularly when films are produced 'on location', thus obviating the need for studios and their back-up facilities. This development has been further enhanced by the availability of new high-quality film stocks on the economic 16 mm gauge. Series like *Special*



Branch and *The Sweeney*, produced for Thames Television by its subsidiary Euston Films, are made using this technique on location in London. An 'action' thriller set in contemporary locations would seem to lend itself to this format more readily than other forms of television drama.

A schedule which might involve filming on up to twenty different geographic locations in two weeks cannot allow a director too much rehearsal time. The director and his actors do not



enjoy the television luxury of instant playback but have to wait for laboratory processing of the film.

Even stripped down to essentials, a location film unit on the road is a caravan of camera cars, lighting trucks, property vans, wardrobe wagons, make-up coaches, dining buses, and even mobile toilets. So period plays with their exhaustive demands for extensive design, wardrobe and make-up also present problems for film producers.

Given all the strictures, the television film operation can offer a style of production which many programme-makers find attractive. A television studio is geared to multi-camera operation and subjects are lit to be covered from a variety of angles. In film, each shot is lit individually and lighting quality is, in consequence, of a high standard. Physical film editing is relatively simple yet it affords very great scope for artistic interpretation; enthusiasts regard it as the mainspring of cinematic art.

New miniaturised electronic picture-making equipment floods onto the market almost daily. But it would be unwise to prophesy the demise of films. The Lardy film camera has withstood too many onslaughts to be dismissed so lightly.

Within These Walls reflects the great public interest in the crimes committed by women and the punishments imposed upon them. Almost everyone has some opinion to express on the sentences pronounced on the women from all walks of life who are found guilty of committing crimes ranging from murder to baby-stealing and shoplifting, and on their treatment while in prison.

The series is rooted in authenticity. The stories it tells are fictional representations of reality; the people and situations are genuine.

Producer Jack Williams believes that the Governor of a women's prison is a very special kind of person. In the series it is not her official administrative function that is of concern so much as her personal preoccupation with the prisoners, with the staff and welfare officers, and the system that binds them all together. It is the freshness of her approach – often conflicting with past traditions – that should establish her as a positive character, one who is affected by her experiences but not saddened by them. She is presented essentially as a warm, humane woman with a keen sense of humour.

Because of her unusually strong feelings of sympathy, social conscience and personal enthusiasm, amounting at times almost to a one-woman crusade, the Governor in *Within These Walls* undertakes on occasion a great amount of time-consuming groundwork and outside activity which most Governors are obliged to leave to others. But it is felt that it is useful to draw attention to problems of the welfare and after-care of prisoners, which many consider should be one of the foremost aims of the Governor. Indeed the second series contains some episodes which emphasise this point.

The first series was designed to show how much has been done to modernize security prisons, which are, as we all know, ancient edifices and not the easiest types of buildings in which to introduce modern and go-ahead ideas. However, much has been done in this area in real life and it is important for the general public to know and understand this. Women's prisons are not all clanging gates and doors, rattling keys and menacing women officers.

The second series attempts to provide more depth in the stories, by showing how and why things happen as they do in prison, and by introducing methods of treatment used to rehabilitate prisoners whilst in prison and after-

Within These Walls

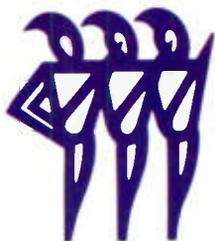


wards. The programmes also dwell more on the problems the officers and staff have to contend with, and why they are so dedicated in this little known service – their human frailties and strengths, and particularly the frustration felt by the officers and the prisoners.

Googie Withers, who plays the part of Faye Boswell, the Governor, has made a vital contribution to the success of the programmes; by the end of the first series it was felt by the viewers and certain members of the Home Office that she really had become a true Governor. London Weekend Television's adviser, who was once a Governor of Holloway, has also been a great source of strength. It is understood that the number of volunteers for prison staff, particularly officers, has gone up considerably; maybe the programme has helped, but it has certainly made people think.

Within These Walls.
Anne Padwick and Googie Withers with (centre) Deputy Governor Jerome Willis. *London Weekend*





LIGHT ENTERTAINMENT

Laughter, relaxation, enjoyment, the feeling that the world really is not a bad place after all – these, basically, are the objectives of those who make light entertainment programmes and of the artists who appear in them. But, for all concerned in the production of light entertainment, whether it be comedy, variety, musical or varying combinations of each, these objectives can only be attained by a great deal of hard work, worry and, in many instances, a high failure rate. Failure is more frequently to be anticipated in this type of television programming than perhaps in any other.

In an average week Independent Television's output of light entertainment amounts to some 13 hours which, whatever the end result, is a considerable contribution. It is a contribution which, incidentally, can be measured not only in terms of the wide variety of different programmes – comedy series, variety shows, musicals, quiz programmes, talent shows – but also in terms of the talent involved in their production, be they comedians, musicians, dancers, singers, impressionists, writers, producers or technicians.

Of the many forms of light entertainment programmes the comedy series is the most problematical in terms of gauging the public reaction likely to result. Situation comedy, unlike the variety show or the musical, is not dependent for its impact only on the ear or the eye – on the comic, the singer, the musician or the settings. Successful television comedy is the result of teamwork between the writer who creates the characters and the situations, the artist who interprets the writer's creations and the producer who visualises the whole for the screen.

It is perhaps the writer who bears the

greatest burden in terms of success or failure. His characters and situations may range from the bizarre to the ordinary but there is no formula which guarantees that the one will evoke the reaction he seeks more than the other. In general it is the eccentricities of ordinary human beings in ordinary situations, such as those in *Bless This House*, *My Good Woman* or *No Honestly*, which are instantly recognisable and appeal to the vast majority of viewers. But in his search for suitable characters and themes the writer must explore all possibilities including those which may have achieved success in other media of entertainment, such as *Billy Liar*, or be prepared to resurrect television successes of former years such as the popular *Bootsie and Snudge* of some ten years ago.

Although success may be difficult to achieve in the area of the comedy series it would be wrong to assume that other types of light entertainment require little more than a camera and a performer to hit the jackpot. Admittedly, in comparison with the comedy series, the variety programme is more stereotyped in format; but here the television specialist comes into his own. However talented the comedians, the singers, the dancers or the musicians the variety programme would be little more than dreary confusion without the talents and expertise of the producer, the set designer, the choreographer, the cameraman and the numerous technicians who contribute so much to its lavish and colourful atmosphere. It is in the variety programme too that the viewer at home has the opportunity to see some of the great names of show business such as Tommy Steele, Julie Andrews, Burt Bacharach and Barbra Streisand (whose programme *Barbra Streisand and Other Musical Instruments* won the Silver Rose at the 1974 Montreux International Television Festival).

The Irvine Davies Dancers. Yorkshire

In a similar tradition but relying more for its success on the comic talents and personality of the star performer is the comedy show featuring well-known entertainers and comedians such as Benny Hill, Les Dawson, Tommy Cooper, Des O'Connor and Jimmy Tarbuck. Here again the format of these programmes tends to keep to a pattern with comedy sketches, singers, dance routines and 'guest' stars.

A form of light entertainment which has never lost its popularity is that in which the viewer himself can become involved personally – in quiz shows and tests of skill such as *Sale of*

the Century and *The Golden Shot* and talent shows such as *Opportunity Knocks* and *New Faces*. Here the personalities of people such as Hughie Green, Bob Monkhouse and Nicholas Parsons is a major factor. And, indeed, in no programme is the personality of the presenter more important or effective than *This is Your Life* in which Eamonn Andrews has for so many years succeeded with tact, patience and charm in presenting the lives of the famous and the not-so-famous to millions of viewers.

The bulk of Independent Television's output of light entertainment is, not unnaturally,



Left:
Russell Harty. A sparkling interview with Frankie Howerd. *London Weekend*

Right:
Showcase. The stunning Julie Rogers appearing in a series of light entertainment spectaculars from Scotland. *Scottish*

Far right:
Bootsie and Snudge. Bill Fraser and Alfie Bass re-create the roles that began in the early days of ITV with 'The Army Game'. *Granada*

Right:
Whodunnit? Chairman Jon Pertwee invites viewers to watch a crime and then join the panel of star guests in deciding who the guilty party is. Picture shows Aubrey Morris discovering a murderer's evil work in 'The Last Act'. *Thames*



Far right:
Thick As Thieves. John Thaw, Bob Hoskins and Pat Ashton. *London Weekend*

Left:
Doctor at Sea. Trying to keep the passengers in good health are Robin Nedwell, Elizabeth Counsell and Geoffrey Davies. *London Weekend*

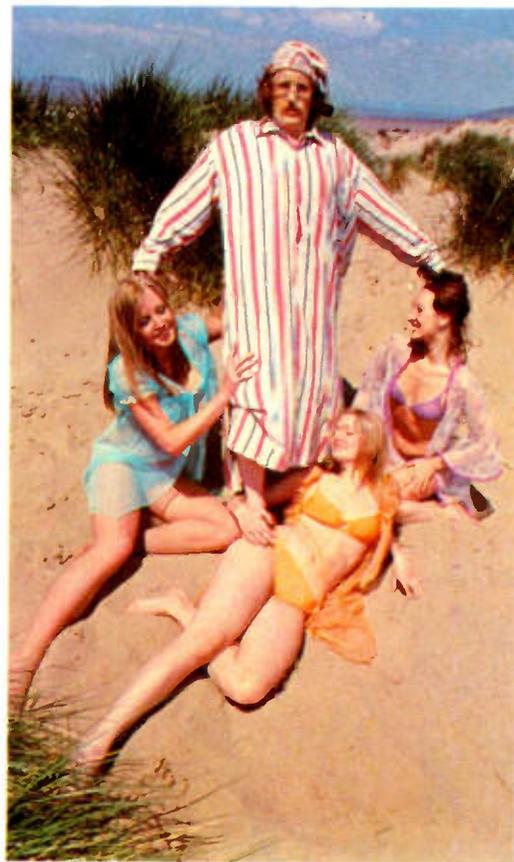


shown in the early evening when most viewers expect to be relaxed and entertained. But housewives, shift-workers, invalids and others confined to the home during the daytime hours are also catered for with programmes such as *Mr and Mrs*, *Looks Familiar*, *Jokers Wild* and *Jimmy Young*. Some of these programmes are produced by the smaller regional companies and, although they may not bear comparison with the more expensive, lavish productions seen at other times, they do succeed in fulfilling the basic criterion for any light entertainment programme which is to give pleasure to viewers.





Max. Dame Edith Evans with Max Bygraves in his singalong series. *ATV*



The Great Western Musical Thunderbox. Satirist and singer Fred Wedlock in a Walter Mitty flight of fancy. *HTV*



Left: **Songs that Stopped the Shows.** Arthur Askey, celebrating 50 years in show business, plays mine-host in the lively tavern setting of this lunchtime series. *Tyne Tees*



Right: **The Tommy Cooper Hour.** Tommy playing two parts at once – just like that! *Thames*



The Golden Shot. Bob Monkhouse on target with Golden Girls Anne Aston and Wei Wei Wong. *ATV*

Far left:
My Good Woman. Leslie Crowther and Sylvia Syms. *ATV*



Scotch Corner. Andy Stewart and his dancers in the popular lunchtime series. *Scottish*



Left:
Peters and Lee are in regular demand for many of ITV's variety shows. *ATV*

The Benny Hill Show. Nicholas Parsons (*left*) falls victim to the ever persistent Fred Scuttle (Benny Hill). *Thames*



Peter Gordeno and dancers. *London Weekend*

Right:
This Is Your Life. Eamonn Andrews had the shock of his life when David Nixon turned the tables and made him the subject of the programme. *Thames*



Left:
No Honestly. John Alderton starring with his wife Pauline Collins. *London Weekend*



Right:
Romany Jones. Arthur Mullard and Queenie Watts star in the comedy series about life as a caravan dweller. *London Weekend*



Above:
Not on Your Nellie. Hylda Baker pulling laughs as well as pints in the comedy series about a local pub. *London Weekend*

Left:
Wheeltappers and Shunters Social Club. Comedians Bernard Manning and Colin Crompton outside the working men's club of the air. *Granada*



Right:
Opportunity Knocks. Hughie Green inviting viewers to vote for the television stars of the future. *Thames*

The Top Secret Life of Edgar Briggs. David Jason (*centre*) confusing everybody as usual in this spy story with a difference. *London Weekend*



Left:
Holiday with Strings. Les Dawson brings laughs to the holiday season in a one-off comedy special. *Yorkshire*

The familiar face of Reg Varney . . . or is it Stanley Baxter ?



One Man



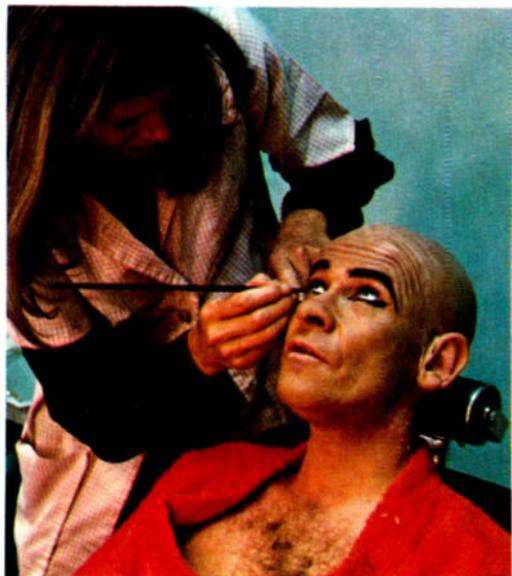
Stanley Baxter as Carmen Miranda in his Hollywood-style dance routine.

Stanley Baxter being transformed into Carmen Miranda by the make-up department.

Stanley Baxter's first hour-long special for London Weekend, *The Stanley Baxter Big Picture Show*, was not only a personal triumph for the Scottish comedian, but equally a triumph for ITV. Praised unanimously by critics and viewers, the programme was named by the Society of Film and Television Arts as The Best Light Entertainment Production of the Year.

The fact that Baxter rations his television appearance to one such programme a year really speaks for itself. Baxter is a perfectionist. So is his producer/director, David Bell. It took the award-winning producer nine months from the transmission of *The Big Picture Show* to produce *The Stanley Baxter Moving Picture Show*, its eagerly awaited successor.

The Stanley Baxter programmes are one-man shows. He plays all the principal parts himself. So they are specialised productions.



Baxter, of course, has been involved with this type of entertainment for some years and is able to contribute an extensive knowledge of technique and apply it in conjunction with his producer even as the ideas for the script are being discussed. In Baxter's third season with *London Weekend* the production team could not be better prepared to meet the many problems of mounting such a show and all are highly specialised in their various crafts.

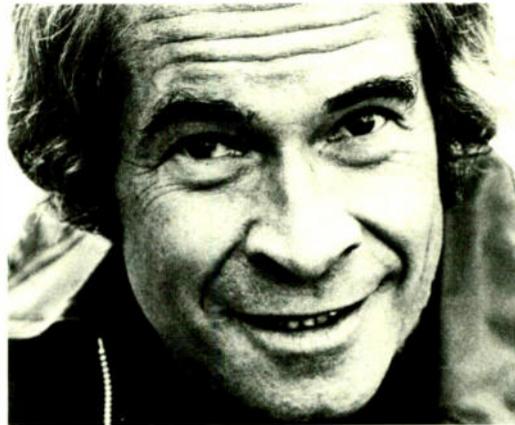
The show itself can be broken down into different periods of production. First, a series of meetings between Stanley, writer Ken Hoare and director David Bell to discuss, decide and amend the various ideas for the show. If agreement is reached on the line each item should take, then Ken Hoare goes off to the country to write the scripts. As each one comes in, the various departments of set design, costume, make-up, music, and so on, are informed and pre-production commences.

Hopefully all ideas are completed before the start of production but this is not always practical because sometimes, for programme balance and pace, new ideas and thoughts occur as the show progresses.

The actual recording of the various sketches on both film and tape then begins; the rule is that if the original programme being 'sent up' is on tape then the send-up should also be, and likewise with film.

Film editing begins after the completion of all the recordings and eventually the entire show is compiled. There is much more editing in this type of show than there would be in a normal comedy or drama production and as Baxter is speaking to himself – albeit in a different character – it is difficult to judge whether the

....Many Faces



No disguise here: it's Stanley Baxter as himself.



finished product will flow naturally when the shots are cut together.

The many scenes have to be rehearsed again and again for voice orchestration, eyeline and those audience-baffling shots where two or more Stanley Baxters appear – or appear to appear – at the same time.

Only in this way can Baxter, Bell and the entire team achieve the accuracy and perfection that they all demand.



Producer/director David Bell on location.

'Upstairs, Downstairs' presents no problems for Baxter who quite happily takes on several roles for one sketch.

Left to right as Rose, Hudson and Mrs Bridges.

Creating Situation Comedy

How one ITV company
tackles the problem of
making you laugh



Man About the House. Robin (Richard O'Sullivan) with flat-mates Jo (Sally Thomsett) and Chrissy (Paula Wilcox); and (right): their landlords and neighbours Mildred and George Roper played by Yootha Joyce and Brian Murphy. *Thames*



Comedy series, such as *Bless This House*, *Love Thy Neighbour*, *And Mother Makes Five* and *Man About The House* come under the umbrella title of light entertainment. And, under the same umbrella, come the quiz shows, variety, talent shows and musical and comedy spectacular programmes. So it is the responsibility of the light entertainment departments of the ITV companies to see that viewers are amused and entertained, and given something to laugh at!

Thames Television has always made a deliberate effort to concentrate on comedy while providing, at the same time, an adequate proportion of other light entertainment programmes.

Finding new ideas to keep up a constant high standard is no easy task. It's not enough simply to find a handful of workable series and keep re-making them, time and time again. No matter how successful the series, the time will come when viewers tire of a format. So the television companies keep up a constant search for new ideas and new writers to fill future comedy slots in the programme schedules. Where do these new ideas come from? Broadly speaking, the search for a situation comedy idea can be satisfied in two main ways. First, a writer, or team of writers, can put forward a format for a series which may be accepted - with varying degrees of modification if necessary - and then cast to suit the characters created. On the other hand, a television company or its writers may decide they would like to create a situation comedy built around a particular actor or actress. So it searches for a format to suit the types of character that person could play.

This was the case with the *Man About The House* series. Writers Johnnie Mortimer and Brian Cooke, associate comedy consultants to Thames, had already seen Richard O'Sullivan perform in two of their episodes of *Father Dear Father*, in addition to a series of *Alcock & Gander* with Richard playing opposite Beryl Reid. Mortimer and Cooke's other ambition was to write for the talented young actress Paula Wilcox. The combination of Paula and Richard appealed equally to Thames. After discussing, sifting and rejecting many ideas the writers adopted the happy thought, inspired by the current practice of mixed flat-sharing, to cast Richard as a bachelor sharing a flat with Paula and another girl played by Sally Thomsett.

But where was the authority, the sub-plot, the older generation? This they soon answered by creating a landlord and his wife, Mr and Mrs Roper, played by Brian Murphy and Yootha Joyce. And with these two it was possible to develop a funny yet somehow sour married couple to whom life has become a middle-aged disappointment. For example, when Mrs Roper witnesses the youngsters getting together with their friends she comments: 'They didn't have parties like that when we were alive!'

Having Richard cast as a cookery student provided the girls with a very real reason for their wanting him as a flat-mate. After all, theirs was 'the only dustbin in the street which had ulcers!'

Word gets around when a television company is looking for a vehicle for a particular actor. And anyway, there is never a shortage of scripts coming in. Every week, Philip Jones, head of light entertainment, and Vince Powell, Thames' comedy consultant, read through every one of the 20 to 30 scripts which are sent in. Unfortunately, comedy writing is highly specialised and very few amateur scripts offer even remote possibilities. But occasionally the necessary ingredients of format, dialogue style,



character building and relationships and credibility emerge from a manuscript and the writer is then invited along for a discussion. If it is felt that the idea and the writing will sustain a series of programmes, the script is bought. The production process then begins with casting and design sessions and eventually a pilot half hour may result. Several of these experimental comedies are made each year by Thames and the strongest of them are in line for development as a series when future plans are discussed.

Sometimes a vehicle for a comedy series will be conceived with a particular actor in mind. *Bless This House*, for example, was created to give Sid James a family situation. And although *Father Dear Father* was put forward as a ready-made idea, the central character was based on the type of character Patrick Cargill plays so well.

Another possibility is the series which spins off from a play, as was the case with *Never Mind The Quality, Feel The Width*, written by Vince Powell and the late Harry Driver. This was originally an *Armchair Theatre* production. The two central characters of Manny Cohen and Patrick Kelly coupled with the Jewish/Catholic theme proved a natural spin-off for the light entertainment department.

Like many top writers, Vince Powell often bases an idea around real-life characters he knows. In fact, Vince got the theme for *The Wackers*, a new series for 1975, after carefully observing some Liverpool friends of his. The programme is centred around an extrovert, working-class family from Liverpool and the mother and father are extreme opposites in every sense of the word - Catholic/Protestant, Labour/Tory, Everton supporter/Liverpool fan!

Having found that many Liverpool mums tend to be the mainstay of the family set-up, Vince had in mind actress Sheila Fay for the mum he created for *The Wackers*. And during a preliminary chat at Thames, Sheila was wondering who might be playing the part of her husband. When she was told that Ken Jones was being seriously considered for the part, Sheila nearly exploded! 'Ken Jones,' she cried, 'but don't you know who he is?' Quiet blushes when they admitted they didn't know. 'But he is my husband!'

Comedy is a serious business for those who work on it. There are no rules which are guaranteed to bring success, and Philip Jones is justifiably proud of the producers and writers at Thames who have been so successful in the comedy field. The rapport between producer, writer and artistes is of vital importance in any long-running series. Competition is hot in the entertainment industry to find the strongest comedy formats, and talk in the bar at lunchtime is inevitably 'shop' based on rival productions! And in the last analysis it is the public who judge whether the right decisions have been made.



Love Thy Neighbour. Rudolph Walker plays the patient neighbour. *Thames*

Left: **Bless This House.** Sidney James and Diana Coupland. *Thames*

And Mother Makes Five. Wendy Craig as Sally Redway. *Thames*







EDUCATIONAL TELEVISION

All broadcasters want their programmes to be viewed and enjoyed by as many people as possible. Educational broadcasters want something else as well: they want their programmes to be *used*, and this is true not only for school programmes but also for pre-school programmes and adult education series. Because of this emphasis on *use*, educational broadcasting is a partnership – between broadcasters and specialist advisers from the world of education, and above all, between broadcasters and teachers.

The partnership between broadcasters and schools has been considerably enriched lately. Teachers at 106 schools have taken part in a joint project involving 57 local education authorities, together with the BBC and Independent Television; and several teachers have been funded to undertake special investigations through the IBA's Fellowship Scheme. The joint project with the BBC has been written up by an expert judge of work in schools, Ray Hayter, a former Inspector well known to headteachers and others in the Midlands and elsewhere. The Fellows have written special reports and in one case prepared a tape-slide presentation.

In his 'Using Broadcasts In Schools', Ray Hayter says that during the project efforts to make the best use of broadcasts have greatly stimulated the teachers. He quotes one head of a large primary school writing about the effect the project had on his own staff: 'In all probability for the first time in their teaching careers they know of the broadcasts available to them; they know how this can be integrated into their curriculum in order to give it an added dimension, and above all they have

rapidly developed a critical ability which enables them to select for quality. They have come to grips with technology and learnt how to make use of the greater variety of machines available to assist them in their work. They have considered, discussed, questioned and modified each other and, I feel sure, added to their stature as a result.'

Ray Hayter took pains to emphasise that the real work for this book was done by the several hundred teachers who contributed reports on the one year they were involved in developing and assessing the use of broadcasting in their schools. He was able to draw four broad conclusions from the wealth and variety of material collected by him. The value of broadcasts was most effectively realised by teachers once they became committed to their use – and they were unlikely to become committed unless conditions were right. He concludes that using broadcasts well is no easy task, and points to the value which the experience gained from this project could have for local in-service training. As for the equipment needed in schools, even a modest increase in the amounts supplied, and a proper and rapid maintenance service, could have a considerable effect. This is particularly the case with recording equipment, and teachers bore witness to the special contributions of the video cassette recorder. A proper supply of support publications was equally essential.

Ray Hayter's conclusions on the teachers' reports ends by pointing out the serious limitations imposed on the use of broadcasts by the present copyright regulations, and the wish of teachers to be able to use recordings of general programmes not covered by the present arrangements for teachers. He quotes one forceful but typical comment from a teacher: 'To erase recorded broadcast material after one year . . . is a shocking waste of educational material.'

A Place in History. In *The English Channel*, M Couve de Murville, a former Prime Minister of France, outlines the thoughts the French hold about this narrow stretch of water. *Thames*

The book, published at 90p jointly by ITV and the BBC in November 1974, should act as a guide to many teachers and trainers of teachers on the variety of ways in which television has already stimulated the classroom.

Teachers Finding Out

The value of using television programmes in class is demonstrated in the tape-slide presentation prepared by Basil Lewis whilst he was undertaking an IBA Fellowship. He was based at Stockwell College of Education and he spent one year planning, photographing and editing a sequence designed to help explain the way in which broadcast television can be best used in

schools. Other subjects covered by fellowships have included the role of television in science teaching, the pre-school child and television, and the educational value of non-educational television.

The IBA Fellowship which has enabled these teachers to undertake such investigations has been running since 1967. Fellows are normally seconded by local education authorities or other employers for periods of up to one year. In principle they may study any aspect of broadcasting in relation to education, and anyone interested may get further information from the Education Office, IBA, 70 Brompton Road, London SW3 1EY.

1974-75 ITV Programmes for Schools

Autumn Term: 23rd September—6th December, 1974

Spring Term: 13th January—21st March, 1975

Summer Term: 21st April—20th June, 1975

Age	Series Title	Subject	Producing Company	Day and Time (*fortnightly)	Term	Transmission Area	
Secondary Range							
A level	Experiment	A level Science	Granada	Tues Fri	10.12 11.45	Aut-Spr Aut-Spr	All All exc Channel
15+	King Lear Reflections	Drama Social Studies	Thames Thames	Tues Wed	11.40* 10.10*	Aut Aut	All exc Channel, HTV Wales
15+	Images	Environment & Visual Arts	Thames	Mon Wed	10.33* 10.33*	Spr Spr	Thames, Southern Thames, Southern
15+	Evidence	General Studies	Thames	Mon Wed	10.33* 10.33*	Aut Aut	Thames, Southern HTV West
14-18	The Messengers Decision!	Moral Education Social Studies	Granada Granada	Mon Thurs	11.15* 09.42*	All year All year	All exc Scottish, Border
14-17	Plan for Action	Outdoor Pursuits	Yorkshire	Thurs Fri	11.40 09.48	Su Su	All exc Channel All
14-17	Facts for Life	Health Education	Granada	Tues Wed	11.40 10.10	Su Su	All exc Channel All
14-17	Flashback	Social and economic history	Granada	Thurs Fri	11.40 09.48	Aut Aut	All exc Channel All
14-17	The Captured Years	Social and economic history	Granada	Thurs Fri	11.40 09.48	Spr Spr	All exc Channel All
14-16	Time to Think	Integrated Studies	Scottish	Mon Wed Wed Fri	10.33 10.33 11.18 10.30	Spr Spr Spr Spr	Grampian Grampian Scottish, Border Scottish, Border
14-16	You and the World	Social Studies for the school leaver	Thames	Tues Wed	11.40 10.10	Spr Spr	All exc Channel, Ulster All exc Ulster
14-16	The Nature of Things	Science-Social Studies	Yorkshire	Mon Wed	09.50* 11.40*	All year All year	All All
13+	Starting Out	Social Education-Careers	ATV	Wed Fri	11.18 10.30	Aut Aut	All exc HTV Wales All
13+	Believe It or Not	Religious Education	ATV	Wed Fri	11.18 10.30	Spr Spr	All exc Scottish, Border, Grampian
12-15	Le Nouvel Arrivé	French	Thames	Mon Wed	11.40 09.45	Su Su	All exc Channel All
12-15	En Français Series 2	French	Channel	Mon Fri	11.40 11.45	All year All year	Channel Channel
12-14	Our Police	Police at work	Grampian	Wed Fri	10.33 10.30	Su Su	Grampian Grampian, Westward, Channel

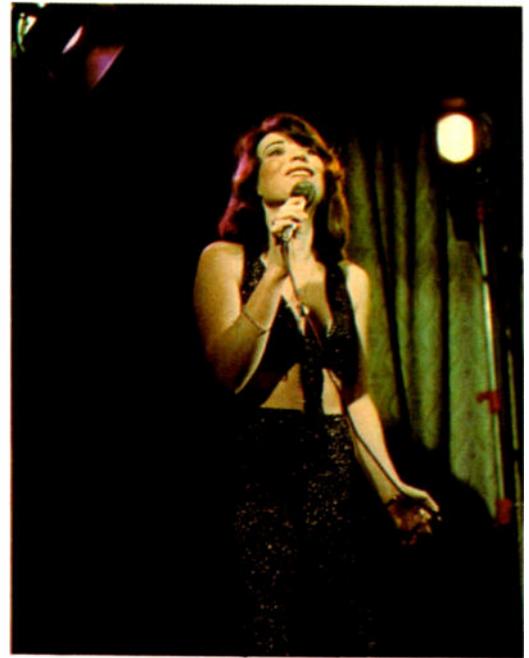
Age	Series Title	Subject	Producing Company	Day and Time (*fortnightly)	Term	Transmission Area	
11-13	Have a Heart	Religious Education	Tyne Tees	Wed 10.45	All year	Yorks, Tyne Tees	
				Thurs 10.35	All year	Yorks, Tyne Tees	
10-13	Let's Look at Ulster	Environmental Studies	Ulster	Tues 11.40	Spr-Su	Ulster	
				Wed 11.40	Spr-Su	Ulster	
10-13	Meeting our Needs	Integrated Studies	Yorkshire	Mon 11.40	Aut-Spr	All exc Channel	
				Wed 09.45	Aut-Spr	All	
10-13	Hwb l Greu	Ysgrifennu creadigol	HTV	Tues 11.40	Aut	HTV Wales	
				Wed 11.18	Aut	HTV Wales	
10-13	Living and Growing Sex Education	Sex Education	Grampian	Mon 10.35	Spr	ATV, Anglia, Border, Scottish, HTV (from Jan 27-29)	
				Wed 10.35	Spr		
				Wed 11.18	Spr	Grampian	
				Fri 10.30	Spr		
				Mon 10.35	Su		Yorks, Tyne Tees
				Fri 10.30	Su		Yorks, Tyne Tees
				Mon 10.35	Spr		Westward, Channel (from Jan 13-15)
Wed 10.35	Spr						
10+	Exploration Man	Integrated Studies	ATV	Mon 10.15	Aut	All	
				Fri 10.10	Aut	All	
10-12	Look Around	Environmental Science	ATV	Mon 10.15	Spr-Su	All	
				Fri 10.10	Spr-Su	All	
10-12	Play Fair	Community Education	Scottish	Mon 11.15	Aut	Scottish, Border	
				Thurs 09.42	Aut	Scottish, Border	
9-14	On the Farm	Rural Studies	Yorkshire	Mon 09.50*	All year	All	
				Wed 11.40*	All year	All	
9-13	En Français Series 1	French	Channel	Tues 11.40	All year	Channel	
				Thurs 11.40	All year	Channel	
9-12	Let's go Out	Environmental Studies	Thames	Tues 09.50	Spr	All	
				Thurs 11.00	Spr	All	
9-12	Song and Story	Social History through Songs	Thames	Tues 09.50*	Spr	All	
				Thurs 11.00*	Spr	All	
9-12	Writer's Workshop English	English	Thames	Tues 09.50*	Aut	All	
				Thurs 11.00*	Aut	All	
9-12	The World Around Us	Science	Thames	Tues 09.50*	Aut-Spr	All	
				Thurs 11.00*	Aut-Spr	All	
9-12	The Protectors	Society and Environment	Thames	Mon 10.33*	Su	Thames, Southern	
				Wed 10.33*	Su		Thames, Southern
9+	Over to You	English	ATV	Tues 10.30	Spr-Su	All	
				Fri 11.15	Spr-Su	All	
8-11	Country Visit	Rural Studies	Southern	Fri 11.45	Su	Westward	
8-11	Picture Box	Creative Stimulus	Granada	Tues 11.20	All year	All	
				Thurs 10.18	All year	All	

Primary Range

8-9	History Around You	History	Granada	Tues 10.12	Su	All
				Wed 11.18	Su	All exc HTV Wales
8+	Good Health	Health Education	ATV	Tues 10.30	Aut	All
				Fri 11.15	Aut	All
7+	Figure it Out	Primary Maths	ATV	Tues 11.00	All year	All
				Fri 09.30	All year	All
7-8	Finding Out	General Interest	Thames	Mon 09.30	All year	All
				Wed 11.00	All year	All
6+	Stop, Look, Listen	Environmental Studies	ATV	Thurs 09.30	All year	All
				Fri 11.33	All year	All
About 6	Seeing and Doing	Miscellany	Thames	Tues 09.30	All year	All
				Thurs 11.23	All year	All
5-7	Am Hwyl	Datblygn	HTV	Wed 11.18	Su	HTV Wales
				Fri 11.45	Su	HTV Wales
5	More Mathman	Mathematics	Grampian	Tues 10.47	Aut	Grampian
				Thurs 10.35	Aut	Grampian
4-6	My World	Stories	Yorkshire	Mon 11.00	All year	All
				Thurs 10.04	All year	All
4-6	My World	Real Life	Yorkshire	Wed 09.30	All year	All
				Fri 11.00	All year	All

Secondary School Series

You and the World. Like many teenage girls Carole Wilson dreams of success as a pop singer. Six programmes in this drama-documentary type serial took a sympathetic look at the gap between ambition and reality that every adolescent must cross on the way from school to adult life. Carole (played by Susan Coates) did do better than some – she found a job as a receptionist in a theatrical agency and draws a good audience for her singing in the more down-to-earth youth club. *Thames*



The Nature of Things.

A series on the scientific principles lying behind some key inventions of modern times. These two models of aeroplanes were made from the designs of Sir George Cayley, who discovered the theoretical principles of aerodynamics 50 years before the first manual flight. Lt-Com. John Sproule re-created these models and showed them flying in the very valley outside the Yorkshire country mansion where Cayley tried out his ideas. Bernoulli's Law leads to aerodynamic 'lift', and this principle was the subject of one programme in the series. *Yorkshire*





Middle School Series

We Belong to Yesterday.

Through documentary reminiscences and re-created scenes, a glimpse for today's children into the childhood world of their grandparents, and an incentive to go out and find out more for themselves from their own families. *Grampian*

The World Around Us.

This long-running series looks at topics in junior science. With the theme of 'communication', Gabrielle Smart, granddaughter of the famous circus impresario, helps to demonstrate how dolphins can communicate with people. *Thames*



Exploration Man. The sinister but fascinating character of Fagin is created in the theatre dressing room before a performance of *Oliver Twist*. Actor Richard Pascoe in 'Playing a Part' describes how he sets about thinking himself into the part of Fagin as he makes up. The series works out some of the ideas in a unit of the Schools Council Integrated Studies project which explores the different aspects of Man. *ATV*



On the Farm. Presenter of the series Mallory Maltby follows the farming calendar through the year, looking at a variety of different kinds of farming. It is an opportunity to evaluate the impact of modern technology on traditional methods of farming, and see how this ancient industry survives today. *Yorkshire*

Primary School Series



Left:
Finding Out. Pupils of Moss Hall Infants School in North London watched three programmes about the workings of a large railway terminus and then met programme presenter Nigel Baguley face-to-face during a visit to Euston station. *Thames*

My World. This series for infants falls into two parts, *Stories* and *Real Life*. A favourite medium through which young children at school are encouraged to explore tactile skills is in simple clay-modelling. *Yorkshire*

Seeing and Doing. Three programmes in the series look at a sheep farm. They show the continuing value in modern days of traditional sheep-farming, and the skills of shepherd and sheepdog in handling the flock. Each programme presents some practical ideas for making and doing things in the classroom which help the children respond to what they have seen in the programme. *Thames*



The value of school programmes to the pupils for whom they are designed greatly depends on the teacher and what happens in the classroom. ITV's pre-school programmes have to stand on their own. It cannot be assumed that children will be watching them with their mothers, even though a child is much more likely to benefit from the programme if his mother is there, sharing the experience and following it up.

ITV began its run of mid-day pre-school programmes in October 1972 and, bearing in mind the likelihood that most children watching would not have adult help for most of the time, the producers were experimenting with a new objective – the incidental education of the pre-school child, who had to be both entertained and *made aware* within the programme.

The four titles, *Rainbow*, *Mr Trimble*, *Hickory House* and *Pipkins* are well enough known now after more than two years of daily programmes. The series are no longer experiments though they are continuing to evolve. Much has been learnt about pre-school children and television, through research surveys and studies. One of these studies was the subject of a full year's survey on an IBA Fellowship by Mrs Gwen Dunn, whose substantial report contains a wealth of insight into three, four and five year old children and their relationship to the picture box in their homes. Above all she points up a clear difference between the child who watches alone, and may or may not attentively learn something, and the child who shares his viewing with others, and especially with his mother, talking about and later using the experiences he has been watching.

In the late Autumn last year there were two further contributions for pre-school children and their parents. A six-programme series called *Mum's The Word* was networked, describing and illustrating the ways in which parents can help the mental development and activity of their young children, through deliberately talking and playing at the right age-level. Earlier in the year *Play With A Purpose* was seen in many ITV areas, following the same line of thought on creative play.

The second contribution came with the publication of a series of creative activity packs for pre-school children and their parents, closely linked to *Rainbow*. The first four themes were *Christmas*, *Shapes*, *Shopping* and *Wild Animals*. (Jackdaw at 50p each).

Pre-School Series



Rainbow. Presenter Geoffrey Hayes with one of the regular puppets in the series, Zippy. *Thames*



Pipkins. The puppets have taken over the workshop of old Inigo Pipkin and Pig must learn to be less greedy and more helpful if they are to make a success of it. *ATV*



Mr Trimble. Tony Boden (*right*) welcomes to his shop young guests Peter Gosling (*left*), Jim, Vicky, Tina, puppets Squawk and Tickle, with cartoon character Tronk the robot. *Yorkshire*

Adult Education



Look Ahead. Filming a kidney unit in action at The City Hospital in Belfast. *Ulster*

Although mainly intended for use by viewers at home, many adult education series benefit from partnership, just as school programmes do. Southern Television's long-running series for updating farmers would be an example. The producers of *Farm Progress* rely on two permanent advisers, one a teacher of agricultural management, the other a large dairy and arable farmer; the Agricultural Development and Advisory Service provides valuable information on the latest developments in agriculture; and ADAS specialists in crop husbandry, machinery and other aspects of modern farming give technical advice and appear in the programmes. Ideas also flow in from the technical representatives of commercial firms and from the Ministry of Agriculture, so that these educational programmes provide in effect a regular service disseminating expert information and advice when it is needed by the farming industry.

The most original partnership of all is

embraced by the North Devon Project. This project is a many-sided experiment to enable the people of the area to express themselves to the broadcasters and *in* programmes. Farmers and villagers have already made a programme for BBC2's 'Real Time' and for Westward Television, and they have made three short films about their lives and aspirations which were shown on Westward Television. Hundreds of North Devonians have taken part in teach-ins about the opportunities and problems facing their area, which have influenced the thoughts and plans of the producer of the Westward series *The Way We Live*. These and other results have been achieved by a collaboration which includes the BBC as well as the IBA and Independent Television Companies, Devon local education authority and many other local organisations – farmers' organisations, community colleges, trades unions, and people belonging to nothing at all but finding a voice through the project. It could be a portent for elaborations of the partnership between broadcasters and the public.

A number of books are published to go with several of the specially devised courses for adults which are transmitted on television. Many people wish to know more or learn more about some aspects of life – being a good parent, for example, or some spare-time interest such as photography perhaps, or guitar playing. The programmes are ephemeral, and it is good to have some of the ideas, techniques, recipes and other essentials recorded in print (*see Bibliography*).

Some Adult Education Series

1974-75

CAREERS

All in a Day's Work. Advice on careers and re-training by Adrian Bridgewater.

13 programmes. *London Weekend*

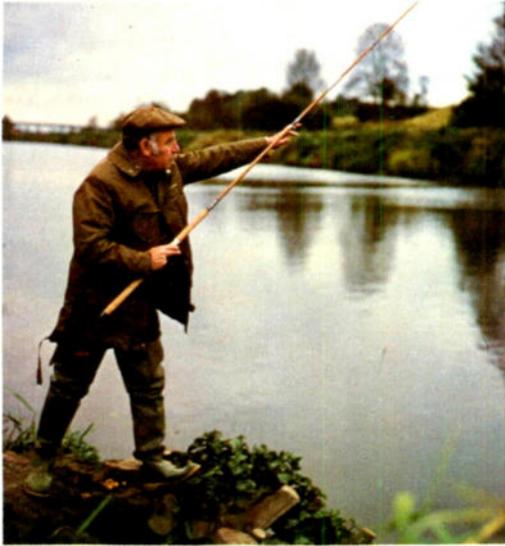
ENVIRONMENTAL STUDIES

Community and Choice. Living in urban, suburban or rural communities. 6 programmes.

HTV

Mr Smith Meets the Planners. On developing a shop in a conservation area. 13 programmes. *Granada*

The Way We Live. A forecast of what the West Country may look like in the next twenty-five years. 6 programmes. *Westward*



FARMING

Farm Progress. Groups of programmes discussing current problems and new farming methods. *Southern*

GARDENING

Gardening Today with Cyril Fletcher and Bob Price. *ATV*

HISTORY AND BIOGRAPHY

A Place in Europe. Famous houses and palaces where the families are still in residence. 13 programmes. *Thames*

A Place in History, series 2. Places and institutions famous in British history. 7 programmes. *Thames*

Jane Austen and Her World. The world Jane Austen lived in. 5 programmes. *Southern*

On Reflection, series 3. Biographies of famous Londoners. 6 programmes. *London Weekend*

Scottish Dance. History of the Scottish dance. 5 programmes. *Grampian*

LEISURE PURSUITS

Angling Today. Fresh and salt water fishing. *ATV*

***Checkmate.** Chess with David Nixon. 13 programmes. *ATV*

Play the Game. Instruction in *Snooker* (7 programmes) and *Table Tennis* (14 programmes). *Granada*

Ski-ing with Gina. Ski-ing instruction by Gina Hathorn. *Yorkshire*



***Squash Rackets.** 4 programmes. *Thames*

***Table Tennis.** 4 programmes. *Thames*

MOTORING

Advanced Driving with Graham Hill. 6 programmes. *ATV*

Drive-In. Motoring magazine. *Thames*

MUSIC

In Tune, series 2. How the performing musician varies his approach to the various types of music he has to play. 7 programmes. *HTV*

Musical Triangles. Study of the work of six composers. *Thames*

***Play Guitar.** Instruction from Swedish guitarist, Ulf Goran. 26 programmes. *Yorkshire*

Preludes. Chopin, Rachmaninov, Debussy, played by famous pianists. 10 programmes presented by Antony Hopkins. *Granada*

FOR PARENTS AND TEACHERS

Open Day. A series for parents about secondary education. *Granada*

Here's Good Health. Using television broadcasts for schools. *ATV*

Mum's the Word. How mothers can help in the language development of pre-school children. 6 programmes. *HTV*

*support literature

Ski-ing with Gina.

Thirteen programmes of ski-ing instruction from the Swiss Alps. *Yorkshire*

Above left:

Angling Today. Whether fishing in the Trent at Nottingham or even the Lochs of Scotland, keen anglers everywhere can learn from expert Terry Thomas. *ATV*



Farm Progress. Mark Jenner has worked on farming programmes for ITV since 1963 when he joined the reporting team of *Farm in the South*. He has introduced *Farm Progress* for the past nine years. *Southern*

The Unguarded

Moment. Thousands of workers are injured unnecessarily each year in industrial accidents. This six-part series on safety at work features a training school at Bishop's Waltham in Hampshire, where major disasters are simulated to aid the training of police, fire and ambulance personnel.
Southern



Play Guitar. Ulf Goran teaches viewers to play guitar in an easy-to-understand way.
Yorkshire

Top right:

Drive-In. The series includes do-it-yourself topics, road tests of new cars, developments in safety aspects of driving, advice on buying and selling secondhand, news, hints and general information. *Thames*



Scottish Dance. A five-part series tracing the development of Scottish dances from the courts of the Middle Ages right up to the present day. *Grampian*



Company Educational Officials

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Professor G C Allen, OBE, Deputy Director, School of Education, University of Sussex, representing Thames' Committee

Miss M C Cockayne, Headmistress, Chorlton Park Junior School, Manchester, representing Granada's Committee

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

Assessors:

M Edmundson, Department of Education and Science

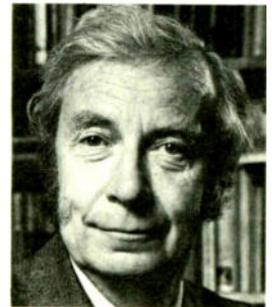
G A B Craig, HM1 Scottish Education Department

C S Fitzgerald, HM1 Department of Education, Northern Ireland

W E Thomas, HM1 Welsh Education Office



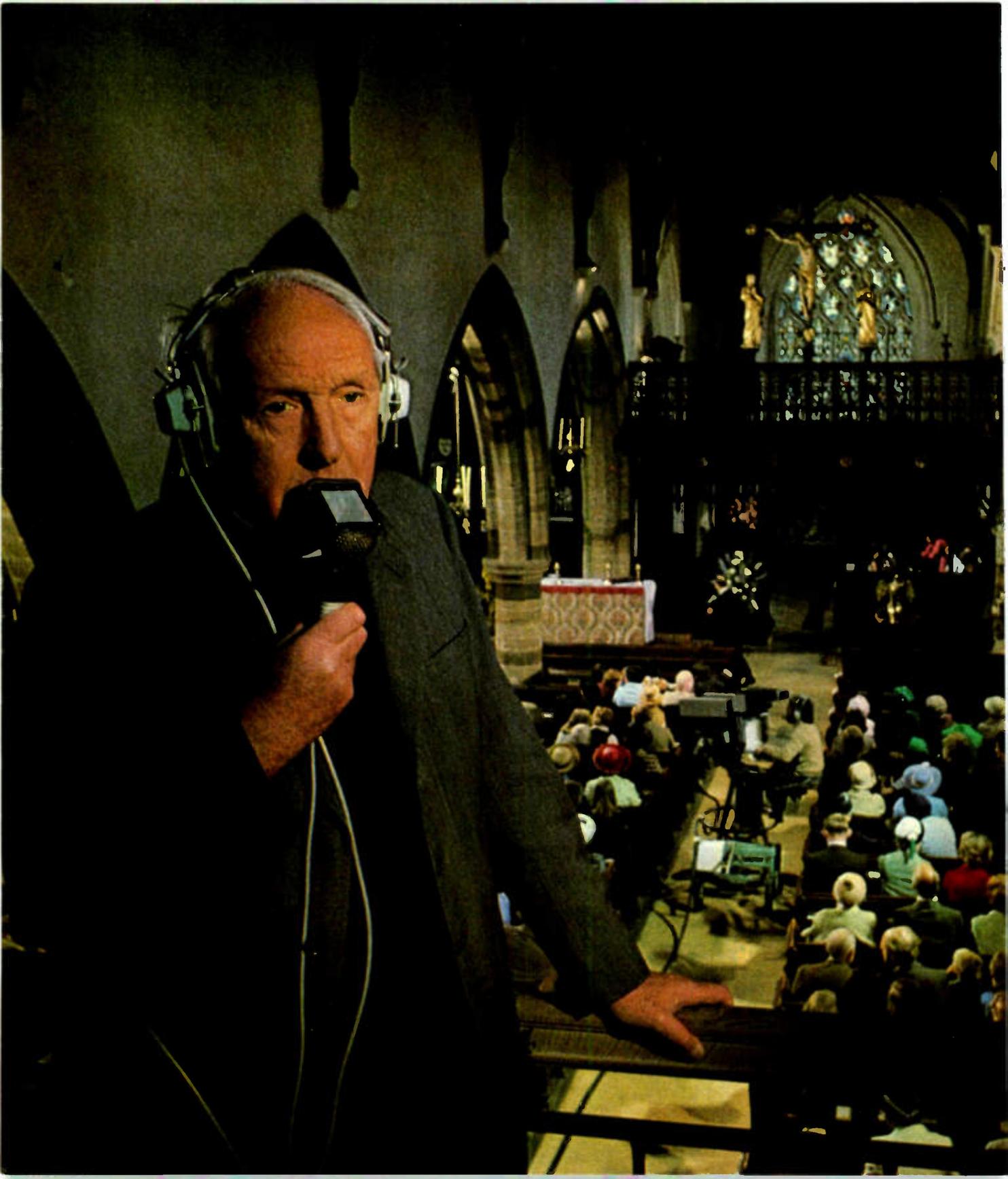
Dr William Taylor, Chairman of the IBA's Educational Advisory Council.



Professor H A Jones is Chairman of the IBA's Adult Education Committee and a member of the Educational Advisory Council.



J W Henry is Chairman of the IBA Schools Committee and a member of the Educational Advisory Council.





RELIGIOUS TELEVISION

Answer Back, As in Adam, Big Questions, Children of the Vicarage – the ABC of a year's Sunday evening religious television programmes tells its own story. Programmes like these are quite evidently 'religious programmes'. The evidence has not always been so obvious. In past years Independent Television has tended to move away from attempts to talk directly about the things of God. It began to seem as if the one honest way of trying to show something of what cannot be seen or spoken was to go about it obliquely. Some people were apt to ask what business had this or that social documentary to masquerade as 'religious television'. And though there were always those, both behind the cameras and amongst the public at large, eager to argue that such matters were the proper concern of religion, the pendulum has in the past year swung the other way. Religious programmes have largely gone 'back to religion', there for those who want to watch them (as millions do), while others are free to switch off. This change of television emphasis perhaps reflects a change of public mood.

Yet alongside the didactic approach there is always a place for the unorthodox individual view. Monica Furlong wrote that every human journey faithfully made contains the experience of crucifixion and resurrection and so partakes of Christ's experience. Denis Mitchell's series, *Private Lives*, some of which Granada recently networked, has aimed to touch just this spring.

As well as the regular provision, there are individual programmes, such as Thames' *The Lord Took Hold of Bugbrooke* or HTV West's play *Catholics*, which some people see as much more strongly religious than most of the Sunday evening fare. Programmes like these

can only be occasional, stemming as they do from the enthusiasm of a producer for a particular subject.

Access Programmes

Another new development that sometimes touches on religion is *Access* programmes, in which companies open their studios to particular groups who want to air their views in public. London Weekend's *Speak for Yourself*, one example, brought in various minority religious groups, and this has led to the suggestion that all religious programmes should be so treated.

Yet if ever *Access* programming were to supersede the present arrangement under which television, for upwards of an hour each Sunday evening and at other regular times as well, does put out religious programmes of its own devising, a lot would be lost. Some research done for the IBA in 1973 showed that the viewing public recognises and largely values the Sunday evening religious programmes as 'religious'. Sometimes they are marvellous television. Even if the programmes are sometimes rather ordinary, maybe even dull, it can be said that they will continue to merit their regular place in the output. Without them *Access* programmes and the occasional documentary or play made by some enthusiastic producer would add up to an unbalanced diet. Special pleading on behalf of a particular religious group, or haphazard portrayals of this or that religious experience, on their own only serve to reduce religion to one rather curious hobby amongst many to which some people devote their energies. With that alone on offer, many viewers would understandably say this is nothing to do with them, and switch away. Given that a feeling after what we most easily label 'God' is something

Canon Peter Freeman introduces a morning service from Higham Ferrers. *Anglia*



Big Questions. A panel discussion with a paraplegic audience at Stoke Mandeville Hospital. *Anglia*

natural for everybody to share, then among all the other demands it is the duty of those responsible for providing public television to cater for this as openly and as well as they can.

Seven Whole Days . . .

With the spread of television throughout the day, programmes of religious interest have begun to find a place in that output. Oddly enough, it was the government curfew on television hours last winter that stimulated this development. Westward Television, for instance, finding it could no longer broadcast its nightly religious programmes, began experimenting with various short religious programmes at noon, under the general title *Good Day*. The company was so well satisfied with this development that it has maintained it on several days a week. What is particularly interesting about the programmes is that they bring in housewives and others with something to say about the way religion bears on their lives, and so mark one further step away from the outdated

assumption that, locally anyway, religious television meant a parson talking to a camera.

Elsewhere in Independent Television other daytime developments have taken root. In the Midlands ATV regularly on one or two days a week broadcasts short programmes featuring, for example, the Evangelist Gordon Bailey, who has made himself something of a household figure and has used the possibilities of television in various imaginative ways. First in the field of daily religious programmes was Tyne Tees Television, which had been beginning each day with a *Prologue*, but there, interestingly, the audience evidently prefers the traditional late-night arrangement which is now reinstated.

In London, Thames Television from time to time gives a second chance to see some of its late-night religious programmes; while other appropriate material, such as David Kossoff's well-loved renderings of Bible stories, also finds its way onto the morning screen. Scottish Television, too, has a long tradition of a weekday showing for some of its Sunday evening

programming.

Apart from these strictly religious programmes, material of religious interest also reaches the screens through some of the general daytime magazine programmes. Thames' *Good Afternoon* quite naturally lends itself to these matters on occasion, while ITN's *First Report* from time to time readily allows for more extended treatment of religious news items than is usually possible in the evening news programmes.

Then, too, there are school programmes: ATV's *Believe It Or Not* has another run during the spring of 1975, having now proved its value to secondary school audiences. Independent Television's research shows that there is in fact quite a sizeable home audience for school programmes, and with other series such as Granada's *The Messengers* and Tyne Tees' *Cornerstones* also touching springs of religious concern, the place of religion in the daytime schedules of Independent Television is now well assured.

Central Religious Advisory Committee

The Authority looks for advice on religious matters to the Central Religious Advisory Committee (CRAC). Its members during 1974 were: The Rt Rev Dr R A K Runcie, Bishop of St Albans (*Chairman*); Professor J N D Anderson; The Rev A Andrew, OFM*; The Rev Dr George Balls; The Rev Dr G B Caird; Mr J J Campbell; The Rev Dr W Cattanach; The Rev Canon D L Edwards; The Rev Dr R D E Gallagher*; The Rt Rev A Harris, Bishop of Socia; Mr T Colin Harvey*; The Rev Professor Dr W Hollenweger; The Rev H M Jamieson; The Rev Alwyn Rice Jones*; The Rev R W Hugh Jones; Mr P Keegan; The Rev Canon G MacNamara; The Rt Rev Colin MacPherson, Bishop of Argyll and the Isles; Mrs Peggy Makins; Professor D Martin; Mrs Penelope Minney; The Rev Professor Ian Pitt-Watson; The Rev Donald Reeves*; The Rev E H Robertson; The Rev E Rogers; The Rev Professor H E Root; Mr J L Thorn; The Rev G Tilsley; The Rev Leslie Timmins*; Miss P M Webb; The Most Rev G O Williams, Archbishop of Wales; The Rev Canon Harold Wilson; The Rev W D Wood; The Rt Rev R W Woods, Bishop of Worcester.

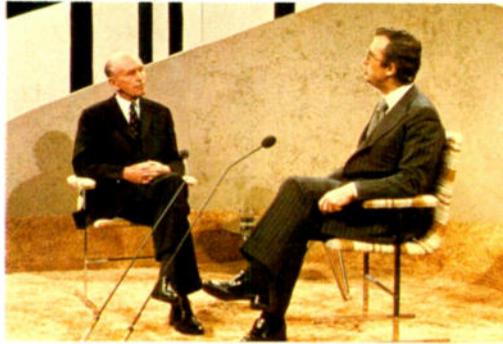
* *Members of the IBA Panel of Religious Advisers.*



Answer Back. Barry Westwood, chairman of the phone-in on religious questions which showed how this popular form of radio programme can also make compelling television. *London Weekend*



The Bishop of St Albans, Chairman of CRAC.



Dilemma. Anthony Firth talks to Sir Alec Douglas-Home in this series of how prominent figures try to lead the good life. *Scottish*

But Where Is He? Religious series on how some of the great men of the old testament find an answer to the fundamental question 'but where is God?' with Rev David Reid and Ann Baird. *Scottish*

Scottish Television, which produces more religious programmes than any other ITV company, has a minister of religion on its staff as producer. The range of output is very wide. Recent Sunday evening programmes have for instance included a 45-minute magazine series called *That's the Spirit* in which Jimmy Gordon, Managing Director of Radio Clyde (Independent Local Radio's Glasgow station) has acted as presenter.

The company also presents a variety of worship, such as the Easter Day open air service shown here, and every night puts out *Late Call*.

In addition, as *Dilemma* shows, the company from time to time mounts special series on contemporary religious issues, made for transmission on a weekday evening.



Easter Service. Outside broadcast cameras enabled viewers throughout the country to join in a festival of joy for Easter, presented in the open air by the Salvation Army. *Scottish*





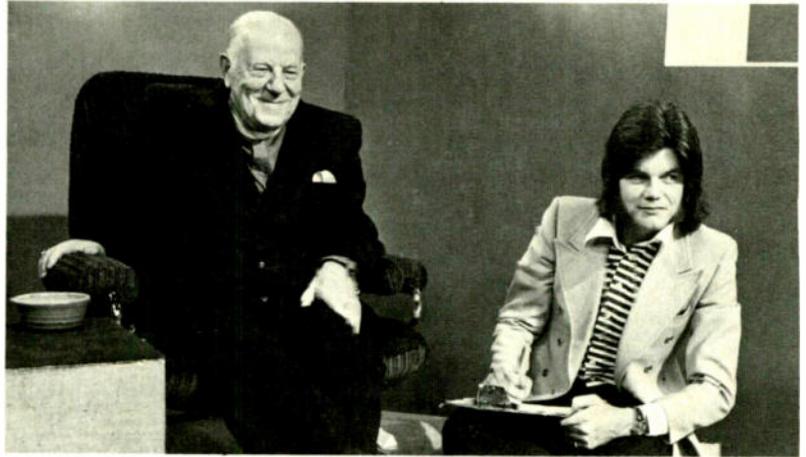
Sing a Song for Christmas. Two children of Christchurch County Junior School give Fred Dinenage a lesson on the xylophone. *Southern*

Who Is This Man? A contemporary-style examination of Good Friday is made through dance and mime, with music specially composed by Alan Price. *Thames*



Service with a Smile.

The retiring Bishop of Crediton answers questions put by young people in a networked programme. *Westward*



Guideline. Henry Cooper talks about his career and the part that his belief in God has had to play in his life in a conversation with Alec Taylor in this epilogue series. *Southern*



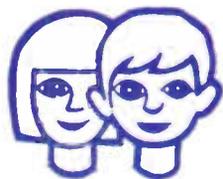
The Mysteries. What powers has the mind got? Can mind really triumph over matter? Five networked programmes looked at a range of phenomena that science has rejected: thought-reading, faith-healing, foretelling the future. Here Mike Scott undergoes an experiment in sensory deprivation at Liverpool University. *Granada*



Stars on Sunday.
Massed choirs and bands
from Leeds Town Hall.
Yorkshire







CHILDREN'S TELEVISION

From the outset Independent Television has sought to provide a very broad range of programming; and this regularly includes material made specifically for children or specially selected for them. As a result, programmes produced by specialists who have the needs and wishes of young viewers foremost in mind are shown on weekdays and Sunday afternoons in each of ITV's transmission areas. And some companies devote their Saturday mornings to a children's show including films, cartoons and other features intended for children. A good example here is ATV's *Today is Saturday*, which has two popular presenters introducing a variety of material in terms that children understand and like. Letters and phone-calls from local children have been encouraging.

Everyone concerned with children's television agrees that the starting point for any programme intended for children must be the *child* himself. It is after all quite unrealistic to imagine that children would continue to watch if they were simply offered what parents and teachers thought they should have; it is children themselves who have to make the positive decision to view. And here lies a fundamental difficulty – how to determine to any reliable extent what children of various ages need, look for and in fact get from programmes that adults make specially for them. In 1972, with this problem in the forefront, the IBA set in motion a two-year research project designed to provide new information about children's living patterns and interests, their viewing habits and preferences, what affected their choice of programmes and their feelings towards programmes intended for them. It is intended in due course to publish the results in extended form.

Junior Showtime. Talented youngsters entertain with guest Anita Harris. *Yorkshire*

Independent Television in its children's programmes seeks to maintain a reasonable balance between entertainment and factual information. Ideally, material aimed at the child's intelligence will be as entertaining as is possible, while the stories, cartoons and comedy shows which appeal rather to the imagination will exploit simple enjoyment to convey information. In other words television has the opportunity to provide the equivalent of the comic, the adventure book and the Punch and Judy show, as well as its own version of the weekly encyclopedia, the nature walk and the instructional toy. What matters is that each programme should strive for the highest standards of its kind.

This obligation to provide a balanced children's diet, which ITV readily accepts, gives rise to what is probably the greatest single problem in this programme area – the fact that in an hour or so each day television has to provide children with their own service, in which every kind of programme, including news, has its place. What results is a mixture of entertainment, information and encouragement for further activity, which aims to meet the needs of an audience that is highly varied in terms of interests, ages and backgrounds. After all, what appeals to an eight-year-old may well seem 'old hat' to his elder brother, while a series that a child has followed loyally for weeks may suddenly be rejected as 'kids' stuff'. In every week in any given area the output will normally include an adventure/drama series, either home-produced or from abroad; information programmes, taking the form either of a magazine with several items, a competition or a miscellany; light entertainment shows; cartoon or puppet animation series; as well as simple story-telling for the youngest viewers. Particular care will be exercised in all these programmes over scenes which could be



Issi Noho. The story of a panda who practises magic, which invariably goes wrong. *Thames*

top:
Orbit. Alan Taylor entertains the younger children with the help of his Disney friends. *HTV*

thought to unsettle young children. This stems from ITV's Code on Violence, which pays special attention to the protection of young viewers, and, as a matter of policy, all these programmes will be free of blasphemy and swearing.

It is clear from research both that relatively young children often prefer programmes intended for adults and that the child audience is

substantial up to 9 pm, and often well beyond that time. With this in mind, the Authority makes every effort to see that evening programming up to 9 pm is not unsuitable for children. It feels that 9 pm is a reasonable time at which parents should themselves assume the responsibility for what their children view and after which the adult audience can expect to see adult programmes. Independent Television by such means as *TVTimes'* billings, information in the press and broadcast trailers tries to provide parents with sufficient advance information about programme content to form a judgement.

Making good programmes for children is perhaps more difficult than for any other part of the audience, simply because it is adults rather than the children who produce them. In a sense, the producer has to try and fascinate and interest the 'child within himself' as genuinely and truthfully as he can. And there is little point in making programmes which merely paint a picture of childhood that conforms with the adult's idea of how children should look, behave, or of what they should find interesting. The point of departure has to be the child himself, not his parents or teachers.

Television is a natural story-teller and drama series - stories of adventure often featuring children - form a vital part of any balanced schedule for children and are a regular element of Independent Television's programming. Yet there are pitfalls. It is a reasonable assumption that the more children enjoy a programme, the more likely are they to identify themselves with and perhaps even imitate the characters and personalities they see on the screen. Therefore, very great care is needed to avoid putting before children examples of negative or dangerous behaviour.

There is also the demanding task of making the more informative programmes sufficiently interesting to attract and hold the child's attention and to involve him as closely as possible. While a child who comes home from school tired is very unlikely to want further doses of information, it is nevertheless true that he has a basic instinct to acquire knowledge even though he probably doesn't enjoy being 'taught' in the traditional classroom sense. *Magpie* (Thames) is a magazine programme for children up to 12, which encourages active participation on the part of its audience. A special



Saturday Scene.
Presenter Sally James
with guest star Gary
Glitter. *London Weekend*



Follow That Dog. Peter
(Nigel Rhodes) and Rosie
(Janet French) with their
crime-busting friend
Parry. *Southern*

edition about the problems of *spina bifida* children won second prize in the Youth Section of the 1974 Prix Jeunesse, the most important international festival for children's television. *How* (Southern), a general knowledge miscellany and *Clapperboard* (Granada), an informative and weekly look at aspects of the cinema illustrated by clips, are among other

programmes designed to increase the child's awareness of the world in which he is growing up. Programmes which provide undemanding entertainment and enjoyment are also a regular element in Independent Television's output for children.

Independent Television provides special series for small children under five, and around lunchtime on weekdays shows programmes of make-believe inhabited by animals, puppets and friendly adults. These include *Issi Noho* (Thames), *The Magic Fountain* (Granada) and *The Adventures of Rupert Bear* (ATV) - all specially made for this section of the audience.

The overall co-ordination and supervision of the advance planning, quality and supply of Independent Television's children's output is the preliminary responsibility of a Children's Sub-Committee of ITV's Network Planning Committee which meets on a regular basis and includes a member of the Authority's own staff. The existence of this committee enables companies to plan their contributions in relation to the known requirements of the network as a whole.

Making a Story for Children



When Paul Honeyman first met artist John Worsley over a glass of beer in a Newcastle pub, they talked about the art of telling stories to children. They didn't know it then but the hard work came later.

They agreed that there was a simple formula they would like to try: to take a fictional story, illustrate it with vivid, detailed pictures and tell what happened in simple, straightforward narration.

It was in 1969 that they were able to launch their idea through Anglia Television with the Kenneth Graham classic *The Wind in The Willows*. They followed it with *A Christmas Carol*, *The Winter of Enchantment* and *Treasure Island*.

Now comes a new one called *Baldmoney, Sneezewort, Dodder and Cloudberry*. It is about the last four gnomes left in Britain (they live under a tree by the bank of a river) and it is based on a book called *The Little Grey Men* by a contemporary writer D J Watkins-Pitchford better known as B B .

For months John Worsley worked at the drawing board turning out 390 pictures for the programme while Paul Honeyman adapted the book, working closely with director Harry Aldous.



John Worsley at work in his studio.

Some stories are right for children's television, some are not. Paul Honeyman said: 'One must have what I can only call mood stories, with descriptive writing that offers scope to the artist as well as the narrator.'

Dodder, Baldmoney and Sneezewort sailing across the wood pool.

At three o'clock on a cold Spring night Jim and Soldier burst through a door leading on to the roof of a lonely mansion on the outskirts of Manchester. They skidded breathlessly to a stop on the edge of the 50 foot drop.

'No chance!' yelled Jim, 'Up!'

The two boys scrambled up the tiles, just eluding the four villains who had managed to break open the door to the roof. A galloping, sliding, chaotic chase followed, along the crest and through the chimney pots, with Jim and Soldier finally escaping by climbing down a drain pipe.

This rooftop escapade was just one of the adventures of *Soldier and Me*, a nine-part adaptation by David Line of his best-selling children's thriller. Produced by Brian Armstrong and directed by Carol Wilks, this Granada serial, the story of two boys being pursued by a sinister foursome of Czech emigrés, was shot entirely on location in the sprawling working-class areas of Manchester and Stockport, on the bleak uplands of the Pennines and in the granite mountains of the Lake District.

For the four months this serial took to make, Gerald Sundquist, playing Jim, and Richard Willis, playing Soldier, the bespectacled young Czech boy who befriends him, both lived dangerously. The story required them to be pursued up hill and down dale by the chief villain, 'Boss' and his henchmen, whose machinations the boys stumble across and eventually foil. In the course of this long chase Jim and Soldier sprang off a 15 foot high wall, rowed a tiny boat across a storm-tossed Wastwater, jumped off a train in the middle of wild country, rode a derelict bicycle down a steep hill, were shot at by an enraged farmer, and were soused with two thousand gallons of 'rain' by courtesy of the local fire brigade.

They, the other members of the cast and the 25 strong production unit, had a punishing schedule.

Soldier and Me was filmed in what is known as a 'multi-episodic' manner; that is, scenes were shot out of order location by location, and only afterwards assembled on the editing bench in their proper sequence. Certain scenes which in the finished version followed each other may have been filmed ten weeks apart, and the cast have to maintain a very tight control on their characters to enable this system to work.

The villains, played by Constantin de

Soldier and Me



Jim (Gerald Sundquist) and Soldier (Richard Willis) are chased through the Lake District by a gang of assassins.



left: Milos Kirek (right) as 'Boss', and his henchmen (Derrick O'Connor, Richard Ireson and Constantin de Goguel) search for the two young boys who witnessed a shooting.

Goguel, Richard Ireson and Derrick O'Connor, had their problems too. Milos Kirek, who played Boss, was the only true Czech, and he had to coach the others to speak convincingly in the language. Kirek was on hand continuously throughout the filming to oversee their dialogue, give quick translations – and occasionally to supply them with a hearty and resounding curse, which sounded even worse in Czech!

Rap - Teenagers Talking



Members of a teenage audience at the Elliott Comprehensive School, Putney, London, eagerly trying to catch chairman Mike Dornan's eye so they can speak in a lively discussion on educational systems and standards.

Be it politician, union leader, industrialist, man-in-the-street, or housewife, nearly everyone nowadays seems to have an opinion and an argument on virtually any topic under the sun, which he or she is ready to expound at the drop of a hat. This means that the media, television in particular, are doing their job in putting over current affairs. Because the burning topics of the day are so well ventilated all sections of the community are far better informed than they ever were and are more qualified to express themselves. That goes for teenagers too. Not just the vociferous ones among our university students, but teenagers from all walks of life and all stratas of society.

A somewhat Victorian attitude to teenagers – the attitude that young people should be seen and not heard, and should get on with learning about life instead of preaching about it – still tends to exist among older generations. But in the 1970s, teenagers, like everyone else, are far better informed and mature more quickly than they used to.

'Rap' is an accepted word among teenagers (probably derived from 'rapport'), and means chat, discussion and argument. *Rap - Teenagers Talking* is a Yorkshire Television current affairs series which caters for teenage expression.

The series gives teenagers an uninhibited free hand to talk about any subject they care to do, in the first outside broadcast current affairs project of its kind on British television.

Outside broadcast units took panels of teenagers to meet audiences of teenagers at such places as Cheltenham Ladies College, a community home in Sheffield, a comprehensive school in London, the junior supporters' club of Manchester United AFC, and the Outward Bound School at Ullswater in the Lake District.

Rap is from the same stable as *Calendar*, Yorkshire Television's weeknight regional news and magazine programme. It is not intended to be a 'socially aware' programme. It sets out to be a non-pompous programme, not religious, not social, part serious, part humorous and entirely human. *Rap* is an enjoyment show, fairly knockabout at times, in which the teenagers talk about anything from politics to pop, and soccer to sex. The programme is chaired by Michael Dornan, a freelance journalist/presenter.

The important thing about *Rap* is that, for once, the teenagers talk about what they want to talk about; not what we think they ought to be talking about.

Originally *Rap* was to be simply a studio discussion with seven or eight teenagers; the escalation into a full-sized outside broadcast came in later discussions. John Wilford, programme producer commented: 'The reason why we decided to take the programme to different locations, rather than simply mount it in a studio each week, is that we felt the teenagers would feel more at home in their own environment. And by travelling the country we would obtain a varying consensus of teenage viewpoints.'



Funny Ha Ha was an unusual venture in that it was six one-off situation comedies specially written for children. 'Television needs more and better comedy for children', says Sue Turner, Thames Controller of Children's Programmes: '*Funny Ha Ha* could fulfil this need.'

The aim of the series was to appeal to as wide a range of humour as possible. Episodes varied from the more sophisticated satire of Eric Idle to the lively humour of 'The Molly Wopsy' and the science fiction comedy of John Kane's 'Me 'n Meep'. An experiment was tried with an episode called 'Don't Blame Us', when six actors performed improvised sketches at the suggestion of a live audience of children.

At the end of the series children were asked to write in and say which of the six comedies they liked best. It is hoped that one or two series will be produced on the basis of these results.

The plays were shown on ITV over a six-week period. The first was written by Eric Idle, and was about a failed villain, 'Commander Badman' who lives in a seedy basement flat with his gang – Vince an unsuccessful escapologist, Boy Wonder, once notorious as Evil Babe, and Anthea formerly known as Miss Suburban Sprawl.

Funny Ha Ha

Then came 'Football Crazy', written by Bob Larbey and John Esmond. This story is about Arnold Smedley who is 'football crazy' and manager of the local club – the Wormwood Rovers. The Rovers are not, however, very successful and the team gives Arnold the sack. His life is in ruins and he is on the verge of collapse.

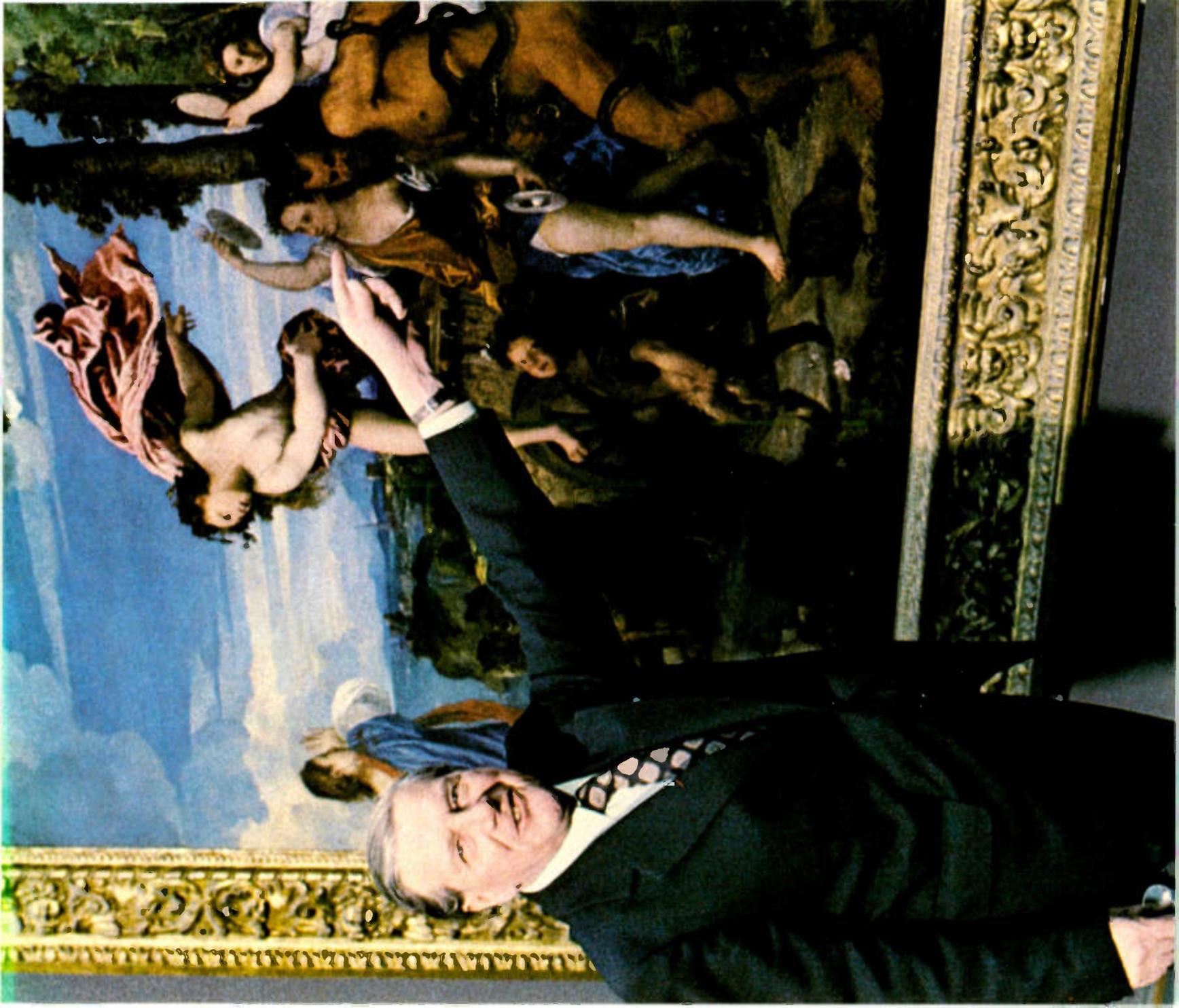
Third in the series came 'Don't Blame Us', with David Wood, Elaine Stritch, Roddy Maude-Roxby, Nigel Pegram, Anne Cunningham and Barry Stanton improvising live theatre from suggestions by a young studio audience.

'Who's Afraid of the Big Bad Bear' by Adele Rose was the fourth play. It was about Carrie and Steve who think that their sister Tess is going to marry Jo, a boy they don't like! While their parents are out, they tell Tess that they will look after Jo while she does her hair – and then scare him stiff by dressing up in a bear's skin.

'The Molly Wopsy', fifth in the series, was the first play by Mr Smith – a man in his fifties who is a worker on the assembly line at one of the big car factories. 'The Molly Wopsy' is set in 1941, and Mr Smith has written about his childhood experiences with evacuees in the village where he lived.

Finally, there was 'Me 'n Meep', by John Kane. The planet Alphadalpha is a totally mechanical society and sends one of its inhabitants – Meep – on a research trip to earth. Unfortunately Meep's basic colouring, yellow and purple spots, is indelible and this of course prevents him from ever totally merging into his background. In the hope that they will help him in his research, he makes friends with two children Cilla and Barney Bonamy who live with their grandfather in an abandoned railway station. But before he is able to embark on his studies he has to prevent the Bonamy family from being evicted by the machinations of the local trucking tycoon.

Commander Badman (Aubrey Woods) a failed villain with one of his gang, Vince (Henry Woolf), an unsuccessful escapologist.





THE ARTS AND SCIENCES

The arts in the United Kingdom are flourishing. In London and the provinces the opportunities for going to the theatre, to a classical concert, to a folk concert, to an opera or to an art exhibition are better than ever before. Audiences have grown and tickets for performances are often sold out, sometimes in a matter of hours. The range of arts activities both traditional and experimental is broader than at any previous time, and throughout the country many new theatres and arts centres have been opened. Many different factors have led to this growth, but television has certainly played a significant part in widening the appeal of the arts and bringing the arts more into people's lives. When a three-and-a-half-hour performance of Mozart's opera *The Marriage of Figaro* is watched on Independent Television by over three million viewers, television is not only reflecting the healthy state of the arts in this country, but in all likelihood is positively nurturing it. How many of those three million afterwards felt encouraged to go and see a 'live' opera when next given the opportunity? How many viewers, having watched a television discussion on a new art exhibition find themselves wondering whether they could get to the gallery during their lunch hour or, having seen a broadcast of Mahler's 'Resurrection' symphony, semiconsciously keep half an eye on the arts page of the evening paper to see when there is next a Mahler concert in their area? The precise answers of course cannot be known, but one thing is clear: the pessimists who were confidently predicting that television would kill the 'live' arts would be astonished at how wrong they were!

Basically there are two types of television arts

programmes. On the one hand, the event itself is transmitted, so that the theatre, art gallery or concert hall is brought in effect into the viewer's home. For a full-length opera this can result in a three hour programme being shown; for a tour round an art exhibition the programme may be only 25 minutes long. Although some of the feel and atmosphere of the actual spectacle will inevitably be missing on television, technical refinements and a skilful production can often make up. Television presenting full-length arts programmes is frequently television in the mid-1970s at its very best.

The second and more common type of arts programme is the arts magazine. The magazine format, a miscellany of interviews, talk, opinion, film reports and illustrative excerpts, is particularly suited to the arts although here the term 'arts' often spills over into the areas of documentary, and even news and current affairs. Television though, with its enormous flexibility and resources, can be used to great advantage with magazine programmes.

ITV's longest running regular arts magazine and a central feature of ITV's arts output is *Aquarius*, produced by London Weekend Television and shown on the whole ITV network. *Aquarius* leaves hardly any corner of the arts world unvisited; and yet it avoids dealing solely with the new, the strange, the trendy or the indulgent. Edited and presented by Humphrey Burton, the programme has during the past year or so provided features in such diverse areas as Byron and Shakespeare, the New York ballet company of Twyla Tharp, modern poetry, the Californian mystic and composer Harry Partch, and Tennessee William's play 'A Streetcar Named Desire'. The programme's approach is untrammelled and popular, but always fresh; the belief that the arts have to be boring becomes a little more

Aquarius. Vic Feather discusses his favourite pictures at The National Gallery. *London Weekend*

Aquarius. The Twyla Tharp Dance Company from America dance a tribute to the famous Jelly Roll Morton in an edition that revives the delights of silent movies and vaudeville slapstick, and the dance crazes and jazz of the Twenties.
London Weekend



Spectrum. An exclusive and intimate interview with best-selling novelist Frederick Forsyth (*centre*) author of 'Day of the Jackal'. *Ulster*

out-of-date every time the programme appears. Occasionally the programme abandons its magazine format and devotes the whole edition, often lengthened, to one performance – *Aquarius* 'spectaculars', as they are called. An example was the 90-minute performance of Mahler's Symphony 'Resurrection' conducted by Leonard Bernstein in the setting of Ely Cathedral.

A second network series, Granada's *Parade*, falls more into the first category of arts programme mentioned above. In contrast to *Aquarius*, there is no magazine format, no comment, no opinion; in deliberate fashion the presenter merely identifies the works to be performed. Like *Aquarius* though, the programme takes its material from every part of the arts spectrum and performances transmitted have included 'Egdon Heath', a filmed reconstruction of a meeting in 1927 between Thomas Hardy and Gustav Holst, two modern ballets 'Hopop' and 'Opus No. Zoo', a *lieder* recital by Hermann Prey recorded at the Royal Northern College of Music, and a performance of the operetta 'Trial By Jury'.

On a regional basis the ITV companies reflect the flavour and colour of the arts in their particular areas. HTV regularly covers the Welsh National Eisteddfod and last year presented for HTV viewers the world premiere



of Alun Hoddinott's opera 'The Beach of Falesa', performed in Cardiff by the Welsh National Opera. In addition, HTV's regular weekly arts magazine *Nails* surveys comprehensively, if at times controversially, the Welsh arts scene. Similarly in Scotland, STV regularly gives wide coverage to the Edinburgh International Festival and also presents regular arts programmes including *Gallimaufry*, an unpredictable pot-pourri of sights and sounds. In the summer of 1974 STV mounted its biggest musical outside broadcast when it transmitted a performance of Mahler's Eighth Symphony given by the Scottish National Orchestra at the Kelvin Hall in Glasgow. The Glyndebourne presentations of Southern Television have become high points in the whole of ITV's

networked output, not just in the arts. In a different vein, Southern's local programme *Music in Camera* presents concerts of classical 'pops' given by the Bournemouth Symphony Orchestra in a studio setting specially designed to give maximum benefit to a television performance. In other company areas such as Tyne Tees, Ulster, Westward and Grampian, arts magazines bring local artists and their work closer to the community.

ITN's Science Unit under Peter Fairley keeps a watching brief on science in the news. In

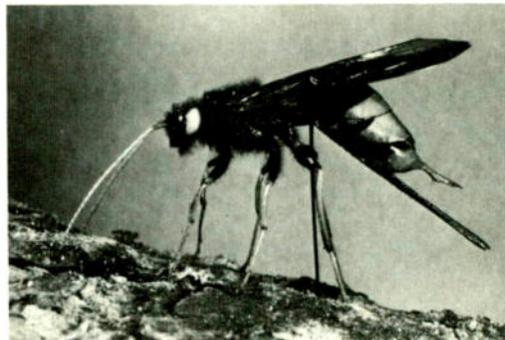


recent times, with scientists having now returned the moon to the songwriters and romantic novelists, science news has centred more on earthly matters, and it has fallen to the science unit to keep ITV viewers abreast of developments in such areas as the energy crisis and North Sea oil exploitation. The science unit often finds itself probing the background to hard news stories such as the disaster at the Flixborough chemical plant.

Outside the news, Yorkshire's *Don't Ask Me* series shows how science can be entertaining. A panel of three scientific experts, each chosen for their colourful and communicative approach to their subjects, explain curious yet well-known phenomena, the causes or explanations for which go a little deeper. Why do seed



The Marriage of Figaro. Ileana Cotrubas and Knut Skram starring as Susanna and Figaro in this Glyndebourne Festival production, with (in background) Benjamin Luxon as Count Almaviva. *Southern*



Left: Survival. In 'The World You Never See' a giant woodwasp bores a hole in the trunk of a tree using its ovipositor as a drill. *Anglia*

shoots always grow upwards? Why do golf balls have dimples? Providing answers to questions like these using a fresh enthusiastic style backed up by a wealth of film material, charts, diagrams and animations, equally entertains as it educates and informs.

On a different note, Yorkshire's *Discovery* programme reports from the frontiers of science. A film report from the Dallas Hospital which has revolutionised the approach to the treatment of accident victims, the story of the English neurologist who had had astonishing success in rehabilitating patients struck down over 40 years ago by a mysterious sleeping sickness, and the fascinating life of the Manx Shearwater – all are examples of stories which have fallen within the orbit of *Discovery*.

Far left: Don't Ask Me. Derek Griffiths presented this early evening series which, with the help of elaborate demonstrations and a panel of experts, answered viewers' scientific questions about the everyday world. One viewer wondered if a giraffe, with its heart so far from its head, would have unusually high blood pressure. A studio test on Norah here revealed a blood pressure twice that of a normal human being. *Yorkshire*

Ballet in Television



French ballerina Claude Bessy dancing in 'Atlantide' for *Chelsea At Nine* from the old studios in the King's Road, Chelsea during the late 1950s. *Granada*



The Ballet-Theatre Contemporain present their 'pop' ballet 'Hopop'. *Granada*

Granada's first encounter with ballet on television began in *Chelsea at Nine*, a variety show of allsorts presented during the late 1950s. Short ballets and excerpts from longer works which used mainly from three to five dancers were selected from the repertoire of the Royal Ballet, the Festival Ballet, the Ballet Rambert and visiting companies.

Next came a full-scale ballet, *Cinderella* with Fonteyn and Soames and the Royal Ballet, danced in two specially connected studios in Manchester and transmitted in April 1960. Although *Cinderella* came off tolerably well, the problems of massed forces and slow story development in large-scale classical ballet were daunting. A move was made into a completely different field with a small group of eight resident dancers in the weekly programme *Song Parade*, produced and directed by two dancer/choreographers, Mark Stuart and Phil Casson. Later in the 1960s a 'second wave' began with three experimental one-hour ballets choreographed specially for television; the programmes turned out to be disappointing and were not transmitted.

In April 1972 Peter Potter brought a more flexible approach and a more certain hand to ride the 'second wave'. Although he regarded a ballet specially choreographed for television as

the ultimate aim, Peter set to work with enthusiasm with existing companies both from Britain and abroad to provide programmes in the *Parade* series. He writes:

'The first company was the Ballet-Theatre Contemporain from Angers who sent over two of their leading dancers to record a *pas de deux* by the young American choreographer Lar Lubovitch to a Stravinsky score. Spiky, intimate, humorous, the imaginative direction of Basil Coleman made it a genuine piece of television dance.

'This was followed by four one-acters from the repertoire of The Royal Ballet, a tribute to Frederick Ashton with "Facade" and "Symphonic Variations" and a double bill of Hans van Manen's "Grosse Fuge" with Herbert Ross's version of Genet's play "The Maids".

'Everyone said that it was impossible to put Symphonic Variations on the screen as it is so geared to the proscenium theatre and to the symmetry of side wings and backcloth, but we thought that we should preserve this masterpiece of a great choreographer, and with his help and encouragement we did achieve a moving record of a fine performance. "The Maids" is perhaps the ballet which is most suited to transfer to the screen of any we have done. Strong, dramatic, telling a "story", highly concentrated and calling for qualities of real acting as well as of technical balletic skill. If one thinks of dance on the screen in terms of movement choreographed into vital and expressive patterns this piece seems ideal for the medium.

'We are still looking for the ideal, and shall probably be doing so for some time to come. Recently two pieces have been recorded from the repertoire of the Paul Taylor Dance Company, and a delightful "pop" ballet "Hopop" by Dirk Sanders working with the Ballet-Theatre Contemporain.

'We also commissioned two new ballets expressly for television: a new work by Peter Darrell, "The Engagement Party", with the New London Ballet; and "Chariot Light Night", a *pas de trois* by the Lar Lubovitch Ballet.'

In all Granada has produced 12 ballets in the past three years: and is now giving measured consideration to where the dance will lead in the late 1970s.

Television is the most complex art-form of this century – but 100 years ago that title would have been claimed by opera. Both television and opera are hungry consumers of creative manpower and they also use a great variety of sophisticated techniques to achieve their aims. Therefore it was a daunting task which HTV Wales set itself when the company decided to televise *The Beach of Falesa*, the new opera by Welsh composer Alun Hoddinott.

Bringing together the two media of television and opera meant a multiplication of creative and technical complexities. And HTV also decided to set itself a further challenge by recording the opera on videotape before it had even had its world premiere – an exercise which had never been tried before.

The decision to screen the opera was made because of Alun Hoddinott's eminence in Welsh musical life and the opinion of most experts that the staging of the opera was the most important musical event in Wales this century.

The Beach of Falesa was no ordinary opera. Unlike the stylised, grandiose conceptions of traditional opera, it was utterly modern – abandoning the distinction between aria and recitative to use modern music for a stormy drama set in the South Seas.

The work was commissioned and staged by the Welsh Opera Company, with funds from the Welsh Arts Council. Hoddinott, Professor of Music at University College, Cardiff, was already a prolific writer of instrumental music, including several symphonies, and had for several years been considering writing an opera. Inspiration came when he read the story, *The Beach of Falesa* by Robert Louis Stevenson, about the rivalry between two white traders on a Pacific Island. The sinister character of the older trader, Case, and the love affair between the younger, Wiltshire, and the native girl, Uma, seemed to provide the perfect theme for the dense, exotic music which Hoddinott felt impelled to write.

The composer approached his friend, Welsh writer Glyn Jones, to write the libretto, and before rehearsals had even started at the Welsh National Opera Company's Cardiff headquarters, HTV Wales had agreed that the opera should be screened at the peak viewing time of 9.30 pm on Saturday – an unprecedented slot for a 'high-brow' work which was 2½ hours long.



Let's put on an Opera

Aled Vaughan, programme controller for HTV Wales, said: 'I was particularly happy that we were able to give the opera such a good viewing time, so that the largest possible number of people had an opportunity to see and enjoy it.'

International opera star Sir Geraint Evans was already cast for the role of Case, and Welsh baritone Delme Bryn-Jones was to play Wiltshire, with Sandra Browne, the mezzo-soprano from Trinidad, as Uma.

The stage producer, Michael Geliot, artistic director of the Welsh National Opera, found that he had two constant spectators as soon as he started rehearsals. Television producer Humphrey Burton and director David Heather took constant notes as the principals and chorus, dressed in casual clothes, rehearsed the parts which they would later perform in the exotic garb of South Sea islanders and raffish traders.

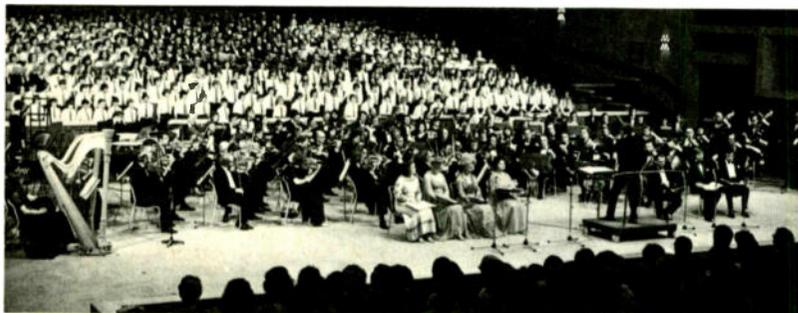
HTV's colour outside broadcast unit took over the New Theatre in Cardiff near the end of rehearsals, and shortly after the production moved to the theatre the TV men started to take control of the opera production itself. The WNO's Michael Geliot, at first a little apprehensive about the way television techniques might force changes in the stage production, was pleasantly surprised to find the TV approach stimulating rather than depressing.

The small screen forced certain variations from the wide-stage production. But after several weeks working together, the opera and the television people had become effectively a single organisation, dedicated to bringing a polished production to the screen.

The opera was televised before an invited audience in the New Theatre and transmitted nine days later. It was seen by over 400,000 viewers in Wales and the West of England.

The Beach of Falesa.
Sir Geraint Evans cast in
the role of Case. HTV

The Mahler Concert



'One of the most stimulating and successful attempts at large scale musical presentation on television. A courageous, imaginative and resourceful production!'

That was the reaction of Frederick Rimmer, Professor of Music at Glasgow University, to the television presentation by Scottish Television of Mahler's Eighth Symphony by the Scottish National Orchestra, conducted by Alexander Gibson, on Sunday, 14th July 1974.

The highlight of the Orchestra's 1974 Proms Season was this performance of Mahler's Eighth, a long-held but hitherto unfulfilled ambition. By any standards, Mahler's Eighth is a massive work, demanding the combined resources of eight soloists, a 120-strong orchestra and a choir of 400.

Mahler completed his great 'Symphony of a Thousand' in only six weeks in 1906. Scottish Television director, David MacMahon, lived with the massive work day and night, for six months.

A cast of nearly 500 came together at the Kelvin Hall, Glasgow. On stage were the 120 musicians of the orchestra, eight soloists, plus the Scottish National Chorus augmented for the occasion to a total of 370 singers, including 120 pupils from Bellahouston Academy Choir.

STV was faced with considerable logistical

problems in bringing the work to the television screen. The outside broadcast unit had to be installed at the Kelvin Hall. Four cameras were to be in operation, with two placed on specially built cradles suspended from the roof, 40 ft above orchestra height. Ten microphones had to be slung from the lighting gantries.

Programme transmissions and other studio commitments were arranged so that the bulk of the station's entire capacity of four videotape machines would be available to record the concert. This meant that no other VTR programmes could be played out while the work was being recorded.

Only when all these details were finalised did MacMahon approach the creative problem of not just relaying the concert to the screen, but interpreting the music in a televisual sense. By listening to tapes and records, he and sound supervisor Garth Mason completely familiarised themselves with the score.

Imagining a performance which he had not yet seen, the director plotted his camera shots. Every shot had been decided before the Orchestra's first camera rehearsal, on the eve of the concert itself. 'That's the moment of truth. You suddenly realise, at the end of the first stagger, if all your months of work have been right or wrong.'

In a hall built more for circuses than symphony concerts, with an amateur choir and with only one rehearsal, the STV technicians had to balance and synchronise the sound from over 20 separate microphones. Garth Mason sat before his control desk creating a layered sound of soloists, orchestra, off-stage brass section and three choirs. At his side sat STV musical director, Arthur Blake, giving advice on the score.

Before a specially invited audience of 1,000, Mahler's Eighth was performed and recorded without a hitch. But STV's production was still not completed. The concert was recorded continuously on no less than ten videotapes.

Tapes had to be edited, and electronic effects created. Extracts from the score were included in the visual interpretation of the music, all of which meant another month of work for the director before Mahler's Eighth was ready for transmission.

400,000 people in Central Scotland watched the television performance, compared with 2,000 who watched the opening night of the Proms from a seat in the Kelvin Hall.

All ITV companies produce programmes dealing with the arts and support the development of the arts in a variety of ways. Westward Television is taken here as one example of a regional company.

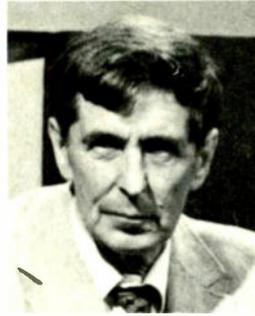
Westward Television believes that it should encourage a vivid artistic life in its region and also that television has a particular responsibility to reach those for whom 'the arts' have been a dead and meaningless subject since their schooldays.

Westward Diary, screened each weekday evening at 6 pm, keeps the audience informed on the burgeoning arts scene. Among material featured in 1974 was the story of an Exeter ballet teacher; a preview of the Bath Festival; a report on the Beaford Art Centre; an excerpt from 'The Exorcist'; an interview with the new Director of the Northcott Theatre; an item on the American choir, The Brahms Singers, when they visited Cornwall; a report on the Royal Ballet's visit to Plymouth; and an interview with pianist and composer Walter Landeur.

The second method through which Westward TV serves the arts is the monthly *Format*, a series which is deliberately experimental in its approach. *Format* has dealt with such diverse material as the London School of Contemporary Dance; an excerpt from a production by the Orchard Theatre Company; peripatetic theatre companies in the West; a performance by Griphon, a medieval rock group who were subsequently commissioned to write and record music for the National Theatre production of 'The Tempest'; poetry reading; a demonstration of lutes; and a wide variety of interviews with leading figures in the world of the arts either living in or visiting the West country.

The third method has been through special series such as 'My World of Music', featuring musicians and composers who were born or who now live in the West country. These included Vivian Ellis, Benjamin Luxon, Acker Bilk, Peter Knight, Georgie Fame and Ron Goodwin. During 1975 programmes are planned on West country bands and West country church choirs. In addition, the arts are featured through such regular programmes as *Young Eyes*, a major series for younger viewers.

Westward TV has also created and developed the Westward TV Open Art Exhibition which was first launched in 1971 at Exeter Art



Regional Arts



Gallery. The exhibition was held in Dorchester in 1973, attracting over 1,000 entries. In 1975 the exhibition is being held in the autumn at the Plymouth Art Gallery.

Other encouragement has been given through financial and programme support of such organisations as the Northcott Theatre in Exeter, the Beaford Centre's Orchard Company, the Plymouth Arts Centre and the Fooksbarn Theatre Company based in Cornwall.

Westward TV believes that through all these forms of encouragement it is greatly assisting art in the West country and it plans to continue this support in future years . . . just as other ITV companies do throughout the country.

Ron Goodwin conducts the band of HM Royal Marine Commando Forces.

Top: Sir Michael Tippett, one of Britain's foremost composers and artistic director of the Bath Festival.

Above left: Composer and arranger Peter Knight.

The Westward TV Open Art Exhibition 1973.







TV SPORT

Anyone interested in football who happened to be near a television set probably watched Independent Television's broadcast of the game between England and Poland from Wembley Stadium in the autumn of 1973. In the second half, Poland scored the goal which was effective in eliminating England from the final rounds of the 1974 World Cup. At that precise moment the despondency of English viewers was in direct contrast with the joy of those viewers watching the same game at the same time many hundreds of miles away in Poland. Millions more viewers watching the match in a dozen other countries as far away as Yugoslavia, Tunisia and Hungary no doubt displayed more mixed emotions.

In a sense this is what televised sport is all about. No stadium in the world can contain the total number of people who would like to see the Cup Final, the 1,500 metre final in the Olympic Games, the heavyweight boxing championship of the world or the men's singles final at Wimbledon – even if distance and cost were not, in themselves, prohibiting factors. In the days before the television set became as familiar a part of the domestic scene as the bath, however, only those people with tickets for Wembley saw the Cup Final in its entirety while cinemagoers could see a few filmed snippets in their local cinema a few days after the event. As for 'live' coverage of an event taking place abroad – this was undreamt of.

It is today almost as easy to show on British television screens a football match taking place in Moscow or an athletics meeting in California as it is to show a sports event from Southampton or Glasgow. The Eurovision network and the use of satellites to beam television pictures from

any country or continent have compressed the world, in television terms at least, to the size of a sports stadium.

In an average week Independent Television provides some ten hours of sports programming – the bulk of this output originating with *World of Sport*, a four-and-three-quarter-hour programme networked on Saturday afternoons to all the ITV companies. Since Saturday is the traditional day for sporting activity in this country, *World of Sport* is a main outlet on ITV for 'live' sport. Compiled by London Weekend Television and utilising all the outside broadcast facilities of the individual companies, the programme provides a varied coverage of events taking place in various parts of the country. One of the most popular features of this programme is the horse-racing, which shows seven races from two courses each Saturday and includes many of the classics such as the 2,000 Guineas, the Oaks and the St Leger. Before and after the horse-racing is a programme called 'International Sports Special' which may concentrate on one or two events taking place in any part of the country or, perhaps, abroad. During the past year, for example, viewers saw, from this country, women's athletics, greyhound racing, speedway, schoolboy football, basketball and darts; and from places as far apart as Hawaii, Canada and Denmark, athletics, boxing, ice hockey, angling, surfing and professional cycling. Completing the programme is professional wrestling followed by the 'Results Service'.

During the season the majority of Independent Television companies show a regular programme of recorded football matches on Sunday afternoons. These programmes normally consist of recorded highlights of two or three matches held on the previous afternoon and include expert analysis of the play and

World of Sport. Start of another exciting race from Sandown Park. *London Weekend*





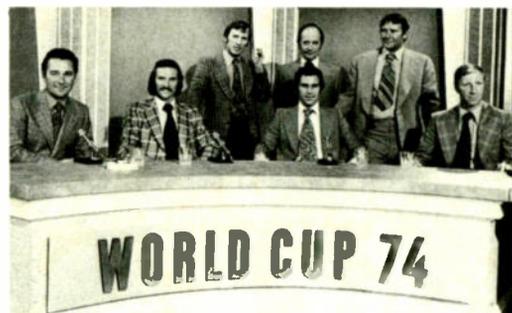
The outside broadcast cameras cover regional soccer. *HTV West*

Above right:
ITV's World Cup Panel.
London Weekend

England v West Germany
at the International
Hockey Match, Wembley.
London Weekend

interviews with manager and players. Programmes such as London Weekend Television's *The Big Match*, Anglia Television's *Match of the Week* or ATV's *Star Soccer* invariably present a match featuring a team from the company's region and have, therefore, an enthusiastic audience of football fans.

World of Sport is, of course, a regular weekly programme as are the Sunday afternoon football programmes throughout the football season. On weekdays the presentation of sport varies according to the time of year and



particular events. However, there is usually a regular networked programme of wrestling on Tuesday nights. The Wednesday evening slot after *News at Ten* also often contains recorded highlights of a football match played that evening – perhaps an important League game, a Cup replay or a representative match relayed from a European country.

When the occasion arises 'live' broadcasts of sporting events may be shown on weekday afternoons. These are usually confined to horse-racing, tennis, cricket and golf. In 1974, for example, Independent Television covered four important golf tournaments in the Benson and Hedges Stroke Play from Fulford, the PGA Championship from Wentworth, the Wills Open from King's Norton and the Dunlop Masters from Chepstow. Live coverage of these events was shown during the mornings and afternoons and a special programme of



recorded highlights later in the evening.

Most of the ITV companies contribute at one time or another to *World of Sport* and, of course, provide recorded football highlights on Sundays in their own areas. Additionally many companies produce sports magazines designed to keep viewers in touch with events taking place in or of interest to their respective regions. Programmes such as *Sports Arena* (HTV), *Sportscast* (Ulster), *Sportstime* (Tyne Tees) and *Yorksport* (Yorkshire) vary in terms of duration and format but they satisfy an ever-increasing demand for news and information about local sports events and sporting personalities.

Although television may from time to time be accused of inducing people to become sedentary armchair watchers of sport as distinct from live spectators or even participants, over the past ten or fifteen years more people have turned to sport as a leisure activity; perhaps this increased interest may be due in no small measure to television. The schoolboy and the schoolgirl who watches the World Cup or the Olympic Games on television may not automatically become a potential Johann Cryuff or Mary Peters overnight, but there is little doubt that latent talent in young sportsmen and women is likely to be encouraged by seeing on television the performances of those they would wish to emulate and whom, without the benefits of televised sport, they might



Shades of Golf. A series designed to improve your golf. *Scottish*

otherwise never have the chance of seeing in the whole of their lives. Nor does television ignore the more educational and instructional aspects of sport as distinct from the purely 'watchable'. Independent Television's output of adult education series over the past year has encompassed most of the popular and a large number of the lesser-known leisure and sporting activities, for example angling (ATV), table tennis and snooker (Granada), boating and sailing (Thames), riding, tennis and golf (Yorkshire) and rugby (HTV).



World of Sport. Wrestling remains a popular sporting entertainment for many ITV viewers. *London Weekend*

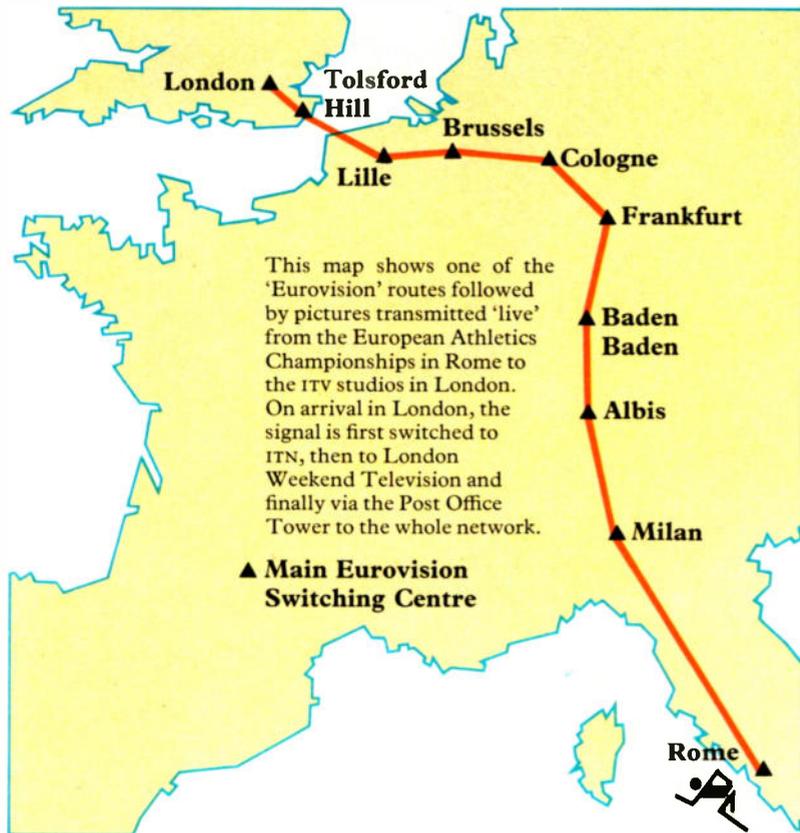
Sport from Europe

'And so it's over to Rome for the final of the 1,500 metres', says Fred Dinenege; the camera pulls away and in a 'window' over his shoulder we see the runners getting ready on the track. The camera moves closer so that the stadium fills the whole screen . . . and our commentator welcomes us to Rome. So ultra-smooth is the operation which takes us from a London studio to the other side of Europe that it's difficult, as they say, to spot the difference. The race meeting 'live' from York or Longchamps, the soccer from Elland Road or Dortmund, the athletics from Crystal Palace or Rome – it makes no difference these days to television.

Sport is a uniquely global language. It doesn't matter in which part of the world you live, the thrills and spills, the tragedy and the drama all evoke the same passions. It is hardly surprising that it is on this front that international television has made its biggest impact and that of all international television broadcasts made between European countries, well over 80% are sports events.

Nonetheless, to the average viewer at his fireside 'live' sport from Europe is now so commonplace that he probably never thinks about the problems involved (unlike viewers in the mid 1950s who probably peered in amazement at misty flickering transmissions of football matches 'live' from the continent); but behind even today's broadcasts with their magical simplicity there lies an immense amount of international preparation and co-operation.

Playing a key role in the operation which brings European sport to ITV is the European Broadcasting Union (EBU). Every major West European broadcasting organisation belongs to the EBU, the body which co-ordinates all their joint activities including programme exchange. When an important sporting event is being televised by a particular country, the broad-



caster concerned informs the EBU that pictures from the event can be made available to other member countries. Those countries wishing to take the pictures then submit their requests to the EBU so that an overall plan for feeding the event to different countries as required can be drawn up. This is carried out at the EBU headquarters in Geneva.

Obviously an important job in distributing the pictures to broadcasting organisations throughout Europe will fall to television engineers in providing links and circuits. It is here that the second branch of the EBU – its Technical Centre in Brussels – comes in. Working to the master schedule drawn up in Geneva, the Technical Centre books all the necessary transmission lines and links. The complexity of the problem for an event such as the World Cup Finals, when pictures from about 40 matches were distributed at various times to virtually every European country, can easily be imagined. A map of the transmission lines resembles a closely woven fishing net!

Right:
Sir Alf Ramsey in West Germany for the 1974 World Cup.
London Weekend



The great advantage of this system – ‘Eurovision’, as it is called – is that it is not necessary for a broadcaster to provide his own cameras and all the other paraphernalia needed to televise the event. In effect he merely ‘rents’ pictures provided by the host country, with the EBU acting as co-ordinator.

In one aspect the host nation cannot help out and that is in providing commentators. ITV

commentators have to be sent out to add words to the pictures for ITV viewers; and the arranging of separate sound circuits to a score of European countries represents another major headache for the EBU’s engineering staff in Brussels. Nowadays for most major European events the ITV team at the event are also provided with a small portable videotape recording unit so that individual news items can be taped there and then. This means that, for example, British performers taking part can be interviewed on the spot, specifically for British viewers. The sound and vision are then fed on a specially rented line straight to London.

At the London end all ITV’s European live networked sports coverage is handled by London Weekend Television’s *World of Sport* unit. The signal from Europe is received at LWT according to the pre-arranged schedule and the entire programme for ITV viewers, including the studio discussions and linking announcements, is then produced and assembled at LWT’s studios for routing throughout the country.

World of Sport.
Women’s high jump.
London Weekend

Minority Sports

Apart from the most popular sports such as football and horse-racing, Independent Television provides sports programmes designed to cater for almost every specialist taste. Included in this category are American football, angling, badminton, cycling, figure skating, polo, stock car racing, scrambling, snooker and winter sports.



The Big Break. John Pulman, who was the World Professional Snooker Champion for about ten years in succession, is now a commentator for this series. Here he shows his skills in one of the matches in ITV's snooker competition. *Scottish*



Above left:
Indoor League. In a battle of strength Clive Myers (*left*) and Tony Lees (*right*) compete in the final of the Arm Wrestling Contest. Ian Campbell (*centre*) is the referee. This is just one of a number of popular pub sports shown in this lunchtime series. *Yorkshire*

Right:
The second stage of the Tour de France, which was held at Plymouth in June 1974 and covered a circuit of 100 miles, was televised by Independent Television.

Left:
The 'Destruction Derby' was one of the less serious events at the Stock Car Racing Meeting at Foxhall Stadium, Ipswich. Old bangers (with their windows removed) were driven into each other, the object being to be the last one remaining on the track. *Anglia*



Polo from Great Windsor Park during the Coronation Cup Tournament. This annual event is attended by HM The Queen who presents the World of Sport Trophy to the best playing polo pony.
London Weekend



RHAGLENNI CYMRAEG



Blwyddyn o weithgarwch ac o arbrofi fu'r flwyddyn i HTV Cymru. Ymysg y rhaglenni cyfarwydd sydd erbyn hyn wedi ennill eu plwyf yng Nghymru, gwelwyd menter fwyaf y cwmni ym myd y ddrama Gymraeg. Mewn cyfres gofiadwy yn dwyn y teitl *Y Gwrthwynebwyr* ail-grewyd mewn sefyllfaoedd dramatig gyfraniadau nifer o ddyinion a wrthwynebodd awdurdod yn ystod eu bywyd - Emrys ap Iwan, Cynrol John Jones, Trotsky, Brecht, John Penry, Patrick Pearse a James Connolly. Bu rhai o brif actorion Cymru yn actio yn y gyfres, yn eu plith Meredith Edwards, John Ogwen, Stewart Jones a Charles Williams. Cynhyrchwyd a chyfarwyddwyd y gyfres gan Huw Davies gyda Emyr Humphreys yn gyd-gynhyrchydd a golygydd y sgriptiau. J R Evans o Lanilar a ysgrifennodd sgriptiau *Ar Brawf*, cyfres o ddramau yn portreadu achosion nodweddiadol a welir gerbron barnwyr Llysoedd y Goron yng Nghymru. Ail-grewyd sefyllfaoedd yn ddiheug gan actorion Cymraeg, megis Philip Madoc. Eisioes y mae cynlluniau ar y gweill i baratoi cyfres y flwyddyn nesaf.

Mae'r rhaglenni plant *Miri Mawr* a *Camau Cantamil* eisioes wedi ehangu gorwelion rhaglenni teledu i blant Cymru. Daeth dau ffefryn newydd i'r amlwg ar *Miri Mawr* sef Caleb a Blodyn Tatws, yn gwmni i'r hen arwr Llewelyn. Da yw gweld eilunod brodorol yn herio grym arwyr teledu plant o du allan. Yn dilyn llwyddiant cyfres gyntaf *Hwb i Greu* gwelwyd ail gyfres, eto yn gyflwynedig gan John Gwilym Jones o Fangor. Rhoddwyd hwb gwirioneddol i blant greu crefftweithiau mewn gwahanol gyfryngau gan y gyfres raenus hon.

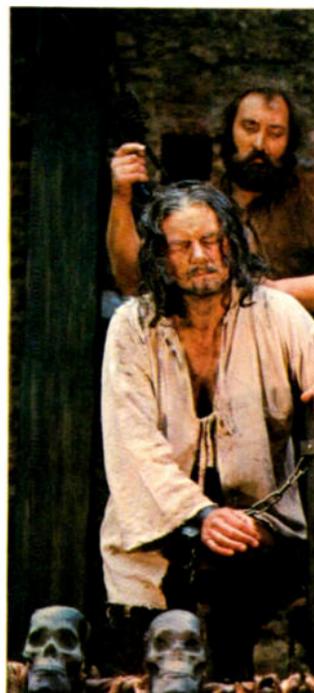
Mae tim newyddion *Y Dydd* yn cael ei dderbyn gan baw bellach yn dim profesiynol gyda dawn arbennig o gyflwyno newyddion Cymru a'r byd mewn dull naturiol ac effeithiol. Parhaodd *Yr Wythnos* dan ofal Gwilym Owen

i roi'r byd yn ei le gan roddi cyfle i wleidyddion a phobl Cymru i bwysu a mesur sefyllfaoedd a thraethu barn ar faterion y dydd. Cofir yn arbennig am y cyfweiliad gyda'r Arglwydd Goronwy Roberts wedi'r etholiad cyffredinol a'r sgwrs gyda'r glowr a'i wraig o Waun-cae-Gurwen yng nghyfnod anghydfod y glowyr.

Parhawyd wrth gwrs, gyda rhaglenni cerddorol y cwmni. Daeth bandiau pres Cymru benbaladr i'r stiwdio i gystadlu am dlws HTV Cymru. Cyflwynwyd y rhaglen gan Owain Arwel Hughes. Croesawyd yn ol *Seiniau'r Saboth* ble cafwyd gwledd o fwsig gan gorau o ysgolion Cymru. Dilynwyd y gyfres hon yn ei tro gan rhaglen holi ar ffurf croesair crefyddol. Cyflwynwyd y croesair yma *Gair yn ei Le* gan yr Athro Mansel John gyda'r Parchedigion Harri Parri a Dafydd H Edwards yn gofalu am y timau. Cwis poblogaidd arall oedd *Carreg Ffilltir*, lle bu timau o ddysgwyr Cymraeg yn cystadlu. Fe werthfawrogwyd y rhaglen yma yn fawr gan ddysgwyr yr iaith yn gyffredinol. Bu'n gyfrwng hefyd i hybu gweithgarwch ymhlith grwpiau dysgu Cymraeg.

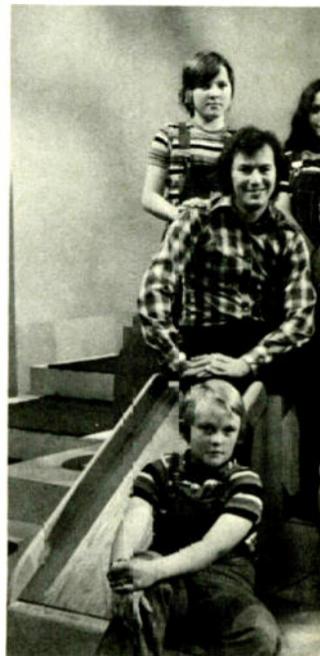
Rhaglen i ferched yn bennaf yw *Hamdden* ond yn ystod y flwyddyn bu deunydd y rhaglenni yn ddeniadol a diddorol i bob rhyw. Yn ystod y flwyddyn dathlodd y rhaglen benblwydd y dair oed - y tair blynedd i gyd dan gyfarwyddyd y cynhyrchydd Dorothy Williams.

Parhaodd *Dan Sylw* i ddiddori dan arweiniad Gwyn Erfyl. Yn ystod y flwyddyn bu'r rhaglen yn ceisio mynd dan groen sefyllfaoedd a phobl. Gwelwyd rhaglenni arbennig ar Langollen a Bro Myrddin, Wyn Roberts, AS, a Cledwyn Hughes, AS. Bu sgwrs hefyd gyda dau aelod seneddol newydd, Geraint Howells a Dafydd Wigley, a rhaglen gofiadwy gyda Nansi Richards, pencampwres y delyn deires.



Above:

Y Gwrthwynebwyr. Meredith Edwards as Colonel John Jones, the man who signed the death warrant of King Charles I and was later hanged.





WELSH PROGRAMMES



Camau Cantamil.

Margaret Pritchard and Huw Jones, the presenters of this programme, with six children from different parts of Wales.



The year was one of industry and experiment for HTV Wales. Amidst the more familiar programmes which have by now become established in Wales, the company's biggest venture into the world of Welsh drama took place. In a memorable series entitled *Y Gwrthwynebwyr*, the contributions of several men who defied authority in their lifetimes were recreated in dramatic situations; men like Emrys ap Iwan, Colonel John Jones, Trotsky, Brecht, John Penry, Patrick Pearse, and James Connolly. Some of Wales' foremost actors took part in the series, among them Meredith Edwards, John Ogwen, Stewart Jones, and Charles Williams. The series was produced and directed by Huw Davies with Emyr Humphreys co-producer and script editor. J R Evans of Llanilar wrote the scripts for *Ar Brawf*, a series of courtroom dramas portraying cases that might come before the Crown Court in Wales. The situations were recreated with assurance by Welsh actors such as Philip Madoc. There are already plans for producing a new series.

The children's programmes *Miri Mawr* and *Camau Cantamil* have contributed substantially to television programmes for Welsh children. Two new favourites came to the fore in *Miri Mawr*, namely Caleb and Blodyn Tatws, to accompany the old favourite, Llewelyn. It is heartening to see the emergence of native heroes who can vie with the well-established extraneous favourites. Following the success of the first series of *Hwb I Greu*, the second series was also introduced by John Gwilym Jones of Bangor. The series inspired children to artistic creation in various media.

The news team of *Y Dydd* is widely accepted now as a highly professional unit with a particular knack of presenting news naturally and effectively. *Yr Wythnos* continued, under

the guidance of Gwilym Owen, to be a forum for Welsh politicians and people generally to assess situations and then air their views on the questions of the day. Particularly memorable were the interviews with Lord Goronwy Roberts after the general election and the conversation with the miner and his wife from Gwaun-cae-Gurwen during the miners' dispute.

The company's musical programmes, naturally, continued. Brass bands from all over Wales came to the studio to compete for the HTV Wales trophy. The programme was presented by Owain Arwel Hughes. *Seiniau'r Saboth* returned to follow the religious programme *Llusern*. In *Seiniau'r Saboth*, choirs from Welsh schools provided a feast of music. This series was in turn followed by a quiz in the form of a religious crossword, *Gair yn ei Le* presented by Professor Mansel John, with the Reverends Harri Parri and Dafydd H Edwards captaining the teams. Another popular quiz was *Carreg Filltir* in which learners of Welsh took part. The series was appreciated by learners generally and was a focal point for activities by Welsh-learning groups.

Hamdden is aimed mainly towards women, but during the year the programme's subject matter was of a sufficiently wide appeal to attract both sexes. During the year *Hamdden* celebrated its third birthday – all three years under the guidance of Dorothy Williams, the producer.

Dan Sylw with Gwyn Erfyl continued to study people and situations in depth. During the year the Eisteddfod towns of Llangollen and Carmarthen came under the spotlight as well as Members of Parliament Wyn Roberts, Cledwyn Hughes, Geraint Howells and Dafydd Wigley. There was also a programme featuring Nansi Richards, virtuoso on the triple harp.

Some Award Winners

ABOUT ANGLIA. The Royal Television Society British Television News Film of the Year Awards (News Feature – ‘Picnic Site’), commendation for Philip Jacob. *Anglia.*

THE ADVENTURES OF BLACK BEAUTY. The International Television Festival in Monte Carlo (Best Children’s Programme). *London Weekend.*

... AND MOTHER MAKES THREE. TVTimes Top Ten Personalities (Wendy Craig voted Funniest Woman on TV); Variety Club of Great Britain (Top TV Personality Award to Wendy Craig). *Thames.*

ARTHUR OF THE BRITONS. The Writers’ Guild of Great Britain Awards (Best Television Children’s Drama Script). *HTV.*

ATV TODAY. The Royal Television Society British Television News Film of the Year Awards (Regional News – ‘Gipsy Eviction’), Kevin Latimer. *ATV.*

BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS. Golden Rose of Montreux Festival (Silver Rose Award); five Emmy Awards. *ATV.*

CHESTER – PORTRAIT OF A CITY. The Melbourne Film Festival (Third prize for the Best Short Film; the Television Award). *Granada.*

CROSSROADS. The Sun Newspaper TV Awards (Top ITV Series); TVTimes Top Ten Personalities (Noele Gordon voted Favourite Woman TV Personality). *ATV.*

THE DEATH OF ADOLF HITLER. * The Society of Film and Television Arts Awards (The Best Actor to Frank Finlay for his role in this and other plays). *London Weekend.*

DES O’CONNOR ENTERTAINS. TVTimes Top Ten Personalities (Des O’Connor voted Favourite Male TV Personality). *ATV.*

THE EMPTY DESERT. A film in the ‘Survival’ series. The International Festival of Television at Monte Carlo (Prince Rainier’s Special Prize for the Best Film About the Preservation of Life and the Environment). *Anglia.*

ENCLOSED. The San Francisco International Film Festival (A Special Jury Award). *ATV*

THE FLIGHT OF THE SNOW GESE. * A film in the ‘Survival’ series. The American Cinema Editors’ 24th Annual Awards at Los Angeles (Eddie Award for editing). *Anglia.*

FULL ROUND AND FRUITY. The International Berlin Film Festival (Silver Ear of Wheat Award). *Anglia.*

HADLEIGH. TVTimes Top Ten Personalities (Gerald Harper voted the Most Compulsive TV Male Character). *Yorkshire.*

HELEN – A WOMAN OF TODAY. * TVTimes Top Ten Personalities (Alison Fiske, who played the title role, voted Best TV Actress of the year and also the Most Compulsive TV Female Character). *London Weekend.*

A LIFE APART. * The International Film and Television Festival of New York (Silver Award). *Granada.*

LIKE ORDINARY CHILDREN. * A programme in the ‘Magpie’ series. Prix Jeunesse, Munich (Youth Section). *Thames.*

MAN ABOUT THE HOUSE. * The Radio Industries Club Awards (Richard O’Sullivan was chosen ITV Personality of the Year). *Thames.*

NEWS AT TEN. The Royal Television Society British Television News Film of the Year Awards (Hard News (Sound) – ‘Belfast Riot’), Peter Wilkinson (Cameraman), Tom Phillips (Sound). *ITN.*

ORSON WELLES GREAT MYSTERIES. 9th Hollywood Festival of World Television (Best New Syndicated Drama Series). *Anglia.*

A RACE APART. The Royal Television Society and Pye Television Awards (Received the trophy for the Best Regional Production). *Southern.*

SAM. * The National Viewers’ and Listeners’ Association (The Best TV Programme of the Year Award); Television Critics’ Awards (Best Drama Series). *Granada.*

SARAH. International Television Festival (Best Script Award). *Yorkshire.*

SINGALONGAMAX. Variety Club of Great Britain (Special Award to Max Bygraves). *ATV.*

SOUTH VIETNAM: A QUESTION OF TORTURE. * From the ‘World in Action’ series. 16th International Leipzig Documentary and Short Film Festival for Cinema and Television (The Golden Dove); The American Film Festival of New York (The Blue Ribbon Award for the Best Film in the International Relations category). *Granada.*

THE STANLEY BAXTER BIG PICTURE SHOW. * The Society of Film and Television Arts Awards (Best Light Entertainment Programme). *London Weekend.*



SURVIVAL. The Queen’s Award to Industry (awarded for exports). *Anglia.*

THIS WEEK. The Royal Television Society British Television News Film of the Year Awards (Film Portfolio – ‘The Great Drought’, ‘The Unknown Famine’ and ‘Caborra Bassa Dam’), Raymond Sieman (Cameraman). *Thames.*

THE UNKNOWN FAMINE. * A programme from the ‘This Week’ series. The Society of Film and Television Arts Awards (Jonathan Dimpleby received the Richard Dimpleby Award for the Most Important Personal Contribution to Factual Television). *Thames.*

UPSTAIRS, DOWNSTAIRS. * Emmy Award (Best Dramatic Series); The Writers’ Guild of Great Britain Awards (Best Series); The Society of Film and Television Arts Awards (Best Drama Series); American Drama Critics’ Award to Jean Marsh (Best Actress); TVTimes Top Ten Personalities (Gordon Jackson voted Best TV Actor). *London Weekend.*

WEEKEND WORLD. * Royal Television Society and Pye Television Awards (Peter Jay named Male Personality of the Year). *London Weekend.*

WHAT PRICE OIL?* The Shell International Award of the Society of Film and Television Arts. *Grampian.*

WITHIN THESE WALLS. The Sun Newspaper TV Awards (Googie Withers voted Top Actress). *London Weekend.*



THE WORLD AT WAR. The National Television Critics’ Awards (Best Documentary); Emmy Award (Most Outstanding Achievement in the Documentary Field); The Society of Film and Television Arts Awards (The Technical Craft Award for Alan Afriat the Supervising Film Editor); George Polk Memorial Award (Most Outstanding Documentary on American Television). *Thames.*

WORLD IN ACTION. * The Society of Film and Television Arts Awards (The Best Factual Series). *Granada.*

WORLD OF SPORT. The Sun Newspaper TV Awards (Top Sports Programme). *London Weekend.*

SOME AWARD WINNERS

Upstairs, Downstairs



September 1973 – September 1974

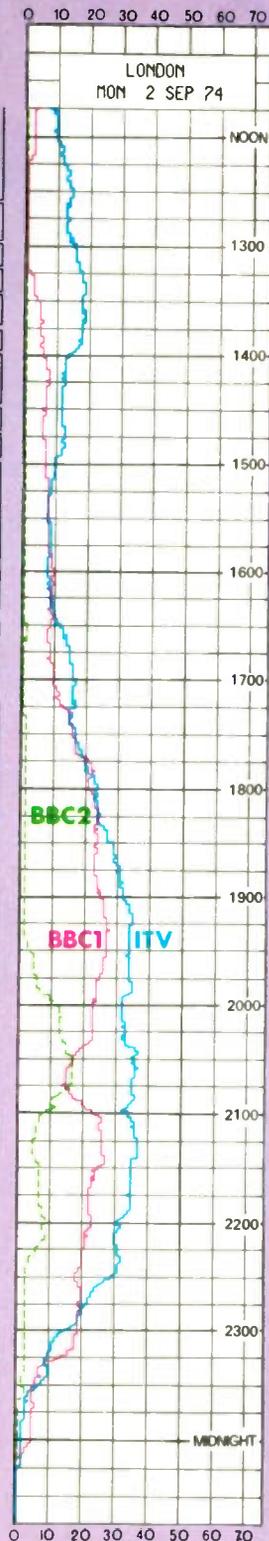
There are many yardsticks by which the quality of a television programme can be judged – the size of the audience, the views of the audience, the views of the critics, and so on. But possibly the most exacting test of all would be the programme's performance at an international television festival. There are a host of such festivals now held at centres throughout the world and although their fundamental purpose is for broadcasters from different countries to get together and exchange ideas and experiences, they are always highlighted by the programme competitions. Awards can be made for such reasons as originality in ideas, quality of performance, quality of photography or simply all-round excellence; but for programme makers an award at an international festival is possibly the highest accolade.

Well-known European festivals include those at Montreux, Cannes and Venice; some specialise in particular types of programmes, for example the Prix Jeunesse, a children's television festival held in Munich. In America, 'Emmy' awards – the television equivalent of the cinema Oscars – carry great prestige. Apart from the international festivals, awards and prizes are also given at a national level by a wide variety of organisations, ranging from newspapers which poll their readers to professional broadcasting institutions.

The National Film Archive of the British Film Institute, which acquires cinema and television programmes for preservation, currently holds about 860 ITV programmes, stretching back to the opening night of ITV in 1955. Since 1969 many acquisitions have been paid for by an annual Independent Television grant to the Archive, made under the Television Fund arrangement through ITCA. Programmes acquired for the Archive are marked*.

QUARTER HOUR by QUARTER HOUR						ITV PROGRAMMES				
time	ITV		BBC		total	title	start time & dur (mins)	TVR	homes 000's	%share
	TVR	homes 000's	share %	TVR						

1200	10	410	85	2	0	DAILY FABLE	1200 5	9	380	81
	12	510	99	0	12	PIPER IN	1205 17	11	450	92
	13	540	100	0	13	LARRY THE LAMB	1226 11	13	550	99
	13	520	100		13	FIRST REPORT	1240 19	13	520	100
1300	15	620	100		15	EMMERDALE FARM	1301 26	16	670	96
	17	720	91	2	19					
	17	710	81	4	21	MR & MRS	1329 29	17	710	81
	17	680	80	4	21					
1400	12	500	66	6	19	A PLACE IN THE CTRY	1401 26	12	480	65
	11	460	64	6	18					
	11	470	68	5	17	GOOD AFTERNOON	1430 27	11	470	67
	11	450	65	6	17					
1500	8	350	56	7	15					
	7	310	51	7	15	TWO WOMEN	1501 52	8	320	52
	8	310	51	7	15					
	8	310	50	8	15					
1600	8	310	48	8	16	TONY BENNETT/TLK/TWN	1538 25	8	320	49
	9	370	53	8	17					
	13	520	62	7	120	LIFT OFF WITH AYSHEA	1625 27	12	510	61
	15	600	64	8	023					
1700	15	630	59	10	026	SWISS FAMILY ROBINSN	1655 23	15	630	59
	15	610	50	14	130					
	17	710	50	17	135	THIRTY MINUTES WORTH	1720 26	16	680	49
	21	860	49	21	143	NEWS	1750 11	22	900	50
1800	23	940	50	22	146					
	25	1020	51	23	149	TODAY	1802 40	25	1040	52
	28	1170	58	22	152					
	30	1250	56	23	155					
1900	33	1360	56	25	159	OPPORTUNITY KNOCKS I	1845 41	32	1320	56
	33	1370	55	26	261					
	33	1350	53	25	462	CORDNATION STREET	1930 28	33	1360	53
	33	1350	52	23	763					
2000	31	1290	48	22	1265	RIISING DAMP	2001 27	32	1330	49
	33	1380	50	19	1466					
	35	1430	54	14	1665	WORLD IN ACTION	2032 25	34	1420	54
	34	1380	53	18	1163					
2100	35	1430	94	25	565					
	35	1450	94	25	565	HOODY AND PEGG	2101 59	34	1420	54
	34	1390	55	22	662					
	33	1350	94	21	761					
2200	30	1230	52	20	757					
	30	1240	58	19	352	NEWS AT TEN	2200 29	30	1240	55
	23	950	53	18	244					
	18	730	47	18	238	ON THE SEVENTH DAY	2234 26	20	810	49
2300	10	430	37	16	228	EUROPN ATHLETIC CHMP	2301 28	9	380	42
	8	330	50	7	116					
	3	120	36	4	18	PRELUDES	2332 26	2	80	29
	1	50	23	4	05					
2400	1	30	38	1	2	FILM WEEK	2359 8	1	30	21
	0	0	100	0	0	ANN'G CLDSE DOWN	0008 2	1	40	70
	0	0	100	0	0					



BBC1 PROGRAMMES			BBC2 PROGRAMMES		
title	start time & dur (mins)	TVR	title	start time & dur (mins)	TVR

			T.U.C. CONFERENCE	1204 31	0
			NEWS AND WEATHER	1325 2	
			WATCH WITH MOTHER	1331 14	4
			CRICKET REPORT	1346 2	4
			TREASURE/MONTE CRSTO	1348 90	6
			THE WALTONS	1518 48	8
			PLAY SCHOOL	1610 24	8
			JACKANORY	1634 15	7
			STUMP THE SCIENTIST	1649 25	9
			CRICKET	1636 46	0
			THE MONKEES	1715 24	15
			MECTOR'S HOUSE	1739 9	17
			NEWS AND WEATHER	1745 14	21
			OPEN UNIVERSITY	1725 98	1
			NATIONWIDE	1759 45	22
			CRICKET	1904 25	1
			EURO:ATHLETIC CHAMPS	1845 96	24
			NEWS SUMMARY	1930 4	3
			THEIR WORLD	1935 24	6
			PANORAMA	2021 39	16
			HIGH CHAPARRAL	2002 48	14
			NINE O'CLOCK NEWS	2100 27	25
			LORDS OF THE RING	2051 10	10
			LOOK STRANGER	2101 25	5
			ALL FALL ODNN	2129 105	19
			GREAT SHORT STORIES	2217 46	2
			LATE NIGHT NEWS	2315 9	8
			NEWS EXTRA	2303 34	1
			DON'T JUST SIT THERE	2324 24	4
			CLOSEDOWN	2340 2	0
			MADE IN BRITAIN	2349 19	4
			WEATHER AND CLOSE	0005 3	2

A Day's Television Audience

London, Monday,
2nd September 1974



THE ITV AUDIENCE

Independent Television covers almost the whole population: 99% (about 55 million people) live within reach of VHF transmissions and 95% (about 53 million people) within reach of the Authority's UHF transmissions. Some 50 million people aged four and over, living in about 18 million homes – that is about 95% of all homes within reach of transmissions – have sets which are capable of receiving ITV. Effectively, all these ITV homes can receive BBC1, about 90% can receive BBC2 and about 35% have sets which can receive programmes in colour.

The IBA Audience Research Department, within the Programme Division, has the responsibility of providing the Authority and its advisory bodies with regular, adequate and reliable information about (to quote the Act) 'the state of public opinion concerning the programmes which it broadcasts', for the purpose of 'bringing these programmes under constant and effective review'. Until recently, audience research was undertaken for the Authority by commercial research organisations, and although certain requirements are still met in this way – particularly audience measurement and basic research – the bulk of the work is now designed, controlled and documented by the Authority's own research staff. Fieldwork and data-processing are contracted out to firms specialising in these areas.

Through its Research Department the Authority maintains liaison with research departments of other broadcasting bodies and with organisations and departments in academic, governmental and private institutions in order to be fully informed on current technical developments and social research findings which may be of relevance and interest. An IBA Research Fellowship has been established and funded at the Centre for Television Research at

the University of Leeds. The Fellowship is concerned with investigating problems in the area of programme production for educational purposes, and the Fellow works under the day-to-day guidance of the Director of the Centre, but in close consultation with the IBA and those programme companies which produce educational programmes.

The Authority obtains, on a co-operative basis through the BBC's School Broadcasting Council, detailed information about the audience within schools to ITV's school broadcasts.

In addition to the research undertaken by the Authority the programme companies also carry out programme research for their own purposes. Arising out of the division of function within ITV, the Authority's research is usually concerned with areas of programming, assessment of public opinion, problems arising from scheduling and the output as a whole. Only in exceptional cases – for example, in connection with controversial programmes – does the Authority initiate research in detail into a specific programme. The programme companies, on the other hand, tend to investigate in depth the programmes which they themselves produce, primarily for the guidance and use of the management and creative staff responsible for the programme concerned.

The work which is undertaken by or through the Research Department may be conveniently considered under three main headings: audience reaction studies and other ad hoc projects, audience measurement, and basic research. About 70% of the department's effort is devoted to the first area, and about 15% to each of the other two.

Audience Reactions and Ad Hoc Studies

The Authority regards the appraisal of the reactions of the audience to its programme

This graph shows part of the weekly TV audience report produced for JICTAR by AGB. The graph shows the pattern of viewing of ITV, BBC1 and BBC2 television from noon on a single day in September in the London area.

It is expressed in terms of the minute-by-minute TV Ratings, the number of homes viewing each service as a percentage of all the homes in the area which have sets able to receive Independent

Television. For example, at 8.30 pm about 35% of all the 4,120,000 ITV homes in the London area were switched to the ITV service (*World in Action*), 14% to BBC1 (*Panorama*) and 16% to BBC2 (*High Chaparral*).

The first set of figures shows the ratings, the number of viewing homes, and the share of the viewing audience for each quarter-hour period.

The second set of figures shows the average viewing record for each ITV programme. The line close to the left-hand side of the graph shows the frequency and duration of advertising breaks.

The viewing record for each BBC1 and BBC2 programme is shown in the two columns on the right of the graph.

output as its principal research objective and an essential supplement to the details of audience size and composition which, as described below, it receives through JICTAR.

The main source of information concerning how much the audience appreciates or enjoys the programmes which they choose to view is the IBA Audience Appreciation Service, which operates with the help of a representative panel of about 1,000 adult viewers in the London area and random postal samples of about 2,000 electors in each of the ITV regions outside London. London and regional coverage alternates week by week: in this way comprehensive information is obtained on a regular basis about the reactions of the national audience to all ITV programmes, both local and networked, and for comparative purposes about the reactions of the BBC audience to their output on both channels.

Each respondent provides information, recorded in a specially-designed diary, about how much he or she enjoyed the programmes which he had personally chosen to view. Provision is also made for the respondent to record his own comments and suggestions either on individual programmes or on any matter connected with television. Processing of the data yields an average score or 'Appreciation Index' for each programme. This Index provides a simple measure of audience satisfaction with the programme, and also allows comparisons to be made between the reactions of different sections of the audience - men and women, different age-groups and different social classes. A study of trends in the Index over time enables changes to be observed in the audience's appreciation of all programmes which are not of a single one-off type. Comparisons within groups of programmes of a similar kind can draw attention to the relative strength or weakness of the ITV output in that area as compared with its competition in terms of audience appreciation as distinct from size, and can suggest appropriate scheduling alterations. These reports are produced about ten days after the end of the week, and are distributed within ITV to all concerned with programme planning and scheduling, within both the Authority and the programme companies.

The diagram on page 110 illustrates how different sections of the audience differ in their

appreciation of different types of programme: information of this kind, taken in conjunction with the known facts about the size and composition of the audience, as described later in this section, can help those responsible for decisions on schedules and programmes in their attempt to provide for a variety of tastes within the total audience.

To supplement this continuous study of audience appreciation the Authority's Research Department also undertakes regular surveys of public opinion of a more general kind and, as and when required, special ad hoc surveys designed to look in a more detailed way into particular problems and different areas of output. The public opinion surveys are undertaken primarily to find out whether, in the view of the audience, the obligations of the Act are being fulfilled. Opinion is sounded on such matters as observance by ITV of impartiality in matters of political and social controversy; the observance of good taste, decency, quality and balance in the total output; and avoidance of the broadcasting of unsuitable material when a substantial number of children might be watching. Such surveys, although they can provide only limited information on the absolute proportion of the public genuinely holding particular opinions, do afford the opportunity of observing any change in public opinion over time, and the Authority considers it desirable to monitor and be aware of such change.

Research in particular areas is usually undertaken in connection with an IBA consultation, to which are invited creative people from the programme companies and elsewhere who are concerned with the type of programme involved. Research of this kind has been conducted in the area of drama, sport, news and current affairs, adult education and religious programming; recently a two-year study on children and television has been completed, the results of which it is intended in due course to publish in extended form.

Audience Measurement

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 2,650 homes throughout the United Kingdom which can receive ITV. 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 household in the samples 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.

During 1973-74, 56% of the total time spent watching television in homes able to view both BBC and ITV was spent watching Independent Television. The average evening audience from 7.30 to 10.30 pm for ITV programmes was about six million homes viewing.

In homes receiving both BBC and ITV the set was switched on for an average of 5.1 hours a day during the year. For 2.8 hours it was tuned to Independent Television and for 2.3 hours to the BBC. Television is watched for longer hours in the winter than in the summer, and there is also variation between weekdays and weekends.

The nature and composition of the audience changes during the hours of transmission, partly because different members of the household are at home and available to view at different times, and partly because of the different programme interests of the many different kinds of people who make up the audience. ITV aims to provide in its output a balance of offerings which appeal to many and varied interests and the diagram on page 111 illustrates by examples from a limited number of programmes the way in which the make-up of the audience differs from programme to programme. The figures show the percentage of all people within the specified groups who on average were viewing these programmes in the London area during March 1974.

Basic Research

The principal purpose of the work of the Research Department is to help the Authority in its day-to-day problem-solving and decision-taking in the area of programmes and schedules, by introducing the point of view of the audience

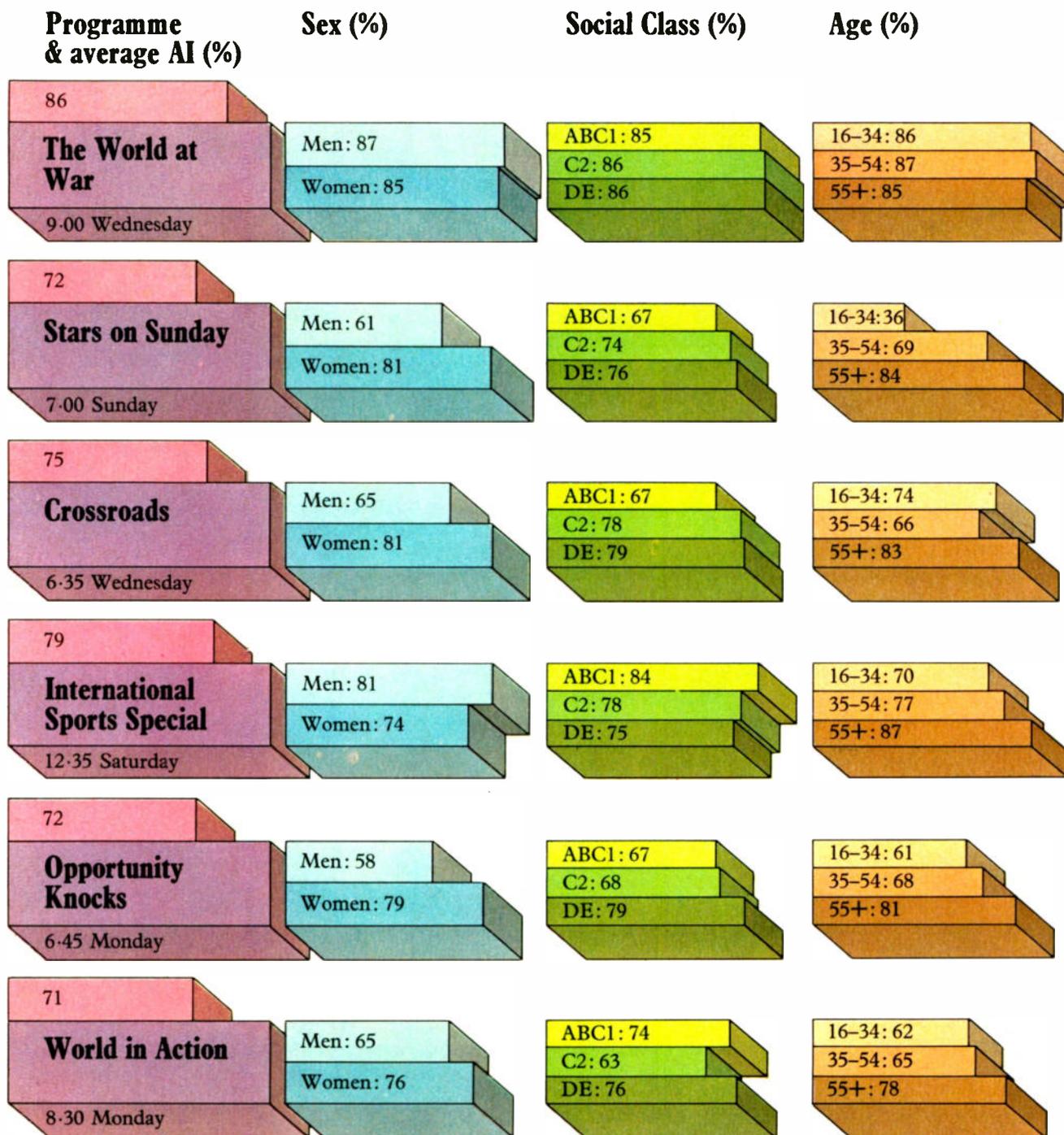
into its deliberations. However, in both the audience measurement and audience appreciation operations a mass of data is collected which, if systematically analysed, yields interesting and useful information on patterns and trends in viewing. The Authority has, for several years, commissioned a research organisation which specialises in this type of analysis – ASKE Research Ltd – to undertake such work. Plans are in hand to bring together the wide range of studies already carried out within one publication, and to make this generally available to the public.

JICTAR and the BBC

The audience share figures quoted by AGB on behalf of JICTAR and the figures quoted by the BBC's Audience Research Department are often dissimilar and apparently incompatible. Confusion arises from the fact that the sets of findings that are published generally are expressed simply as 'percentage audience shares' and, in consequence, are taken to be widely differing answers to the same question. In reality, both organisations are publishing answers to two quite different questions. The BBC provides 'percentage audience shares' in terms of the average *individual*, whilst JICTAR provides 'percentage audience shares' in terms of average *household's* viewing.

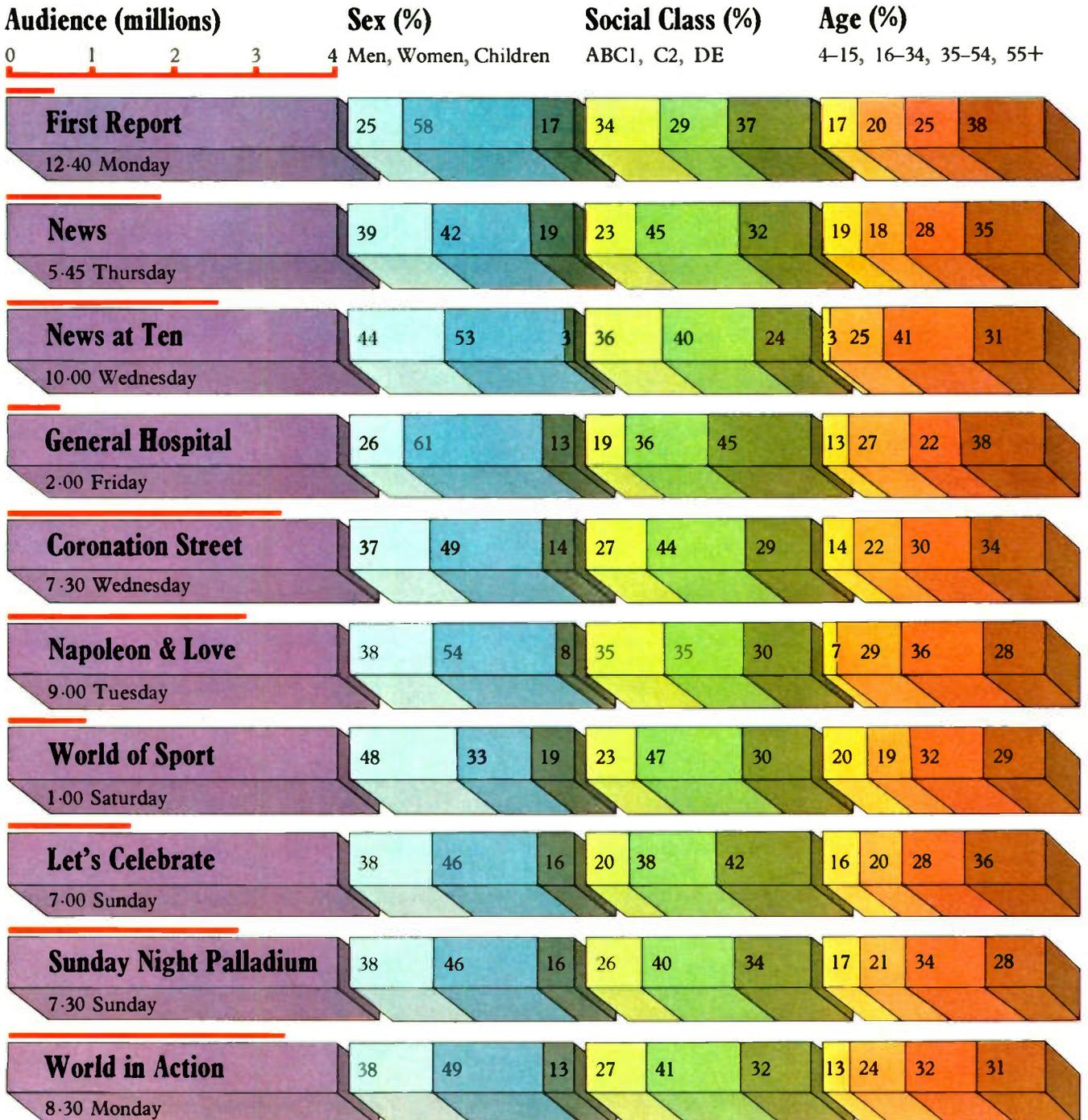
Furthermore, the JICTAR sample is confined to households which are considered to be capable of receiving ITV programmes reliably. BBC research embraces the whole population (excluding children under 5), admitting anyone, whether they have an ITV/BBC television set, a BBC only television set, or neither. JICTAR measures viewing within the home only, while BBC measures the viewing patterns of people wherever they view based on individuals' recall of 'yesterday's' viewing. Any programme of which at least half has been viewed is counted whereas JICTAR calculations are based on the average number of receivers switched on, on a minute-by-minute basis, over the whole programme as measured by the SETMETER.

Audience Appreciation Index



Some Audience Profiles

London area, March 1974 Source: JICTAR through AGB



THE STORY OF BROADCASTING

How to get there

A tour of the 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 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus Routes 14 and 30 stop near by.

**The address is
70 Brompton Road,
LONDON SW3 1EY.
Telephone: 01-584 7011**

The Broadcasting Gallery, opened in 1968 at the IBA's Knightsbridge headquarters, is unique. Nowhere else in the world have all the facts about television and radio that the ordinary viewer wants to know been assembled for him in one place and explained in his own language. This permanent exhibition has proved successful with the general public, schools, colleges, clubs and societies of all sorts. Its range of information, high standard of design, and imaginative use of audio-visual techniques make it an attractive place to visit.

The past and the present of television and radio is attractively displayed in the Broadcasting Gallery. The invention and technical development of television is depicted and explained. The pattern of world television is shown and elaborate audio-visual displays explain how different kinds of programmes are made. Finance, television advertising, programme control, colour and satellites are among the many subjects shown. To ensure that they get the best from the Gallery, visitors are taken on guided tours, by an experienced lecturer who can explain and answer questions.

In the educational field the Broadcasting Gallery has found a wide range of uses. Some schools use it simply for visits of general interest while others find it valuable as an integral part of class projects and studies. Colleges offering courses in communications naturally find it helpful and a number of art schools come to the Gallery for the example it provides of the best of design and display techniques.

Professional organisations that run training courses in fields related to broadcasting and communications have adopted it as a permanent part of their studies and some concerns have made use of it in their apprentice training courses. The Gallery has become known



throughout the world and visitors come from many countries.

The Gallery, and in particular its historical section tracing the invention of television, has become accepted, together with its associated Library, as an authoritative source of reference. It is deliberately scripted for the layman, but its description of the involved and complex technical story from the first ideas of the 1880s to the present day not only enables the man in the street to understand the main lines of development but also satisfies the historian and the technical expert.

A new section explaining the techniques of colour television has proved particularly popular with visitors and a number of other displays have been modified to take account of more recent developments.

In the autumn of 1974 the Gallery was extended to include more information on radio. This additional area reflects developments in the Authority's Independent Local Radio service and fills in those parts of the history not already covered. Informative and attractive displays deal with programmes past, present, and future, and demonstrate the advantages of VHF and stereo.

The Invention of Television

The story of the invention of television involves many strands spread over more than a century and parts of it are highly technical.

The first displays in the Gallery explain the simple basic principles of television: the persistence of vision, simulating movement

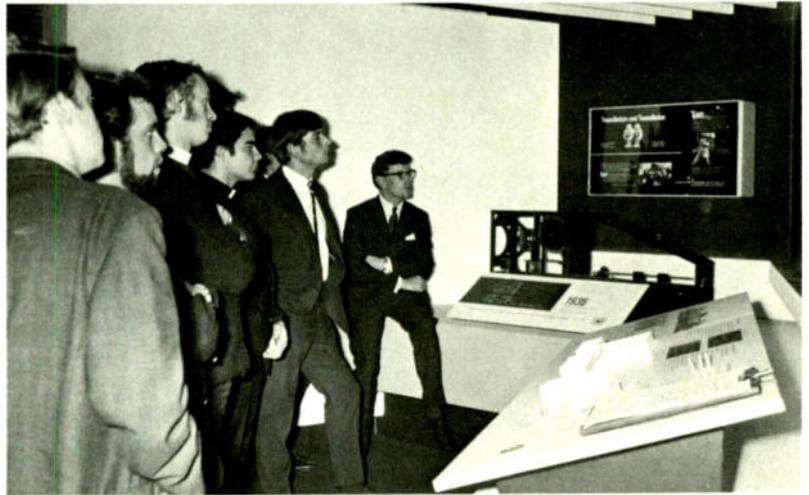


with a rapid sequence of still pictures; the early days of wireless; the transmission of a still picture by scanning, looking at it a bit at a time in a series of lines in order to turn each bit into an electrical signal; the behaviour of electrons and the fundamental ideas of the valve.

Another section shows the application of these principles by concentrating on the problem of scanning. A television picture is built up by tracing it out in a series of lines and repeating the process fast enough to take advantage of the persistence of vision. The first practical way of doing this was patented by a German scientist, Paul Nipkow, in Berlin in 1884. His scanning disc was purely mechanical and was the basis of much later work.

Another method of scanning was patented four years later by Professor Weiller, who used a set of mirrors spaced round a rotating drum. This was the means employed in the first demonstration of television, given by Professor Boris Rosing in St Petersburg, in 1906.

Mechanical systems could never operate fast enough, however, and the man who forecast that ultimately the solution would be found in electronics was an electrical engineer, A A Campbell Swinton. He set out his ideas in a letter to *Nature* in 1908, but he had to confess that no photoelectric phenomenon was then known that would make his ideas possible. However, he persisted to the point that in 1911 in a lecture to the Roentgen Society he pre-



sented a theoretical circuit for electronic television. This remarkable prophecy contained the basis of present-day television, even though it was to be 20 years before laboratories could build the hardware to turn his theory into practice.

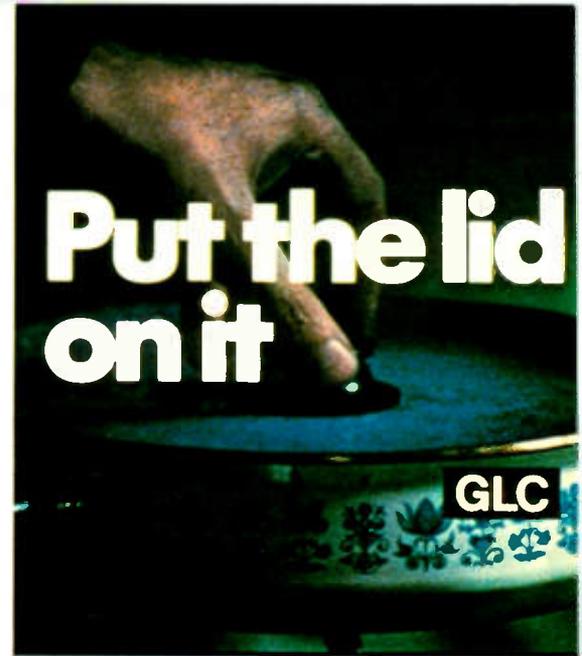
The first man to start on making this theory work was Vladimir Zworykin, who emigrated to America, where he still lives, at the time of the Russian Revolution. He applied in 1923 for a patent for his Iconoscope electronic camera tube. It was, however, some time before he got the backing and resources that he needed to complete the job and obtain his patent. Meanwhile he was overtaken by a brilliant British team at EMI under Isaac Shoenberg who, working on the same lines as Zworykin, in 1932 perfected the Emitron, the world's first electronic camera.

By the mid 1930's the mechanical system of John Logie Baird had been developed to such a point that a Royal Commission under Lord Selsdon, that had been appointed to consider the future of television, was unable to choose between it and the electronic method. The Commission recommended that the BBC should open a full-scale public television service but that it should alternate the two systems week-by-week to give them both a public trial. This was done. The service opened on 2nd November 1936 and continued until, on 5th February 1937, the Postmaster General announced that the Baird system would be closed down and that a single electronic standard was to be used from then on.

Son et Lumière techniques are used to show how a television drama series develops from first ideas through to production on the studio floor.

Above
Visitors absorbed by an historical display in the Broadcasting Gallery.

Opposite page:
Part of the new radio section in the Broadcasting Gallery.





ADVERTISING CONTROL

Independent Television and Independent Local Radio are financed by the sale of advertising time: they receive no Government grants and no part of the licence fees paid by members of the public for the right to operate receiving sets. But unlike some self-supporting broadcasting systems abroad there is no sponsorship of programmes by advertisers. The advertiser has no share in programme production and no say in programme decisions: these are matters for the broadcasters – that is to say, the programme companies and the IBA. The advertiser's role is limited to buying time for the insertion of his advertisement, just as he buys space in a newspaper or magazine.

The total distinction between programmes and advertisements is a fundamental principle of the Independent Broadcasting Authority Act 1973. It is the IBA's duty to secure that the advertisements are 'clearly distinguishable as such and recognisably separate from the rest of the programme'. Nor must any programme state, suggest or imply that any part has been supplied or suggested by any advertiser; and nothing must be included in any programme in return for payment or other valuable consideration. These provisions do not prevent the inclusion in programmes of approved charitable appeals, reviews of publications or entertainments and certain industrial documentary films, provided that they do not contain an undue element of advertising.

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.

The Amount of Advertising

The Independent Broadcasting Authority Act does not lay down precisely the amount of

advertising that may be allowed: it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'. Since the beginning of television transmissions in 1955, the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (e.g. from 6 to 7 pm, 7 to 8 pm, etc). In radio the maximum is nine minutes in any one clock-hour.

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device but of course the rigidity of the clock-hour conflicts from time to time with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. Therefore the Authority is prepared to allow a few departures from the seven-minute maximum in television, if for example an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

Control of the amount and distribution of television advertising in relation to the Authority's rules is carried out in three ways:—

(i) At the stage at which the programme schedules are approved by the Authority, the Advertising Control Division agrees with every company a commercial break allowance for

The Independent Broadcasting Authority allows less advertising than is common in comparable self-supporting systems abroad.

Of the 180 programmes in a typical week's TV broadcasting -

100 programmes have no internal advertising

eg, *This Week*, *World in Action*, etc

School programmes
Half-hour adult education
Religion
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.

every programme, laying down not only the number of natural breaks that may be used within each individual programme, but the total number of breaks including breaks between programmes and the maximum amount of advertising that may be transmitted in each break. Coupled with the timing of the programmes themselves, this establishes the pattern for the average of six minutes of advertising an hour over the day, the normal maximum of seven minutes and the particular clock-hours in which the nature of the programme calls for a reduction in the amount of advertising and redistribution to a neighbouring hour or, very exceptionally, another day;

(ii) By adjustment of the break schedule and the distribution of advertising in the light of any changes in programme plans - all changes being agreed in advance with the programme company or companies concerned; and

(iii) A weekly inspection of a statistical report provided by Audits of Great Britain (AGB) to show the actual minutes and seconds of paid-for advertising broadcast each hour throughout the day in every transmission area. Any discrepancies are taken up with the programme company concerned.

Distribution of Advertisements

The Independent Broadcasting Authority Act 1973 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 Authority has been concerned to

keep the number of intervals on television down by extending their length as far as may be consistent with good presentation of both programmes and advertisements.

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*; programmes for schools; half-hour adult education programmes; religious programmes and services; some of the early evening children's programmes; some half-hour plays; formal Royal ceremonies or occasions, and appearances of the Queen or Royal Family; and any programme lasting less than 20 minutes. In programmes of more than 20 minutes and up to 40 minutes one natural break of up to 2½ minutes of advertising is normally allowed, but a few of the 60-minute plays and longer documentaries are also restricted to a single advertising break. In programmes of more than 40 and up to 70 minutes duration one natural break for up to 3 minutes or two for up to 2½ minutes are allowed, depending on the nature and timing of the programme. In programmes of more than 70 and up to 100 minutes duration two breaks for up to 3½ minutes or three for up to 2½ minutes are allowed. In boxing and wrestling programmes and in programmes of more than 100 minutes the advertising may be distributed in intervals that best serve the interest of good presentation of the programmes.

The practical effect of the IBA's rules on the amount and distribution of television advertising is that the number of intervals at the beginning and the end of television programmes and in natural breaks is on average fractionally less than three an hour. During the 35 hours from 6 to 11 pm in a typical week there are 54 programmes with a total of 98 advertising intervals, 48 of which are between programmes and 50 within programmes.

Taking the whole of an average week, in which about 180 programmes are transmitted from a single station, the distribution of advertising breaks is shown in the diagram on this page.

Successive advertisements must be recognisably separate and must not be arranged or presented in such a way that any separate

advertisement appears to be part of a continuous feature. Advertisements must not be excessively noisy or strident.

The Authority uses its statutory powers to preserve the standards of presentation of advertising in relation to the programmes, to keep these standards under review and to improve them wherever possible within the framework of a service in which advertising has been authorised by law and for which the revenue comes from the sale of time for that purpose.

Control of Standards of Advertising

There are over fifty Acts of Parliament that restrict, control, or otherwise affect advertisements in Britain – among them the Trade Descriptions Act 1968 and the Medicines Act 1968. In a sense, however, the Independent Broadcasting Authority Act 1973 is among the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power:

to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television, and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do.

There are over 20,000 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of five- or seven-second slides. These local advertisers take up about six per cent of the available advertising time on average over the network. The rest of the new television advertisements each year are for a vast range of branded consumer goods and services. They come from thousands of advertisers – some directly, but for the most part through one or other of a great many advertising agencies.

The advertisers and agencies subscribe to

voluntary codes of practice. But the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. 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 companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under 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 Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable. It is also consulted on major matters of principle that may arise from time to time and its members may initiate discussions of such matters.

The members of the Advertising Advisory Committee serve under an independent Chairman. The three women members are broadly representative of the public as consumers. Two members are concerned in particular with the principles of medical advertising – from the British Medical Association and the Pharmaceutical Society. Finally, there are four members from organised advertising bodies that are

The members of the IBA's Advertising Advisory Committee are:
Mr S Howard, CBE (Chairman);
Mr H F Chilton;
Mr S W Day;
Mr M English;
Miss Sylvia Gray, MBE;
Mr D F Lewis;
Mrs Hilary Halpin, JP;
Mr S Rainer;
Dr S Wand, DCL, MB, CHB, LLD;
Mrs Alma Williams

concerned with standards of conduct in the advertising of goods and services – the Advertising Association, the Institute of Practitioners in Advertising, the Incorporated Society of British Advertisers, and a committee of Press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them.

The Committee plays an important part in the preparation and periodic review of the code of standards and practice. 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 Independent Broadcasting Authority Act 1973 requires that the Authority 'shall, after consultation with such professional organisations as the Home Secretary may require and such other bodies or persons as the Authority think fit, appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with the twelve professional organisations of medicine listed by the Minister, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat, whose opinion can be sought by the general medical advisers where necessary.

These expert and independent professional men who form the Panel are consulted in the drafting of the code of advertising standards, but their continuing function is to advise the Authority on the claims made and general

merits of particular advertisements.

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting. Since 1964, this statutory Panel, in effect, has been 'licensing' the purposes for which acceptable medicines could be offered with reasonable safety in television advertisements in the light of its members' expert knowledge and experience of the formulae involved and of general medical opinion about their use.

The IBA Code of Advertising Standards and Practice

The IBA Code, which governs the content and methods of advertising on ITV and ILR, is reproduced in full on pages 120-127. It is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

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, although naturally it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local television advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally. It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies – the Authority's Advertising Control Department and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of over 8,000 new television advertisement scripts a year, including the few from small local advertisers which need special

The members of the IBA's Medical Advisory Panel are:
Professor R D Emslie, MSC, BDS, FDS;
Dr Philip Evans, MD, MSC, FRCP;
Miss Dorothy Hollingsworth, OBE, BSC, FRIC, FIFST, FIB;
Mr T L T Lewis, FRCS, FRCOG;
Sir John Richardson, BT, MVO, MA, MD, FRCP;
Mr Ian G Robin, MA, FRCS;
Professor Sir Eric Scowen, MD, DSC, FRCP, FRCS, FRC PED, FRC PATH;
Mr W B Singleton, MRCVS;
Dr Peter Smith, MB, BSC, FRCP;
Dr K A Williams, BSC, PHD, M INST PET, A INST P, FRIC.

examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary, and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script, and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject.

So some 750 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. At the end of these discussions and investigations, eight out of ten 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. About two per cent of the finished films are seen to need revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists are supported by the more formal link of a Joint Advertisement Control Committee composed of IBA and programme company staff under the chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems.

To read the Independent Broadcasting Authority Act and the IBA Code of Advertising

Standards and Practice is to read a catalogue of powers, restraints and prohibitions. The Authority is appointed as the judge of what may be – and even more what cannot be – in broadcast advertising. But since 1955 something further has come out of the co-operation of the advertising interests with Independent Television: an interaction between statutory and voluntary controls which has been working towards the improvement of all advertising.

The programme companies find time throughout the network for about 20,000 transmissions each year of public service films on health, safety and welfare at no cost to the Government Departments concerned.



Independent Local Radio

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.

the terms must include details of the remedial action open to the purchaser. No advertisement may contain a direct or implied reference to a guarantee which purports to take away or diminish the statutory or common law rights of a purchaser.

Inertia Selling

24 No advertisement will be accepted from advertisers who send the goods advertised, or additional goods, without authority from the recipient.

Imitation

25 Any imitation likely to mislead television viewers, even though it is not of such a kind as to give rise to a legal action for infringement of copyright or for 'passing off', must be avoided.

Use of the Word 'Free'

26 Advertisements must not describe goods or samples as 'free' unless the goods or samples are supplied at no cost or no extra cost (other than actual postage or carriage) to the recipient. A trial may be described as 'free' although the customer is expected to pay the cost of returning the goods, provided that the advertisement makes clear the customer's obligation to do so.

Competitions

27 Advertisements inviting the public to take part in competitions where allowable under the Act, and the Betting, Gaming and Lotteries Act, 1963 (which requires the presence of an element of skill), should state clearly how prospective entrants may obtain the printed conditions including the arrangement for the announcement of results and for the distribution of prizes.

Homework Schemes

28 Fullest particulars of any schemes must be supplied and where it is proposed to make a charge for the raw materials or components and where the advertiser offers to buy back the goods made by the home-worker, the advertisement is not acceptable.

Instructional Courses

29 Advertisements offering courses of instruction in trades or subjects leading up to professional or technical examinations must not imply the promise of employment or exaggerate the opportunity of employment or remuneration alleged to be open to those taking such courses; neither should they offer unrecognised 'degrees' or qualifications.

Advertisements by correspondence schools and colleges will normally be accepted only from those granted accreditation by the Council for the Accreditation of Correspondence Colleges.

Mail Order Advertising

30 (1) Advertisements for goods offered by Mail Order will not be accepted unless:

- (a) the name of the advertiser is prominently displayed at the address given in the advertisement;
- (b) adequate arrangements exist at that address for enquiries to be handled by a responsible person available on the premises during normal business hours;

(c) samples of the goods advertised are made available there for public inspection;

(d) an undertaking has been received from the advertiser that money will be refunded in full to buyers who can show justifiable cause for dissatisfaction with their purchases or with delay in delivery; and

(e) if required, arrangements are made for an approved independent organisation to receive and hold monies forwarded by television or radio respondents until it has been certified that the goods have been despatched.

(2) Advertisers who offer goods by Mail Order must be prepared to meet any reasonable demand created by their advertising, and should be prepared to demonstrate, or where practicable to supply samples of the goods advertised to the Authority or to the Programme Companies to whom their advertisements are submitted.

Direct Sale Advertising

31 Direct sale advertising is that placed by the advertiser with the intention that the articles or services advertised, or some other articles or services, shall be sold or provided at the home of the person responding to the advertisement. Where it is the intention of the advertiser to send a representative to call on persons responding to the advertisement, such fact must be apparent from the advertisement or from the particulars subsequently supplied and the respondent must be given an adequate opportunity of refusing any call.

Direct sale advertisements are not acceptable without adequate assurances from the advertiser and his advertising agency:

(a) that the articles advertised will be supplied at the price stated in the advertisement within a reasonable time from stocks sufficient to meet potential demand; and

(b) that sales representatives when calling upon persons responding to the advertisement will demonstrate and make available for sale the articles advertised.

It will be taken as *prima facie* evidence of misleading and unacceptable 'bait' advertising for the purpose of 'switch selling' if an advertiser's salesmen seriously disparage or belittle the cheaper article advertised or report unreasonable delays in obtaining delivery or otherwise put difficulties in the way of its purchase.

Advertising and Children

32 Particular care should be taken over advertising that is likely to be seen or heard by large numbers of children and advertisements in which children are to be employed. More detailed guidance is given in Appendix 1.

Financial Advertising

33 Subject to the generality of the Code, financial advertising is governed by the rules set out in Appendix 2.

Advertising of Medicines and Treatments

34 Within the generality of the Code the advertising of medicines and treatments is subject to the detailed rules given in Appendix 3.

Appendix 1 Advertising and Children

The Child Audience

1 No product or service may be advertised and no method of advertising may be used, in association with a programme intended for children or which large numbers of children are likely to see or hear, which might result in harm to them physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children.

In particular:

- (a) No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc, is allowed. The details of any collecting scheme must be submitted for investigation to ensure that the scheme contains no element of danger to children.
- (b) No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organisation whether that person or organisation is the one making the appeal or not.
- (c) No advertisement is allowed which leads children to believe that if they do not own the product advertised they will be inferior in some way to other children or that they are liable to be held in contempt or ridicule for not owning it.
- (d) No advertisement dealing with the activities of a club is allowed without the submission of satisfactory evidence that the club is carefully supervised in the matter of the behaviour of the children and the company they keep and that there is no suggestion of the club being a secret society.
- (e) While it is recognised that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service. In an advertisement offering a free gift, a premium or a competition for children, the main emphasis of the advertisement must be on the product with which the offer is associated.
- (f) If there is to be a reference to a competition for children in an advertisement, the published rules must be submitted for approval before the advertisement can be accepted. The value of prizes and the chances of winning one must not be exaggerated.
- (g) To help in the fair portrayal of free gifts for children, television advertisements should, where necessary, make it easy to see the true size of a gift by showing it in relation to some common object against which its scale can be judged.

The Child in Advertisements

2 The participation of children in advertisements is subject to the following conditions:

(a) *Employment*

It should be noted that the conditions under which children

are employed in the making of advertisements are governed by certain provisions of the Children and Young Persons Act, 1933 (Scotland 1937) and the Act of 1963; the Education Acts, 1944 to 1948; the Children (Performances) Regulations, 1968; and the appropriate by-laws made by Local Authorities in pursuance of these Acts.

(b) *Contributions to Safety*

Any situations in which children are to be seen or heard in advertisements should be carefully considered from the point of view of safety.

In particular:

- (i) Children should not appear to be unattended in street scenes unless they are obviously old enough to be responsible for their own safety; should not be shown playing in the road, unless it is clearly shown to be a play-street or other safe area; should not be shown stepping carelessly off the pavement or crossing the road without due care; in busy street scenes should be seen to use zebra crossings in crossing the road; and should be otherwise seen in general, as pedestrians or cyclists, to behave in accordance with the Highway Code.
- (ii) Children should not be seen leaning dangerously out of windows or over bridges, or climbing dangerous cliffs.
- (iii) Small children should not be shown climbing up to high shelves or reaching up to take things from a table above their heads.
- (iv) Medicines, disinfectants, antiseptics and caustic substances must not be shown within reach of children without close parental supervision, nor should children be shown using these products in any way.
- (v) Children must not be shown using matches or any gas, paraffin, petrol, mechanical or mains-powered appliance which could lead to their suffering burns, electrical shock or other injury.
- (vi) Children must not be shown driving or riding on agricultural machines (including tractor-drawn carts or implements). Scenes of this kind could encourage contravention of the Agriculture (Safety, Health and Welfare Provisions) Act, 1956.
- (vii) An open fire in a domestic scene in an advertisement must always have a fireguard clearly visible if a child is included in the scene.

(c) *Good Manners and Behaviour*

Children in advertisements should be reasonably well-mannered and well-behaved.

Appendix 2 Financial Advertising

Part A—Facilities

Investment and Savings

1 The following investment and savings facilities may be advertised:

- (a) investment in British Government stocks, Savings Certificates and Premium Bonds, stocks of public boards and nationalised industries and Local Government stocks and deposit facilities in the United Kingdom, Isle of Man and the Channel Islands;

- (b) deposit or share accounts with building societies designated under Section 1 of the House Purchase and Housing Act, 1959;
- (c) Post Office Savings Bank and Giro, Trustee Savings Banks and, normally, banking and discount companies which are recognised as such for the purposes of Section 2(2) of the Protection of Depositors Act, 1963, as amended by Section 127 of the Companies Act, 1967;
- (d) Unit Trusts authorised as such by the Department of Trade and Industry;
- (e) the services of recognised stock exchanges.

Prospectuses

2 Advertisements announcing the publication in established national and provincial newspapers and journals of a company prospectus offering shares or debentures to the public may be accepted provided that these are strictly limited to giving the name of the company whose shares or debentures are being offered, the amount of the offer and the names and dates of publication of the newspapers and journals in which the prospectus may be found. No person may be shown on the screen during the course of a television advertisement.

Insurance

3 Life and endowment facilities, annuities, retirement and sickness insurance, etc, may normally be advertised only by members of the Life Offices' Association, the Industrial Life Offices' Association, the Associated Scottish Life Offices and by registered friendly societies which are members of the Association of Collecting Friendly Societies, National Conference of Friendly Societies, National Union of Holloway Societies or Association of Deposit Societies. General insurance cover (eg for motor, household, fire, and personal injury) may normally be advertised only by members of the British Insurance Association and of Lloyd's underwriting syndicates.

Insurance brokerage services may normally be advertised only by members of the Lloyd's Insurance Brokers Association, the Corporation of Insurance Brokers or the Association of Insurance Brokers.

Lending and Credit

4 The advertising of mortgage, other lending facilities and credit services is acceptable from:

- (a) Government and local government agencies;
- (b) banks and companies holding certificates under Section 123 of the Companies Act, 1967;
- (c) companies holding an order of exemption under Section 6(e) of the Moneylenders Act, 1900;
- (d) building societies;
- (e) insurance companies;
- (f) registered Friendly Societies;
- (g) credit card organisations;
- (h) companies offering goods and services on hire purchase or credit terms.

Financial Information

5 Advertisements for publications on investment and other financial matters, including periodicals, books and subscription services, must be in general terms and make no reference to any specific investment offer. Advertisements in general

terms, designed specifically to enhance the financial reputation of companies in the minds of investors, are not acceptable – eg the presentation of abbreviated annual reports or statements by company chairmen.

Commodity Investment

6 The advertising of commodity investment is not acceptable.

Part B—Advertising Content

Within the generality of the Independent Broadcasting Code of Advertising Standards and Practice, the following rules set out the minimum requirements to be observed in all advertisements offering services and facilities of a financial nature:

- 1** Advertisements must comply with all relevant legal requirements (see Appendix 4(b) for a list of relevant statutes affecting financial advertisements).
 - 2** No advertisement is acceptable which directly or indirectly invites the remittance of money direct to the advertiser or any other person without further formality.
 - 3** Advertisements must present the financial offer or service in terms which do not mislead, whether by exaggeration, omission, or in any other way. In particular:
 - (a) **Tax Benefits.** References to income tax and other tax benefits must be properly qualified to show what they mean in practice and to make it clear, where appropriate, that the full advantage may only be received by those paying income tax at the full standard rate.
 - (b) **Interest on Savings and Investment.** References to interest payable on savings and investment must be stated clearly and be factually correct at the time of the transmission of the advertisement. Calculations of interest must not be based on unstated factors (eg minimum sum deposited, minimum deposit period, or minimum period of notice for withdrawal) which might affect the sum received by individuals or be capable of misunderstanding in any other way. It should be clear whether the interest is gross or net of tax. Interest rates related to variables (eg Bank of England rate) must be so described.
 - (c) **Interest on Loans or Mortgages.** There may be no reference to specific rates or sums charged against borrowers unless the quoted rate or sum is fixed and applies universally to all borrowers; or is accompanied by a clear statement of the factors which might affect the position of individual borrowers; or is the highest currently charged; or is clearly and justifiably presented as an example only.
 - (d) **Rates of Growth or Return on Unit Trusts.** No advertisement referring directly or indirectly to benefits to be derived from a purchase of units may state or imply that they are other than a medium to long-term investment. There may be no projection of specific rates of growth or returns and no implication that past performance will inevitably be repeated. All references to past achievements or future possibilities must be qualified by a clear and unambiguous reference to the fact that the price of units and the income from them may go down as well as up.
- Note: Written confirmation will be required that the material text of any proposed advertisement for a Unit Trust has the approval of the Trustee.

(e) **Insurance Premiums and Cover.** References to rates and conditions in connection with insurance must not be inaccurate or misleading, and in specifying rates of premium or cover there must be no misleading omission of conditions. In life insurance advertising, references to specific sums assured or guaranteed bonuses must be accompanied by all relevant qualifying conditions – eg age and sex of the assured at the outset of the policy, period of policy and amount and number of premiums payable. In references to ‘with profit’ policies and bonuses there must be no implication that past performance will inevitably be repeated. In advertisements for life assurance linked with unit trust investment, any reference to a specific maturity value, unless guaranteed, must be qualified by reference to the variables which might affect the quoted figure.

4 Actors may not purport to be chairmen, directors, officers or other employees of an advertiser. No one may appear to give independent professional advice on any investment offer. Celebrated entertainers, writers or sportsmen may not present, endorse or recommend any investment offer.

NB Full and detailed information will be required in connection with any financial offer or service to be advertised on television.

- (c) products for the treatment of alcoholism;
- (d) contact or corneal lenses;
- (e) clinics for the treatment of hair and scalp;
- (f) products for the treatment of haemorrhoids;
- (g) slimming clinics;
- (h) pregnancy testing services.

NB An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for the purposes of publicising the brand name or other identification of an unacceptable product.

*This rule does not preclude advertising of official or officially sponsored family planning services.

Avoidance of Impression of Professional Advice

4 In advertisements for medicines, treatments and products which are claimed to promote health or be beneficial in illness, the following are not allowable:

- (a) presentations of doctors, dentists, pharmaceutical chemists, nurses, midwives, etc, which give the impression of professional advice or recommendation; and
- (b) statements giving the impression of professional advice or recommendation made by persons who appear in the advertisements and who are presented, either directly or by implication, as being qualified to give such advice or recommendation.

To avoid misunderstanding about the status of the presenter of a medicine or treatment, it may be necessary to establish positively in the course of an advertisement that the presenter is not a professionally qualified adviser.

Hospital Tests

5 No reference may be made to a hospital test unless the Medical Committee of the hospital concerned is prepared to vouch for its validity.

Celebrities

6 No advertisement for a medicine or treatment may include a testimonial or be presented by a person well known in public life, sport, entertainment, etc.

Tonic

7 The use of this expression is not acceptable in advertisements for medicines or treatments or products for which medical or health claims are made.

Vitamins

8 No advertisement should state or imply that good health is likely to be endangered solely because people do not supplement their diets with vitamins.

Analgesics

9 It is accepted that the relief of pain, such as a headache, may consequently ease tension or tiredness. But no simple or compound analgesic may be advertised for the direct relief of tension or tiredness.

(B) The British Code of Advertising Practice— Part B

This part of the Code applies to the advertising to the public of medicines, treatments and appliances for the prevention or alleviation of any ailment, illness or disease. It does not

Appendix 3 The Advertising of Medicines and Treatments

(A) Introductory

1 The harm to the individual that may result from exaggerated, misleading or unwarranted claims justifies the adoption of a very high standard and the inclusion of considerable detail in a Code designed to guide those who are concerned with this form of advertising.

The rules contained in this Appendix have been adopted by the Independent Broadcasting Authority after due consultation under the terms of the Independent Broadcasting Authority Act 1973 with the Advertising Advisory Committee and the Medical Advisory Panel and with the Minister in so far as he is concerned with the classes and the descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed.

The British Code of Advertising Practice

2 Within the generality of the Independent Broadcasting Code of Advertising Standards and Practice and subject to the additional rules below, the Authority’s basic requirements in regard to the advertising of medicines and treatments are those laid down in Part B of the British Code of Advertising Practice which is reproduced as part B of this Appendix.

Unacceptable Products or Services

3 Advertisements for products or services coming within the recognised character of, or specifically concerned with, the following are not acceptable:

- (a) contraceptives*;
- (b) smoking cures;

apply to advertisements published by or under the authority of a Government Ministry or Department, not to advertisements for medicines, treatments and appliances addressed directly to registered medical or dental practitioners, pharmacists, registered medical auxiliaries or nurses, sent direct or published in their respective professional or technical journals.

Illnesses Requiring Medical Attention

1 Advertisements should not offer any medicine or treatment for serious diseases, conditions or complaints which need the attention of a registered medical practitioner.

Diagnosis or Treatment by Correspondence

2 Advertisements should not contain any offer to diagnose or to treat any ailment, illness or disease, or symptoms of ill-health by correspondence; nor invite information in order to advise on or prescribe treatment by correspondence.

College, Hospital, Clinic, Institute, Laboratory

3 Advertisements should not contain any reference to a 'College', 'Hospital', 'Clinic', 'Institute', 'Laboratory' or similar establishment unless there exists a bona fide establishment corresponding to the description used.

Medical Statements, Trials and Tests

4 Advertisements should not contain any medical statement or reference to clinical or other trials or tests which cannot be substantiated by authoritative evidence.

5 No product with a name containing the term 'Doctor' or 'Dr' is acceptable unless the product was marketed under that name prior to 1st January, 1944.

Cure

6 Advertisements should not contain any claim (directly or by implication) to extirpate any ailment, illness, disease or symptom of ill-health.

Appeals to Fear

7 Advertisements should not contain any statement or illustration likely to induce fear on the part of the reader or viewer that he is suffering, or may without treatment suffer, or suffer more severely, from an ailment, illness or disease.

Money-back Offers

8 Advertisements should not contain any offer to refund money to dissatisfied users.
This paragraph does not apply to mail order advertising of medical appliances or therapeutic wearing apparel.

Testimonials

9 Advertisements should not contain any testimonial given by a doctor who is not a registered British medical practitioner unless the advertisement makes it clear that the writer is not so registered.

Exaggerated Copy

10 Advertisements should not contain copy which is exaggerated by reason of the use of words, phrases or methods of presentation such as the use of the words 'magic', 'magical', 'miracle', 'miraculous'.

'Natural' Remedies

11 Advertisements should not contain any false claim,

direct or indirect, that a product is 'natural', 'nature's remedy' or the like.

Competitions

12 Advertisements for medicines, treatments and appliances should not contain any reference to a prize competition or similar scheme.

Slimming, Weight Reduction, Limitation or Control

13 Advertisements should not contain any offer of any product or treatment for slimming (ie weight reduction, limitation or control) which:

- (a) is in itself likely to lead to harmful effects;
- (b) is not directly associated with the following of a properly designed diet.

Bust Developers

14 Advertisements for preparations and devices purporting to promote enlargement of the bust are not permissible.

Products Offered Particularly to Women

15 Advertisements should not suggest or imply that any products, medicines or treatments offered therein will induce miscarriage.

Sexual Weakness, Premature Ageing, Loss of Virility

16 Advertisements should not suggest or imply that any product, medicine or treatment offered therein will promote sexual virility or be effective in treating sexual weakness, or habits associated with sexual excess or indulgence, or any ailment, illness or disease associated with such habits.

Hypnosis and Hypno-therapy

17 Advertisements should not contain any offer to diagnose or treat any defect, disability or condition of physical or mental ill-health by hypnosis or hypno-therapy.

Hair and Scalp

18 Advertisements for hair and scalp products should not contain any offer of diagnosis or any claim direct or indirect, that the product will do more than arrest loss of hair.

19 Advertisements for establishments providing treatment for the hair and scalp should, apart from any illustration, be restricted to the name, address and telephone number and should not refer directly or indirectly to any specific condition for which treatment is provided, although reference may be made to the type of treatment available, eg ultra-violet ray massage.

20 Advertisements for products or establishments should not contain any illustration which is misleading or which purports to show or may be taken as showing the result of the efficacy of the product or treatment.

Haemorrhoids

21 Advertisements should not contain any offer of products for the treatment of haemorrhoids unless the directions for use on the container itself or its labels include advice to the effect that persons who suffer from haemorrhoids are advised to consult a doctor.

Backache and Rheumatic Pains

22 Advertisements should not contain any claims for the

relief of backache and rheumatic pains based upon the urinary antiseptic properties of the products advertised.

Vitamin Products

23 Advertisements should not contain any unqualified claims that vitamins will give adequate protection against or treatment for virus infections, or unqualified statements that the medical profession supports such claims.

Appendix to the British Code of Advertising Practice

Advertisements should not refer to any medicine, product, appliance or advice in terms likely to lead to its use for the treatment of any of the following illnesses or conditions:

Amenorrhoea; Anaemia (pernicious); Ankles, diseased; Arterio-sclerosis; Artery troubles; Arthritis; Asthma (*a*); Barber's rash; Bleeding disease; Blood pressure; Breasts, diseases of the; Bright's Disease (*b*); Cancer (*c*); Carbuncles; Cardiac symptoms, heart troubles; Cataract (*b*); Convulsions; Dermatitis; Diabetes (*b*); Diseased ankles; Disseminated sclerosis; Ears (any structural or organic defect of the auditory system); Enlarged glands; Epilepsy (*b*); Erysipelas; Eyes (any structural or organic defect of the optical system); Fits (*b*); Fungus infections (*d*); Gallstones; Glands, enlarged; Glaucoma (*b*); Goitre; Heart troubles, cardiac symptoms; Impetigo; Indigestion, where the reference is to chronic or persistent; Insomnia, where the reference is to chronic or persistent; Itch; Kidneys, disorders or diseases of the; Lazy eye; Leg troubles; Locomotor ataxia (*b*); Lupus; Menopausal ailments; Obesity; Osteoarthritis; Paralysis (*b*); Pernicious anaemia; Phlebitis; Prolapse; Psoriasis – except where the reference is confined to relief from the effects of the complaint; Purpura; Pyorrhoea; Rheumatism, where the reference is to chronic or persistent; Rheumatoid arthritis; Ringworm; Scabies; Skin diseases, where the reference is to 'all or most' skin diseases, or skin ailments in general; Sleeplessness, where the reference is to chronic or persistent; Squint; Sycosis; Thrombosis; Tuberculosis (*b*); Ulcers: Duodenal, Gastric, Pyloric, Stomach; Urinary infections; Varicose veins (*c*); Whooping cough (*f*).

NB:

(a) This prohibition does not apply provided that:

(i) it is made clear in the advertisement that the medicine, treatment, product or appliance advertised is only for the alleviation of an attack of asthma;

(ii) the advertisement contains a recommendation that sufferers should seek medical advice.

(b) The Pharmacy and Medicines Act 1941 forbids the advertising of treatments for these illnesses or conditions.

(c) The Cancer Act 1939 forbids the advertising of any offer to treat, prescribe for or advise on cancer.

(d) This prohibition does not apply to the advertisements of products for the treatment of athlete's foot.

(e) Advertisements for elastic hosiery are permissible provided that no claim is made that the product has any beneficial effect on the condition.

(f) This prohibition does not apply where the reference to whooping cough appears only on labels or in literature issued with the product and is limited to offering the product for alleviating the symptoms of whooping cough.

Appendix 4 Statutes Affecting Broadcasting Advertising

The following statutes may restrict, control or otherwise affect television advertising and should be noted:

(a) General

Accommodation Agencies Act, 1953

Adoption Act, 1958 (Section 51)

Betting, Gaming and Lotteries Act, 1963

Cancer Act, 1939 (Section 4)

Children and Young Persons (Harmful Publications) Act, 1955

Children and Young Persons Act, 1933 (Scotland, 1937)

Children and Young Persons Act, 1963 (including the

Children (Performances) Regulations, 1968)

Children's Act, 1958 (Section 37)

Consumer Protection Act, 1961 and 1971

Copyright Act, 1956

Defamation Act, 1952

Education Act, 1944–1948

Food and Drugs Act, 1955

Geneva Convention Act, 1957 (Section 6)

Independent Broadcasting Authority Act 1973

Larceny Act, 1861 (Section 102)

Labelling of Food Regulations 1970

Medicines Act, 1968

Opticians Act, 1958

Pharmacy and Medicines Act, 1941 (Sections 8–13; 15–17)

Race Relations Act, 1968

Registered Designs Act, 1949

Sale of Goods Act, 1893

Trade Descriptions Act, 1968

Trade Marks Act, 1938

Trading Stamps Act, 1964

Unsolicited Goods and Savings Act, 1971

Venereal Diseases Act, 1917

Weights and Measures Act, 1963

(b) Financial

Advertisements (Hire Purchase) Act, 1967

Advertisements (Hire Purchase) (Isle of Man) Act, 1966

Building Societies Act, 1962 (Sections 14, 48 and 51, and Schedule 2)

Building Societies Act (N.I.), 1964 (Sections 7, 8 and 11)

Channel Islands Act, 1967

Companies Act, 1948

Companies Act (N.I.), 1960

Companies Act, 1967

Depositors and Investors (Prevention of Fraud) (Jersey) Law,

1967, and the Depositors and Investors (Prevention of Fraud) (General Provisions) (Jersey) Order, 1968

Hire Purchase Act, 1964

Hire Purchase Act (Northern Ireland), 1966

House Purchase and Housing Act, 1959 (Section 1)

Insurance Companies Act, 1958

Insurance Companies Act (N.I.), 1968

Industrial and Provident Societies Act, 1965

Moneylenders Acts, 1900 and 1927

Prevention of Fraud (Investments) Act, 1958

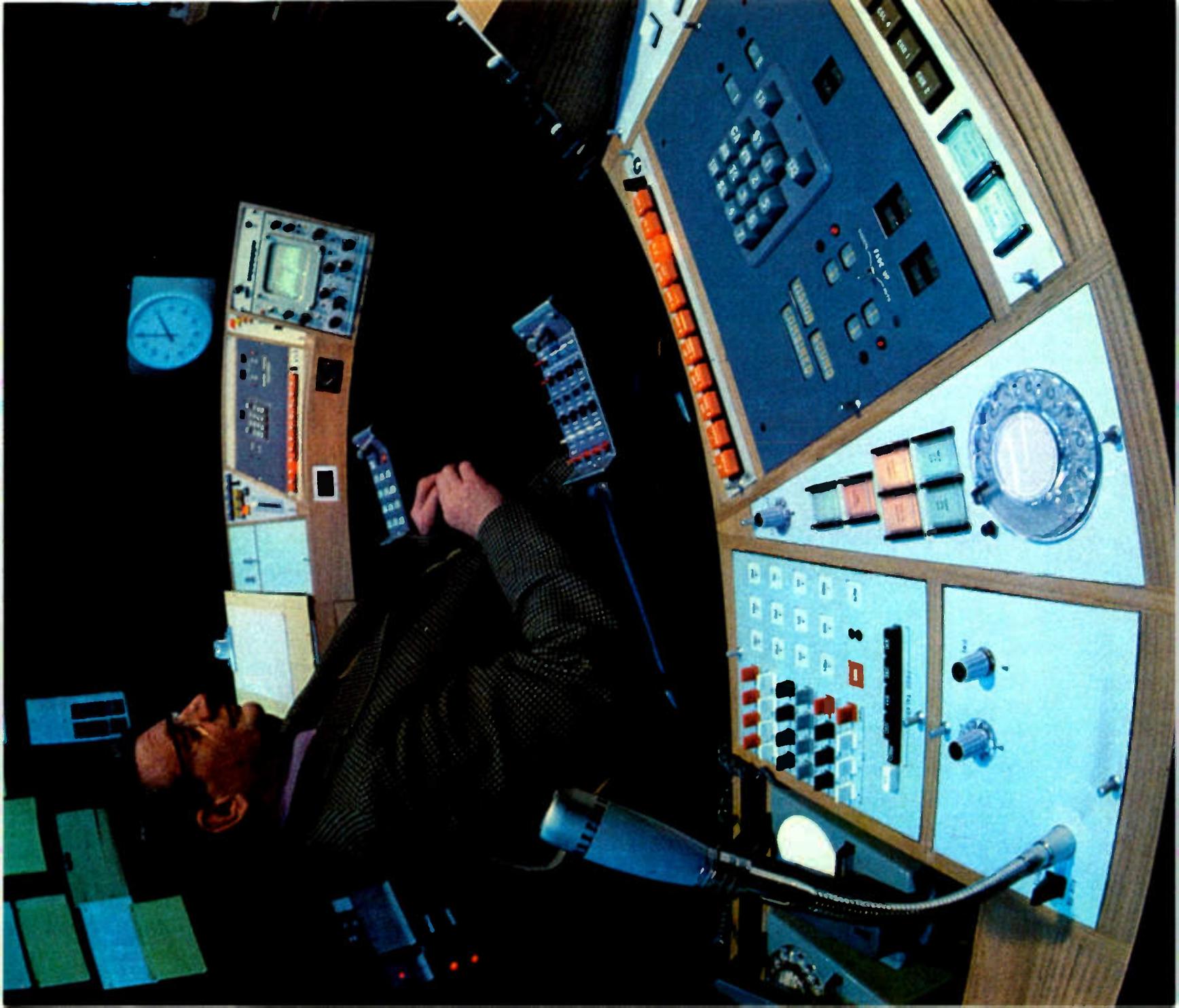
Prevention of Fraud (Investments) Act, 1940

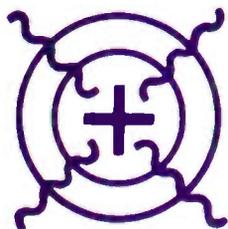
Protection of Depositors Act, 1963 (including the Protection of Depositors (Contents of Advertisements) Regulations, 1963)

Protection of Depositors Act (N.I.), 1964

Protection of Depositors and Prevention of Fraud (Amendment) (Bailiwick of Guernsey) Law, 1970

Trustee Savings Banks Act, 1954





TECHNICAL OPERATIONS

If, when you are watching a television programme, you start thinking about how complex must be the operations that bring it to your screen . . . then the Director has probably scored a black mark! Viewers are not encouraged to think of the engineering – it's the programme that counts. All those cameramen, lighting console operators, production assistants, floor-managers, editors, vision mixers, videotape recorder operators and the whole complex of distribution and transmission tend to be remembered only when something goes wrong; seldom when all is going smoothly.

The ITV programmes come to you from a couple of dozen studio complexes scattered throughout the United Kingdom. Often you may be watching one programme from Manchester, the next from London or Birmingham, with the intervening advertisements deftly inserted at your regional company's studios.

To do this involves thousands of miles of special Post Office inter-city and local TV links, over 200 IBA transmitting stations, untold engineering skills and millions of pounds' worth of electronic equipment.

In the world of colour broadcasting, a camera may cost £20,000; a videotape machine £70,000; an outside broadcast vehicle can amount to £300,000 on wheels; a high-power transmitting station can represent an expenditure of about £350,000 for each channel; while the IBA's tower at Emley Moor would give little change from a million pounds.

Independent Television is the most extensively equipped colour broadcasting service in Europe, operating to technical standards fully the equal of any TV service anywhere in the world.

The ITV programme companies together use more than 250 colour camera channels, with

nearly 100 colour videotape machines, including the complex new cassette machines that jump into action during the commercial breaks; over 100 colour telecine machines for transmitting films on television.

Some 50 colour studios are supported by over 20 colour-outside-broadcast units ranging from the compact ITN Range Rover with portable electronic cameras designed to speed to wherever there is news, to the lumbering monsters that cope with horse racing and make possible the wide coverage of *World of Sport*.

Always the technical standards are checked and logged by the IBA – although the ITV programme companies themselves are concerned to preserve the reputation that Britain enjoys for high quality colour.

With more than five years of colour operation now chalked up to ITV, there can be little doubt that the country was wise in its choice of the colour system (PAL), but also fortunate that colour came to Britain at a time when technical developments favoured the transmission of colour of good and consistent technical quality. Ask almost any visitors to Britain what has impressed them most, and very often the answer, from those used to the more slap-happy colour standards elsewhere, will be the quality and fidelity of the television. This is not to claim that all colour transmissions are yet perfect: it is difficult for example to do much about the film and sound quality of some older cinema films intended for a darkened cinema, and yet many have high programme appeal.

Engineers will tell you that there is still a revolution to come in broadcast systems and will talk knowingly about 'digital techniques', about unlimited generations of videotape and transmissions that can never arrive worse than they started out. Be that as it may, most viewers would agree that the vast majority of the colour



IBA Director General Brian Young studies the scene through a colour television camera. *Thames*



Controlling the output from telecine machines in the Southampton studios. *Southern*

pictures sent out today are enchantingly and delightfully real.

This was not achieved by accident. Such transmissions call for close tolerances and carefully controlled equipment. The IBA engineers, in consultation with those of the programme companies, have established codes of practice, recognised throughout the industry and now increasingly used by overseas broadcasters in setting their own standards.

When ITV began transmitting colour in November 1969 there were only 200,000 colour sets in use in Britain; today the total is well over six million – out of the 18 million television receivers. And despite the financial problems of 1974, the number is still rising at the rate of almost two million a year; representing an investment by the viewing public of some £500,000,000 a year.

Today, 19 out of every 20 people in the UK – well over 50 million people – live in range of the

UHF colour service. There are more than 150 IBA UHF transmitters. But several hundred more low-power stations are still needed to fill in gaps in hilly and remote areas, or in some towns where buildings cause shadows or reflecting, and the IBA spends more than £3 million annually on new stations.

All transmitters in this service are designed for unattended operation, depending on automatic systems and controlled from a series of colour control rooms. Every ITV colour programme passes through one or more of these centres, and its technical quality is carefully observed and logged. It is always said that broadcasting engineers, if a complaint is made of the picture, answer 'It's all right leaving me'. Actually they then invariably check carefully to make sure: but IBA engineers have a solid basis for this remark if their 'log' shows that the programme has been highly rated – in technical quality, quite apart from its programme interest.

ITV Engineering

The pictures you see depend on the care taken in the studios by the programme company engineers; on the cat's-cradle of inter-city and local links by the Post Office engineers; and on the IBA engineers in the colour centres, maintenance bases and in the many planning and supervisory functions.

In October 1973, almost all the headquarters engineers packed their bags and left London for a new IBA centre at Crawley Court near Winchester in Hampshire. It is from there that they organise the growing network of transmitters and investigate ways of improving still further the technical quality of ITV and ILR.

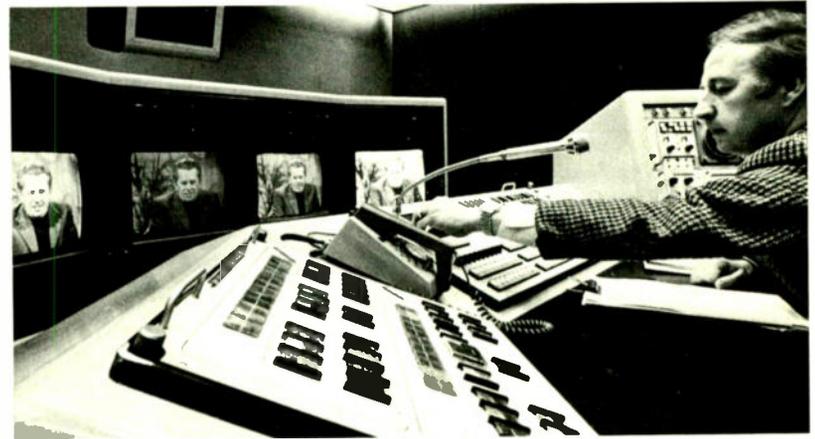
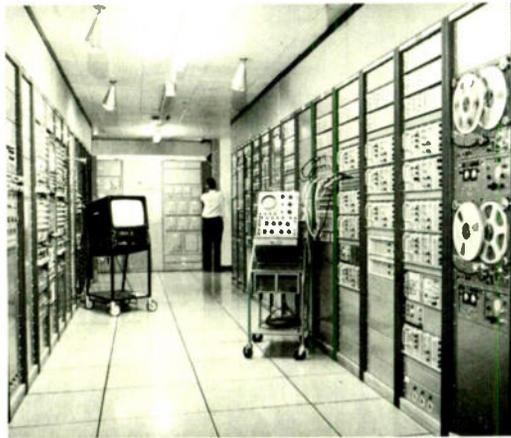
How are all these activities organised?

In the first place, the network and service planning department assumes responsibility for the overall planning of the transmitter network, working in close collaboration with the planning engineers of the BBC, the Post Office and the Directorate of Radio Technology of the Home Office. The selection of sites, obtaining planning permissions, negotiating with landowners, surveys of station coverage and the problems of interference which may arise unless steps are taken to prevent this – all such matters have to be considered by this department.

Then comes the ordering, testing and installation of suitable technical equipment, building plans and the supply of electrical power



Far left:
An outside broadcast unit
in action. *Anglia*



to the station – and, of course, the planning of the transmitting towers and masts. To keep track of all this work and to ensure that everything comes together at the right time is another important aspect of the work of the station design and construction department.

Of vital concern to the viewer are the activities of the 300 or so field engineers of the station operations and maintenance department. The working lives of these engineers are spent often in remote places on hill tops, in buildings grouped in the control rooms under the shadow of masts and towers rising 1,000 ft or more into the sky, from which to launch the signals to achieve the maximum possible service area.

Today, more of these engineers form part of mobile maintenance teams visiting the remote, unattended transmitting stations. All stations have stand-by equipment that allows them to continue operation even when faults occur on one transmitter. But there are some faults that

can put a station off the air – and when that happens it means a hectic time for the maintenance team until 'normal service is restored'.

Another IBA engineering department is concerned with the booking, performance and operation of the complex network of circuits provided by the Post Office to take the pictures from the studios to the transmitters, and this department is also responsible for the technical quality of the whole system.

The largest single group at Winchester is the experimental and development department, who need to be constantly looking ahead to see how advancing technology will improve broadcasting in the future and to develop the special

equipment needed for the ITV system that is not available from equipment manufacturers.

When you see an ITN newscast from the United States, the chances are that this is passing through the DICE (digital intercontinental conversion equipment) converter developed by IBA engineers as a 'world's first'. Or, if you have read about the fascinating new 'Oracle' system for broadcasting the written word, then you will have an idea of what the engineers in the department are striving to do.

Another engineering activity is represented by the IBA Engineering Information Service which provides technical information and guidance to the public, the trade and industry and which keeps in close touch with engineering developments in other parts of the world.

And all these engineers have one aim – that the average viewer should seldom even think that they are necessary for good television programmes!

One of the IBA's regional control centres from which the transmitters are controlled and monitored, and technical quality of the programmes is assessed. *IBA*

Far left:
The main equipment
racks in a Central
Apparatus Room of a
modern studio centre.
Southern

The ABC of TV



The cameraman frames his picture in the electronic viewfinder. Granada

You are keen on television – that's why you're reading *ITV75*. You know exactly who plays whom in *Upstairs, Downstairs* and can spot Ivor Mills a mile off. You can recognise the distinctive style of Granada, the touch of ATV or Anglia; the characteristics of Thames. Fine – but how well up are you on the language of TV?

Can you recognise a cut from a mix? Did you spot that 50/50 two shot? Can you tell chroma-keying from a cyclorama? And if you were asked to 'whip pan' or 'strike a set' would you rush to consult the IBA Code of Violence? Or think that a dolly has something to do with those mythical casting couches? Or confuse RGB with the KGB? Look in the kitchen for a roller caption or a pan? Or think an A-B mixer has something to do with the Navy?

Like most science-based industries, television has developed its own jargon and shorthand and abbreviations that make the studios as impenetrable as a Tibetan monastery.

A vocabulary that is in total unique to TV, but salted with words borrowed from all the arts and sciences, on which it is founded: the stage, the cinema, electronics, optics, even

computers. . . . But just as TV drama has evolved, so that today it is neither a photographed stage play nor a poor relation of a cinema feature film but an art form in its own right, so has TV production developed its own language. A language attuned to team co-operation and split-second decisions and the close liaison that must exist between the studio floor and the control suite, with its producer, PA (production assistant), lighting control man (aided often by a complex computer that 'memorises' all the different lighting 'plots' set up in advance), the vision mixer (who effects the change over of the pictures coming from the different cameras or from the other 'sources' including caption and slide scanners, videotape recorders (VTR), the telecine machines (that take TV pictures from film), the sound mixer (who may have 20, 30 or 40 different microphones, audio tape recorders and disc players under his control, or who could give artificial echo to a reedy pop singer or – shame on shame – mix in a pre-recorded 'track' to a miming star).

And by 'talk-back' – a private inter-communication system never intentionally transmitted on-air – the control suite can give instructions to the cameramen who frame their pictures with the aid of 'electronic viewfinders', miniature TV screens on their cameras. The heavy studio cameras are mounted on a strange assortment of ingenious and complex 'pedestals', 'cranes' and 'dollies'. A dolly is a wheeled truck which can be readily moved to other parts of the studio, or pushed towards or away from the actors to 'track'. A camera crane is a very large dolly with a counter-balanced jib that allows the camera to look down on, or up at, the



The studio floor manager passes on messages received over his headphones (cans) from the director in the control room. A miniature transmitter-receiver concealed in his pocket links him to the talk-back system. Granada

subject or swing to right or left.

The cameramen may be helped also by a 'shot box' which allows them rapidly to change the camera to any one of a number of pre-selected settings. For example, the director may want two actors in a '50/50 two shot', in which both would appear with equal emphasis in the picture. He could then 'pan' the camera to the left or right (a term abbreviated from 'panoramic') and if he did this so quickly that the intervening detail is blurred, then this would be a 'whip pan'. Or the director could decide to 'cut' to another camera (an instant transfer without any fading down); or, if he wanted to indicate a passage of time, he could 'dissolve' or 'mix' the scene gradually to another shot or 'fade to black'.

By means of a 'special effects generator' many different ways of transferring the picture from one source to another are possible, with horizontal and diagonal 'wipes' and over-lay or in-lay of different pictures.

But perhaps the most spectacular (if at times over-used) of the tricks of the trade is 'chroma keying' - sometimes called colour separation overlay or CSO. In this the actor or actors perform against a blank background of one particular colour (often blue) and clever electronics can then automatically switch to another source whenever the camera is looking at the blue background. For instance, the second 'source' can be a slide scanner with a scene of Paris, Berlin or Honolulu. And hey presto, the viewer sees the actor performing in foreign parts, without time or money spent on 'location' shooting. At one time chroma-keying could be fairly easily detected by the slightly ragged electronic switching and a tendency for blue-eyed actors or actresses to have their eyes start switching in a BCU (big close up). Nowadays, advanced techniques of chroma-keying make it more difficult to detect and some notable productions have been based entirely on the system.

A less complex but often very effective way of forming backgrounds is the 'cyclorama', a shallow v-shaped construction in plywood or canvas, with a height of perhaps 15 ft and some 20 to 60 ft or more long. By careful lighting, suitable backgrounds and moving patterns can be formed, or if the 'cyc' and floor are of similar tones one can achieve an illusion of infinite space.

And a cyc may form part of a permanent set, whereas normally once shooting has finished the order is given 'strike the set' - in other words dismantle it.

A colour camera has three or four 'pick-up tubes'. The picture, by clever optics, is presented to the tubes in its red, green and blue components (for television these are the three primary colours from which all other colours are formed). The pick-up tubes convert the pictures into electrical signals forming 'RGB'



(red, green, blue) signals. These are then 'encoded' along with the timing or synchronisation signals to form the composite colour signal. In the UK the coding system is 'PAL' (phase alternation line), a system which has also been called 'pray and learn' since it came late on the television scene in relation to the earlier NTSC colour system, which was promptly dubbed 'never twice the same colour'. In fact, both PAL and NTSC and the French system SECAM are all capable of giving good results.

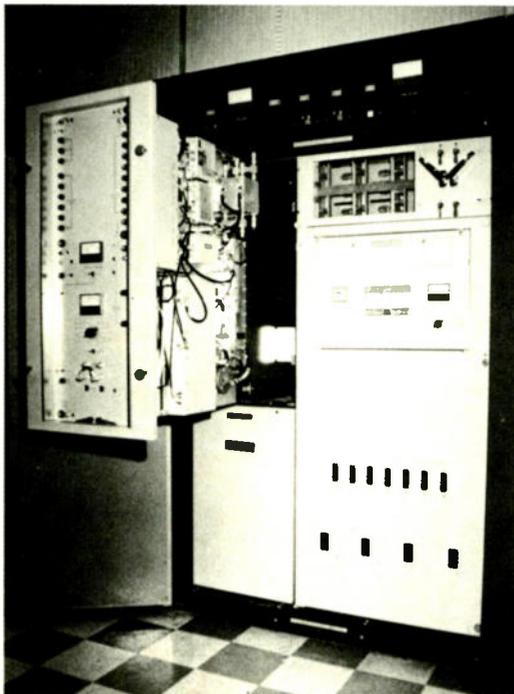
But there's space here only for the first lesson in TV language - hardly room to squeeze in such terms as a three-level Coxbox (which converts black and white artwork into gloriously coloured captions), electronic character generators (where no artwork at all is needed to produce the written captions), the roller caption (in which a long roll of lettering is evenly taken past a caption camera), a rostrum camera (which can often give an illusion of movement from still photographs by selecting parts of the picture, zooming in and out and panning), or even OOV (out of vision), as one of a whole series of script abbreviations.

Studio control room at ITN showing (left to right) the telecine engineer, vision mixer, programme director and production assistant. *ITN*



VTR machines enable pictures and sound to be recorded on tape and replayed on a monitor screen or for transmission. *Granada*

A Solid Step Forward



The UHF transmitting aerials are normally enclosed in a large cantilever section at the top of the mast. *IBA*

Top left:

Power supply and drive unit for a high-power UHF transmitter with the drive unit withdrawn for servicing. Normally the transmitters are run unattended. *IBA*

Left:

Transmitter buildings for a high-power unattended UHF transmitter. *IBA*



A new UHF transmitter brought on air every week . . . some 50 a year in 1975, 1976, 1977, 1978 and 1979. This intensive constructional programme will bring the total of UHF transmitting stations to over 400. Some 150 are now in operation, enabling 19 out of every 20 people in the UK to receive 625-line colour or black-and-white pictures.

But the days when a new transmitter would bring 625 lines for the first time to several million people have gone. Only The Wrekin transmitter in 1975 will add some hundreds of thousands. Most of the stations now being built are for under 10,000 people – some only just over 1,000. The big commanding stations with tall masts and high powers are mostly built and working. But, unfortunately, such is the nature of UHF television that there are still many hilly areas where it is difficult if not impossible to receive UHF television.

And wherever one of those 'gaps' has more than 1,000 people not receiving the existing stations then you can be sure that the site planners working on the joint IBA-BBC programme will have tentatively identified it and marked down the need for a local relay. Unfortunately it is one thing to identify a requirement, another matter to bring the necessary relay on the air.

Often the need for a relay is well defined; occasionally one cannot be certain until other nearby stations are transmitting. It's a question of surveys, computer studies, a patient search for suitable sites where a transmitting aerial would put the signal where it is needed without causing interference to other stations.

Often an ideal site does not exist, or if one is found it may not be available or may be subject to lengthy inquiries and negotiations. Local people may not want a transmitting tower at the bottom of their gardens, or may feel it would be an eyesore on the nearby hill. In practice television engineers have developed designs that are as unobtrusive as possible and often avoid the ridge of a hill. But still sometimes it is a matter of carefully weighing questions of environment against the need for a good TV service. And sometimes a TV mast – such as the IBA's unique concrete tower at Emley Moor – actually proves to be a tourist attraction!

But it does take time; and these days nobody sees why they should not have good TV at the turn of a switch. Anything that can be done, once all the necessary permissions have been obtained, to speed up the building of a station is welcome news to public and broadcasters alike.

And one very important step forward was taken by the IBA engineers during 1974. For the year saw the first use of a new range of all-solid-state transmitters and a novel form of pre-

fabricated steel container units to replace conventional buildings.

'All-solid-state', some readers may be saying, 'that means transistors instead of valves doesn't it? And surely valves went out years ago in favour of transistors?'

Well, yes and no. Certainly for all IBA UHF transmitters the number of 'valves' has been very small indeed. But they have always been needed in the final amplifier stages. Nobody has yet been able to develop, for example, the 80,000 watts of TV power needed at the Crystal Palace or even the 1,000 watts used at some local relay stations from transistors.

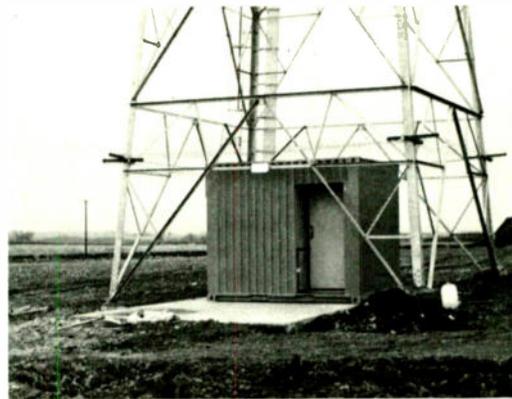
But real progress is being made and it is now possible to have 'all-solid-state' transmitters of 10 watts output (and soon possibly 50 or even 100 watts). This may not seem much power, but it is just what is needed for the small gap-filling stations that cover a radius of perhaps two, three or four miles.



the transmitting equipment has been designed so that no longer will it be necessary for these teams to take along elaborate test equipment.

But that is not all. The use of the special 'container' building means that it becomes possible for much of the station to be built into the container at IBA's central stores and workshops in north-west London, and then taken on a specially-built vehicle to its final destination, which may be a remote hill in Wales or wherever gap-filling is needed. The vehicle is designed so that the container can be slid off gently on to a prepared site within the base of the aerial tower or immediately alongside. No special cranes or other unloading equipment are needed, and the final connecting up of the station takes just a few days.

The first of these container stations, equipped with all-solid-state transmitters, was installed at Morpeth in the summer of 1974, but already many more of these stations are now in



Far left:

A transportable pre-fabricated steel-framed 'container' building for a low-power all-solid-state local relay station arrives on site on a purpose-built vehicle which can then be unloaded without the use of a crane or other special local equipment. IBA

The IBA steel 'container' building in position within the base of the aerial tower. IBA

And by going solid-state with carefully designed transmitters, many advantages are possible both for viewers and the broadcasters. Reliability and consistent performance over long periods; stations that can be confidently left unattended, not just for days or weeks but for months. Maybe the flying squad of mobile maintenance engineers will drop in just once or twice a year, after, that is, any 'teething troubles' have been eliminated.

And when a fault does occur the design is such that the team will not have to carry out any highly-skilled work on the spot, but just have to pull out and replace a complete sub-unit which can then be repaired without undue urgency at the base workshops. The whole of

operation.

Of course, this does not mean that a new station now takes only a few days. There is still the aerial tower, often 150 ft high, to build; and often the most time-consuming operation is getting permission to use the site.

But it is a step in the right direction. And the new '10-s container stations' as they are known by the IBA engineers, have certainly speeded up the opening of stations. And if by chance you switch on your TV receiver at 9.10 am on any Tuesday morning you'll receive the special IBA service to dealers, listing the new transmitters on test or opening shortly. There have been significantly more names in the lists since IBA went container solid-state.

Your Picture Quality good?



Ghosting. This type of fault occurs especially in built-up areas and hilly regions. See *Ghosting*.

not so good?



Co-channel and radio-frequency interference. Signals from a transmitter on nearly the same frequency cause the effects shown here. Where frequencies are very close, there may be just one 'darker' and one 'lighter' division of the picture. See *Unusual Atmospheric Conditions*.

The picture above shows interference-free reception with the aerial and receiver correctly adjusted.

Certain conditions, however, give rise to interference and poor pictures; the four examples on the right illustrate:

- (1) Ghosting
- (2) Co-channel and radio-frequency interference
- (3) Weak signal
- (4) Local oscillator interference



Weak Signal. Low signal strength, often resulting from an inadequate or poorly adjusted aerial, can result in a 'noisy' or grainy picture.



Local oscillator interference. This form of wavy patterning on UHF can be caused by a nearby television receiver tuned to a VHF station.

Four Essentials for Good Reception

Four things are involved in bringing a good picture into the home

1 THE SET

The television receiver must be suitable for receiving signals transmitted by the IBA stations and must be in good working order, correctly tuned and adjusted. All IBA UHF combined colour/black-and-white transmissions, on Channels 21 to 34 and 39 to 68 on Bands IV and V, use the 625-line system (PAL colour system). More than nine out of ten people now live within range of a UHF transmitter. The VHF transmissions in black-and-white on Channels 6 to 13 of Band III use the original British 405-lines system.

2 THE STATION

Both the television receiver and its associated aerial system should be suitable for the IBA station which provides the most reliable signal in your own locality. A local dealer should be able to advise you, but if in doubt get in touch with the IBA Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA Winchester (0962) 822444

3 THE AERIAL

Most reception problems are due to the use of an inadequate aerial system or its poor location. The strength of signals varies a great deal, depending upon how far away you are from the local transmitter and the amount of screening from intervening hills and buildings. The weaker the signal the more important is the need for a really effective aerial and its careful positioning.

4 THE FEEDER CABLE

An important part of the aerial system is the special type of cable ('coaxial cable') which links the aerial to your receiver. Different cables vary in efficiency, although all cables introduce some loss of signal with increasing length. On VHF, if signals are weak, and always on UHF, you should insist that your aerial installer fits a good low-loss cable.

Good Viewing of ITV

Almost the entire population of the United Kingdom is within range of one or more of the Independent Broadcasting Authority's television transmitting stations. The following pages outline the factors which affect the technical quality of the picture on the viewer's television screen, and show how reception of UHF and VHF stations may be improved.

The Set

For many years, television receivers manufactured in the UK were suitable for reception of IBA stations on either 405 lines (VHF) or 625 lines (UHF) or both ('dual-standard sets'). New sets are now 'single-standard' for 625 lines (UHF).

Over a period of time, receivers may gradually develop faults which impair the pictures on one or more channels.

Some sets incorporate a method of adjustment to make them suitable for the local mains supply voltage, and it is important that this should be correctly set when moving to a new location.

Which Service - VHF or UHF?

British television is at present transmitted on UHF ('Ultra High Frequency') on 625 lines in combined colour/black-and-white and on VHF ('Very High Frequency') on 405 lines in black-and-white only. Eventually the VHF service will be phased out in favour of UHF, but this is most unlikely to happen much before 1980.

The service you watch depends to a great extent on where you live. Most people live within range of a UHF transmitter and should be able to receive high quality 625-line black-and-white pictures on a standard 625-line receiver, or colour pictures on a colour receiver.

Of the remainder, most are within range of a VHF transmitter radiating 405-line black-and-white-only programmes and can receive these on a 405-line set. The programmes transmitted on VHF are exactly the same as those on UHF. The 625-line UHF picture provides rather better definition.

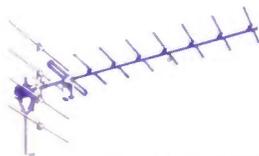
Another advantage of the UHF 625-line service is that all three channels (ITV, BBC1 and BBC2) are transmitted from the same site, and so providing all three channels are in operation you will need just one UHF aerial pointed in the direction of the UHF station to receive all three programmes.

The Aerial

The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try to make do with an aerial unsuitable for your location.

Although the very simple 'set-top' aerial (that is, the unit which is usually placed on top of or near to the receiver and in the same room) may sometimes provide sufficient signals in districts close to a transmitter, such reception will often be marred by the effects on the picture of people moving in the room, or cars passing the house; these effects can usually be avoided completely, or minimised, by using a loft or, better still, a high outside aerial. For UHF - and especially for colour reception - a good outdoor or loft aerial should always be fitted. On VHF, a set-top aerial may sometimes be satisfactory within a few miles of a high-power transmitter.

The simplest practical form of receiving aerial comprises a single ('dipole') element, but additional signal gain and directivity (that is, the ability of an aerial to reject signals from other than the desired direction) is achieved by adding extra elements ('directors' and



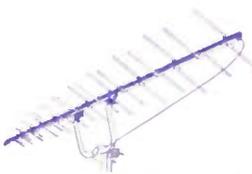
A Typical UHF Receiving Aerial

This is a typical 8-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 26-element UHF aerial shown here.



A Log-periodic Design Aerial

Picture ghosting (see page 139) 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. See *Portable Receivers*.

'reflectors') so as to form an aerial array. A typical VHF array might comprise four rod elements (dipole plus reflector and two directors) and this would be known as a four-element aerial. For IBA transmitters on Band III, each element is just over 2 ft long (the precise dimensions depend upon the particular channel to which the aerial is tuned, and other factors). On UHF (Bands IV and V) each element may be only a matter of inches, so that it is possible for arrays containing many elements to be quite compact and lightweight. Where signals are very weak, two or more arrays may be combined ('stacked') to provide very sensitive systems.

The more elements an aerial comprises, the more it will normally cost and the stronger will need to be the supports. This means that an aerial will usually be chosen in accordance with the signal available in the particular district. For aerial elements it is truly a matter of 'not too few - not too many - but just right'. Though, in case of doubt, it is better to have too much signal than too little.

The aerial must be a type intended for use on the appropriate channel. On VHF, each aerial is usually intended for one specific channel, although certain types, such as 'log periodics', are designed for use over a span of channels.

On UHF, British aeriels are manufactured for use over a number of channels, so as to avoid the need for separate UHF aeriels for IBA and BBC transmissions. A code has been drawn up by aerial firms, grouping all UHF aeriels into four categories, often denoted by a letter or colour code. Aeriels in Group A (red) cover Channels 21-34; in Group B (yellow) Channels 39-53; in Group C/D (green) Channels 48-68; and in Group E (brown) Channels 39-68. There are also UHF log-periodic aeriels covering all channels, but with rather less 'gain' than the conventional Yagi aeriels.

In very strong signal-strength areas on VHF it may be possible to use an aerial designed for use on another channel, though this is not recommended. On UHF, and particularly for colour reception, the correct aerial for your local channel grouping should always be used. Viewers must also ensure that their aerial is of the correct polarisation for the transmitter they wish to receive. IBA television transmitters use either horizontal or vertical polarisation which means that the rods or elements of the receiving

aerial must be placed in the same plane: this means that in some areas aerial rods are mounted horizontally, in other areas the rods must be vertical.

On UHF, all the main transmitters use horizontal polarisation, whereas the local satellite relay stations use vertical polarisation. This is another reason why a UHF receiving aerial will need adjusting or changing if a local relay station opens in your district. The actual signal available - and thus the selection of the number of aerial elements required - depends upon various factors: the distance away from the transmitter; the power and the aerial radiating characteristics of the station; the nature of the intervening ground; the height at which you put your aerial, etc. Signals, particularly on UHF, are easily absorbed or deflected by high buildings or hills, so forming shadow areas.

UHF Reception

Some 95% of the population of the United Kingdom is now within range of an IBA UHF transmitter, able to receive good-quality 625-line ITV pictures in colour or black-and-white.

The number of UHF transmitters needed for this coverage is relatively high. Already the IBA has over 40 main transmitters and over 100 relay stations in service; it is planned that eventually there will be about 50 main stations and almost 400 relays.

Although each UHF transmitter is intended primarily to serve a definite area not otherwise covered on UHF, it is inevitable that its service area overlaps with that of other transmitters: in some places perfectly good signals can be obtained from two UHF stations and occasionally even three or four. Viewers in certain places can therefore use an extra aerial to get pictures from another neighbouring ITV region.

The two main factors which determine whether or not you will receive good signals from a UHF transmitter are your distance from the transmitter and, often more significantly, the size and position of any intervening hills: interference from another transmitter on the same channel may also have to be considered. The power of a UHF transmitter, of course, defines its coverage in very general terms - for a high-power main station this can be an area with a radius of 30-40 miles or more, whereas a low-power relay could have a general radius

of only 1–2 miles; but the quality of reception at any one specific point within these areas is often governed by the position of local hills and other obstacles such as tall buildings.

Receiving aerials for colour receivers do not differ fundamentally from those for UHF black-and-white television; however, effective performance of the aerial is even more essential than for black-and-white.

Ghosting

So-called ghost images are brought about by signals reaching the receiving aerial after reflection from one or more hills or buildings. Because these signals travel along a slightly differing path to those reaching your aerial along the direct path from the transmitter, they may result in a second (or multiple) picture, usually weaker than the main picture and slightly displaced to the right of it. Such 'ghost' images can usually be removed or greatly reduced by increasing the directivity of the aerial. Occasionally there may be difficulty in achieving completely 'ghost-free' reception on all channels.

Portable Receivers

The use of portable TV sets, for example in caravans, is becoming increasingly popular. However, these types of receivers do bring their own reception problems and many viewers taking them on holiday are disappointed when they find they are unable to receive pictures.

Check beforehand whether you are taking your portable set to an area served by a transmitter – in the case of a single-standard UHF model this will have to be a UHF transmitter, but for a dual-standard set it can be either a UHF or VHF transmitter. There are also some portable models suitable only for use with VHF transmitters.

A log-periodic UHF aerial, preferably roof-mounted, is probably the best aerial to use for UHF reception on a portable set if you are travelling around. It can be used over the whole UHF range, making a single aerial satisfactory anywhere in the British Isles provided that you are within range of a UHF transmitter.

Unusual Atmospheric Conditions

At certain times of the year, during conditions giving rise to the meteorological condition

known as inversion, reception in some areas is severely interfered with by signals coming from distant transmitters working on the same channel frequency, either in the UK or on the Continent.

During these conditions, which usually last only a few hours but exceptionally may return over a period of some days, some patterning in the form of pronounced stripes of light and dark shades, or an interference to the sound channel, may be experienced. This interference is most evident in areas of weak signal.

Longer-distance Reception

The service areas of UHF stations, usually calculated to the 70 dB contour for main stations, are fairly conservative in terms of the ranges that can sometimes be achieved from favourable sites with modern receivers having transistorised UHF tuners. From good sites, usually those on high ground and unscreened by local or high intervening hills, it may be possible to obtain satisfactory pictures well beyond the 70 dB contour.

The main requirement for reception at relatively long distances (up to about 100 miles from a main high-power transmitter) is the use of an extremely efficient and often sophisticated aerial system. This usually means a multi-element array at the maximum possible height, well clear of all surrounding obstructions; the use of a 'masthead amplifier' (a small low-noise preamplifier mounted on the aerial structure and powered over the co-axial feeder cable) may be found most helpful. Such 'out-of-area' reception may sometimes be marred by interference from other distant stations.

Local Electrical Interference

Disturbances from local electrical and electronics apparatus can sometimes mar viewing, especially on the VHF Band III. Electrical interference to television usually takes the form of a severe 'snowstorm' of light or dark tiny random spots on all or part of the screen.

Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to ask the Post Office to help. This can be done by filling in the form *Good Radio and Television Reception*, obtainable from any main Post Office.

KNOW YOUR AREA

When you first acquire a UHF receiver it is almost certain that your dealer will know which transmitter gives the best signals in your area, and he will install the appropriate aerial. On the other hand, if you are in a poor reception area and have been receiving only weak signals from a distant UHF transmitter, try to make sure you know when any new stations open which may be nearer and give you better results. You can then ask your dealer to adjust or change the aerial to pick up the new and more satisfactory stronger signals.

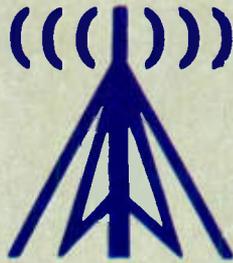
Details of new UHF transmitters are usually given in the local press, or you can check periodically either with your dealer or with the IBA Engineering Information Service, Crawley Court, Winchester, Hampshire SO21 2QA. Telephone; Winchester 822444 or (London) 01-584 7011.

UHF Television Coverage

IBA 625-line colour/black-and-white transmitters

This map shows the location of the IBA's main UHF television transmitting stations. The coverage areas are those of the main stations and their major relays. Overlaps are not shown (see the area coverage maps on pages 148 to 161 for details).





IBA TELEVISION TRANSMITTERS

The IBA builds, owns and operates all transmitters radiating ITV programmes, allocating transmitters to carry programmes presented by the various programme companies.

The VHF network of 47 transmitters provides black-and-white pictures on 405 lines covering 98.7% of the population.

The UHF network provides colour/black-and-white pictures on 625 lines. At the end of 1974 some 150 UHF stations covered more than 95% of the population; a further 50 UHF stations are due to open by about the end of 1975. It seems likely that the 405-line VHF monochrome services will continue at least until 1980.

The national map on the facing page shows the main UHF coverage for each ITV area. The maps on pages 148-161 show the UHF transmitters already on the air at the end of 1974 or due to come into service by about the end of 1975.

National VHF coverage is shown by the map on page 144. Details of all the IBA's transmitters are given in the following pages.

The Borders and Isle of Man

ITV's UHF colour service came to this area in September 1971 with the opening of the Caldbeck UHF transmitter for Carlisle and the Solway Firth area; it was extended across country with a second main station at Selkirk, and with local relays at Whitehaven, Eyemouth, Haltwhistle and Galashiels. Other relays at Hawick, Peebles, Innerleithen, Keswick, Basenthwaite and Langholm are due in 1975 and later the service will be extended to the Isle of Man. VHF 405-line transmissions continue from Caldbeck, Selkirk, Richmond Hill (Isle of Man) and Whitehaven.

Central Scotland

For Central Scotland, there are high power UHF stations at Black Hill (near Airdrie), at Craigkelly (north of Edinburgh) and at Darvel (near Kilmarnock). A local UHF relay at Lethanhill will be joined by up to 12 others during 1975. All these stations are controlled from Black Hill, where there is also a powerful VHF station supported by local VHF relays at Rothesay, Rosneath and Lethanhill.

East of England

This region has high power UHF transmitters at Tacolneston, Sudbury and Sandy Heath with local relays at West Runton, Aldeburgh and Luton, which was the IBA's first all-solid-state relay. VHF 405-line coverage is provided by stations at Mendesham and Sandy Heath, with Mendesham forming the control centre for all stations. Provision has been made for special East of England local programmes to be transmitted also on the Belmont UHF and VHF transmitters.

Lancashire

The eight million people in the Lancashire area are served primarily from the high-power IBA station for UHF and VHF at Winter Hill, near Bolton. But to cope with the hillier areas, some

20 local UHF relays have been built, and during 1975 additional relays are to be built at Oakenhead, North Oldham, Whitewell and Coniston. The existing relays include Darwen, Pendle Forest, Haslingden, Todmorden, Saddleworth, Bacup, Ladder Hill, Birch Vale, Glossop, Lancaster, Kendal, Windermere, Whitworth, Sedbergh, Trawden, Whalley, Walsden, Littleborough and Congleton.

London

Almost one-fifth of the population of the UK receives 625-line pictures from Crystal Palace, one of Europe's highest power unattended transmitting stations. The Medway towns and north-west Kent, however, are served from Bluebell Hill, near Maidstone and there are local relays at Guildford, Hertford, Reigate, Tunbridge Wells, Hemel Hempstead, Woolwich, High Wycombe and Great Missenden. A relay will also be opened during 1975 at Henley-on-Thames. VHF 405-line transmissions continue from the IBA's Croydon transmitter.

Midlands

The high-power UHF stations at Sutton Coldfield, Oxford, Waltham and Ridge Hill will be joined in late 1975 by The Wrekin. Local relays include Kidderminster, Brierley Hill, Bromsgrove, Malvern, Lark Stoke, Fenton, Nottingham, Buxton, Stanton Moor and Ashbourne. More relays will be opening in 1975 at Leek, Bolehill and Icomb Hill. The VHF coverage continues from Lichfield, Membury and Ridge Hill.

North-East England

Three high-power UHF stations for this area are at Bilsdale (North Yorkshire), Pontop Pike and Chatton. This coverage is reinforced by local relays at Newton, Fenham, Weardale, Whitby and Morpeth, with further relays due at Alston and Catton Beacon during 1975. The colour control centre, together with the VHF



transmitter, is at Burnhope, south-west of Newcastle.

North-East Scotland

This geographically large area is served on UHF by high-power stations at Durris (south-west of Aberdeen), Angus, Rosemarkie, Rumster Forest and most recently, Knock More in Banff. There are also local relays at Peterhead, Gartly Moor, Roseharty, Balgownie, Perth and Tay Bridge. During 1975 it is hoped to extend the UHF service to Lewis with a first high-power station in this area at Eitshal and also to Orkney, where there will be a high power station at Keelylang Hill. UHF local relays will also be built at Crieff, Pitlochry, Blair Atholl, Dunkeld and Tullich. The VHF 405-line service continues to be available from transmitters at Durris, Angus, Mouteagle (near Inverness), Rumster Forest (near Wick, also providing a service for Orkney) and Aviemore.

Northern Ireland

The main station for 625-line UHF is at Divis, near Belfast, with a local relay at Carnmoney Hill. During 1975 it is hoped to extend the UHF service in Northern Ireland, starting with a low power relay at Black Mountain. VHF coverage is from Black Mountain, near Belfast, Strabane, and a low power relay at Ballycastle.

South of England

Five high-power UHF stations in this region are at Rowridge on the Isle of Wight, Dover, Heathfield in East Sussex, Hannington in Hampshire and Midhurst in West Sussex. These are supported by local relays at Salisbury, Ventnor, Brighton, Newhaven, Marlborough and Hastings, with further relays being built at Findon, Winterborne Stickland and Chartham. The VHF transmitters are at Chillerton Down (Isle of Wight), Dover and a relay at Newhaven.

South-West England

The hills make this a difficult area to serve on UHF and five high-power stations supported by an increasing number of relays are needed. The main stations are at Redruth and Caradon Hill in Cornwall, Stockland Hill and Beacon Hill in South Devon and Huntshaw Cross in North Devon for the Barnstaple area. The existing relays at Weymouth, Plympton and the Isles of Scilly will be extended by additional stations at St Austell, St Thomas (Exeter), Bridport, Gunnislake and Penaligon Downs. The VHF service is from Caradon Hill, Stockland Hill and Huntshaw Cross.

Wales and West of England

More UHF stations are used in this hilly and mountainous area than in any other region: seven high-power stations and about 35 local relays by the end of 1974, with more to follow in 1975. The West of England UHF service depends on the Mendip transmitter in Somerset with relays at Bath, Bristol Ilchester Crescent and Bristol Kings Weston Hill. During 1975 these will be joined by relays at Stroud, Cirencester and Westwood. For Wales, there are high-power stations at Wenvoe, Carmel, Presely, Blaen Plwyf, Llanddona, and Moel-y-Parc. The local relays include Kilvey Hill (Swansea), Rhondda, Mynydd Machen, Maesteg, Pontypridd, Aberdare, Merthyr Tydfil, Bargoed, Rhymney, Abertillery, Ebbw Vale, Blaina, Pontypool, Blaenavon, Abergavenny, Porth, Llangeinor, Cwmafon, Llanhilleth, Croeserw, Gilfach Goch, Taff's Well, Ogmere Vale, Abertridwr, Tonypandy, Mynydd Bach, Brecon, Clyro, Betws-y-Coed, Conway, Bala and Bethesda. The 1975 relays are expected to include Treharris, Bedlinog, Pontardawe, Deri, Llanelli, Llandrindod Wells and Arfon. The VHF service is from St Hilary, Presely and Moel-y-Parc supplemented by eight relay stations.

Yorkshire

The main UHF and VHF stations for this area are at Emley Moor near Huddersfield and Belmont in Lincolnshire, with provision for some special East of England local programmes to be transmitted from Belmont. The local UHF relays are at Wharfedale, Sheffield, Skipton, Chesterfield, Halifax, Keighley, Hebden Bridge, Cop Hill, Idle, Oxenhope and Heyshaw, with others planned for 1975 at Shatton Edge, Ripponden, Calver Peak, Tideswell Moor and Oliver's Mount.

Channel Islands

The IBA transmitter at Fremont Point, Jersey, provides most of the island group with VHF programmes from the local company and networked from the mainland by reception of Stockland Hill. It is expected that the UHF 625-line service will be introduced in some areas during 1976.

The low-powered UHF transmitting station at Wharfedale, Yorkshire.

INDEX OF IBA TELEVISION TRANSMITTERS

Name	Area	Station No.		National Grid Reference	Name	Area	Station No.		National Grid Reference	Name	Area	Station No.		National Grid Reference
		UHF	VHF				UHF	VHF				UHF	VHF	
Aberdare	WW	106,06		SO 034 013	Ffestiniog	WW	29,3	SH 709 391	Oxenhope	Y	104,17		SE 028 338	
Abergavenny	WW	106,18	6,2	SO 244 126	Findon	S	108,07	TQ 120 072	Oxford	M	117		SP 567 105	
Aberthillery	WW	106,12		SO 224 023	Fremont Point	Ch	28	49°15'N,2°8'W	Peebles	B	161,07		NT 228 418	
Abertridwr	WW	106,31		ST 123 886	Galashiels	B	161,02	NT 507 360	Penaligon Downs	SW	131,10		SX 027 683	
Alberthburgh	E	114,02		TM 441 596	Gartly Moor	NS	112,02	NJ 547 326	Pendle Forest	La	103,02		SD 825 384	
Alston	NE	109,08		NY 730 478	Gilfach Goch	WW	106,28	SS 982 890	Peniculk	CS	147,01		NT 252 590	
Angus	NS	123	12,1	NO 394 407	Girvan	CS	152,05	NX 211 981	Perth	NS	123,01		NO 108 212	
Arfon	WW	135,03	29,1	SH 476 493	Glossop	La	103,13	SK 027 953	Peterhead	NS	112,01		NK 112 453	
Ashbourne	M	102,12		SK 182 460	Great Missenden	Ln	101,14	SP 905 006	Pitlochry	NS	123,05		NN 923 565	
Aviemore	NS		56,2	NH 940 126	Guildford	Ln	101,01	SU 974 486	Plympton					
Bacup	La	103,08		SD 878 275	Gunnislake	SW	131,04	SX 440 720	(Plymouth)	SW	131,05		SX 531 555	
Bala	WW	145,08	29,2	SH 969 324	Halifax	Y	104,06	SE 103 242	Pontardawe	WW	106,56		SN 731 037	
Balgownie	NS	112,04		NJ 927 104	Haltwhistle	B	137,05	NY 674 628	Pontop Pike	NE	109		NZ 148 526	
Ballycastle	NI		7,2	D 077 423	Hannington	S	126	SU 527 568	Pontypool	WW	106,15		ST 284 990	
Bargoed	WW	106,08		NY 145 010	Haslingden	La	103,03	SD 795 236	Pontypridd	WW	106,05		ST 085 905	
Bassenthwaite	B	137,07		NY 207 305	Hastings	S	139,02	TQ 807 100	Porch	WW	106,20		ST 029 919	
Bath	WW	110,02	6,1	ST 769 654	Hawick	B	161,03	NT 510 148	Presely	WW	129	29	SN 172 306	
Beacon Hill	SW	136		SX 857 619	Heathfield	S	139	TQ 566 220	Redruth	SW	141		SW 690 395	
Bednino	WW	106,43		SO 102 005	Hebden Bridge	Y	104,09	SD 988 267	Reigate	Ln	101,03		TQ 256 521	
Belmont	Y	120	20	TF 218 836	Hemel Hempstead	Ln	101,05	TL 088 405	Rhondda	WW	106,02		SS 989 939	
Bethesda	WW	118,04		SH 613 663	Henley-on-Thames	Ln	101,10	SU 780 822	Rhymney	WW	106,09		SO 127 042	
Betws-y-Coed	WW	118,01		SH 825 582	Hertford	Ln	101,02	TL 320 137	Richmond Hill	B		37,2	SK 335 748	
Biggar	CS	105,03		NT 016 325	Heyshaw	Y	104,44	SE 170 637	Ridge Hill	M	149	2,2	SO 630 333	
Bilsdale	NE	105,11		SE 553 962	High Wycombe	Ln	101,07	SU 856 942	Ripponden	Y	104,10		SE 043 189	
Birch Vale	CS	103,11		SK 028 861	Huntshaw Cross	SW	138	SS 527 220	Rosehearty	NS	112,03		NH 933 663	
Black Hill	NI	107,07	7	J 278 727	Idle	M	102,19	SP 202 229	Rosemarkie	NS	156		NJ 762 623	
Black Mountain	WW	106,17		SO 277 063	Innerleithen	B	161,08	NT 325 368	Rosneath	CS	152,11	5,1	NS 258 811	
Blaenavon	WW	135		SN 569 756	Keelylang Hill (Orkney)	NS	134,00	HY 378 102	Rothsay	CS	105,11	5,2	NS 125 690	
Blaen-Plywf	WW	106,14		SO 196 083	Keighly	Y	104,07	SE 069 444	Rowridge	S	108		SZ 447 865	
Blair Atholl	NS	123,07		NN 894 658	Kendal	La	103,36	SD 540 912	Rumster Forest	NS	148	56,1	ND 197 385	
Bluebell Hill	Ln	158		TQ 757 613	Keswick	B	137,02	NY 279 224	Saddleworth	La	103,06		SD 987 050	
Bolton Hill	M	102,13		SK 295 552	Kilclerminster	M	102,02	SO 808 739	St. Austell	SW	131,01		SX 008 536	
Brecon	WW	106,49	6,3	SO 054 287	Kilkeel	NI	107,03	J 281 180	St. Hilary	WW		6	ST 026 741	
Bridport	SW	132,06		SY 450 920	Killearn	CS	105,06	NS 483 848	St. Thomas (Exeter)	SW	132,01		SX 898 922	
Brierley Hill	M	102,03		SO 916 856	Killowen Mountain	NI	107,30	J 207 174	Salisbury	S	108,01		SO 136 285	
Bristol	S	108,05		TQ 329 045	Kilmacolm	CS	105,01	NS 343 691	Sandy Heath	E	124	14,1	TL 204 494	
Bristol llochester	WW	110,08		ST 577 700	Kilneven	WW	106,01	NS 746 150	Scarborough	Y		4,1	TA 009 880	
Crescent					Kirkconnel	NS	152,02	NS 372 940	Sedburgh	La	103,15		SD 607 875	
Bristol Kings	WW	110,07		ST 547 775	Knock More	CS	153	NS 746 150	Selkirk	B	161	37,1	NT 500 294	
Bromsgrove	M	102,06		SO 948 730	Ladder Hill	La	103,09	SK 027 789	Shatton Edge	Y	104,08		SK 194 814	
Brougher Mountain	NI	151		H 350 527	Lancaster	La	103,35	SD 490 662	Sheffield	Y	104,03	4,2	SK 324 870	
Burnhope	NE		9	NZ 184 474	Langholm	B	137,15	NY 358 831	Skipton	Y	104,04		SD 909 517	
Buxton	M	102,24		SK 060 753	Lark Stoke	M	102,08	SP 187 426	South Napeckale	CS	105,02		NR 837 748	
Caldecbe	B	137	37	NY 299 425	Larne	NI	107,01	D 395 037	Stanton Moor	M	102,09		SK 246 637	
Calver Peak	Y	104,18		SK 232 743	Leek	M	102,10	SJ 999 561	Stockland Hill	SW	132	32	ST 222 014	
Campbeltown	CS	152,06		NR 707 192	Lethanhill	CS	152,04	SJ 938 106	Strabane	NI	151,01	7,1	H 393 947	
Caradon Hill	SW	131	31	SX 273 707	Lichfield	M	130	SK 164 043	Stroud	WW	110,18		SO 836 077	
Carmel	WW	119		SN 576 153	Limavady	NI	130	C 711 296	Sudbury	E	115		TL 912 376	
Carroney Hill	NI	107,02		J 336 829	Litlborough	La	103,22	SD 950 166	Sutton Coldfield	M	102		SK 113 003	
Carton Beacon	NE	109,09		NY 822 591	Llandona	WW	118	SH 583 810	Taill's Well	WW	106,29		TM 131 296	
Cerne Abbas	WW	110,29		ST 645 013	Llandovory	WW	119,04	SN 831 405	Tay Bridge	NS	123,08		NO 430 284	
Chartham	S	113,05		TR 103 561	Llandrindod Wells	WW	119,04	SO 019 635	The Wrekin	M	121		SJ 629 081	
Chatton	NE	155		NU 105 264	Llanelli	WW	119,01	SN 510 023	Tideswell Moor	Y	104,22		SK 149 780	
Chesterfield	Y	104,05		SK 383 764	Llangeinor	WW	106,22	SN 905 886	Todmorden	La	103,05		SD 958 241	
Chillerton Down	S		8	SZ 475 835	Llanhilleth	WW	106,26	SO 213 004	Tonypandy	WW	106,35		SS 986 924	
Cirencester	WW	110,19		SP 005 058	Londonderry	NI	130,01	C 404 175	Tredraw	La	103,18		SD 909 378	
Clyro	WW	106,51		SO 204 432	Luton	E	101,08	TL 081 210	Treharris	WW	106,23		ST 103 964	
Congleton	La	103,27		SJ 865 619	Maesteg	WW	106,04	SS 841 913	Tullich	NS	112,05		NO 379 984	
Coniston	La	103,45		SD 327 966	Malvern	M	102,07	SO 774 464	Tunbridge Wells	Ln	101,04		TQ 607 440	
Conway	WW	118,03		SH 781 765	Marlborough	S	102,07	SU 209 688	Ventnor	S	108,03		SZ 567 783	
Cop Hill	Y	104,11		SE 058 138	Membray	M	110,24	SU 307 763	Walsden	La	103,20		SD 927 235	
Craigkelly	CS	147		NT 814 200	Memping	WW	110	ST 563 488	Waltham	M	111		SK 809 233	
Crieff	NS	123,02		NN 838 972	Mendlesham	E	14	TM 122 641	Weardale	NE	109,06		NZ 025 384	
Croeserw	WW	106,27		SS 358 952	Merthyr Tydfil	WW	106,07	SO 057 066	Wenvoe	WW	106		ST 110 742	
Croydon	Ln		1	TQ 332 696	Midhurst	S	125	SU 912 250	West Linton	CS	147,03		NT 164 508	
Crystal Palace	La	101		TQ 339 712	Midhurst	S	125	SU 912 250	West Runton	E	114,01		TG 186 412	
Cwmafon	WW	106,24		SS 798 936	Milburn Mtnr	CS	152,10	NS 378 796	Westwood	WW	110,03		ST 817 597	
Darvel	CS	152		NS 557 341	Moel-y-Parc	WW	145	SJ 123 701	Weymouth	SW	132,08		SY 663 778	
Darwen	La	103,01		SD 708 223	Morpeth	NE	109,10	NZ 218 864	Whalley	La	103,19		SD 729 352	
Deri	WW	106,57		SD 121 022	Mounteagle	NS		NH 639 580	Wharfedale	Y	104,01		SE 198 485	
Doris	NI	107		J 286 750	Myndd Bach	WW	106,42	ST 168 925	Whitby	NE	116,01		NZ 903 113	
Dover	S	113	13	TR 274 397	Mynydd Machen	WW	106,03	ST 223 900	Whitehaven	B	137,01	37,3	NZ 992 123	
Dunkeld	NS	123,11		ND 046 415	Newcastle	NI	107,05	J 362 303	Whitewell	La	103,32		SD 833 245	
Durriss	NS	112	12	NO 763 899	Newhaven	S	139,01	TQ 435 005	Whitworth	La	103,12		SD 886 202	
Ebbw Vale	WW	106,13		SO 159 088	Newry	NI	107,04	J 091 221	Windermere	La	103,38		SD 383 980	
Eitshal (Lewis)	NS	154,00		NB 306 302	Newton	NE	109,02	NZ 035 653	Winterborne					
Emley Moor	Y	104	4	SE 222 128	North Oldham	La	103,25	SD 929 060	Stickland	S	108,10		ST 838 051	
Enyemouth	B	161,01		NT 947 599	Nottingham	M	102,23	SK 503 435	Winter Hill	La	103	3	SD 660 144	
Fenham	NE	109,03		NZ 216 648	Oakenhead	La	103,31	SK 806 234	Woolburn	Ln	101,09		SU 916 873	
Fenton	M	102,11		SJ 902 550	Ogmore Vale	WW	106,30	SS 929 894	Woolwich	Ln	101,06		TQ 460 794	
Ferndale	WW	106,19		ST 006 970	Oliver's Mount	Y	104,38	TA 040 869						

Most modern Ordnance Survey maps carry the National Grid. This is simply a series of squares with 100 kilometre sides. Each square on Great Britain is designated by two letters. These are followed by two groups of numbers which measure the distance of a point from the SW (bottom left) corner of the square. The first group of numbers shows the distance east, the second the distance north.

VHF Television Coverage

IBA 405-line
black-and-white
transmitters

No. Name Channel/
Polarisation

The Borders and Isle of Man

37	Caldbeck	11H
37, 1	Selkirk	13V
37, 2	Richmond Hill	8H
37, 3	Whitehaven	7V

Central Scotland

5	Black Hill	10V
5, 1	Rosneath	13V
5, 2	Rothsay	8V
5, 3	Lethanhill	12V

East of England

14	Mendlesham	11H
14, 1	Sandy Heath	6H
20	Belmont	7V

Lancashire

3	Winter Hill	9V
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London

1	Croydon	9V
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Midlands

2	Lichfield	8V
2, 1	Membury	12H
2, 2	Ridge Hill	6V

North-East England

9	Burnhope	8H
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North-East Scotland

12	Durris	9H
12, 1	Angus	11V
56	Mounteagle	12H
56, 1	Rumster Forest	8V
56, 2	Aviemore	10H

Northern Ireland

7	Black Mountain	9H
7, 1	Strabane	8V
7, 2	Ballycastle	13H

South of England

8	Chillerton Down	11V
8, 1	Newhaven	6V
13	Dover	10V

South-West England

31	Caradon Hill	12V
32	Stockland Hill	9V
32, 1	Huntshaw Cross	11H

Wales and West of England

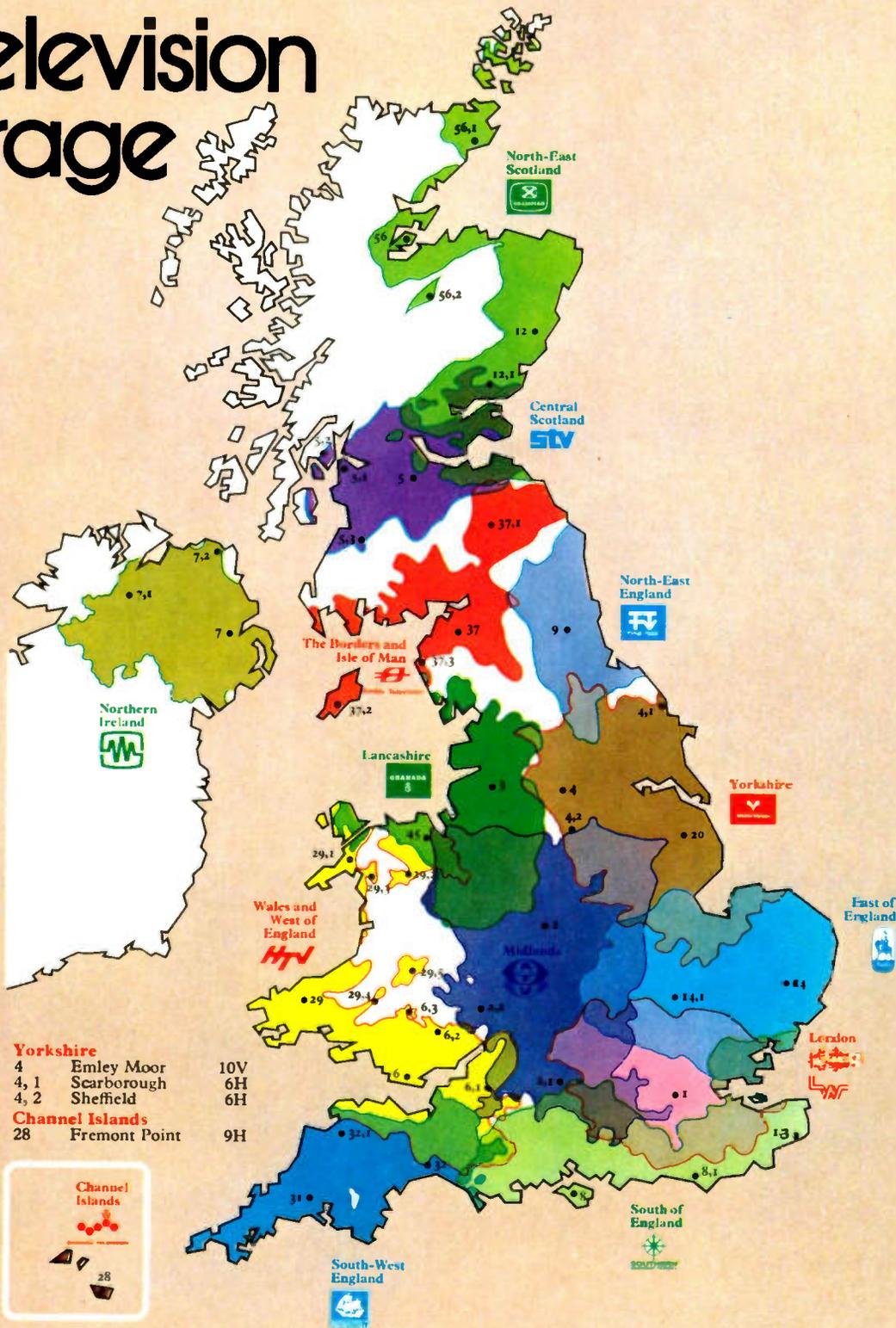
6	St Hilary	10V
6	St Hilary	7V
6, 1	Bath	8H
6, 2	Abergavenny	11H
6, 3	Brecon	8H
29	Presely	8H
29, 1	Arfon	10H
29, 2	Bala	7V
29, 3	Ffestiniog	13V
29, 4	Llandovery	11H
29, 5	Llandrindod Wells	9H
45	Moel-y-Parc	11V

Yorkshire

4	Emley Moor	10V
4, 1	Scarborough	6H
4, 2	Sheffield	6H

Channel Islands

28	Fremont Point	9H
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The UHF Television Station Plan
Existing and Proposed Transmitting Stations

It is expected that at least 50 main and 350 relay stations will be required for the UHF service. This list includes all stations at present being planned. The information is provisional.

Note: The number to the left of each UHF station is a reference number allocated under the Joint IBA-BBC planning arrangement. The main stations are numbered in the series 101-200 and relay stations are numbered as decimals of the parent main station; thus Emley Moor is numbered 104 and Sheffield, an Emley Moor relay, is numbered 104.03. The VHF stations are numbered in the series 1-100 with the relay stations similarly given as decimals of the parent.

UHF Station		Channels				Polarization/ Aerial Group	ERP (kW)	Aerial height ft. aod	IBA target service date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
THE BORDERS AND ISLE OF MAN (B)									
Border Television									
137	Caldbeck	28	30	34	32	HA	500	1960	1.9.71
137.01	Whitehaven	43	40	46	50	VB	2	601	6.10.72
137.02	Keswick	24	21	27	31	VA	0.03	743	1976
137.05	Haltwhistle	59	55	62	65	VC/D	2	789	5.4.74
137.07	Bassenthwaite	49	52	45	42	VB	0.16	454	1976
137.15	Langholm	60	57	63	53	VC/D	0.025	1001	late 75
161	Selkirk	59	55	62	65	HC/D	50	1709	1.3.72
161.01	Eyemouth	23	33	26	29	VA	2	795	15.3.74
161.02	Galashiels	41	51	44	47	VB	0.1	974	18.10.74
161.03	Hawick	23	33	26	29	VA	0.05	650	early 75
161.07	Peebles	25	22	28	32	VA	0.25	1328	early 75
161.08	Innerleithen	61	58	64	54	VC/D	0.1	889	mid 75
CENTRAL SCOTLAND (CS)									
Scottish Television									
105	Black Hill	43	40	46	50	HB	500	1750	13.12.69
105.01	Kilmacoll	24	21	27	31	VA	0.032	360	mid 75
105.02	South Knapdale	60	57	63	53	VC/D	0.32	1743	late 75
105.03	Biggar	25	22	28	32	VA	0.5	1208	late 75
105.06	Killearn	59	65	62	65	VC/D	0.5	530	mid 75
105.11	Rothesay	25	22	28	32	VA	2.0	681	mid 76
147	Craigkelly	24	31	27	21	HA	100	1050	27.9.71
147.01	Penicuik	61	58	64	54	VC/D	2.0	985	late 75
147.03	West Linton	23	33	26	29	VA	0.025	1058	late 75
152	Darvel	23	33	26	29	HA	100	1461	1.12.72
152.02	Kirkconnel	61	58	64	54	VC/D	0.25	1726	early 75
152.04	Lethanhill	60	57	63	53	VC/D	0.25	1185	23.3.73
152.05	Girvan	59	55	62	65	VC/D	0.25	765	late 75
152.06	Campbeltown	60	57	63	53	VC/D	0.05	438	late 75
152.10	Milburn Muir	42	39	52	49	VB	0.25	657	mid 75
152.11	Rosneath	61	58	64	54	VC/D	10.0	764	late 75
EAST OF ENGLAND (E)									
Anglia Television									
114	Tacolneston	59	62	55	65	HC/D	250	724	1.10.70
114.01	West Runton	23	33	26	29	VA	2	491	6.4.73
114.02	Aldeburgh	23	33	26	30	VA	10	265	24.11.72
115	Sudbury	41	51	44	47	HB	250	708	18.11.70
124	Sandy Heath	24	31	27	21	HA	1000	951	18.1.71
101.08	Luton	59	55	62	65	VC/D	0.08	670	14.6.74
LANCASHIRE (La)									
Granada Television									
103	Winter Hill	59	55	62	65	HC/D	500	2357	15.11.69
103.01	Darwen	49	39	45	42	VB	0.5	1026	1.11.71
103.02	Pendle Forest	25	22	28	32	VA	2	1067	2.8.71
103.03	Hasingden	23	33	26	29	VA	10	1295	25.8.72
103.05	Todmorden	49	39	45	42	VB	0.5	895	31.5.72
103.06	Saddleworth	49	52	45	42	VB	2	1291	28.1.72
103.08	Bacup	43	40	46	53	VB	0.25	1258	9.3.73
103.09	Ladder Hill	23	33	26	29	VA	1	1510	16.11.73
103.11	Birch Vale	43	40	46	53	VB	0.25	1158	21.6.74
103.12	Whitworth	25	22	28	32	VA	0.25	1258	21.6.74
103.13	Glossop	25	22	28	32	VA	1035	18.8.73	
103.15	Sedburgh	43	40	46	50	VB	0.5	844	6.9.74
103.18	Trawden	60	57	63	67	VC/D	0.2	1028	late 74
103.19	Whalley	43	40	46	53	VB	0.05	705	late 74
103.20	Walsden	60	57	63	67	VC/D	0.05	978	late 74
103.22	Littleborough	24	21	27	31	VA	0.5	896	21.6.74
103.25	North Oldham	24	21	27	31	VA	0.01	959	early 75
103.27	Congleton	41	51	44	47	VB	0.2	515	6.9.74
103.31	Oakenhead	41	51	44	47	VB	0.1	940	mid 75
103.32	Whitehead	60	57	63	67	VC/D	0.08	1059	late 75
103.35	Lancaster	24	31	27	21	VA	10	604	23.6.72
103.36	Kendal	61	58	64	54	VC/D	2	746	17.11.72
103.38	Windermere	41	51	44	47	VB	0.5	825	13.4.73
103.45	Conistone	24	21	27	31	VA	0.09	1008	late 75

UHF Station		Channels				Polarization/ Aerial Group	ERP (kW)	Aerial height ft. aod	IBA target service date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
LONDON (Ln)									
Thames Television/London Weekend Television									
101	Crystal Palace	23	26	33	30	HA	1000	1027	15.11.69
101.01	Guildford	43	40	46	50	VB	10	616	24.3.72
101.02	Hertford	61	58	64	54	VC/D	2	318	10.3.72
101.03	Reigate	60	57	63	53	VC/D	10	921	15.11.71
101.04	Tunbridge Wells	41	51	44	47	VB	10	564	4.2.72
101.05	Hemel Hempstead	41	51	44	47	VB	10	740	10.3.72
101.06	Woolwich	60	57	63	67	VC/D	0.63	176	12.4.74
101.07	High Wycombe	59	55	62	65	VC/D	0.5	691	14.1.72
101.09	Woburn	56	49	52	68	VC/D	0.1	470	*
101.10	Henley-on-Thames	67	48	64	54	VC/D	0.1	514	early 75
101.14	Great Missenden	61	58	64	54	VC/D	0.085	707	late 74
158	Bluebell Hill	43	40	46	65	HE	30	823	25.2.74
MIDLANDS (M)									
ATV									
102	Sutton Coldfield	43	46	40	50	HB	1000	1297	15.11.69
102.02	Kidderminster	61	58	64	54	VC/D	2	437	31.3.72
102.03	Brierley Hill	60	57	63	53	VC/D	10	591	3.12.71
102.06	Bromsgrove	24	31	27	21	VA	10	651	4.2.72
102.07	Malvern	66	56	62	68	VC/D	10	691	26.5.72
102.08	Lark Stoke	23	33	26	29	VA	10	914	7.7.72
102.09	Stanton Moor	59	55	62	65	VC/D	2.0	1164	27.9.74
102.10	Leek	24	31	27	21	VA	1	1028	early 75
102.11	Fenton	25	22	28	32	VA	10	790	21.1.72
102.12	Ashbourne	25	22	28	32	VA	0.25	696	late 74
102.13	Bolton	60	57	63	53	VC/D	0.25	1156	mid 75
102.19	Koombs Hill	25	22	28	32	VA	0.11	956	late 75
102.23	Notttingham	24	21	27	31	VA	2	599	30.3.73
102.24	Buxton	24	21	27	31	VA	1	1558	12.7.73
111	Waltham	61	58	64	54	HC/D	250	1407	28.2.70
117	Oxford	60	57	63	53	HC/D	500	948	15.6.70
121	The Wrekin	23	26	33	29	HA	100	1470	late 75
149	Ridge Hill	25	22	28	32	HA	100	1200	26.2.73
NORTH-EAST ENGLAND (NE)									
Tyne Tees Television									
109	Pontop Pike	61	58	64	54	HC/D	500	1454	17.7.70
109.02	Newton	23	33	26	29	VA	2	695	28.4.72
109.03	Fenham	24	21	27	31	VA	2	555	10.12.71
109.06	Weardale	41	51	44	47	VB	10	1490	24.8.73
109.08	Aiston	49	52	45	42	VB	0.4	1755	mid 75
109.09	Catton Beacon	43	40	46	50	VB	0.14	1217	late 74
109.10	Morpeth	25	22	28	32	VA	0.04	360	28.6.75
116	Bilsdale	29	33	26	23	HA	500	2247	15.3.71
116.01	Whitby	59	55	62	65	VC/D	0.25	351	11.5.73
155	Chatton	49	39	45	42	HB	100	1150	19.8.74
NORTH-EAST SCOTLAND (NS)									
Grampian Television									
112	Durriss	25	22	28	32	HA	500	2083	19.7.71
112.01	Peterhead	59	55	62	65	VC/D	0.1	315	mid 74
112.02	Gartley Moor	61	58	64	54	VC/D	2.2	1520	8.2.74
112.03	Rosecharney	41	51	44	47	VB	2	365	9.2.73
112.04	Balgownie	43	40	46	50	VB	0.04	354	late 74
112.05	Tullich	59	55	62	65	VC/D	0.11	1677	1976
123	Angus	60	57	63	53	HC/D	100	1797	30.9.72
123.01	Perth	49	39	45	42	VB	1	558	3.11.72
123.02	Crieff	23	33	26	29	VA	0.5	882	late 75
123.05	Pitlochry	25	22	28	32	VA	0.13	1374	late 75
123.07	Blair Atholl	43	40	46	50	VB	0.05	1431	late 74
123.08	Tay Bridge	41	51	44	47	VB	0.5	488	late 75
123.11	Dunkeld	41	51	44	47	VB	0.1	974	late 75
134	Keelylang Hill (Orkney)	43	40	46	50	HB	100	886	late 75
148	Rumster Forest	24	31	27	21	HA	100	1493	24.12.73
153	Knock More	23	33	26	29	HA	100	1535	28.10.74
154	Eitshal (Lewis)	23	33	26	29	HA	100	1200	late 75
156	Rosemarkie	49	39	45	42	HB	100	1061	8.10.73

The UHF Television Station Plan *cont.*

UHF Station Number	Name	Channels				Polarization/ Aerial Group	ERP (kW)	Aerial height ft aod	IBA target service date
		IBA	BBC 1	BBC 2	Fourth				

NORTHERN IRELAND (NI)

Ulster Television

107	Divis	24	31	27	21	HA	500	1681	14.9.70
107,01	Larne	49	39	45	42	VB	2	556	*
107,02	Carmoney Hill	43	40	46	50	VB	0.1	805	7.12.73
107,03	Kilkeel	49	39	45	42	VB	2	997	*
107,04	Newry*	60	58	64	54	VC/D	0.5	962	*
107,05	Newcastle	59	55	62	65	VC/D	1	915	*
107,07	Black Mountain	49	39	45	42	VB	0.025	1637	mid 75
107,30	Killowen Mountain	24	31	27	21	VA	0.15	1425	*
130	Limavady	59	55	62	65	HC/D	100	1293	late 75
130,01	Londonderry	41	51	44	47	VB	8	920	late 75
151	Brougher Mountain	25	22	28	32	HA	100	1200	*
151,01	Strabane*	60	57	63	53	VC/D	0.8	1915	*

SOUTH OF ENGLAND (S)

Southern Television

108	Rowridge	27	31	24	21	HA	500	917	13.12.69
108,01	Salisbury	60	57	63	53	VC/D	10	515	11.8.72
108,03	Ventnor	49	39	45	42	VB	2	895	7.9.73
108,05	Brighton	60	57	63	53	VC/D	10	563	28.4.72
108,07	Findon	41	51	44	47	VB	0.05	528	mid 75
108,10	Winterborne Stickland	43	40	46	50	VB	1.0	685	late 75
113	Dover	56	50	56	53	HC/D	100	1202	13.12.69
113,05	Chartham	24	21	27	31	VA	0.25	382	late 75
125	Midhurst	58	61	55	68	HC/D	100	980	18.12.72
126	Hannington	42	39	45	66	HE	250	1209	1.11.71
110,24	Marlborough	15	22	28	32	VA	0.1	815	21.6.74
139	Heathfield	54	49	52	67	HC/D	100	985	1.11.71
139,01	Newhaven	43	39	45	41	VB	2	420	16.2.73
139,02	Hastings	28	22	25	32	VA	1	415	19.10.73

SOUTH-WEST ENGLAND (SW)

Westward Television

131	Caradon Hill	25	22	28	32	HA	500	1981	25.5.71
131,01	St. Austell	59	55	62	65	VC/D	0.1	785	late 75
131,04	Gunnislake	43	40	46	50	VB	0.04	576	1976
131,05	Plympton (Plymouth)	61	58	64	54	VC/D	2	538	30.11.73
131,10	Penaligon Downs	49	39	45	42	VB	0.1	538	1976
132	Stockland Hill	23	33	26	29	HA	250	1515	13.9.71
132,01	St. Thomas (Exeter)	41	51	44	47	VB	0.25	482	mid 75
132,06	Bridport	41	51	44	47	VB	0.1	374	late 75
132,08	Weymouth	43	40	46	50	VB	2	375	14.9.73
136	Beacon Hill	60	57	63	53	HC/D	100	933	19.3.73
138	Hunshaw Cross	59	55	62	65	HC/D	100	1180	5.11.73
141	Redruth	41	51	44	47	HB	100	1250	22.5.71
141,01	Scilly Isles	24	21	27	31	VA	0.5	390	3.5.74

WALES AND WEST OF ENGLAND (WW)

HTV

106	Wenvoe	41	44	51	47	HB	500	1158	6.4.70
106,01	Kilvey Hill	23	33	26	29	VA	10	798	28.1.72
106,02	Rhondda	23	33	26	29	VA	4	1215	7.12.72
106,03	Mynydd Machen	23	33	26	29	VA	2	1346	25.2.72
106,04	Maesteg	25	22	28	32	VA	0.5	1006	18.2.72
106,05	Pontypridd	25	22	28	32	VA	2	811	24.8.72
106,06	Aberdare	24	21	27	31	VA	0.5	1092	8.12.72
106,07	Merthyr Tydfil	25	22	28	32	VA	0.5	1010	22.12.72
106,08	Bargoed	24	21	27	31	VA	1.5	1120	25.5.73
106,09	Rhymney	60	57	63	53	VC/D	0.75	1520	2.3.73

UHF Station Number	Name	Channels				Polarization/ Aerial Group	ERP (kW)	Aerial height ft aod	IBA target service date
		IBA	BBC 1	BBC 2	Fourth				

WALES AND WEST *cont.*

106,12	Abertillery	25	22	28	32	VA	1.4	1410	30.11.73
106,13	Ebbw Vale	59	55	62	65	VC/D	0.5	1657	28.9.73
106,14	Blaina	43	40	46	50	VB	0.1	1140	9.8.74
106,15	Pontypool	24	21	27	31	VA	1	977	25.5.73
106,17	Blaenavon	60	57	63	53	VC/D	0.75	1355	27.4.73
106,18	Abergavenny	49	39	45	42	VB	1	1588	28.9.73
106,19	Ferndale	60	57	63	53	VC/D	0.08	1430	early 75
106,20	Porth	43	40	46	50	VB	0.1	1000	late 74
106,22	Llangeinor	59	55	62	65	VC/D	0.15	1176	mid 74
106,23	Treharris	52	56	48	68	VC/D	0.05	703	1975
106,24	Cwmfafon	24	21	27	31	VA	0.07	735	16.8.74
106,26	Llanhilleth	49	39	45	42	VB	0.03	1021	27.9.74
106,27	Croeserw	61	58	64	54	VC/D	0.12	1290	late 74
106,28	Gilfach Goch	24	21	27	31	VA	0.05	1045	27.9.74
106,29	Taff's Well	59	55	62	65	VC/D	0.02	603	9.8.74
106,30	Ogmore Vale	60	57	63	53	VC/D	0.1	1104	28.8.74
106,31	Abertridwr	60	57	63	53	VC/D	0.05	985	late 74
106,35	Tonypandy	59	55	62	65	VC/D	0.01	836	late 74
106,42	Mynydd Bach	61	58	64	54	VC/D	0.25	1168	14.9.73
106,43	Bedynnog	24	21	27	31	VA	0.01	1242	early 75
106,49	Brecon	61	58	64	54	VC/D	1	895	25.1.74
106,51	Clyro	41	51	44	47	VB	0.16	865	13.9.74
106,56	Pontardawe	61	58	64	68	VC/D	0.05	658	early 75
106,57	Deri	25	22	28	32	VA	0.05	1338	mid 75
110	Mendip	61	58	64	54	HC/D	500	1934	30.5.70
110,02	Bath	25	22	28	32	VA	0.25	715	11.10.71
110,03	Westwood	43	40	46	50	VB	0.1	442	mid 75
110,07	Bristol Kings Weston Hill	42	45	48	52	VB	1	471	5.4.74
110,08	Bristol Ilchester Crescent	43	40	46	50	VB	0.5	325	15.12.72
110,18	Stroud	42	48	45	52	VB	0.5	881	early 75
110,19	Cirencester	23	33	26	29	VA	0.25	765	early 75
110,29	Cerne Abbas	25	22	28	32	VA	—	767	mid 75
118	Llanddona	60	57	63	53	HC/D	100	828	6.9.73
118,01	Betws-y-Coed	24	21	27	31	VA	0.5	1167	19.10.73
118,03	Conway	43	40	46	50	VB	2	535	19.10.73
118,04	Bethesda	60	57	63	53	VC/D	0.025	630	6.9.73
119	Carmel	60	57	63	53	HC/D	100	1351	21.5.73
119,01	Llanelli	49	39	45	67	VB	0.1	455	early 75
119,04	Llandrindod Wells	49	39	45	42	VB	2.8	1645	late 75
129	Presely	43	46	40	50	HB	100	1832	16.8.73
135	Blaen-Piwyf	24	31	27	31	HA	100	1097	7.5.73
135,03	Arfon	41	51	44	47	VB	3	1973	late 75
145	Moel-y-Parc	49	52	45	42	HB	100	1880	11.6.73
145,08	Bala	23	33	26	29	VA	0.2	1158	late 74

YORKSHIRE (Y)

Yorkshire Television

104	Emley Moor	47	44	51	41	HB	1000	1860	15.11.69
104,01	Wharfedale	25	22	28	32	VA	2	856	1.9.71
104,03	Sheffield	24	31	27	21	VA	5	969	17.1.72
104,04	Skipton	49	39	45	42	VB	10	690	21.7.72
104,05	Chesterfield	23	33	26	29	VA	2	766	1.9.71
104,06	Halifax	24	21	27	31	VA	2	926	21.1.72
104,07	Keighley	61	58	64	54	VC/D	10	1166	21.4.72
104,08	Shatton Edge	48	58	52	54	VC/D	1	1356	mid 75
104,09	Hebden Bridge	25	22	28	32	VA	0.25	864	9.2.73
104,10	Ripponden	61	58	64	54	VC/D	0.06	1096	late 75
104,11	Cop Hill	25	22	28	32	VA	1	1171	22.12.72
104,13	Idle	24	21	27	31	VA	1	862	29.12.72
104,17	Oxenhope	25	22	28	32	VA	0.2	1337	6.9.74
104,18	Calver Peak	49	39	45	42	VB	0.25	1056	mid 75
104,22	Tideswell Moor	60	56	63	66	VC/D	0.25	1481	early 75
104,38	Oliver's Mount	60	57	63	53	VC/D	1	618	mid 75
104,44	Heyshaw	60	57	63	53	VC/D	0.5	1102	28.6.74
120†	Belmont	25	22	28	32	HA	500	1550	24.5.71

VHF Television Transmitting Stations

IBA TV Channels and Nominal Carrier Frequencies (MHz)

No.	Name	Channel	Max. vis. ERP	Aerial height ft aod
THE BORDERS AND ISLE OF MAN				
				Border Television
37	Caldbeck	11 H	100 kW	1902
37.1	Selkirk	13 V	25 kW	1644
37.2	Richmond Hill	8 H	10 kW	730
37.3	Whitehaven	7 V	100 W	571
				Scottish Television
CENTRAL SCOTLAND				
5	Black Hill	10 V	475 kW	1853
5.1	*Rosneath	13 V	100 W	450
5.2	Rothesay	8 V	1 kW	651
5.3	Lethanhill	12 V	3 kW	1135
				Channel Television
CHANNEL ISLANDS				
28	Fremont Point	9 H	10 kW	753
				Anglia Television
EAST OF ENGLAND				
14	Mendlesham	11 H	200 kW	1160
14.1	Sandy Heath	6 H	30 kW	875
				Granada Television
LANCASHIRE				
3	*Winter Hill	9 V	100 kW	2127
				Thames Television/London Weekend Television
LONDON				
1	Croydon	9 V	350 kW	830
				ATV
MIDLANDS				
2	Lichfield	8 V	400 kW	1453
2.1	Membury	12 H	30 kW	1155
2.2	Ridge Hill	6 V	10 kW	1120
				Tyne Tees Television
NORTH-EAST ENGLAND				
9	Burnhope	8 H	100 kW	1487
				Grampian Television
NORTH-EAST SCOTLAND				
12	Durriss	9 H	400 kW	2016
12.1	Angus	11 V	50 kW	1727
56	Mounteagle	12 H	50 kW	1465
56.1	Rumster Forest	8 V	30 kW	1425
56.2	Aviemore	10 H	1 kW	1505
				Ulster Television
NORTHERN IRELAND				
7	Black Mountain	9 H	100 kW	1687
7.1	Strabane	8 V	100 kW	1867
7.2	Ballycastle	13 H	100 W	606
				Southern Television
SOUTH OF ENGLAND				
8	Chillerton Down	11 V	100 kW	1246
8.1	Newhaven	6 V	1 kW	385
13	Dover	10 V	100 kW	1165
				Westward Television
SOUTH-WEST ENGLAND				
31	Caradon Hill	12 V	200 kW	1936
32	Stockland Hill	9 V	100 kW	1475
32.1	Huntshaw Cross	11 H	500 W	1130
				HTV
WALES AND WEST OF ENGLAND				
6	St. Hilary	10 V	200 kW	1113
6	St. Hilary	7 V	100 kW	1043
6.1	Bath	8 H	500 W	678
6.2	Abergavenny	11 H	100 W	1567
6.3	Brecon	8 H	100 W	872
29	Presely	8 H	100 kW	1812
29.1	Arfon	10 H	10 kW	1904
29.2	Bala	7 V	100 W	1151
29.3	*Ffestiniog	13 V	100 W	1145
29.4	Llandovery	11 H	100 W	1154
29.5	*Llandrindod Wells	9 H	3 kW	1605
45	Moel-y-Parc	11 V	25 kW	1815
				Yorkshire Television
YORKSHIRE				
4	Emley Moor	10 V	200 kW	1807
4.1	Scarborough	6 H	1 kW	759
4.2	Sheffield	6 H	100 W	958
20	*Belmont†	7 V	20 kW	1411

Band III Channel	Vision	Sound	Band V Channel	Vision	Sound
6	179.75	176.25	39	615.25	621.25
7	184.75	181.25	40	623.25	629.25
8	189.75	186.25	41	631.25	637.25
9	194.75	191.25	42	639.25	645.25
10	199.75	196.25	43	647.25	653.25
11	204.75	201.25	44	655.25	661.25
12	209.75	206.25	45	663.25	669.25
13	214.75	211.25	46	671.25	677.25
			47	679.25	685.25
			48	687.25	693.25
			49	695.25	701.25
			50	703.25	709.25
			51	711.25	717.25
			52	719.25	725.25
			53	727.25	733.25
			54	735.25	741.25
			55	743.25	749.25
			56	751.25	757.25
			57	759.25	765.25
			58	767.25	773.25
			59	775.25	781.25
			60	783.25	789.25
			61	791.25	797.25
			62	799.25	805.25
			63	807.25	813.25
			64	815.25	821.25
			65	823.25	829.25
			66	831.25	837.25
			67	839.25	845.25
			68	847.25	853.25

UHF Receiving Aerial Channel Groups and Colour Codes

21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown

NOTES ON UHF TRANSMITTING STATIONS

The 'Fourth' column shows the channel numbers reserved for the fourth, as yet unallocated, programme service.

Polarization is either Horizontal (H) or Vertical (V)

ERP is the maximum effective radiated power.

*Tentative, plans provisional.

†Reallocated from East of England 30.7.74

Note: The VHF construction programme is now complete. Relay stations are indicated. *Also used for BBC1. †Reallocated from East of England 30.7.74

The Borders

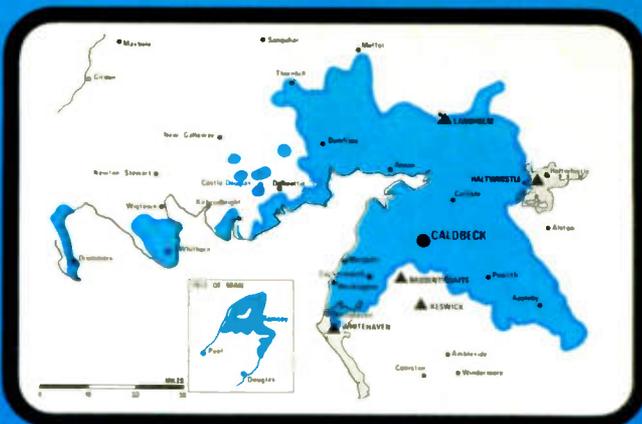
Programme Company: BORDER TELEVISION

161 SELKIRK UHF Main Station Ch59

Relays: Eyemouth Ch23; Galashiels Ch41;
Hawick Ch23; Innerleithen Ch61; Peebles Ch25



137 CALDBECK UHF Main Station Ch28
Relays: Bassenthwaite Ch49; Haltwhistle Ch59;
Keswick Ch24; Langholm Ch60; Whitehaven Ch43*

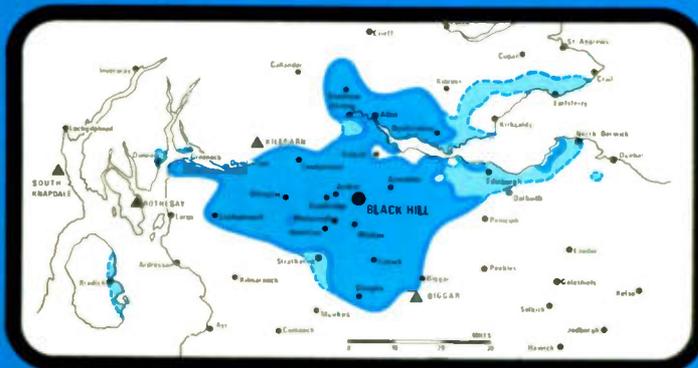


Central Scotland

Programme Company: SCOTTISH TELEVISION

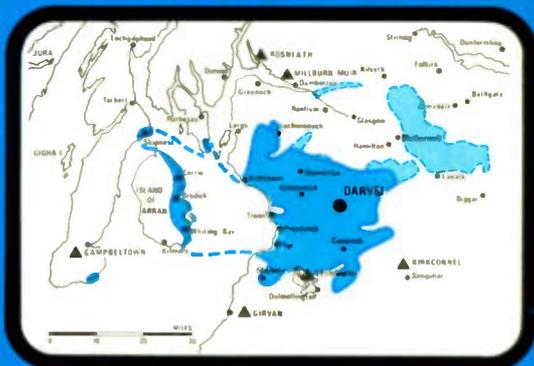
105 BLACK HILL UHF Main Station Ch43

Relays: Biggar Ch25; Killearn Ch59;
Rothesay Ch25; South Knapdale Ch43



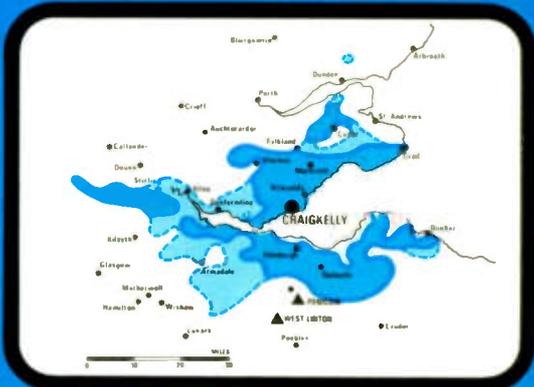
152 DARVEL UHF Main Station Ch23

Relays: Campbeltown Ch60;
Girvan Ch59; Kirkconnel Ch61;
Lethanhill Ch60; Milburn Muir Ch42;
Rosneath Ch61



Colour UHF 625-line transmitters
now in operation or due by the end of
1975

- MAIN STATION
- Principal Service Area
Signal expected to be stronger than
that from any overlapping station.
- ▨ Supplementary Service Area
Signal expected to be satisfactory,
but may be weaker than alternatives.
- ▲ RELAY STATION
- ▨ Relay Coverage



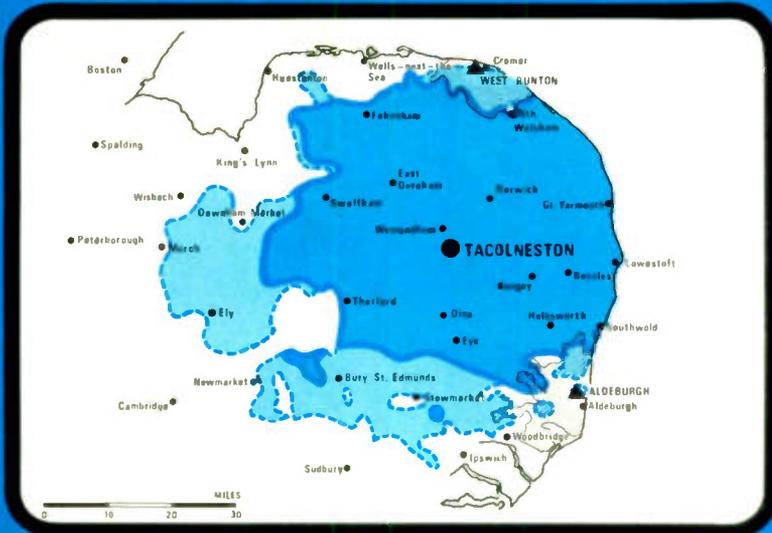
147 CRAIGKELLY UHF Main Station Ch24
Relays: Penicuik Ch61; West Linton Ch23

East of England

Programme Company: ANGLIA TELEVISION

114 TACOLNESTON UHF Main Station Ch59

Relays: Aldeburgh Ch23; West Runton Ch23



Colour UHF 625-line transmitters now in operation or due by the end of 1975

● MAIN STATION

■ Principal Service Area
Signal expected to be stronger than that from any overlapping station.

■ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION ▨ Relay Coverage



124 SANDY HEATH UHF Main Station Ch24

Relay: Luton Ch59

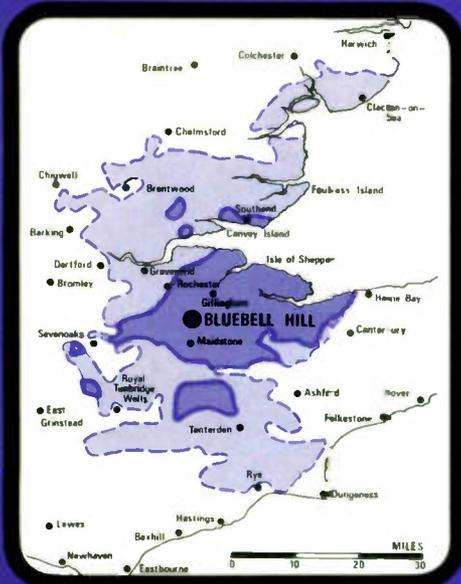


115 SUDBURY UHF Main Station Ch41

London

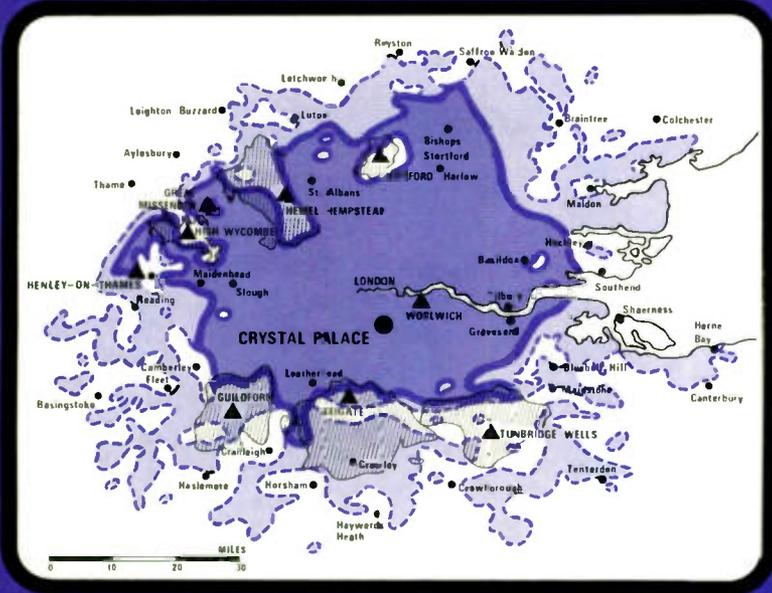
Programme Companies: THAMES TELEVISION (weekdays to 7pm Friday)
LONDON WEEKEND (weekends from 7pm Friday)

158 BLUEBELL HILL
UHF Main Station Ch43*



Colour UHF 625-line transmitters now in operation or due by the end of 1975

- MAIN STATION
- Principal Service Area
Signal expected to be stronger than that from any overlapping station.
- ▨ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- ▨ Relay Coverage
- *Predicted Coverage



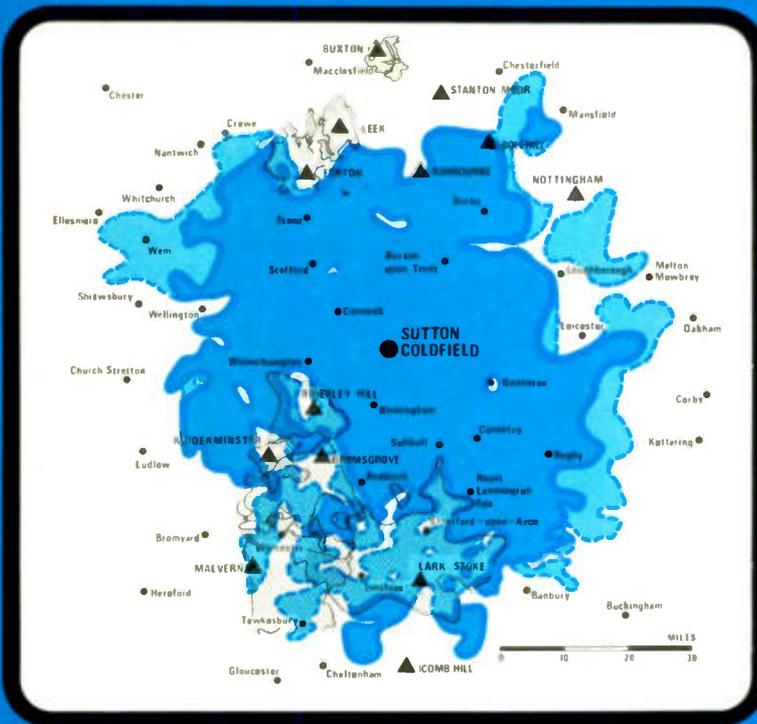
101 CRYSTAL PALACE UHF Main Station Ch23
Relays: Great Missenden Ch61; Guildford Ch43;
Hemel Hempstead Ch41; Henley-on-Thames Ch67;
Hertford Ch61; High Wycombe Ch59; Reigate Ch60;
Tunbridge Wells Ch41; Woolwich Ch60

Midlands

Programme Company: ATV NETWORK

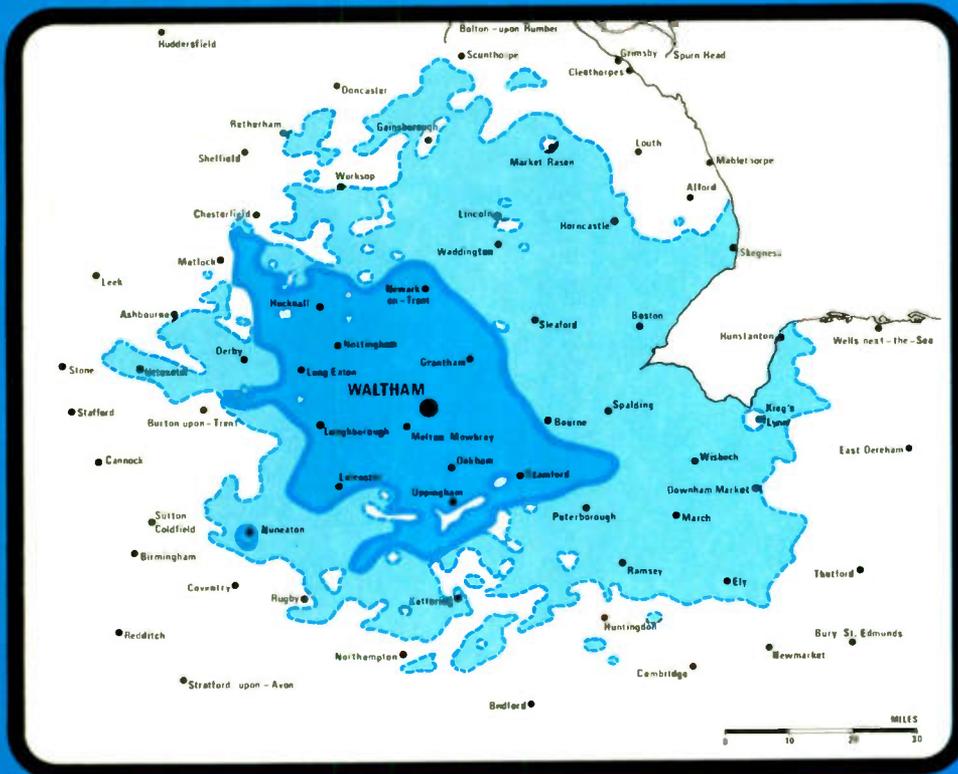
121 THE WREKIN UHF Main Station Ch23*

102 SUTTON COLDFIELD UHF Main Station Ch43
 Relays: Ashbourne Ch25; Bolehill Ch60;
 Brierley Hill Ch60; Bromsgrove Ch24; Buxton Ch24;
 Fenton Ch24; Icomb Hill Ch25; Kidderminster Ch61;
 Lark Stoke Ch23; Leek Ch25; Malvern Ch66;
 Nottingham Ch24; Stanton Moor Ch59



149 RIDGE HILL UHF Main Station Ch25

111 WALTHAM UHF Main Station Ch61



Colour UHF 625-line transmitters now in operation or due by the end of 1975

- MAIN STATION
- Principal Service Area
Signal expected to be stronger than that from any overlapping station.
- Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- * Predicted Coverage
- ▨ Relay Coverage

117 OXFORD UHF Main Station Ch60

North-East England

Programme Company: TYNE TEES TELEVISION

109 PONTOP PIKE UHF Main Station Ch61

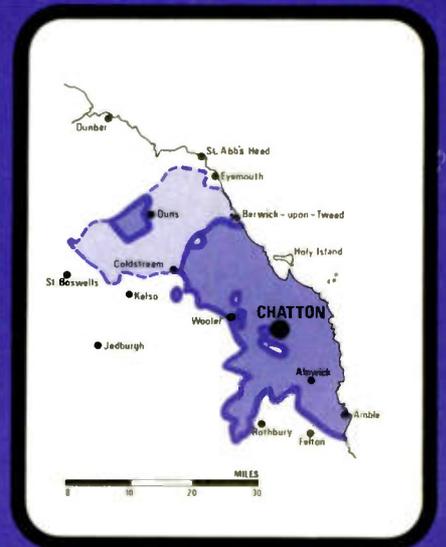
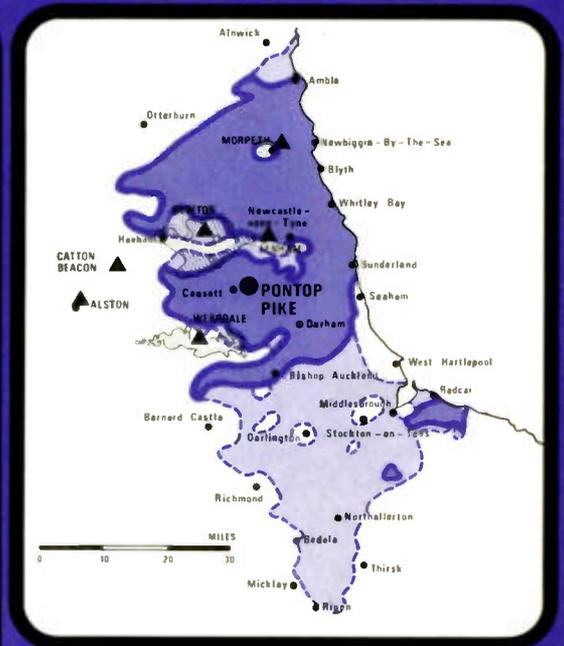
Relays: Alston Ch49; Catton Beacon Ch41;

Fenham Ch24; Morpeth Ch25;

Newton Ch23; Weardale Ch41

116 BILSDALE UHF Main Station Ch29

Relay: Whitby Ch59



Colour UHF 625-line transmitters now in operation or due by the end of 1975

- MAIN STATION
- Principal Service Area
Signal expected to be stronger than that from any overlapping station.
- ▨ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- * Predicted Coverage
- ▨ Relay Coverage

155 CHATTON UHF Main Station Ch49*

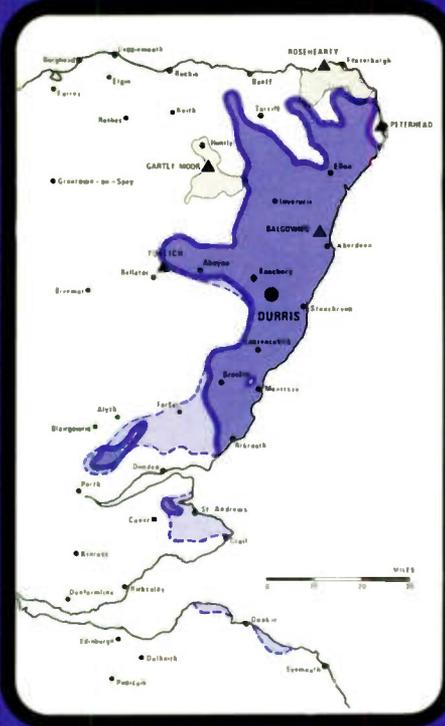
North-East Scotland

Programme Company:
GRAMPIAN TELEVISION

148 RUMSTER FOREST
UHF Main Station Ch24



112 DURRIS
UHF Main Station Ch25
*Relays: Balgowrie Ch43;
Gartly Moor Ch61; Peterhead Ch59;
Rosehearty Ch41; Tullich Ch59*



156 ROSEMARKIE
UHF Main Station Ch49



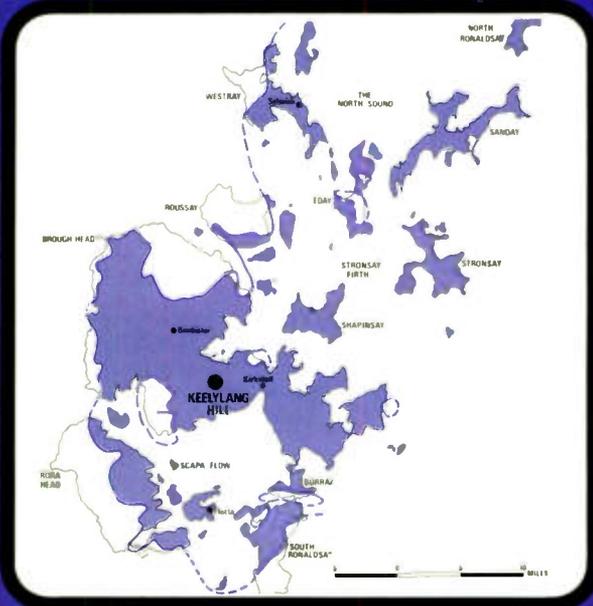
154 EITSHAL
UHF Main Station Ch23*



123 ANGUS UHF Main
Station Ch60 *Relays: Blair
Atholl Ch43; Crieff Ch23;
Dunkeld Ch41; Perth Ch49*;
Pitlochry Ch25; Tay Bridge Ch41*



134 KEELYLANG HILL UHF Main Station Ch43*



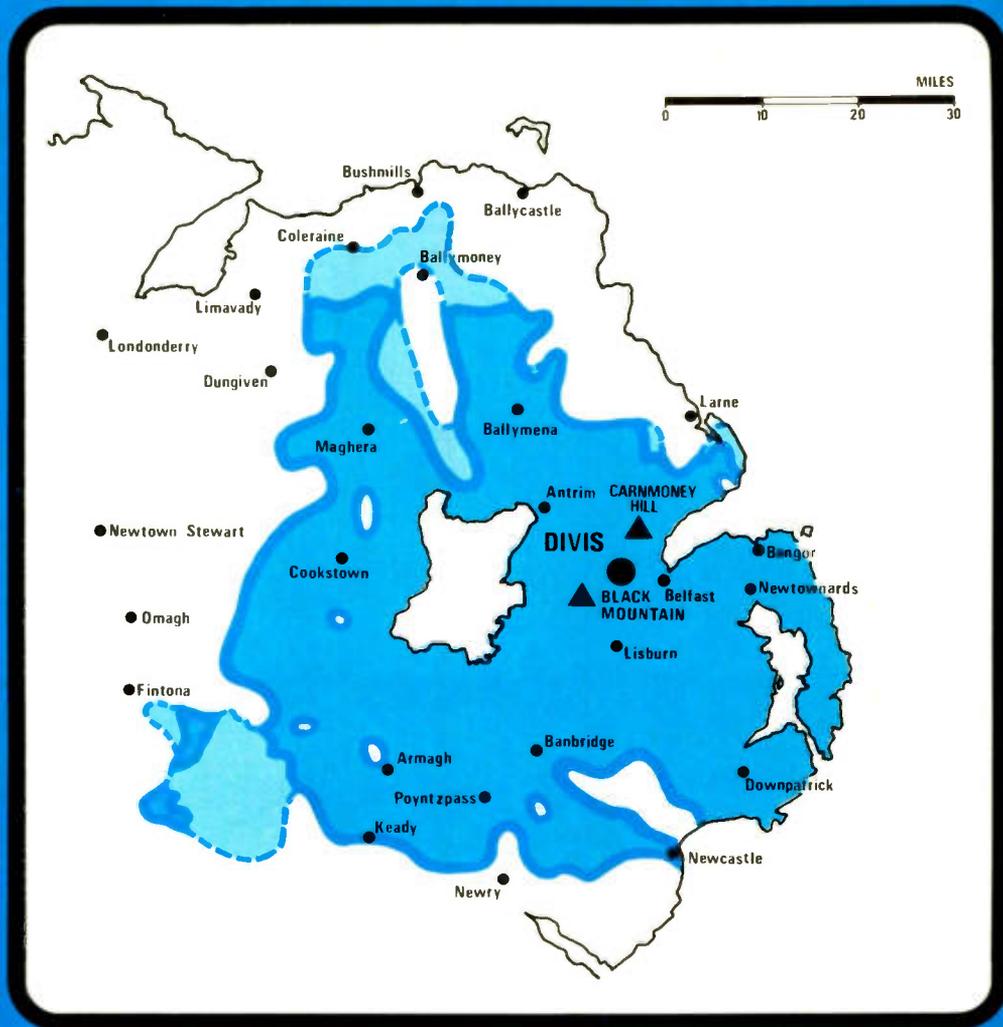
153 KNOCK MORE
UHF Main Station Ch23*

Northern Ireland

Programme Company: ULSTER TELEVISION

107 DIVIS UHF Main Station Ch24

Relays: Black Mountain Ch49; Carnmoney Hill Ch43



Colour UHF 625-line transmitters now in operation or due by the end of 1975

● MAIN STATION

■ Principal Service Area

Signal expected to be stronger than that from any overlapping station.

■ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION

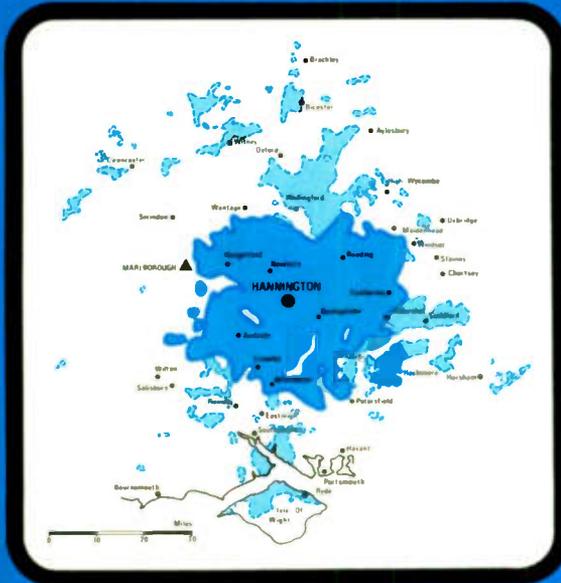
▨ Relay Coverage

South of England

Programme Company: SOUTHERN TELEVISION

126 HANNINGTON UHF Main Station Ch42

Relay: Marlborough Ch25



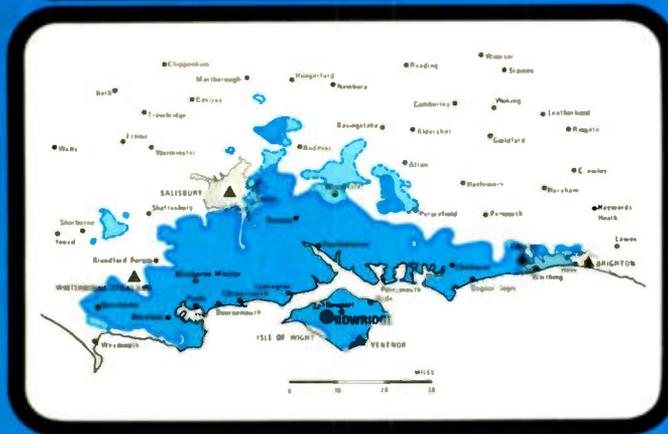
125 MIDHURST UHF Main Station Ch58*



113 DOVER UHF

Main Station Ch66

Relay: Chartham Ch24



108 ROWDRIDGE UHF Main Station Ch27

Relays: Brighton Ch60; Findon Ch41;

Salisbury Ch60; Ventnor Ch49;

Winterborne Stickland Ch43



139 HEATHFIELD UHF

Main Station Ch64

Relays: Hastings Ch28; Newhaven Ch43*

Colour UHF 625-line transmitters now in operation or due by the end of 1975

● MAIN STATION

■ Principal Service Area
Signal expected to be stronger than that from any overlapping station.

■ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION

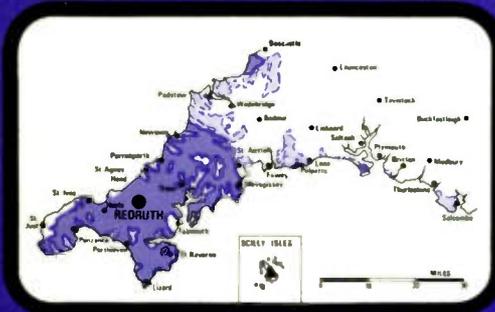
* Predicted Coverage

▨ Relay Coverage

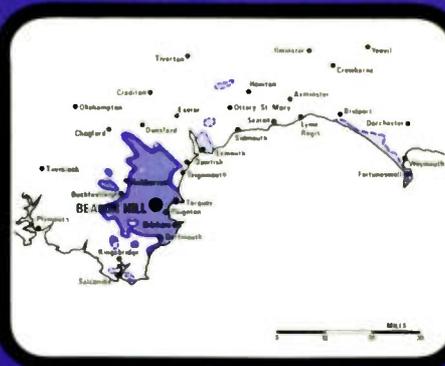
South-West England

Programme Company: WESTWARD TELEVISION

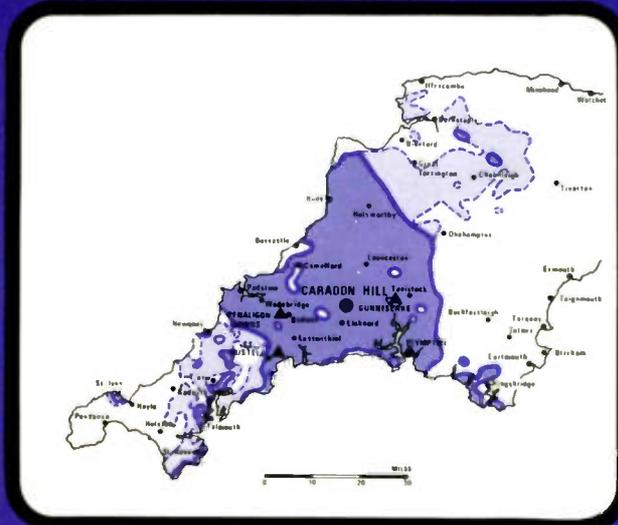
141 REDRUTH UHF Main Station Ch41
Relay: Scilly Isles Ch24



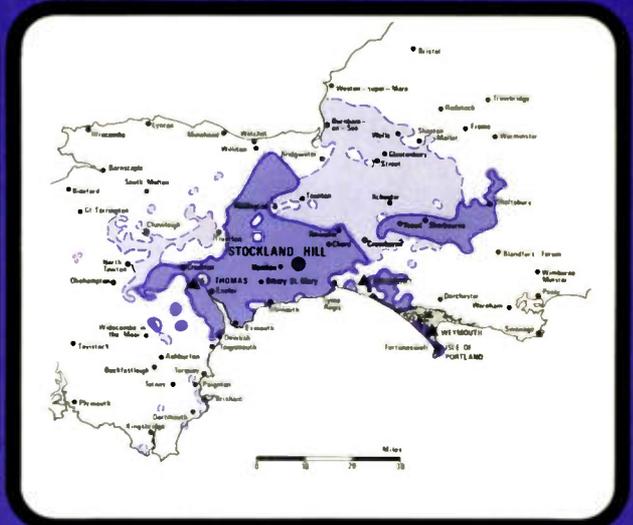
136 BEACON HILL UHF
Main Station Ch60*



138 HUNTSBAY CROSS UHF Main Station Ch59*



131 CARADON HILL UHF Main Station Ch25
Relays: Gunnislake Ch43;
Penaligon Downs Ch49; Plympton Ch61;
St Austell Ch59



132 STOCKLAND HILL UHF Main Station Ch23
Relays: Bridport Ch41; St Thomas Ch41;
Weymouth Ch43

Colour UHF 625-line transmitters now in operation or due by the end of 1975

- MAIN STATION
- Principal Service Area
Signal expected to be stronger than that from any overlapping station.
- ▨ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- * Predicted Coverage
- ▨ Relay Coverage

Yorkshire

Programme Company: YORKSHIRE TELEVISION

104 EMLEY MOOR UHF Main Station Ch47

Relays: Calver Peak Ch45;

Chesterfield Ch23; Cop Hill Ch25*;

Halifax Ch24; Hebden Bridge Ch25*;

Heyshaw Ch60; Idle Ch24;

Keighley Ch61; Oliver's Mount Ch60;

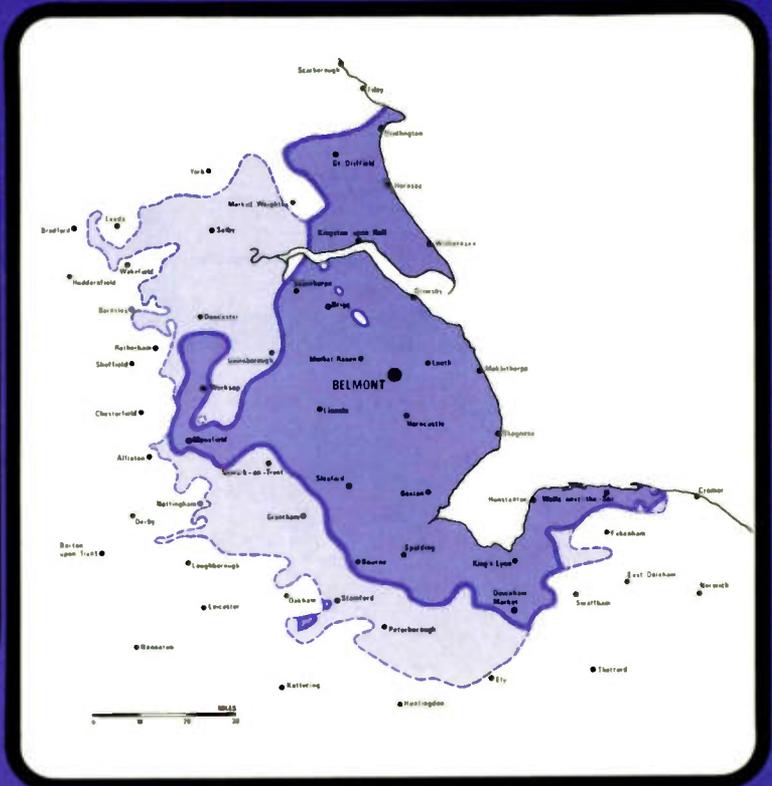
Oxenhope Ch25; Ripponden Ch61;

Shatton Edge Ch48; Sheffield Ch24;

Skipton Ch49; Tideswell Moor Ch60;

Wharfedale Ch25

120 BELMONT UHF Main Station Ch25



Colour UHF 625-line transmitters now in operation or due by the end of 1975

- MAIN STATION
- Principal Service Area
Signal expected to be stronger than that from any overlapping station.
- Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- * Predicted Coverage
- ▨ Relay Coverage

Wales and West of England

Programme Company: HTV

145 MOEL-Y-PARC UHF Main Station Ch49

Relay: Bala Ch23

118 LLANDDONA UHF Main Station Ch60

Relays: Bethesda Ch60;

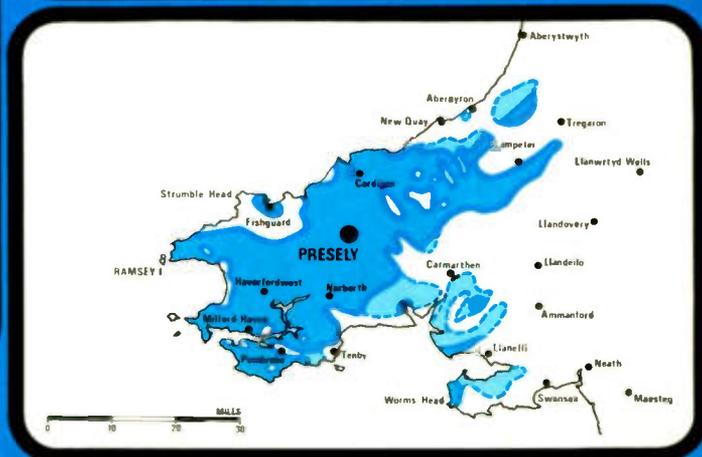
Betws-y-Coed Ch24*; Conway Ch43*



135 BLAEN-PLWYF UHF

Main Station Ch24

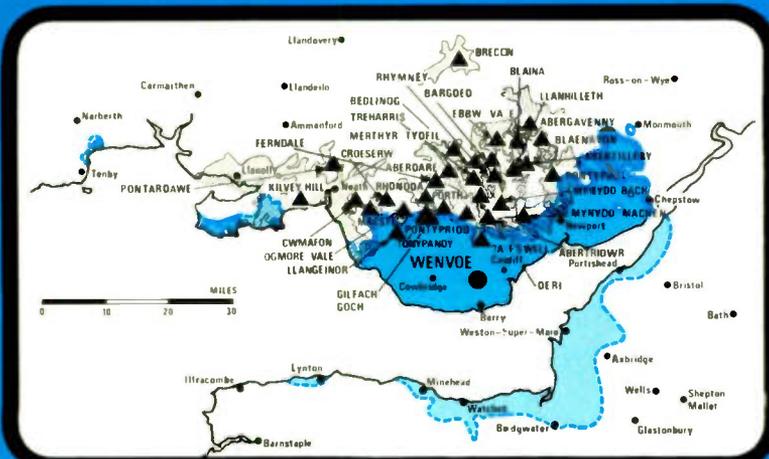
Relay: Arfon Ch41



129 PRESELEY UHF Main Station Ch43*

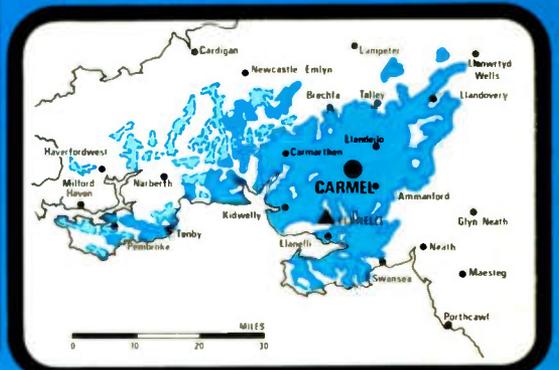
106 WENVOE UHF Main Station Ch41

Relays: Aberdare Ch24; Abergavenny Ch49*; Abertillery Ch25*; Abertridwr Ch60; Bargoed Ch24*; Bedlinog Ch24; Blaenavor Ch60; Blaina Ch43*; Brecon Ch61*; Clyro Ch41; Croeserw Ch61*; Cwmafon Ch24*; Deri Ch25; Ebbw Vale Ch59*; Ferndale Ch60*; Gilfach Goch Ch24; Kilvey Hill Ch23; Llangeinor Ch59; Llanilleth Ch49*; Maesteg Ch25*; Merthyr Tydfil Ch25; Mynydd Bach Ch61; Mynydd Machen Ch23*; Ogmere Vale Ch60; Pontardawe Ch61; Pontypool Ch24; Pontypridd Ch25; Porth Ch43; Rhondda Ch23; Rhymney Ch60*; Taff's Well Ch59; Tonypanyd Ch59; Treharris Ch52



119 CARMEL UHF Main Station Ch60

Relays: Llandrindod Wells Ch49; Llanelli Ch49



Colour UHF 625-line transmitters now in operation or due by the end of 1975

● MAIN STATION

■ Principal Service Area
Signal expected to be stronger than that from any overlapping station.

□ Supplementary Service Area
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION

* Predicted Coverage

▨ Relay Coverage

110 MENDIP UHF Main Station Ch61*

Relays: Bath Ch25; Bristol Ilchester Crescent Ch43; Bristol Kings Weston Hill Ch42*; Cirencester Ch23; Stroud Ch42; Westwood Ch43

Independent Broadcasting Dates

1952	May	Government memorandum on the Report of the Broadcasting Committee 1949 proposes the introduction of an alternative television service to that provided by the BBC
1953	November	Government memorandum on Television Policy makes specific proposals for Independent Television
1954	30 July 4 August 25 August 1 October	Television Act 1954 receives Royal Assent The Independent Television Authority (ITA) set up by the Postmaster-General under the Chairmanship of Sir Kenneth Clark, KCB The Authority advertises for programme companies for the London, Midlands and North areas. Twenty-five applications were received and contracts were offered in October Sir Robert Fraser, OBE, takes up appointment as Director General of the Independent Television Authority (Sir Robert Fraser was Director General until October 1970)
1955	14 January March May 2 June 28 June 22 September 11 November 14 December	First meeting of the Authority's Advertising Advisory Committee 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 Postmaster-General agrees to distribution of advertising time and the 'insulation' of certain classes of broadcasts from advertising Publication of Advertising Advisory Committee's 'Principles for Television Advertising' First meeting of the Standing Consultative Committee, comprising representatives of the Authority and the programme companies Croydon transmitting station opens for the Authority's London area. Programme Companies: Associated Television (Saturdays and Sundays), Rediffusion Television (Mondays to Fridays) First meeting of the Authority's Children's Advisory Committee First meeting of the Authority's Panel of Religious Advisers
1956	8 January 17 February 6 March 3 May 13 October 3 November	ITV presents the first regular Sunday evening religious TV programmes Lichfield transmitting station opens for the Authority's Midlands area. Programme Companies: ABC Television (Saturdays and Sundays), Associated Television (Mondays to Fridays) First meeting of the Central Religious Advisory Committee to consider ITV religious programmes Winter Hill transmitting station opens for the Authority's Northern area. Programme Companies: ABC Television (Saturdays and Sundays), Granada Television (Mondays to Fridays) ITA and ITCA became members of the European Broadcasting Union Emley Moor transmitting station opens for the Authority's Northern area. Programme Companies: ABC Television (Saturdays and Sundays), Granada Television (Mondays to Fridays)
1957	16 February 13 May 12 August 31 August 7 November	Revision of agreed hours of broadcasting; evening closed period on weekdays abolished Independent Television introduces first regular television broadcasts for schools First meeting of the Authority's Scottish Committee Black Hill transmitting station opens for the Authority's Central Scotland area. Programme Company: Scottish Television Sir Ivone Kirkpatrick, GCB, GCMG, appointed Chairman of the Authority in succession to Sir Kenneth Clark
1958	14 January 27 May 30 August 25 September	St Hilary transmitting station opens for the Authority's South Wales and West of England area. Programme Company: TWW Mobile laboratory equipped by the Authority for experiment on the use of Bands IV and V for television broadcasting Chillerton Down transmitting station opens for the Authority's South of England area. Programme Company: Southern Independent Television Publication by the Authority of a research study, 'Parents, Children and Television'
1959	15th January 6 April 30 July 27 October 31 October	Burnhope transmitting station opens for the Authority's North-East England area. Programme Company: Tyne Tees Television Joint committee of the ITA and BBC under the chairmanship of Miss May O'Connor announced to study recommendations of Nuffield Report on 'Television and the Child' Repayment of outstanding debt to Government by the ITA Mendlesham transmitting station opens for the Authority's East of England area. The 1,000 ft mast was at that time the highest in Europe. Programme Company: Anglia Television Black Mountain transmitting station opens for the Authority's Northern Ireland area. Programme Company: Ulster Television
1960	5 January	First meeting of the Authority's Northern Ireland Committee
1961	29 April 1 May 18 July 25 July 1 September 30 September 1 December	Stockland Hill and Caradon Hill transmitting stations open for the Authority's South-West England area. Programme Company: Westward Television Introduction of Television Advertisement Duty New 1,000 ft mast and directional aerial brought into use at Lichfield Consultation of religious advisers arranged by the Authority at Mansfield College, Oxford Caldbeck transmitting station opens for the Authority's Border area. Programme Company: Border Television Durriss and Mounteagle transmitting stations open for the Authority's North-East Scotland area. Programme Company: Grampian Television Selkirk transmitting station opens for the Authority's Border area. Programme Company: Border Television
1962	29 March 25 May 2 July 11 July 1 September 14 September 24 September 5 December 23 December	Home Secretary informs Parliament of the Authority's offer to bear the heavy cost of an enquiry into the use of television as a means of fostering moral concepts and attitudes (the five-year research operation by the Noble Committee) Authority conference on the development of adult education programmes First of the 'Midnight Oil' adult education series by Ulster Television First transatlantic transmissions of television via the Telstar Communications Satellite Fremont Point transmitting station opens for the Authority's Channel Islands area. Programme Company: Channel Television Presely transmitting station opens for the Authority's Welsh service First meeting of the ITA's Advisory Committee on Charitable Appeals (later known as the Central Appeals Advisory Committee) New Croydon tower - complete system taken into operational use First charitable appeal transmitted nationally
1963	20 January 1 February 8 February March 1 July 31 July	First regular teaching programmes for adults transmitted between 10-11 am on Sunday mornings following agreement with Postmaster-General for additional hours of broadcasting First meeting of the Authority's Committee for Wales First meeting of the Authority's Adult Education Committee First issue of the Authority's annual handbook, <i>ITV 1963</i> The Rt Hon Lord Hill of Luton appointed Chairman of the Authority in succession to Sir Ivone Kirkpatrick The Television Act 1963 extends the life of the Authority for another 12 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
	17 September	First meeting of the Authority's Scottish Religious Advisory Panel
	23 September	Consultation of Religious Advisers at Caius College, Cambridge
	September	First issue of the <i>Adventures in Learning</i> series about educational programmes
1964	8 January	Authority announces the programme contracts awarded for the three years from July 1964; appointment of the General Advisory Council
	7 March	Authority holds conference in Norwich on Television and Education
	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 <i>Sunday Session</i>
	2 June	Publication of new Independent Television Code of Advertising Standards and Practice
	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
	July	Publication of the Authority's Code on Violence in Programmes
	30 July	Beginning of new statutory arrangements under the Television Act 1964. Exchequer Levy on advertising revenue replaces Television Advertisement Duty
1965	8-10 January	Weekend conference on Schools Television at Birmingham University sponsored by the Authority and Associated Television
	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
	2-3 March	Authority Consultation on Television for Children
	26 March	Richmond Hill transmitting station opens for the Isle of Man. Programme Company: Border Television
	23-24 June	Authority Consultation on Television Drama
	16 September	Tenth anniversary of the first regular ITV programme transmissions marked by a dinner at Guildhall in the City of London
	20-24 September	Authority Consultation on Religion in Television held at University College, Durham
1966	January	Pending a Government decision on 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 that joint arrangements have been completed for filming of 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 programme contracts invited
	May	The Authority announces colour for all regions by 1972
	11 June	New companies for 1968-74 announced - Thames (ABC/Rediffusion), ITV (in place of tww), 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	<i>TV Times</i> published in 14 editions by Independent Television Publications, jointly owned by the programme companies
	25 September	Television Gallery opened - a unique exhibition tracing the development of television
1969	8 September	Experimental colour transmissions on new 625-line UHF colour transmitter at Crystal Palace begun
	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 <i>ITV Education News</i> , 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	Mr Brian Young 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, 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
	19 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 1 of the <i>IBA Technical Review</i> 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	IBA announce the development of ORACLE - a means of providing continuous printed information on conventional television transmitting network
	July	The Authority submits to the Minister its further views on ITV 2
	8 October	The IBA's London (news, general and information) ILR service opens. Programme Company: LBC
	16 October	The IBA's London (general and entertainment) ILR service opens. Programme Company: Capital
	31 December	The IBA's Glasgow ILR service opens. Programme Company: Radio Clyde
1974	19 February	The IBA's Birmingham ILR service opens. Programme Company: BRMB Radio
	2 April	The IBA's Manchester ILR service opens. Programme Company: Piccadilly
	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 1976x79
	15 July	The IBA's Tyne/Wear ILR service opens. Programme Company: Metropolitan
	July	The 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)
	31 July	IBA (No. 2) Act 1974 passed extending Authority's life until 30 July 1979
	August	First issue of the IBA's new quarterly journal of opinion, <i>Independent Broadcasting</i>
	4 August	Twentieth Anniversary of the setting up of the Independent Broadcasting Authority
	30 September	The IBA's Swansea ILR service opens. Programme Company: Swansea Sound
	1 October	The IBA's Sheffield/Rotherham ILR service opens from the Sheffield transmitter. Programme Company: Radio Hallam
1975	22 September	Twentieth Anniversary of Independent Television's first regular programme service





The staff of Independent Television as a whole amounts to some 11,000 people of whom over 9,700 are employed by the 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 Television.

ITV Company Staff

Fifteen separate companies are under contract with the IBA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends). The number of staff employed by each company varies considerably: the larger companies, with responsibility for providing programmes for the network, can have as many as 1,500 on the permanent staff; while the very small companies, which tend to concentrate on local productions for viewers in their own areas, will employ only a 100 or so people. The medium sized companies average between 400-500 staff.

Although the organisational set-up differs from one 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 Staff, including cameramen, lighting, sound and vision; Engineering; General Administration, including finance and personnel; and Sales.

At least a third of the staff in the larger ITV companies are directly involved in the non-technical aspects of programme production, and engineers and technicians account for another third in most of the companies.

Crawley Court, near Winchester, a purpose-built IBA administrative and broadcast engineering centre.

Independent Local Radio

Radio programme companies are responsible for engaging their own staff. In practice these are often professional men and women with many years of radio experience in different countries, in offshore radio or the BBC, including enthusiasts with some experience of amateur broadcasting. The emphasis in ILR is, so far as possible, on employing local people to operate and broadcast on the local stations.

Apart from running the studios and putting out the programmes, most companies handle their own local sales of advertising time, and many also devise and produce commercials in their own studios for local advertisers. The number of staff naturally varies according to the size of the station transmission area, the hours of broadcasting and the type of programming. Because of the mainly news and information content of its programming, the London news company, for example, employs a relatively large number of reporters, including specialists in parliamentary, financial and local government matters in addition to the general news, sports and local information reporters common to all companies. All companies employ regular programme presenters, some already well-known as broadcasters, others who have become radio personalities in their own areas through the Independent Local Radio services. Presenters not on the regular staff are also employed free-lance or on a contract basis.

IBA Staff

Under the Director General the Authority's staff is divided into eight main divisions. Programme Services, Advertising Control, Radio, Information, Finance (External), and part of Administrative Services are based in London. Engineering, and the rest of the Administrative Services and Finance (Internal)

Staff

The then Mayor and Mayoress of Winchester on a visit to the IBA's Engineering Division at Crawley Court. To his left is Howard Steele, Director of Engineering, and David Jones, a section leader in the drawing office of the station design and construction department. IBA



divisions, are based at the Authority's new offices at Crawley Court near Winchester. In addition to these two major locations the Authority has other staff throughout the country mainly dealing with engineering or programme matters. The Authority's establishment at all locations totals 1,330.

IBA Regional Offices

Because of the regional nature of the Independent Television and Independent Local Radio systems, within each programme region it is necessary to have a Regional Officer who is the Authority's senior staff representative in that region. Regional Officers report to the Director General and represent the Authority's views in their particular region. Regional Officers must ensure that the Independent Broadcasting Authority Act and the principles and practices that derive from the Act are observed in both programmes and advertising by the programme companies in their region. They also interpret the regions' and the programme companies' attitudes and opinions to the Authority's staff and interpret to the Authority special problems arising from regional differences and any special characteristics and capabilities of the individual programme companies.

Each Regional Officer is responsible within his own region for the control of programme monitoring arrangements and liaison with the general public and with all interested bodies whose activities have a bearing on public attitudes towards Independent Television and Independent Local Radio. The staffing of regional offices is small, and where vacancies do

occur at the secretarial or clerical level the vacancies are normally advertised in the local press.

Programme Services Division

Staff working within this important London division are responsible for the control and supervision of the whole range of programme output of Independent Television. Working within the framework of the Independent Broadcasting Authority Act, they are concerned with the scrutiny of programme company proposals for the programme output, consideration of programme content, and answering a wide range of enquiries about ITV's programme output. All ITV transmissions are monitored and it is part of the Programme Division's job to consider programme monitors' reports and to notify programme companies of any judgements by the Authority about the content and presentation of programmes.

Most of the staff recruited into this division will have had previous experience of television or some related area. There are, however, vacancies from time to time for secretarial and clerical staff to work with those engaged in specialist activities. The IBA does not itself produce programmes and each of the Independent Television programme companies is responsible for the recruitment of all its own staff. People interested in working in any field of the production side of television should, therefore, approach the programme companies direct.

Advertising Control Division

This London division has a small group of specialist staff who are responsible for exercising control over the amount, distribution and content of advertising on television and radio, in accordance with the Independent Broadcasting Authority Act, the Authority's rules, and the IBA Code of Advertising Standards and Practice.

Each script for a television commercial is scrutinised by a member of the division's staff before the finished film is produced. Once a film has been completed, it is shown to members of the division before being given final approval for transmission. The division has also been closely concerned with the setting of advertising standards and practice for the new Independent Local Radio stations.

Career opportunities within this small division are limited, although there are occasional vacancies for secretarial and clerical support staff.

Radio Division

This London division too is relatively small in size, but has the important task of developing Independent Local Radio. The staff are closely associated with the appointment of the Independent Local Radio programme companies and, once a contract has been awarded, they maintain links with the independent companies in much the same way as the programme division does with the television companies.

Occasional vacancies do occur for specialist



staff to assist the Director of Radio on programming matters and administration, and these posts are usually advertised in the national press.

Information Division

This division at the London headquarters is responsible for the provision of information to the press and the public about the Authority's activities. The production of pamphlets and books such as *ITV75* is handled by one of the specialist departments within the division. There is also a Broadcasting Gallery which is open to the public; advanced booking is usually necessary to view the Gallery and this can be arranged by contacting the Gallery Manager (see pages 112-113). Occasionally vacancies

occur for those interested in making a career in information work and the more junior positions are most likely to be in the IBA Library or the Information Office, both of which give valuable basic experience.

Administrative Services Division

Staff of this division are split between the Authority's London and Winchester locations. In London the Secretariat is responsible for the conduct of the business of the Authority and for the contractual relations with the programme companies. The department also looks after the office services in London where vacancies occur from time to time for typists, machine operators and registry staff. Within this division are also to be found staff responsible for policy work of a general nature and for liaison with Government departments and official committees.

Although there is a local Establishments Office serving London-based staff and providing house services for the London office and the regions, the major part of the Establishments function is based at the Crawley Court offices near Winchester. Staff within the Establishments Department at Crawley Court are engaged in a variety of tasks across the whole field of personnel and establishment matters including general personnel administration, job evaluation, recruitment and general training. There is also a responsibility for local and national trade union liaison and negotiation and a section dealing with house services for the Crawley Court offices. For those looking for a career in one of these areas there are occasional clerical vacancies with the prospect of developing in one of the more specialist fields and from time to time there may be opportunities for personnel specialists.

Finance Divisions

At the end of 1974 the financial activities of the Authority were divided between two divisions: Internal Finance, largely based at Crawley Court, and External Finance based in London.

The Internal Finance Division at Crawley Court is not very different from that found in most commercial organisations or public authorities. Staff are engaged in such activities as the payment of salaries, wages and allowances, and in ensuring the correct allocation of these expenditures to the various activities of the Authority; the payment of bills for goods

The IBA's mobile maintenance teams carry in their estate cars some £20,000 worth of special test equipment. They travel to unattended transmitting stations over a wide area to provide preventive maintenance and to rectify faults. IBA

The technical quality of television pictures can be examined in this viewing room at Crawley Court and also reception of stereo radio broadcasts. Similar facilities exist at the London headquarters for programmes and advertisements to be previewed by the IBA's Programme Services and Advertising Divisions.
IBA



Any queries regarding employment with the IBA in LONDON should be addressed to:
The Establishments Officer, Independent Broadcasting Authority, 70 Brompton Road, London SW3 1EY

Any queries regarding employment with the IBA at CRAWLEY COURT or the Engineering Regions should be addressed to:
Personnel Officer, Independent Broadcasting Authority, Crawley Court, Winchester, Hants SO21 2QA

and services supplied to the Authority; the costing of various services and the preparation of budgets for revenue expenditure; and the preparation of periodic and annual statements of accounts. There is a Capital section which deals with the various aspects of capital expenditure, including those associated with the provision of new or improved buildings and facilities. Within the division there is a Data Processing Department using sophisticated computer systems for accounting work and for the development of information systems throughout the Authority. Apart from professional accountants and data processing specialists who would for the most part be recruited on a national basis, there are sometimes vacancies at the clerical level for school and college leavers and for those with relevant experience in the areas listed above.

This division also embraces the Purchasing and Supplies office, which is located at Alperton just a short distance from the Authority's headquarters, and is involved in a range of activities covering purchasing, stock control, stores accounting, storekeeping and delivery work. There are opportunities for those experienced in these aspects of purchasing and stores work, and for more junior staff to undertake clerical and typing duties.

The External Finance Division has been created to deal with the assessment, collection and audit of the Levy on television programme companies' profits and with work connected with the finances of the television and radio companies. It is staffed by a small group of accountants based at the IBA's London headquarters.

Engineering Division

The Engineering activities of the IBA involve the largest number of staff and are concerned mostly with the planning, construction and operation of the large networks of transmitting stations and the investigation of possible new developments and techniques for the future.

Although many staff are located at transmitting stations, mobile maintenance bases and regional engineers' offices throughout the country, the main centre is at Crawley Court where there are six departments. One department assumes responsibility for the overall planning of transmitter networks and the selection of sites for new stations. The design

and construction of stations and the installation of technical equipment is then the responsibility of another group of engineers. From the public's point of view, the most vital engineering activity is the operation and maintenance of the network, and this is co-ordinated by specialist engineers at Crawley Court.

A further Engineering department is responsible for the booking, performance and operation of the circuits which carry the programmes from the studios to the transmitters. These engineers also provide technical facilities and ensure that high technical standards are maintained in the programme company studios. There is also a department concerned with the development of special equipment and the introduction of new techniques; and an Engineering Information Service which provides technical information to the television trade and to the public. Opportunities exist for engineers with specialist knowledge and experience to join these departments and, although most vacancies are advertised nationally, individual enquiries are welcome. The Authority is generally looking for those qualified to HNC or equivalent level in electrical or electronic engineering or, in some cases, for those with a graduate qualification. Relevant experience in one or more specialist fields is also expected.

Engineers - Transmitting Stations and Mobile Maintenance Bases

The IBA can offer a progressive career to people in their early twenties who will be trained to operate and maintain transmitting stations throughout the United Kingdom, joining the IBA with a minimum of HNC or equivalent in electrical or electronic engineering and possibly one or two years in industry; the Junior-Engineers-in-Training are initially attached to one of the IBA's transmitting stations and receive formal instruction in advanced television engineering at the Plymouth Polytechnic.

Practical on-station-training is also given during the probationary period and once training has been successfully completed a permanent appointment is made. Many of the station engineering staff now form mobile maintenance teams to keep the IBA's unmanned stations in good shape, providing preventive maintenance and rectifying faults.

IBA

Senior Staff

Director General Brian Young

Deputy Director General (Programme Services) B C Sendall CBE
 Head of Programme Services J Weltman OBE
 Deputy Head of Programme Services P Jones
 Senior Programme Officer D Glencross
 Senior Programme Scheduling Officer C O B Rowley
 Programme Administrative Officer N E Clarke
 Religious Programmes Officer C J N Martin
 Head of Educational Programme Services B Groombridge
 Programme Officers D P O'Hagan,
 M Gillies
 Head of Research Dr I R Haldane
 Deputy Head of Research Dr J M Wober

Deputy Director General (Administrative Services) A W Pragnell OBE DFC
 Head of Establishments R L Fox OBE
 Secretary to the Authority B Rook
 Senior Administrative Officer K W Blyth
 Deputy Head of Establishments R H R Walsh
 Personnel Officer F B Symons

Director of Internal Finance R D Downham
 Deputy Chief Accountant R Bowes
 Senior Accountant R N Rainbird
 Data Processing Manager C F Tucker

Director of External Finance A D Brook
 External Finance Officers B J Green, P H Young

Director of Engineering F H Steele
 Deputy Director of Engineering T S Robson OBE
 Chief Engineer (Transmitters) R C Hills
 Chief Engineer (Network) A L Witham
 Chief Engineer (Development & Information) J B Sewter
 HEAD OF ENGINEERING INFORMATION SERVICES DEPARTMENT Dr G B Townsend
 Deputy Head of Engineering Information Services Department B T Hadley
 HEAD OF NETWORK AND SERVICE PLANNING DEPARTMENT
 Head of Site Selection Section F H Wise
 Head of Service Area Planning Section R M Bicknell
 Head of Network Planning Section R J Byrne
 B F Salkeld
 HEAD OF STATION DESIGN AND CONSTRUCTION DEPARTMENT
 Head of Transmission Group S G Bevan
 Head of Masts and Aerials Section R Wellbeloved
 Head of Power Section J A Thomas
 Head of Transmitter Section J Belcher
 M H Edwards

Head of Building Section P J T Haines
 Head of Progress and Contracts Section B T Rhodes
 Head of Telemetry and Automation Section P A Crozier-Cole
 Head of Local Radio Project Section D S Chambers

HEAD OF STATION OPERATIONS AND MAINTENANCE DEPARTMENT
 Head of Operations Section H W Boutall MBE
 Head of Maintenance Section P S Stanly
 Head of Methods and Operations Unit J D V Lavers MBE
 Engineering Training Officer R P Massingham
 J Fredericks

HEAD OF NETWORK OPERATIONS AND MAINTENANCE DEPARTMENT
 Head of Technical Quality Control Section A James MBE
 Head of Lines Section P J Darby MBE
 B R Waddington

HEAD OF EXPERIMENTAL AND DEVELOPMENT DEPARTMENT
 Head of Automation and Control Section W N Anderson OBE
 Head of Video Section G A McKenzie
 Head of Radio Frequency Section J L E Baldwin
 Head of Engineering Services Section T G Long
 REGIONAL ENGINEERS G S Twigg

Scotland and Northern Ireland
 North L Evans
 Midlands H N Salisbury
 South G W Stephenson
 H French MBE

ENGINEERS-IN-CHARGE
 Black Hill P T Firth
 Black Mountain R Cameron MBE
 Burnhope A D B Martin
 Caldbeck A V Sucksmith
 Caradon Hill K Archer
 Chillerton Down S E Jones (*Acting*)
 Croydon G E Tagholm MBE
 Durriss D H Rennie
 Emley Moor I C I Lamb MBE
 Fremont Point W D Kidd
 Lichfield J W Morris
 Mendlesham W D Thomas
 Moel-y-Parc E Warwick
 St. Hilary W Woolfenden MBE
 Winter Hill W G Learmonth

Director of Radio J B Thompson
 Senior Officers R D Kennedy,
 G E Margolis

Head of Advertising Control P Woodhouse VRD
 Deputy Head of Advertising Control H G Theobalds
 Advertising Control Officers Y A Millwood,
 J B Smith

Head of Information B C L Keelan
 Deputy Head of Information J Guinary
 Head of Publications E H Croston
 Publicity and Television Gallery Manager M H G H Hallett

Regional Officers
 East of England J N R Hallett MBE
 Midlands F W L G Bath
 North-East England and The Borders R F Lorimer
 North-West England J E Harrison
 Northern Ireland A D Fleck
 Scotland J Lindsay
 South of England J A Blair Scott
 South-West England, Channel Islands W A C Collingwood
 OBE
 Wales and West of England L J Evans OBE
 Yorkshire R Cordin

The Authority's Advisory Bodies

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 250 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.



Baroness Pike of Melton,
Chairman of the General
Advisory Council

General Advisory Council

Composed of independent people drawn from various walks of life, the General Advisory Council meets quarterly to give the Authority frank advice on the general pattern and content of the programmes. 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 Baroness Pike of Melton (*Chairman, Women's Royal Voluntary Service*). The Members of the Council are: Mrs M Anderson (*Teacher of deaf children, Cardiff*); Mrs M S Bourn (*Housewife, Lisburn, Co. Antrim. Voluntary welfare worker*); Mrs A J Dann (*Housewife, Chippenham. Barrister. Church Commissioner*); Mrs B Fleming-Williams (*Housewife, London. Voluntary social worker*); Mr Colin George (*Artistic Director, The Crucible Theatre, Sheffield*); Mr E Grierson, JP (*Barrister, novelist and historian*); Mr D Hemery (*Athlete. Teacher*); Mr L W Inniss (*Social Worker, Birmingham*); Mrs G C Huelin, MBE (*Senator of the States of Jersey. Housewife*); Dr Dilys M Hill (*Senior Lecturer in Politics, University of Southampton*); Sir John Lawrence, Bt, OBE (*Editor of Frontier*); Miss R Lee (*Lecturer and Counsellor at Kingsway Princeton College for Further Education, London*); Sir Ian MacLennan, KCMG (*HM Diplomatic Service, retired*); Mrs M McTaggart (*Examiner in a cigar factory, Glasgow*); Mr R L Marshall, OBE (*Principal of Co-operative College, Loughborough*); Mrs M M Mather (*Headmistress, Hensingham Infants School, Whitehaven*); Mr J W Pardoe, MP (*Liberal MP for Cornwall North*); Mr G Parry (*Warden, Teachers' In-Service Education Centre, Penbrokeshire*); Mr W P Reid (*District Secretary of the Transport and General Workers' Union, Aberdeen*); Mr John Roper, MP (*Labour MP for Farnworth*); Dr Sheila D Sutherland (*Senior Lecturer in Anatomy, Univer-*

sity of Manchester); Mr A B Venning (*Editor of the Cornish and Devon Post*); Mr W P Vinten (*Company Director, Suffolk*).

The terms of reference of the Council, set up by the Authority at the beginning of 1964, are:

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

The General Advisory Council appoints its own chairman. The principal officers of the Authority attend as observers to give information and to answer questions. Members of the Authority normally attend only at the request of the Council. Research reports are made available to the Council which can itself make suggestions for specific research projects. The Council is able to invite people or organizations to supply information. It can recommend that programmes should be produced in specific programme fields. The Council's Minutes are presented by the Chairman of the Council to the Authority at its next meeting.



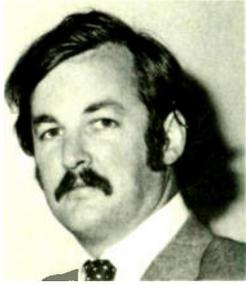
Regional Committees

The Scottish Committee, the Welsh Committee and the Northern Ireland Committee meet at regular intervals to assist the three members of the Authority who make the interests of Scotland, of Wales, and of Northern Ireland their special care. The members are:

SCOTTISH COMMITTEE: Dr T F Carbery (*Chairman*); Mr D Christie; Rev D L Harper; Mr J P Hurry; Mr W W McHarg, OBE; Mrs J R McKelvie; Mrs D S Mason; Mr E S Massie; Mrs M Mullen; Mr B Smith.

WELSH COMMITTEE: Mr T Glyn Davies, CBE (*Chairman*); Miss Gwenllian Evans; Mr Thomas

Membership as at end of 1974



Mr Christopher Bland, Deputy Chairman of the Authority and Chairman of the Complaints Review Board.

H Hopkinson; Rev Alwyn Rice Jones; Mr David V Morris; Mr Gerard Purnell; Miss Joan Sadler; Mr O Graham Saunders; Mr D Hugh Thomas.

NORTHERN IRELAND COMMITTEE: Mr W J Blease, D LITT (*Chairman*); The Rev T P Bartley; Mr W A J Browne; Mrs M Faulkner; The Rev Dr R D E Gallagher; Mr B G Harkin; Mrs R T Hunter; Mrs B L Quigley; Mr J A Rankin.

Advertising Advisory Committee

Representing organizations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. A list of members is given on page 117.

MEDICAL ADVISORY PANEL: Seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. A list of members is given on page 118.

Central Appeals Advisory Committee

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

CENTRAL APPEALS ADVISORY COMMITTEE: Mr W L Graham (*Chairman*); Mr J E Cyril Abraham; Dame Annis Gillie, DBE; Miss I O D Harrison, MBE; Mr A B Hodgson, CMG; Major R Hungerford; Mr A D Lewis; Miss Pamela H Lewis; Air Commodore J W McKelvey, CB, MBE; Mr P E Pritchard, OBE; Dr J Taylor, JP; Mr L E Waddilove; The Rev J Callan Wilson; Mr Bryan H Woods, MBE.

SCOTTISH APPEALS ADVISORY COMMITTEE: The Rev J Callan Wilson (*Chairman*); Professor Sir W Ferguson Anderson, OBE; The Hon Lord Birsay, CBE, TD; Dr J Romanes Davidson; Mrs Anne Leask; The Rev J Stewart Lochrie, MBE, JP; Major Robert MacLean; Mrs E M MacQueen; Mr W Merrilees, OBE; Mrs M M Sinclair; Dr A L Speirs; The Rt Hon The Earl of Wemyss and March; The Rev Dr James S Wood.

Central Religious Advisory Committee

Representative of the main streams of religious thought in the United Kingdom, the Isle of

Man and the Channel Islands, advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature. A list of members is given on page 73.

PANEL OF RELIGIOUS ADVISERS

Six members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales, assist the Authority in the day-to-day discharge of its responsibilities relating to matters of a religious nature. A list of members is given on page 73.

Educational Advisory Council

With membership covering a wide range of special interests and experience in education, acts as the central source of advice on educational policy for the whole Independent Television system. The Council is assisted by two other IBA committees, the Schools Committee and the Adult Education Committee. (See page 69.)

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 ILR section.

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 four people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are: CHAIRMAN: Mr Christopher Bland (*Deputy Chairman of the Authority*); Dr Dilys M Hill and Sir John Lawrence, BT, OBE (*members of the Authority's General Advisory Council who are nominated by it*); and Mr A W Pragnell (*Deputy Director General (Administrative Services)*).



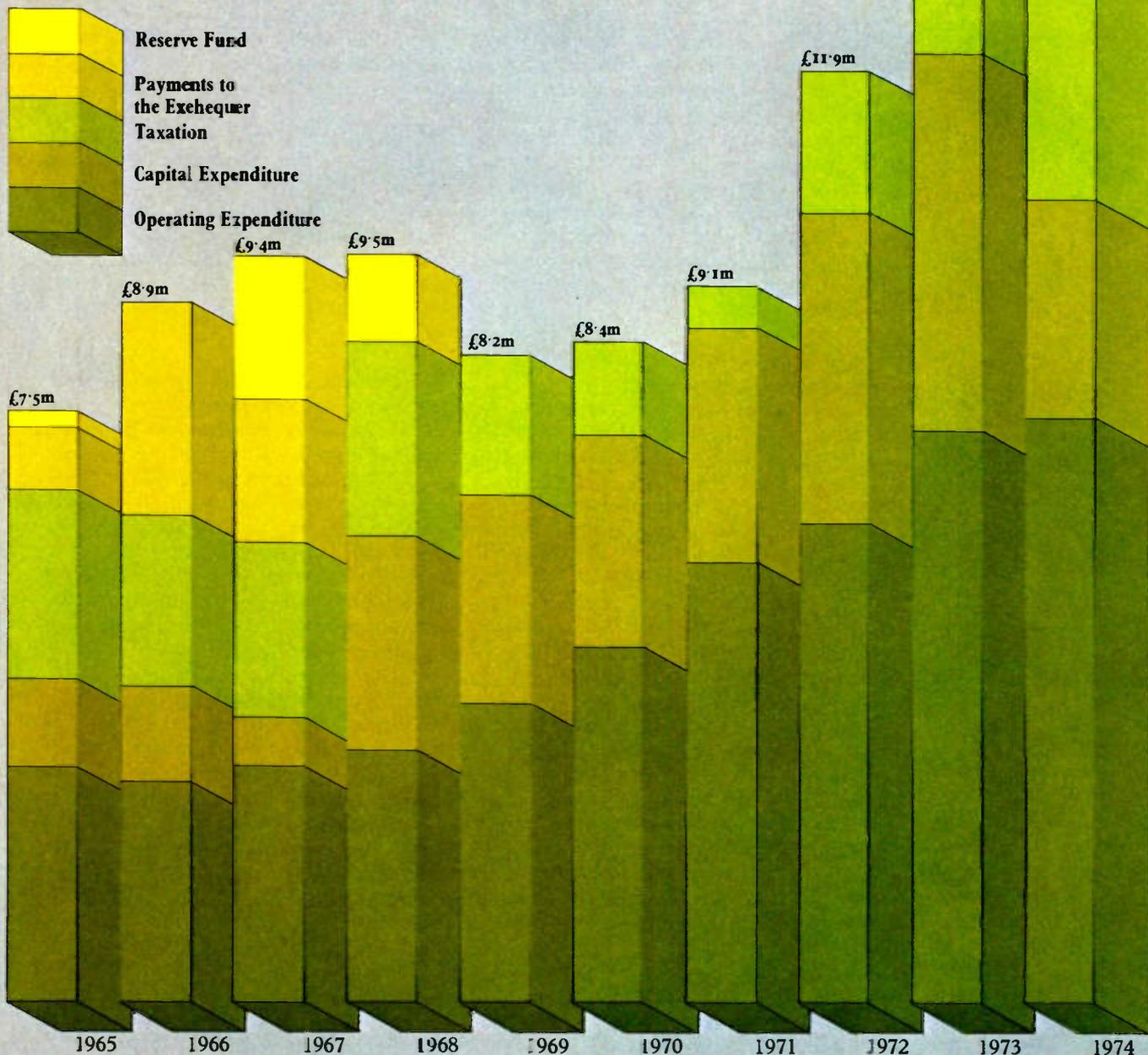
Above: left to right Dr T F Carbery, the Member of the Authority who makes the interests of Scotland his special care.

Mr T Glyn Davies, CBE, the Member of the Authority who makes the interests of Wales his special care.

Mr W J Blease, the Member of the Authority who makes the interests of Northern Ireland his special care.

The Authority's TV Expenditure 1965-1974

Year to 31st March





FINANCE

The Authority's principal financial duties, as set out originally in the Television Act 1954, have remained largely unchanged with the exception of those sections concerned with the 'Levy' on television programme companies and with local radio which were introduced in later enactments. So far as the domestic finances are concerned, each of the services the IBA now provides, television and local radio, must be self-supporting. Self-supporting in the case of the Authority means that it must earn considerably more than is needed to cover its running costs, of which the principal is the upkeep of the transmitting stations and inter-communicating links, so that when, like any other business, it has paid its taxes there is enough left over to cover the cost of building and equipping more transmitting stations and for the other capital assets needed to provide the service which the public receives. It must then see that it has sufficient to establish and maintain a Reserve Fund for each service.

These, broadly, represent the Authority's statutory duties. But as its capital assets inevitably wear out, and it is rarely possible to replace any item for the same price at which it was originally bought, it is obviously desirable

that as far as possible an amount should also be set aside on top of normal depreciation provisions which are calculated in the conventional way on the original cost of the assets, to ensure that there will be enough money available when replacements are needed.

The Financing of Independent Television

Independent Television is financed entirely from the sale of advertising time. The actual selling is not done by the Authority but by the programme companies - Thames, Yorkshire, Southern, Border, and so on. Time is sold individually for each of the company areas.

From the receipts from sales the companies must first meet the cost of producing programmes, with all that this entails in the provision of studio space and equipment, payments to artists and script writers, salaries of programme and technical staff, and the provision of the usual supporting services which any company needs. The companies also pay to the Authority a contract fee, or rental, in effect for the use of the transmission system. This represents the principal source of the Authority's income and is not directly dependent on the level of advertising sales. On

The Growth of the Authority's TV Income and Expenditure

	Year to 31st March										£ million
	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	
INCOME	7.5	8.9	9.4	9.5	8.2	7.7	8.6	11.9	14.1	13.9	
EXPENDITURE											
Operating Expenditure	3.0	2.8	3.0	3.2	3.8	4.5	5.6	6.1	7.3	7.5	
Capital Expenditure	1.1	1.2	0.6	2.7	2.6	2.7	3.0	4.0	4.8	2.8	
Taxation	2.4	2.2	2.2	2.5	1.8	1.2	0.5	1.8	2.0	3.9	
Payments to the Exchequer	0.8	2.7	1.8	—	—	—	—	—	—	—	
Reserve Fund	0.2	—	1.8	1.1	—	-0.7	-0.5	—	—	-0.3	
	<u>7.5</u>	<u>8.9</u>	<u>9.4</u>	<u>9.5</u>	<u>8.2</u>	<u>7.7</u>	<u>8.6</u>	<u>11.9</u>	<u>14.1</u>	<u>13.9</u>	

the amount which remains after all the operating costs have been met the companies have to pay to the Authority, as collecting agent, the Exchequer Levy, of which more later. They will then be left with a sum from which to meet interest payments, provide for new capital expenditure on their buildings and equipment, and pay dividends to their shareholders.

The Authority's TV Income and Expenditure

The following is a much abridged version of that part of the Authority's accounts which relates to television, for the year which ended on 31st March 1974. The full set of the accounts, including those for Independent Local Radio, can be found in the Authority's annual report for the year ended 31st March 1974.

BALANCE SHEET	£000
Fixed assets at cost less depreciation	18,504
Reserve Fund investments	5,780
Net current assets	8,571
	<u>32,855</u>

representing:

Capital Expenditure reserve	18,504
Reserve for increased cost of replacement of fixed assets	3,105
Reserve Fund	5,780
Provision for future taxation	5,241
Revenue Account balance	225
	<u>32,855</u>

REVENUE ACCOUNT

Income

Programme contractors' rentals	13,377
Other income	560
	<u>13,937</u>

Expenditure

Network operations and maintenance	5,103
Network planning, construction and development	1,689
Programme and advertising control	725
Depreciation	1,546
	<u>9,063</u>

Surplus before taxation	4,874
Taxation	3,856
Surplus after taxation	<u>1,018</u>

APPROPRIATION ACCOUNT

Revenue Account balance brought forward from 1972-73	225
Surplus after taxation for year	1,018
Transfer from Reserve Fund	280
Reduction in Fixed Asset Replacement Reserve	<u>420</u>
	1,943
Transfer to Capital Expenditure Reserve	1,718

Revenue Account balance carried forward	<u>225</u>
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The very high taxation charge shown in the Revenue Account was caused by the increase in the corporation tax rate from 40% to 52% which, apart from increasing the amount normally due on the year's operations, necessitated the uplifting of the amount provided in previous years to meet future taxation which had been based on the lower percentage.

There is another unusual item in the withdrawal from the Fixed Asset Replacement Reserve. This occurred because with the growth of the UHF service it is now thought unlikely that most of the existing VHF transmission equipment will need to be replaced. It was appropriate therefore to withdraw the provisions made for the replacement of that equipment. This withdrawal exceeded the provision made in the current year for the UHF equipment.

Over the 20 years of the Authority's life to 31st March 1974, television income and expenditure have been as follows:

	£ million	%
INCOME	<u>131.9</u>	<u>100.0</u>
EXPENDITURE		
Operating expenditure	57.7	43.7
Capital expenditure	31.6	24.0
Taxation	29.4	22.3
Payments to the Exchequer	6.6	5.0
Transfers to Reserve Fund	6.0	4.5
Redemption of loan	0.6	0.5
	<u>131.9</u>	<u>100.0</u>

Payments to the Exchequer have been made out of the Authority's surplus revenues after tax in accordance with directions made under the

governing Acts of Parliament. The loan redemption relates to the repayment of the initial loan made to the Authority by Parliament when the Authority first came into existence.

Income and Expenditure of the TV Programme Companies

In terms of percentages, the programme companies' total income and expenditure in the latest year for which figures are available was as follows:

	%
<i>Income</i>	
Advertising Sales	97.5
Other income	2.5
	100.0
<i>Expenditure</i>	
Programmes	42.1
Supporting departments and services	10.7
Authority Rental	8.6
Depreciation on buildings and equipment	3.5
Exchequer Levy	13.9
Corporation Tax	8.5
Surplus available for capital expenditure, reserves and dividends	12.7
	100.0

From the surplus the companies have to provide for interest payments and new capital expenditure, and pay dividends to their shareholders. Since the year to which these figures relate there has been a sharp fall in advertising revenue while costs have continued to increase: the current position would undoubtedly show a much lower percentage of surplus.

The 'Levy' and Taxation

The 'Levy', more correctly called 'Additional Payments' as in the relevant statutes, are payments which the television programme companies have to make to the Authority and by it immediately to the Government on the grounds that they are making use of the frequency spectrum, considered to be a public property, to earn their revenues.

These 'additional payments' for the ten years to mid 1974 were calculated solely as a percentage of the company's total advertising income, a system which had no regard to the relative profitability of the company. This system meant that the ability to spend enough money on programmes could be a chance

thing, depending on a temporary upturn in income which could easily become a downturn later on; and companies could be required to make large payments into the public purse at times when their profits were small. The Authority pressed for a new basis and welcomed the system applied from June 1974 under which the payments are based on profits instead of initial income.

Since the Levy was introduced in 1964 the companies have paid to the Exchequer about £217 million; this in addition to normal taxation. The Authority itself has, during its life, had to provide over £29 million for taxation as well as making direct contributions to the Exchequer of just over £6½ million. Taxation paid by the programme companies since 1954 can be put at not less than £173 million. Thus, with the amounts which have been deducted for income tax from distributed profits, the benefit to the public purse has been of the order of £440 million.

Independent Local Radio

The Authority's financial responsibilities in respect of local radio are basically the same as for television. The service must be self-supporting but the Government, recognising that this would not be possible in the early days of the development of the system, legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament. Such sums will have to be repaid with interest.

To 31st March 1974, capital expenditure on the provision of radio transmitting station buildings and equipment was £707,000, and revenue expenditure, mostly on the planning of the new service, £351,000 after taking the benefit of tax losses.

ITV Programme Companies

INCOME

Other

Advertising Sales

EXPENDITURE

Surplus

Corporation Tax

Exchequer Levy

Depreciation

IBA Rental

Supporting Services

Programmes



**Anglia
Television**
East of
England



**ATV
Network**
Midlands



Border Television
**Border
Television**
The Borders and
Isle of Man



CHANNEL TELEVISION
Channel Television
Channel Islands



**Grampian
Television**
North-East
Scotland



**Granada
Television**
Lancashire



HTV
Wales and
West of England



**London Weekend
Television**
London (weekends)



Scottish Television
Central Scotland



**SOUTHERN
INDEPENDENT TELEVISION**
Southern Television
South of England



Thames Television
London (weekdays)



**Tyne Tees
Television**
North-East
England



**Ulster
Television**
Northern
Ireland



**Westward
Television**
South-West
England

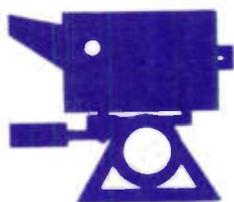


**Yorkshire
Television**
Yorkshire





ITN (Independent Television News)
Provides the national and international news



THE PROGRAMME COMPANIES

The Independent Broadcasting Authority does not itself produce programmes. Fifteen separate programme companies are under contract with the IBA to provide the ITV programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends).

The companies obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the IBA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer Levy.

National and international news bulletins are provided by Independent Television News Limited (ITN), owned by all the programme companies.

Stringent conditions are applied by the IBA to ensure that programme companies comply with the requirements of the Independent Broadcasting Authority Act; that they provide a balanced output of programmes of high quality; that control remains within the UK and does not change without the IBA's approval; and that due regard is paid to the particular character of the areas which the regional companies serve.

IBA Area	Programme Companies	Coverage (000s)*
The Borders and Isle of Man	Border Television	496
Central Scotland	Scottish Television	3,620
Channel Islands	Channel Television	107†
East of England	Anglia Television	2,850
Lancashire	Granada Television	6,860
London	Thames Television (weekdays to 7 p.m. Friday) London Weekend Television (weekends from 7 p.m. Friday)	11,530
Midlands	ATV Network	8,170
North-East England	Tyne Tees Television	2,475
North-East Scotland	Grampian Television	921
Northern Ireland	Ulster Television	1,321
South of England	Southern Television	4,175
South-West England	Westward Television	1,374
Wales and West of England	HTV	3,800
Yorkshire	Yorkshire Television	5,420

* Individuals of four years of age and over, October 1974

Source: JICTAR/AGB

† Approximate only



Anglia Television

East of England

Head Office: Anglia House, NORWICH NR1 3JG
Telephone Norwich (0603) 28366

London Office: Brook House, 113 Park Lane,
LONDON W1Y 4DX

Telephone 01-493 8331

Northern Sales Office: Television House,
10-12 Mount Street, MANCHESTER M2 5WT
Telephone 061-833 0688

King's Lynn Office: 28 Tuesday Market Place,
KING'S LYNN

Telephone King's Lynn (0553) 64424

Directors

The Marquess Townshend of Raynham*
(*Chairman*); Aubrey Buxton, MC*; Laurence
Scott*; John Woolf*; R G Joice*; D S
McCall* (*Secretary*); Donald Albery; Glyn
Daniel, LITTD, FSA; Sir Peter Greenwell, BT;
Desmond E Longe, MC, DL; J P Margetson*.

*Executive Directors

Officers

J F M Roualle (*Administration Controller*);
J P Margetson (*Sales Controller*); P C J Battle
(*Sales Manager*); R J Pinnock (*Assistant
Company Secretary Deputy Chief Accountant*);
D S Little (*Contracts Officer*); A Barnett
(*Station Engineer*); P Garner (*Production Con-
troller*); John Jacobs (*Head of Drama*); Colin
Willock (*Head of Natural History Unit*);
F Taylor (*Head of Documentaries and Adult
Education*); J Wilson (*Head of News*); P
Honeyman (*Head of Features*); C Ewing
(*Head of Farming*); K Elphick (*Programme
Planning Executive*); F O'Shea (*Production
Manager*); S West (*Promotion Manager*); N
Wood (*Head of Films*); P J Brady (*Head of Press
and Public Relations*); P Welton (*P.R. Executive*);
D Dawson (*Head of Stills*); R D Crombie
(*Local Sales Manager (Norwich)*); C Bond
(*Northern Sales Executive (Manchester)*).

Programme Adviser

Brian Connell.

Religious Advisers

Canon A R Freeman (*Church of England*);
The Rev R G Manley (*Roman Catholic*); The
Rev G T Eddy (*Free Church*).

Education Adviser

Glyn Daniel, LITTD, FSA.

Education Officer

C W Newman-Sanders.

Staff

Anglia Television employs a staff of 475, with
additional staff for particular programmes.

Visits to Studios

A limited number of tickets are available for
audiences at certain shows.

Enquiries

General enquiries from the public should be
made to the Public Relations Department in
Norwich; enquiries by artists' agents to the
Contracts Department, Norwich. Press en-
quiries should be made to the Press Officer.

Submission of Scripts

Material required: For 60-minute plays only,
in *script* form. Outlines of ideas are not accept-
able unless submitted through recognised
agencies by authors who have had previous
experience in television writing. All submissions
to the Drama Department at the London
office.

Programme Journal

TVTimes publishes a separate edition for the
Anglia Television area.



Under agreement with the
Independent Broadcasting
Authority, Anglia Television
provides television programmes
in the East of England
throughout the whole week.

Engineering

Anglia Television Headquarters are situated in the centre of the city of Norwich and include Anglia House (the production and administration centre), Cereal House (general offices), and Cattle Market Street (scenery construction and storage facilities, accounts, and local sales departments).

All technical facilities of the company are now colourized. Anglia House contains two main production studios - Studio A, 52 ft x 62 ft (3,224 sq. ft), and Studio B, 25 ft x 41 ft (1,025 sq. ft). A third studio, 18 ft x 13 ft (234 sq. ft) is used for continuity purposes only. Studio A is equipped with four colour cameras, Studio B with three colour cameras, and the third studio with one colour camera. The central technical facilities area 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: There are three videotape recording machines, equipped with electronic editing. OUTSIDE BROADCASTS: There is a colour outside broadcast unit which is equipped with its own videotape recording machine.

Film Facilities

There are three feature sound units, each fully colour operational, serviced by a Photomec processing plant using the Agfa-Gevaert colour system. Seven cutting rooms are at Norwich while three more in London handle the work of the natural history unit. The London premises also have a 16 mm 35 mm preview theatre and there is an RCA 'rock and roll' four-channel dubbing theatre and 16 mm/35 mm preview theatre in Norwich.

News and Weather Facilities

Anglia operates two staff news film units in Norwich and one each in the 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. Anglia weather service originates its own detailed regional weather forecasts (and also provides a background information service for the public and for schools).

Programmes

NEWS AND NEWS MAGAZINES: *About Anglia; Anglia News; Police Call; Mid-Week Mail; Trend; Countryman; Time Out; Home Grown; Do Yourself A Flavour.* NEWS SPECIALS: *The Flixborough Disaster; Election Results; The Going Rate.* TALKS AND DISCUSSIONS: *Arena; Probe; Election Probe; Election Line-Up; The Brian Connell Interviews.* NETWORK DOCUMENTARIES: *The Red Under the Bed; War of The Running Dogs; The Great Grain Drain; Along The Peddars Way; Lullaby of Broadland; Suffolk Shore; The Wood from the Trees; One Man's Kingdom; A View of Cambridge; The Fen Country; Newmarket; Silent Flight; A Magnificent Man and his Flying Machines.* FEATURE SERIES: *Bygones; Where are They Now* (networked); *About Women; Hostess of the Year.* CHILDREN: *The Romper Room; Baldmoney, Sneezewort, Dodder and Cloudberry* (networked). FARMING AND HORTICULTURE: *Farming Diary* (part-networked); *Gardening Diary.* RELIGION: *Big Questions* (networked); *Church Services* (networked); *Your Choice; Faith at Work; Reflections; Christians in Action; The Bible for Today.* LIGHT ENTERTAINMENT: *Sale of The Century* (networked); *Country Hoedown* (networked); *Gambit; Miss Anglia.* SPORT AND OUTSIDE EVENTS: *Anglia Sport; Match of the Week; Mid-Week Soccer* (networked); *Horse Racing* (networked); *Hot Rods* (networked); *Essex Show; Suffolk Show; Royal Norfolk Show; East of England Show; Colchester Tattoo; British Timken Show.*

Drama

Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network and the *Orson Welles Great Mysteries* series for home and abroad.

History

Survival Anglia, formerly the Anglia Natural History Unit, has had another exceptional year. The highlight was the winning of the Queen's Award for Industry. *The Empty Desert* won the major prize at the Monte Carlo Film Festival: the Prix du Prince.



About Anglia. Jane Probyn and Graham Bell, presenters of Anglia's popular magazine programme.



About Women. Jake Thackeray, a guest star in this twice weekly production.



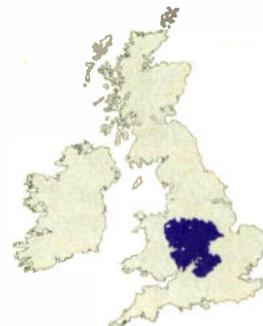
Survival. Hannibal the gorilla, wearing an expression of extreme apprehension as he views the camera lens.



Drama. David Hedison, Sheila Gish and John Standing starring in *The Complement*.



ATV Network Midlands



ATV Centre, BIRMINGHAM B1 2JP
Telephone 021-643 9898
ATV Studio Centre, Eldon Avenue,
BOREHAMWOOD, Herts
Telephone 01-953 6100
ATV House, 17 Great Cumberland Place,
LONDON W1A 1AG. Telephone 01-262 8040

Directors

Sir Lew Grade (*Chairman and Chief Executive*); Jack F Gill (*Deputy Chairman and Finance Director*); Bruce Gyngell (*Deputy Chairman and Joint Managing Director*); Lord Windlesham (*Joint Managing Director*); Bill Ward, OBE (*Deputy Managing Director*); Dennis Basinger; Sir Raymond Brookes; Sir Eric Clayson; Norman Collins; Francis Essex; Sir George Farmer; Leonard Mathews, OBE.

Officers

Bill Ward, OBE (*Director of Programmes*); Leonard Mathews, OBE (*General Manager*); Francis Essex (*Creative Controller in Charge of Production*); Dennis Basinger (*Controller, Elstree Studios*); Clif Fox (*Midlands Controller*); Gerry Kaye (*Chief Engineer*); Cliff Baty (*Financial Controller*); Anthony Lucas (*Legal Adviser*); Derek Williams (*Company Secretary*); Cecil Clarke (*Head of Special Drama*); Charles Denton (*Head of Documentaries and Factual Programming*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Anthony Flanagan (*Head of Outside Broadcasts*); Robert Gillman (*Editor - News and Current Affairs*); Billy Wright, CBE (*Head of Sport*); Colin Rogers (*Head of Script Department*); Malcolm Truepenny (*Assistant Midlands Controller*); John Terry (*Presentation Controller*); Anthony Page (*Schedules Controller and Planning Officer*); Alan Deeley (*Chief Press Officer*); Peter Gibson (*Head of Staff Relations*).

Sales Department

John Wardrop (*Director of Sales*); Guy Spencer (*Sales Controller*); Peter Mears (*General Sales Manager*); Stanley Smith (*Regional Sales Manager*).

Educational Advisers

Professor F H Hilliard, PHD, School of Education, University of Birmingham; Mrs P Woodfine, Deputy Head (Student Community), Stantonbury Education and Leisure Campus, Milton Keynes, Bucks; J Boyers, BA, Chief Education Officer, Shropshire; K L Smith, Headmaster, Lodge Farm Middle School, Redditch, Worcs; B P Hayes, HMI, Department of Education and Science, Worcs.

Religious Advisers

The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Richard J Hamper, MA, Minister of Queen's Road Baptist Church, Coventry (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of St Joseph's, Chasetown, Staffs (*Roman Catholic*).

Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence at ATV Centre, Birmingham.

Tickets for Programmes

A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree Studios. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Borehamwood, Herts. The minimum age is 16.



ATV Network Ltd is the company which, under agreement with the Independent Broadcasting Authority, provides television programmes in the Midlands during the whole week.

Submission of Programme Material

As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with the Head of the Script Department at ATV's Borehamwood Studio Centre.

Studios

ATV's studios are housed in two locations, the main transmission complex at ATV Centre, Birmingham and a large production unit at Borehamwood, Herts. The two centres between them have all the facilities necessary to provide a complete colour television service to Midland viewers.

ATV CENTRE:

Three production studios provide a total of 11,000 sq. ft of floor space and share 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 nearly 200. The central technical area, which serves both the studios and the transmission and network outputs, and which houses telecine and VTR machines, has recently been 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.

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.

The Queen's Award to Industry

Associated Television Corporation, the parent company of ATV Network Limited, has won this honour three times for its outstanding record in the field of exports.

Programmes

FEATURES: *Citizens' Rights; Angling Today; Farming Today; Gardening Today; Nurse of the Year; Women Today.* NEWS: *ATV Today; Show It Again; The Royal Show.* LIGHT ENTERTAINMENT: *Sunday Night at the London Palladium; Up the Workers; New Faces; The Squirrels; Julie on Sesame Street; Julie and Dick in Covent Garden; The Jimmy Tarbuck Show; My Good Woman; The Golden Shot; Val Doonican; Singalongamax; Nobody is Norman Wisdom; A Little Bit of Wisdom; HMS Pinafore; Des O'Connor Entertains; Max; The Max Bygraves Hour; Bacharach '74; Glen Campbell - The Musical West; Glen Campbell - The Campbells are Coming; Julie and Jackie . . . Together; Glen Campbell and Company; Ann-Margret Special; The Val Doonican Show; Cilla Black; Carry On; Des O'Connor Christmas Show; Peters and Lee Christmas Show; Danny La Rue Christmas Show; Reg Varney.* CHILDREN'S PROGRAMMES: *The Kids from 47A; The Adventures of Rupert Bear; Pipkins; Tiswas.* FILM SERIES: *Ski Boy; The Zoo Gang; The Protectors; Moses - The Lawgiver; Space 1999; The Life of William Shakespeare; The Life of Jesus.* DRAMA SERIES: *Thriller; Hunters Walk; Father Brown; Love Story; Crime of Passion; Clayhanger; Edward the Seventh.* DRAMA: *Piano Smashers of the Golden Sun; Antony and Cleopatra; Hearty-Crafty; The Person Responsible; The Merchant of Venice; Long Day's Journey Into Night.* SERIALS: *Crossroads; General Hospital.* DOCUMENTARIES: *After All I've Been Through; Stop, I Want to Get Off; Telling it Like it is: Cudlipp's Crusade; Caged; Peshmerga; Family Doctor; The Opium War Lords; Jay Walking; Graham; Retirement - End or Beginning?; Just One Kid; Where Harry Stood; Almost a Sickness; Elton John; The Great Barge Race; Dave Allen; Jackpot City; Pilger; Free Speech.* ADULT EDUCATION: *Foreign Flavour; Advanced Driving with Graham Hill; Better Driving; Have You Seen This?; Take Better Photographs.* RELIGION: *Songs that Matter; Let's Celebrate; Songs for Sunday; Gordon Bailey; Stories Worth Telling; How I See It; Church Services.* SPORT: *Star Soccer; Double Top; contributions to World of Sport and World Cup '74.* EDUCATION: *Look Around; Good Health; Over to You; Figure it Out; Believe It or Not; Stop, Look, Listen; Exploration Man; Starting Out.*



Part of the ATV Centre in Birmingham.



ATV's Master Control in Birmingham.



The newsroom of ATV Today.

Border Television

The Borders and Isle of Man



Television Centre, CARLISLE CA1 3NT
Telephone Carlisle (0228) 25101
33 Margaret Street, LONDON W1N 7LA
Telephone 01-323 4711

Directors

Sir John Burgess, OBE, TD, DL, JP (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); B C Blyth, MINSTM (*Sales Director*); Major T E Brownsdon, OBE, JP; G M Fraser; The Earl of Lonsdale; J I M Smail, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (*General Manager and Company Secretary*); Esmond Wright, MA.

Officers

D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, C ENG, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); N R Welling, DIPINSTM (*Sales Manager*); K Coates, MINSTM (*Regional Sales Manager*).

Religious Advisers

Rev Ronald S Blakey (*Church of Scotland*); Rev Dr John Marsh (*Free Church*); Rt Rev Monsignor R L Smith (*Roman Catholic*); Canon Robert Waddington (*Church of England*).

Staff

Total members of staff 164.

Script Requirements

Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully

discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal

A special Border edition of the *TVTimes* gives full details of all the programmes.

Studios

The studio centre is situated in Carlisle, and comprises three studios. There are two production studios of 94 sq. m and 58 sq. m equipped for colour, including 'chromakey' and other special visual effects, and a presentation studio of 20 sq. m.

Technical Facilities

Film and slide requirements are met by three colour telecine machines, two 35 mm/16 mm/slide photoconductive and one 35 mm flying spot. 16 mm 'Sepmag' sound facilities and full interlocking of 16 mm machines are available. Two high-band colour videotape machines with electronic editing facility handle VTR work.



Border Television

Border Television Limited is a public company which, under agreement with the Independent Broadcasting Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumberland, Westmorland, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.

Look Who's Talking.

Clive Champney, staff announcer, Derek Batey, presenter and Anna Moore programme director with (centre) Dame Alicia Markova.

Right:

Hobby Horse. Richard Fisher (*right*) talking about wood carving with Alick Cleaver.

Colour synthesizers are provided for use with caption machines.

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 editing facilities include 16 mm dual picture head and dual gauge projection editing tables.

Programmes

Border Television's local programmes include *Border News and Lookaround* (Monday to Friday), a magazine of news and features about people and events in the region; *Border Sports Review* (Fridays) previews weekend sport; *Border Sports Report* (Saturdays), a round-up of weekend sport; *Border Diary*, a summary of forthcoming events; *Border Forum*, an after dinner conversation programme; *Border Month*, a late night look back at the news and events of each month with an invited audience asking the questions; *Border Parliamentary Report*, a monthly review of events at Westminster by Border area MPs; *Border People and Places*, a series of film documentaries on interesting Border events and the people involved in them; *Junior Library*, a weekly programme reviewing children's books with comment from authors, librarians and children themselves; *Mr and Mrs*, a quiz show with Border participants and cash



About Britain. Filming Border Television's contribution to the series.

prizes; *The Sound of . . .* a series featuring all kinds of music; *Look Who's Talking*, a programme of comment and entertainment; *Hobby Horse*, dealing with ordinary and unusual hobbies; *Top Town*, an inter-town contest featuring Border area entertainers. A news summary closes weekday transmissions. News flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to cooperate with the police. Occasional documentaries planned.

Mr and Mrs. Derek Batey, with hostess Marion MacDonal.



Channel Television

Channel Islands



The Television Centre, ST HELIER, Jersey,
Channel Islands
Telephone Jersey Central (0534) 23451
Les Arcades, ST PETER PORT, Guernsey,
Channel Islands
Telephone Guernsey (0481) 23451

Directors

E D Collas (*Chairman*); K A Killip, OBE
(*Managing Director*); E H Bodman; Harold
Fielding; G Le G Peck; W N Rumball;
F H Walker.

Officers

Brian Turner (*Operations Manager*); Phill
Mottram Brown (*Head of Sales*); John Roth-
well (*Head of News and Features*); A G
McLintock (*Company Secretary*).

Staff

The total staff of the Company is 63.

Religious Advisory Committee

The Very Rev Tom Goss, Dean of Jersey
(*representing Anglican Church, Jersey*); Canon
A V Olney (*Roman Catholic, Jersey*); Rev C G H
Nowell (*Free Churches, Jersey*); The Very Rev
F W Cogman, Dean of Guernsey (*representing
Anglican Church, Guernsey*); Rev B Fisher, MA
(*Roman Catholic Church, Guernsey*); Rev K E
Street (*Free Church, Guernsey*).

Enquiries

Enquiries about artists and programmes should
be addressed either to the Editor, *Channel
Television Times*, Smith Street, St Peter Port,
Guernsey, or Viewers' Correspondence, Channel
Television, The Television Centre, St Helier,
Jersey.

Programme Journal

Channel Television Times is published by
Channel Islands Communications (Television)
Ltd, and its editorial address is Smith Street,
St Peter Port, Guernsey.

Studios

JERSEY: Studio 1, 40 ft by 25 ft. Three vidicon
cameras and normal sound facilities for tele-
vision and film recording. Presentation studio
with vidicon camera. Two telecine units for
35 mm, slide and 16 mm projection with optical,
magnetic and SEPMAG facilities. **GUERNSEY:**
Studio measuring 30 ft by 20 ft designed for
live television usage and 16 mm film production.
A microwave link from Guernsey to Jersey
provides for live television inserts from
Guernsey into local programmes.

Film Facilities

Channel has two film units, one in Jersey and
one in Guernsey. They are equipped with
Arriflex 16 BL, Auricon 16 mm Pro-600 and
Bolex Reflex electrically driven hand-held-
sound/silent cameras. Nagra full-track tape
recorders equipped with Neopilot sync are
used with the above cameras. The station is
equipped with transfer facilities from Neopilot
½ in. tape to double-headed working, using
Leavers-Rich magnetic film recorders. There
is a preview theatre equipped with a 16 mm
projector capable of showing COMOPT, COMMAG,
SEPMAG, and DUO-SEPMAG films, and a dubbing
suite with commentary recording booth. Channel
is equipped to process and print its own
reversal film.

Programmes

Channel News, a nine-minute bulletin trans-
mitted at 6 pm Monday to Friday - a 'hard
news' look at the day's events with film and live



CHANNEL TELEVISION

Channel Television is the trading
name of Channel Islands
Communications (Television)
Limited, which is a limited
liability company registered in
Jersey and is the programme
contractor appointed by the
Independent Broadcasting
Authority for the Channel
Islands.



reports. *Report at Six*, a 35-minute news and current affairs programme transmitted on Tuesday and Friday. The programme includes full local news coverage plus an extended look at political affairs emanating from the Channel Islands parliaments. *Channel News Headlines*, a four-minute bulletin transmitted at lunchtime on weekdays and 6.10 pm on Sundays. *Speak*

Out, a live 30-minute studio discussion programme transmitted on Mondays at 6.10 pm in which viewers are invited to 'speak out' on topical and often controversial subjects. *Police File*, a five-minute local crime information programme transmitted once a week and presented by a police officer. *Actualités*, a French newscast transmitted on Monday, Wednesday, Thursday and Friday. *Commentaires*, a French language current affairs programme, part of late night Tuesday viewing. Both French programmes include a bulletin météorologique – a French weather forecast – transmitted Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer, sends greetings to young viewers. *Link Up*, a monthly programme looking at the Islands' religious communities. *Channel Report Special*, an occasional hour long programme designed to examine important island topics in depth. It is generally transmitted 'live' with maximum community participation – 'phone-in facilities for viewers and a studio audience.



Report at Six. Filming a feature on the use of dogs for police work.

Grampian Television

North-East Scotland



Queen's Cross, ABERDEEN AB9 2XJ
Telephone Aberdeen (0224) 53553
103 105 Marketgait, DUNDEE DDI 1QT
Telephone Dundee (0382) 21777

Directors

Captain Iain M Tennant, JP (*Chairman*); Alex Mair, MBE (*Chief Executive*); G Wallace Adam, BSC; The Dowager Viscountess Colville of Culross, OBE; Principal James Drever, MA, FRSE; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, MA, JP; Calum A MacLeod, MA, LLB; Neil Paterson, MA; Lord Tayside, OBE, CA, JP.

Officers

Alexander Dey, CA (*Company Secretary*); Charles Smith, MBE (*Controller of News and Current Affairs*); Alastair Beaton (*Publicity and Promotions Executive*); Robert Christie (*Operations Manager*); Anthony Elkins (*Head of Film*); Alex Ramsay (*Head of Engineering*).

Religious Advisers

Rev A Scott Hutchison (*Church of Scotland, Aberdeen*); Rev Dr James S Wood (*Church of Scotland, Aberdeen*); Rev Thomas R S Campbell (*Church of Scotland, Dundee*); The Very Rev Provost Arthur Hodgkinson (*Episcopal*); The Very Rev Father Charles McGregor (*Roman Catholic*); James D Michael (*layman*).

Schools Advisory Committee

James R Clark, CBE, MA, BSC, MED (*Director of Education, Aberdeen*); Robert Aitken, MA (*Educational Institute of Scotland*); R S Johnston (*HM Chief Inspector, Scottish Education Department*); Harry W H Marnie, MA, FEIS (*Educational Institute of Scotland*); Rev P Craik MacQuoid, MA, JP (*Aberdeen County*

Council); George W G MacGregor (*Educational Institute of Scotland*); Councillor Roy Pirie (*The Counties of Cities Association*); James Scotland, MA, LLB, MED, FEIS (*Principal, Aberdeen College of Education*); James Shand, MA, FEIS (*Educational Institute of Scotland*).

Staff

Total members of staff 154.

Studios

ABERDEEN: The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq. ft and 750 sq. ft can be linked to form a floor area of 2,750 sq. ft. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq. ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16 mm cameras.

DUNDEE: A film interview studio with associated offices is maintained in Dundee. A 16 mm sound film unit is based here.

Programmes

The Grampian area, stretching from Orkney in the North to Fife in the South, is the centre of Britain's oil industry.

A whole new technology is being developed to extract the oil and gas from what is one of the most inhospitable areas of sea in the world.

To cope with the demands of this new industry has meant the creation of new port



Grampian Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East Scotland during the whole week.

facilities, roads, housing and air communications.

While the exploration rigs continue to search for fresh oil fields, the production platforms and pipelines are already being prepared to bring ashore the product of the earlier exploration programmes. The first oil is planned to come ashore in the Autumn of this year (1975).

Massive construction yards are building the giant oil production platforms and a whole industry has grown up to service and supply the offshore installations.

Rapid economic growth accompanied by increasing population inevitably places strains on existing communities. In such a large geographical area communications are of vital importance and the broadcasters role in keeping the public informed of new developments and their implications is crucial.

Because of these factors Grampian has placed considerable emphasis on its news and current affairs output. The award-winning *Grampian Debate* series takes a major topic each quarter and gives an invited audience of people from the region, an opportunity to examine experts and decision makers on the subject.

The debates, which are screened for an hour in peak viewing time, have covered a wide range of subjects from house prices to education and inflation.

In addition to the twice-daily Grampian news bulletins the major topics of the week are examined in detail in *Grampian Week* and *The Wednesday File*.

In *Points North*, the monthly political programme, local MPs meet a prominent expert from outside politics to discuss his ideas and respond to his criticisms. Subjects range from centralisation in government to management of industry, the trade union movement, investment and communications.

While the oil industry has made a massive impact on the life of the area, farming continues to play a major role. The interests of the large farming community is catered for in *Country Focus* which looks at the latest developments not only from the farmer's viewpoint but also from the consumer's.

The arts scene is reviewed by Richard Demarco in his series *Images* in which he takes his own highly individualistic look at current developments in Scotland.



Viewfinder. Lord Boothby returned in the series to East Aberdeenshire, the constituency he represented in Parliament for more than 30 years, to see the changes made by the impact of the oil industry.

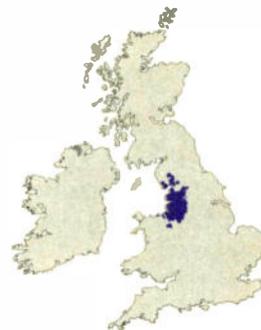


Green Grow the Rushes. A dramatic exploration of the character of Robert Burns as revealed through his songs and poems.

We Belong to Yesterday. This series provided children with a glimpse into the childhood world of their grandparents.

Granada Television

Lancashire



Granada TV Centre, MANCHESTER M60 9EA
Telephone 061-832 7211
36 Golden Square, LONDON W1R 4AH
Telephone 01-734 8080

Directors

Denis Forman (*Chairman and Joint Managing Director*); Alex Bernstein (*Joint Managing Director*); Julian Amyes; Cecil G Bernstein; Sir Paul Bryan, MP; Leslie Diamond (*General Manager*); Donald Harker; David Plowright (*Programme Controller*); Joseph Warton; Professor Frederick Williams.

Executive Directors

Barrie Heads (*Managing Director, Granada International Productions Ltd*); Peter M Rennie (*Sales Director*).

Executive Producers

Brian Armstrong (*Comedy*); Peter Eckersley (*Drama*); John Hamp (*Light Entertainment*); Gus Macdonald (*World in Action*); Jack Smith (*Schools*); Jeremy Wallington (*Current Affairs*); Derek Granger (*International Co-productions*).

Officers

Leslie Diamond (*General Manager*); Bill Dickson (*Company Secretary and Financial Controller*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); David Plowright (*Programme Controller*).

Religious Advisers

Dr J A Chadwick (*Free Churches*); The Rev T V Whealan (*Roman Catholic*); Canon F S Wright (*Anglican*).

Studios

The TV Centre, Manchester M60 9EA. Tel 061-832 7211. The first building in Britain specifically designed and built for television, the Granada Television Centre in Manchester, covers a five-acre site in the centre of the city. An eight-storey administrative building is topped by a 250-ft steel lattice tower, a landmark on the skyline of the new city. Granada has five colour production studios with a floor space of 21,500 sq. ft.

A £250,000 four-camera colour mobile control room heads the Granada fleet of colour outside-broadcast vehicles.

Submission of Programme Material

All scripts to Script Department, Granada Television, Manchester M60 9EA.

Programmes

SCHOOLS. *Decision:* For the 15-16 year olds, six films to stimulate 'decision making' games. *History Around You:* Looking for the everyday clues to history, for 8-9 year olds. *Experiment:* Twenty films enabling A-level students to participate in key-scientific experiments. *Picture Box* (8-11): Long-running series of inspiring and exciting visual material to stimulate children's moods and emotions and urge them to create. *The Messengers* (14-18): A look at moral issues as presented in feature films. *Flashback* (14-17): People who remember and reminisce about their work, their family life and the places they have lived. *Neighbours* (10-13): The everyday lives of our neighbours in Europe. **PRE-SCHOOL.** *Hickory House, A Handful of Songs, Alistair in Songland:* Songs and stories for the under-fives. **GRANADALAND PROGRAMMES.** *Granada Reports:* Live daily round-up of North-West news and views. *This is Your Right:* A guide through the red-tape

GRANADA



Granada Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties.

jungle. *On the Spot*: Communities with problems put the authorities on the spot. *What's On*: A consumer's guide to coming events. *Kick Off*: A Friday night preview of Saturday afternoon's big games. *Harty Welcomes*: Russell Harty home to his native North West to meet other now-famous expatriates. *Granada 500*: At election time, a day-by-day profile of Preston's key constituencies – with 500 voters as 'guinea-pigs'. *Sounding Brass*: Six brass bands tell the story of a musical way of life. **SPECIALS.** *A Life Underground*: Michael Grigsby's picture of the facts of hard life in a Durham mining village. *Gosling's Travels*: Ray Gosling takes an idiosyncratic look at four corners of Britain. *Parade*: Arts series. Music and musicians, dance and dancers. *Full Circle*: Plight of an exiled Czech family, whose life went almost a tragic full circle for father and son. *George*: George Melly, extrovert jazz-singer and writer talks to his friends. *Disappearing World*: In Africa, the Americas, and the Near and Far East, ways of life little changed from the Stone Age are threatened by civilisation. *Private Lives*: Denis Mitchell in conversation with fascinating men and women of intellect and personality. *The Mysteries*: Science cannot know all the answers. Many mysteries are hidden still inside Man's mind. **CURRENT AFFAIRS.** *The State of the Nation*: How is Britain governed? How does Parliament work? *World in Action*: Award-winning investigation teams range the world to report from where the action is. *World in Action Special*: The Granada 500 meet the Party Leaders. *What the Papers say*: Television's longest-running weekly programme – started November 5, 1956 – dissects the week's newspapers. *Cinema*: Films, stars, and the men and women who make them. *Opening Time*: From the shadow of Big Ben, experts argue out the week's political talking-points. **DRAMA SERIES.** *Coronation Street*: A row of terraced houses, the Rovers Return, the corner shop – and the folk who live there. Now in its non-stop 14th year. *Childhood*: Six plays on a child's-eye-view of the curious world of the grown-up. *Village Hall*: Seven comedies all set in that hub of the community, hive of activity, the village hall. *Sam*: Sam was 10 when his father walked out. Now he is a man . . . but life is still hard in a Yorkshire mining village. *Crown Court*: Trials fought out in authentic courtroom surroundings

with a jury of viewers to hear the evidence and decide. *Ghost Stories*: Films of suspense and the supernatural, classical and contemporary. *A Raging Calm*: A seven-part adaptation of Stan Barstow's novel of life and love in a small northern town. **PLAYS.** *I Know What I Meant*: Nicol Williamson re-enacts President's Nixon's taped conversations on the Watergate Affair. *The Nearly Man*: Tony Britton as an MP with constituency problems. *Dear Love*: Keith Michell and Geraldine McEwan in a dramatisation of Robert and Elizabeth Browning's love-letters. *Occupations*: Trevor Griffiths' story of a revolutionary plot in Turin in 1920. *The Ceremony of Innocence*: Freddie Jones as Ethelred preparing to meet the Danish invasion. *Starmaker*: Ray Davies' story in music of how a pop star can be made. **CHILDREN.** *Lift Off With Ayshea*: Ayshea Brough introduces stars from today's disco scene. *Clapperboard*: A sneak behind the film-world scenes. *Anything You Can Do*: A knock-out talent contest between teams from the ITV regions. *Soldier and Me*: A lad overhears an assassination plot . . . and finds himself the villains' target. **LIGHT ENTERTAINMENT.** *Wheeltappers and Shunters Social Club*: Saturday night out at the club with the best turns, and the worst chairman. *4 5 . . .*: Pick of the top pops of the week. *How's Your Father*: Eddie Cropper is the victim of a double generation gap, between his father and his son. *Bootsie and Snudge*: Bootsie comes up on the Pools, and Snudge sees a golden opportunity. **GAMES.** *University Challenge*: Teams of students from Britain's universities pit their quick wits against each other – and the clock. **ARTS AND SCIENCE.** The Granada Foundation, set up in 1965, has made grants totalling £200,000 to artistic and scientific bodies working mainly, though not exclusively, in the North of England. The Granada Chair of Landscape Architecture was endowed at Sheffield University in 1967. Support has been given to ventures including the Merseyside Youth Orchestra, the Whitworth Art Gallery, the Royal Exchange Theatre Trust, the Civic Trust for the North West, the Universities of Manchester, Liverpool, Lancaster, Keele, Salford, York and Hull, schools, art galleries, libraries and theatres and drama groups in many Northern towns.



Childhood. Jennifer Cannock, Nicky Callas and Julian Wedgery in 'A Great Day for Bonzo'.



World in Action. A visit to The Valley of Paradise, in Ecuador, revealed men and women living to the age of 130.



Coronation Street. Five original members of the cast.



Sam. Mark McManus plays Sam Wilson in this second series.

HTV

Wales and West of England



HTV Wales, Television Centre,
CARDIFF CF1 9XL. Telephone Cardiff (0222) 26633
HTV West, Television Centre, Bath Road,
BRISTOL BS4 3HG. Telephone Bristol (0272) 770271
HTV Limited, 99 Baker Street, LONDON W1M 2AJ
Telephone 01-486 4311

Directors

The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); A T Davies, QC (*Vice-Chairman and Chairman of HTV Wales*); G E McWatters (*Vice-Chairman and Chairman of HTV West*); A J Gorard (*Managing Director*); J Aeron-Thomas†; Stanley Baker†; W G Beloe*; Richard Burton†; W F Cartwright, DL†; J E C Clarke*; P Dromgoole*; A R Edwards†; Sir Geraint Evans, CBE†; R A Garrett*; T Hoseason-Brown*; A Llywelyn-Williams†; Lady E J Parry-Williams†; G H Sylvester, CBE*; E L Thomas†; W Vaughan-Thomas†; A Vaughan†; R W Wordley (*Sales Director*).

*Member of HTV West Board.

†Member of HTV Wales Board.

Officers

I D Alexander (*Education Officer*); P Dromgoole (*Director of Programmes, West of England*); T Knowles (*Company Secretary*); T Marshall (*Chief Engineer*); J Morgan (*Programme Adviser*); M Towers (*Production Controller*); A Vaughan (*Director of Programmes, Wales*); N Witt (*Production Manager*); R W Wordley (*Sales Director*).

Religious Advisers

West: Canon Peter Coleman (*Church of England*); Rev Ronald Hoar (*Free Church*); Father Michael House (*Roman Catholic*).

Wales: Father Edwin Regan (*Roman Catholic*); Rev Gwilym ap Robert (*Free Church*); Rev George Noakes (*Church in Wales*).

Studios

HTV operates from twin production centres at Cardiff and at Bristol, purpose-built and fully equipped. Four colour production studios are available affording a floor space exceeding 14,000 sq. ft. A four-camera colour mobile control room heads an extensive fleet of outside broadcast vehicles that in conjunction with comprehensive film facilities, produce programming from every corner of the region.

Submission of Scripts

New writers and new talent are in demand at HTV. Good scripts are welcomed by our Directors of Programming, Patrick Dromgoole (HTV West) and Aled Vaughan (HTV Wales).

Staff

HTV employs a staff of approximately 560.

Studio Visits

Tours of the studios at Bristol and at Cardiff can be arranged for groups of not more than 25 persons by application to the Press Office at either centre. Such tours can only take place when the studios are not involved in actual productions.

Programmes

HTV have the challenging role, unique within the ITV system, of producing regional programming in two languages. HTV produce more than 15 hours of such programming each week and a substantial proportion earns its place on the national screen.

HTV West Produced

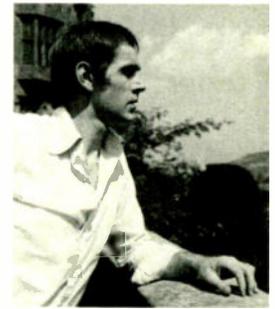
NEWS AND CURRENT AFFAIRS: *Report West*, consistent winner of the nightly battle for the biggest West Country news magazine audience; *Sport West*; *Election Special*; *The Jeremy*

HTV is the public company which, under agreement with the Independent Broadcasting Authority, provides a general Independent Television service for the West of England and South Wales and a special service for Wales.

Thorpe Profile, Countryman's Diary, a series of 30-minute documentaries that set out to capture the flavour and character of West Country life; and *Free Time* an access series in which minority groups holding unpopular beliefs have the opportunity of inviting wider understanding. DRAMA: *Silhouettes*, a suspense thriller with Hayley Mills and Simon Ward; *Item* and *M+M*, experimental plays produced within a networked Granada series; *The Canterville Ghost*, with David Niven and Dame Flora Robson; *Sky*, a seven-part adventure series for children from the pens of Bristol playwrights, Bob Baker and Dave Martin; and *Festival*, the year's one opportunity for West Country amateurs to feature in a televised production. LIGHT ENTERTAINMENT: *Stars In The West*, series; *Mr and Mrs*, the regularly networked family quiz show; *The West This Week*, series; *Best In The West*, regional knockout for West Country towns; *Brass Band Special*; *Miss HTV West*; *Men Of Affairs*, networked series. WOMEN AND CHILDREN: *Women Only* (twice weekly and screened in a number of ITV regions); *Orbit*, children's series; *Help*, an experimental twice weekly programme in which children take part in unscripted discussions; *Flower Stories*, children's animation series. MUSIC AND THE ARTS: *Gallery*, monthly arts magazine; *The Great Western Musical Thunderbox*, networked series of West Country song and satire; *Handel and Haydn from Bath Abbey*. DOCUMENTARIES: *No More Mines In The Meadow*, the closure of the Somerset coalfield; *Avalon*, Wynford Vaughan-Thomas probes Arthurian legend; *Stonehenge*, a story of myth and mystery; *Harriet*, a series of six programmes in which Harriet Crawley takes a highly personalised look at sky diving, elephant training, the Hell's Angels, etc; *The Community and Choice*, series; *Steam Engine Story*; *Hot Air Ballooning*; *Concorde: The Vital Decision*; and the networked *Where There's A Wheel There's A Way*. EDUCATION: *Paint Along With Nancy*, a networked series of 13 programmes which set out to show that painting is not for the chosen few. OUTSIDE BROADCASTS: *Show Jumping*; *All In The Game*, a contest based on Soccer skills; *Church Services*; *Golf*; *Soccer*; and *The Bath And West Show*.

HTV Wales Produced

NEWS AND CURRENT AFFAIRS: *Report Wales* and *Y Dydd*, daily news programmes; *Outlook*, a weekly survey of the political, social, and industrial affairs of Wales; *Confrontation*, debate series; *Royal Welsh Show*; *Local Elections*. DRAMA: *The Inheritors*, a networked series on the fortunes of the people involved in the break-up of an ancient family estate. DOCUMENTARIES: *In Sickness and In Health*; *Climb When You Are Ready*, series; *A Question of Identity*; *Rivers of Delight*, network series; *The Great Little Trains of Wales*, series; *A Month in The Country*, series; *How Green Was My Valley*; *The Ballad of Dai Richards*, the problem of creative people forced to do jobs they hate; *Penclawdd Wedding*; *A Warm Cold Village*, a wartime evacuee goes back to rural Wales; *Home is the Finest Place*, explored the mining town of Ynysybwl; *The Fairest Fortune*, Joan Bakewell visits Aberystwyth; *Meatball*, an 'access' programme; *Welsh Infant School* showed the workings of education at the grass-roots level; Bird expert Gerald Summers and his wild-life sanctuary was the subject of *A Summer's Day*. MUSIC: *The Beach of Falesa* made television history when the first opera by Welsh composer Alun Hoddinott was televised before its world premiere; *Welsh Notes*, series; *Il Maestro Di Capella*; *A Sentimental Journey*, series; *Celebration*; *Alun Hoddinott and Alun Chalfont*; *Wagner - A Welsh Interlude*. EDUCATION: The networked series, *Mum's The Word*, showed how the very young learn to talk. OUTSIDE BROADCASTS AND SPORT: *The Searchlight Tattoo*; *Eisteddfod Genedlaethol*; *Nurse of the Year*; *Sports Arena*, a weekly round-up; *Dunlop Masters Golf*; *International Ice Circus*; *Rugby Special*, series; *Happy Riding*, networked series; *Memory of Times Past*, a profile of Swansea Rugby Club; *First-class Cricket*, a series on cricket technique; *Bowls*. THE ARTS: *Nails*, series; *The Soul of the Icon*, the world of Byzantine art-forms; *Book Review*, series; *David Vaughan-Thomas*, a portrait of the composer; *Chunks*, the life and work of an extraordinary painter; writer B S Johnson gave his original view of life in *Fat Man On a Beach*. RELIGION: *Sing Aloud*, series; *Morning Services* for the network; *Holy Island*, portrait of Caldy, a community of monks off the Pembrokeshire coast; *Out of the Darkness - Armour of Light*, the problems of spina-bifida children.



The Inheritors. Peter Egan stars as Michael Gethin in this networked series.



HTV cameraman Bob Edwards in action at Georgian Bath.

London Weekend Television London (weekends)



London: South Bank Television Centre,
Kent House, Upper Ground, LONDON SE1 9LT
Telephone 01-261 3434
Outside Broadcast Base:
Wycombe Road, WEMBLEY, Middlesex
Telephone 01- 902 0102
Northern Sales Office: Thomson House,
1-23 Withy Grove, MANCHESTER M60 4BJ
Telephone 061-832 2902

Directors

The Rt Hon John Freeman (*Chairman and Chief Executive*); Lord Hartwell (*Deputy Chairman*); Brian Tesler (*Deputy Chief Executive*); The Hon David Astor; Cyril Bennett (*Controller of Programmes*); Lord Campbell of Eskan; Robert Clark; Vic Gardiner (*General Manager*); Duncan McNab; Peter McNally (*Financial Controller*); Ron Miller (*Sales Director*); The Hon David Montagu; Rupert Murdoch; G H Ross Goobey; Evelyn de Rothschild.

Officers

Roger Appleton (*Chief Engineer*); John Baker (*Chief Accountant*); Charles Bayne (*Head of Press and Publicity*); John Birt (*Head of Current Affairs*); John Blyton (*Deputy Controller of Programmes (Organisation)*); Warren Breach (*Head of Presentation and Promotion*); John Bromley (*Deputy Controller of Programmes (Sport)*); Martin Case (*Head of Casting*); Peter Cazaly (*Production Controller*); Alf Chapman (*Head of Administration*); Rex Firkin (*Deputy Controller of Programmes (Drama)*); Eric Flackfield (*Deputy Controller of Programmes (Planning)*); Colin Freeman (*Head of Programme Finance*); Roy van Gelder (*Controller, Staff Relations*); Michael Grade (*Deputy Controller of Programmes (Entertainment)*); Tony Hepher (*Head of Visual Services*); Geoffrey Hughes

(*Deputy Controller of Programmes (Features)*); Cyril Orr (*Company Secretary*); Craig Pearman (*Sales Manager*); Harry Rabinowitz (*Head of Music Services*).

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 New 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 a 6,200 sq. ft fully-equipped studio with a new control room complex which is brought into action at short notice to cover peak production requirements.

Submission of Programme Material

Interested writers are asked, in the first instance, to write to the Script Administrator, who will be able to give the latest information.

London Weekend Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London from 7 pm on Fridays to closedown on Sundays.

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's drama department is noted for the quality of its productions, which have won several national and international awards: notably *Upstairs, Downstairs*, the first ITV series to win the coveted American 'Emmy' award. The Company's other major contributions to the ITV Network have included *Intimate Strangers*, *Seven Faces of Woman*, *Affairs of the Heart* and *Within these Walls*.

The Company is also noted for its light entertainment shows and programmes such as those starring Stanley Baxter, *The Stanley Baxter Big Picture Show*, *The Stanley Baxter Moving Picture Show*, Larry Grayson *The Larry Grayson Hour of Stars*, and Danny La Rue *The Danny La Rue Show* have been made with meticulous care and much verve, winning praise from critics and viewers. And the much talked about Russell Harty in his weekly date with international celebrities and the classic *Candid Camera* are firm favourites.

Comedy is well represented by the long running and internationally successful *Doctor ...* series, based on Richard Gordon's books, *No - Honestly*, pairing husband and wife team John Alderton and Pauline Collins, *Thick as Thieves*, written by 'The Likely Lads' team Ian La Frenais and Dick Clement, *The Top Secret Life of Edgar Briggs*, *Romany Jones* and *Billy Liar*, written by Keith Waterhouse and Willis Hall.

Weekend World, the current affairs programme

that gives a weekly Sunday noon in-depth analysis of the current news, has proved to be one of the most quoted and respected of its kind on television, bringing two prized awards for presenter and key interviewer Peter Jay - 'Best Political Broadcaster Of The Year' and 'The Royal Television Society and Pye Radio and Television Award for Male Personality of 1973'.

Aquarius continues to reflect the world of the arts with important contributions to the



London Weekend's South Bank Television Centre near Waterloo Bridge.



understanding of music and painting. London Weekend's venture in 'access television', *Speak for Yourself*, the first by a major ITV Company has aroused lively interest as has the successful *On Reflection* the series about famous people, *All in a Day's Work*, a series on careers.

Special projects include those by the late and talented documentary film-maker Charlie Squires and Peter Hall's *Akenfield*.

London Weekend's large and active sports department has made important contributions to television sports broadcasting in this country. The Company presents *World of Sport* on behalf of the ITV Network every Saturday throughout the year and produces sports programming under its own banner with the popular *Big Match* and *Sportsworld '74*.

A programme being recorded in Studio 1.

Scottish Television

Central Scotland



Scottish Television Limited is the public company which, under agreement with the Independent Broadcasting Authority, provides the programmes in Central Scotland during the whole week.

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MANCHESTER M60 4BJ
Telephone 061-834 7621
The Gateway, EDINBURGH EH7 4AH
Telephone 031-556 5372

Directors

James M Coltart, LLD (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Sir Samuel Curran, DL, FRs; Anthony Firth (*Director of Programmes*); Hugh W Henry (*Sales Director*); L J M Hynd (*Company Secretary and Financial Director*); Mrs Barbara Leburn, MBE, JP; Andrew Stewart, CBE, LLD; Lord Taylor of Gryfe; The Earl of Wemyss and March, KT, LLD.

Chief Executives

David Johnstone (*Assistant Controller of Programmes*); J R Miller (*Technical Controller*); Ferdi Coia (*Facilities Controller*); John Loch (*Public Relations Manager*); R McPherson (*Edinburgh Controller*); Colin S Waters (*Personnel and Labour Relations Manager*); John Dunlop (*Chief Engineer*).

Staff

Total members of staff 503.

Enquiries

Enquiries about artists and programmes should be addressed to the Director of Programmes, Scottish Television Limited, Cowcaddens, GLASGOW G2 3PR. Other enquiries to the Public Relations Department.

Submission of Scripts

All scripts should be addressed to the Script Editor, Scottish Television Limited, Cowcaddens, GLASGOW G2 3PR.

Studios

COWCADDENS, GLASGOW: In October, 1974, STV moved into a new Studio Complex adjacent to its former headquarters in the Theatre Royal, which has been sold to Scottish Opera for conversion to an Opera House. Part of the original headquarters – in a building separate from the Old Theatre – has been retained in the new Complex which gives STV the capacity to produce the largest and most demanding of television programmes. The new Studio 'A', of 6,200 sq. ft, has been built with permanent seating for an audience of 200 outwith the Studio floor area. Retained in the new Complex is Studio 'C' of 3,600 sq. ft, which is now being used principally for the production of day by day news, features and sports programmes. Master Control and the Central Engineering area have been largely redesigned. The Company's OB Unit, based in Glasgow, is used for comprehensive sports coverage in addition to regular Outside Broadcasts of Arts and Current Affairs events. A separate mobile colour video tape unit works in conjunction with the OB scanner for on the spot recording of events.

THE GATEWAY: Edinburgh. This was Scotland's first colour television theatre. 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. The studio, with seating for 200 people, has been enlarged by the addition of extra dressing and rehearsal rooms.

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 groups interested in education. At intervals, study groups of teachers and lecturers are invited to the studios. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

Religious Advisers

Rt Rev Mgr Francis Duffy (*Roman Catholic*); Rev Arthur H Gray MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev Andrew MacRae MA, BD (*Baptist*).

Programmes

More than 1,000 programmes a year are produced specifically for Scotland apart from STV's growing contribution to the national Network. The average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting. DRAMA: STV continued its successful output of half-hour dramas to the Network, including two experimental plays, *The Glorious End of Donald Mackay* and *On The Sixth Day* in the Late Night Drama series. Also screened on the Network was *Tobias and The Angel* starring John Alderton and Wilfred Brambell. NEWS AND CURRENT AFFAIRS: This accounts for almost half of STV's output. The events of the day are reported in *Scotland Today* while the afternoon programme *Housecall* is a magazine involving people in the news. Programmes include: two

special *Housecall Talk-in* Outside Broadcasts on the Health Service and Education in Scotland; *Scotland Friday*, a weekly look at the political scene; *The New Councils*, detailed coverage of Scotland's regional and district council elections; *A Clan for all Seasons*, film documentary on the MacLeod Clan of Skye. STV also contributed six documentaries by Bill Tennent to the networked *About Britain* series. THE ARTS: As well as STV's extensive coverage of the Edinburgh Festival with a nightly magazine and networked documentary by Joan Bakewell and Douglas Rae, and *Festival Cinema*, other programmes on developments in the Arts in Scotland include *Diversions*, music in miniature with young musicians, introduced by Lady Landsdowne; *Mahler's Eighth*, a recording of the Scottish National Orchestra performance at Glasgow's Kelvin Hall; *Gallimaufry*, a summer series on Scottish cultural life; *Burns Supper* from the Cumnock Burns Club, Ayrshire. A series of Outside Broadcasts included a *Poetry and Jazz Festival* from the Traverse Theatre, Edinburgh; *An Evening with James Bridie*; jazz opera *Sweeney Agonistes* from the Ledlanet Festival; *The King's Singers* in concert; *An Evening with Ian Wallace*; *Six of the Best*, a documentary on the piano. SPORT: *Scotspport* continued to reflect events and sporting controversy in Scotland. Minority sports were also covered in *The Big Break*, a competition for amateur snooker players; lessons from Joyce Hume in *Anyone for Tennis*; and from John Shade in *Shades of Golf*. RELIGION: *Late Call* every evening and regular church services, including an open air Easter Service. Programmes included *But Where is He?*, on Old Testament prophets; Ecumenical discussion in *First Principles*, and distinguished guests in *Come Wind, Come Weather* and *As in Adam*. EDUCATION: *Time to Think*, general studies for senior pupils; *Play Fair*, community and moral education for 10-12 year olds. CHILDREN: *The Glen Michael Children's Cavalcade* continued to be Scotland's most popular cartoon programme. LIGHT ENTERTAINMENT: *Scotch Corner*, starring Andy Stewart, maintained its lunchtime success on the Network; *Showcase* brought international stars to Edinburgh. Stanley Baxter returned to Scotland for *The Stanley Baxter Scots Picture Show*. Other successful programmes were *A Touch of Jazz*, *The Melody Lingers On*, *Highland Fling* and *Serenade*.



Tobias and the Angel. John Alderton as the Angel in James Bridie's well-loved play.



Stanley Baxter Scots Picture Show. Stanley Baxter providing hilarity in a special show for Scotland.



Housecall. Henry Cooper presenting the prize to the STV Magazine's Poster Competition winner. Presenter Isabel Begg is on the right.

Southern Television

South of England



SOUTHERN
INDEPENDENT TELEVISION

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37%), Associated Newspapers Group (37%) and D. C. Thomson Limited (25%). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.

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Peter House, Oxford Street, MANCHESTER M1 5AQ

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63 High West Street, DORCHESTER, Dorset

Telephone Dorchester (0305) 3324

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Telephone Brighton (0273) 29053

23-24 Union Street, READING

Telephone Reading (0734) 57515

Directors

Sir John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Professor Asa Briggs, MA, BSC (ECON); G W L Christie; G R Dowson; R W Evans, MC; The Hon V H E Harmsworth; Brian Harpur, MC; B G Henry (*Marketing and Sales Director*); P J B Perkins; R M Shields, BSC (ECON); Berkeley Smith (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane.

Officers

F W Letch, FCA (*General Manager and Company Secretary*); Jack Hargreaves, OBE (*Deputy Controller of Programmes*); A F Jackman (*Assistant Controller - Programme Administration*); Terry Johnston (*Assistant Controller - News and Features*); Lewis Rudd (*Assistant Controller - General Programmes*); D R Baker, FCA, ACWA (*Chief Accountant/Labour Relations Officer*); Basil Bultitude (*Chief Engineer*);

John Fox (*General Sales Manager*); Michael Crawford (*Head of Programme Planning and Presentation*); Stephen Wade (*Head of Outside Broadcasts*); Simon Theobalds (*Press and Public Relations Officer*); John Braybon, PHD, BSC (*Education Officer*).

Religious Advisers

The Rev Donald Lee (*Methodist*); The Rev Leslie Chadd (*Church of England*); Father Antony Cashman (*Roman Catholic*).

Submission of Scripts

All scripts and programme ideas should be submitted in writing to the Controller of Programmes, at Southampton.

General Enquiries

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

Facilities

Southern Television has one of the most modern studio centres in the world. Constructed and equipped for full colour operation, this centre built on reclaimed land at Southampton was 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; Studio Four, 350 sq. ft. Ancillary facilities include four Uniplex 35 mm and four 16 mm colour telecine machines, and two dual colour slide scanners - all of the flying-spot type. There are also two Ampex VR2000 and one Ampex AVRI reel-to-reel video tape recorders, as well as two Ampex ACR-25 video cassette recording machines - the first in operation in Europe.

FILM: Seven sound/silent film units, with full-colour reversal film processing facilities and specially-designed film department.

DOVER STUDIO: 1,125 sq. ft. Now fully colourised at a cost of £230,000. Equipment includes three colour cameras; Cintel 16/35 mm slide multiplex photo-conductive 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.

OBS: Four-camera colour unit, with generator; single colour camera remote unit; mobile Ampex multi-standard video tape recording unit. MV *Southerner*, ITV's only marine outside broadcasting unit, is a 72-ft long power vessel converted for full colour operation.

Programmes

The centrepiece of regional news and current affairs is the lively and popular five-days-a-week news magazine *Day by Day*. Other productions from the News and Features Division include *Weekend*; *You're Telling Us*; *Happy News* and *Crime Desk*. *Scene South East* is produced from the Dover Studios exclusively for viewers in the eastern part of the region and each weekday separate *Southern News* bulletins are transmitted simultaneously to the Southern and Eastern areas. At weekends there is the late night *Southern News Extra*.

A team of staff reporters in regional offices at Dorchester, Reading, Brighton and Maidstone, and Southampton-based specialists in politics, education, crime, industry, show-business, sport, environment and consumer affairs are linked with the studios in Southampton and Dover by 16 vehicles equipped with radio telephones on 24-hour standby.

Issues of particular concern to the South have been investigated in regular weekly in-depth documentaries.

The national screening of Mozart's *The Marriage of Figaro* from the Glyndebourne Festival Opera Season was widely acclaimed; Monteverdi's *The Return of Ulysses* was also screened and Mozart's *Idomeneo* was recorded for future transmission. Southern's OB unit also visited Covent Garden for Puccini's *La Bohème*, and Canterbury Cathedral for *Hallelujah* - where the Bournemouth Sinfonietta and the Cathedral Choir combined in an offering of Easter Music. The *Music in Camera* series, featuring the Bournemouth Symphony Orchestra and soloists, continued monthly.

Southern's long-standing commitment to children's programmes continued with a further series of the colourful *Little Big Time*, with Freddie Garrity and his zany friends; *Black Arrow*, the costume adventure inspired by Robert Louis Stevenson's book, and *How*, the facts and fun series, now easily the longest-running ITV children's programme still in production. A special Christmas edition of *How* was also screened. New children's series produced were *Going A Bundle* with Harry Fowler and Eva Rueber-Staier; *Follow That Dog*, a situation comedy; and *Rogue's Rock*, an adventure serial.

In adult drama, *Miss Nightingale*, a two-hour dramatised documentary based on the life of the legendary Florence Nightingale, with Janet Suzman in the title role heading a powerful cast, was screened nationally and *Dangerous Knowledge*, a six-part thriller by N J Crisp was produced with extensive location work in the Southern area. *A House in Regent Place*, a quartet of plays set in a South Coast Georgian House, was screened locally. George Bernard Shaw's *Caesar and Cleopatra*, with Sir Alec Guinness and Genevieve Bujold, was co-produced with David Susskind in Southern Television's Southampton studios.

Afloat, Southern's maritime series, was screened nationally and covered major marine events not only along the South Coast but as far afield as the Round Britain Race. The same experienced team of nautical cameramen and production staff travelled the world to produce the networked, award-winning, *The Race Apart*.

The evergreen Jack Hargreaves again brought a breath of fresh country air to the nation's living rooms in his perennially popular *Out of Town*, and *Houseparty* continued its regular afternoon strictly-for-women appeal. Jimmy Young invited lunchtime viewers throughout the country to join him in *Jim's World*.

Your Men At Westminster kept track of political events of concern to the South, and Adult Education programmes included a six-part series on industrial safety, *The Unguarded Moment*, and the long-running *Farm Progress*.

Southern's Outside Broadcast Unit covered *Southern Soccer*, *Church Services*, *Horse Racing*, *Miss Southern Television* and provided networked coverage of the *Trades Union Congress* and *Liberal Party Assembly* from Brighton.



Southern Television's Studio Centre at Southampton.



The Race Apart. Chay Blyth (centre) aboard 'Great Britain II' in the documentary that won the Royal Television Society trophy for the best regional production of the year.



Jim's World. Jimmy Young helps viewers fight for their rights in this lunchtime entertainment show.

Thames Television London (weekdays)



Thames Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.

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

Teddington Studios, Teddington Lock,
TEDDINGTON, Middlesex TW11 9NT
Telephone 01-977 3252

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

Directors

Howard Thomas, CBE (*Chairman*); George A Cooper (*Managing Director*); Jeremy Isaacs (*Director of Programmes*); John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; J Stuart Sansom, OBE, FIERE (*Director of Studios and Engineering*); John E Read; Ian M Scott, CA (*Director of Finance*); T H Tilling; Colin S Wills, MA, FCA (*Assistant Managing Director*).

Executives

Ben E Marr, CA (*Company Secretary*); James F Shaw (*Sales Director*); Max Lawson, FCA (*Chief Accountant*); Jack Andrews (*Controller, Programme Department*); John Edwards (*Controller of Current Affairs and Documentary Programmes*); Guthrie Moir (*Controller of Education and Religious Programmes*); Grahame Turner (*Controller of Outside Broadcasts*); Sue Turner (*Controller of Children's Programmes*); J A Muir Sutherland (*Controller, Programme Sales*); Brian G Scott, CENG, MIEE (*Head of Engineering*); R J Hughes (*Sales Controller*); Geoffrey Lugg (*Programme Co-ordinator*); Donald Cullimore (*Controller, Public Relations*); John Hambley (*Controller, Advertising and Publications*); Douglas Thornes (*Research Manager*); Eric E Parry (*Controller, Programme Services*); C J Smeaton (*Controller, Administration*).

Visits to Studios

A limited number of tickets are available for audiences at certain shows. Applications enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television House, 306-316 Euston Road, London NW1 3BB. The minimum age is 16, except for some programmes specially for children.

Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306-316 Euston Road, London NW1 3BB.

Submission of Scripts

While Thames will always welcome the submission of proposals for plays and series, drama plans are subject to change over the year. Writers are advised in the first place to contact the Story Supervisor at Teddington Studios.

Sales and Marketing

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

New Technology

In order to support sophisticated VTR editing with an equivalent audio facility, Thames has developed and brought into service a comprehensive sound dubbing system. This synchronizes helical scan or quadruplex video-tape machines with multi-track audio recorders and provides a flexible off-line dubbing system with a track laying, mixing and composite track production capability. The system may also be



Work in progress on the extension of production facilities at Teddington Studios.

used on outside broadcasts. Associated engineering development work on off-line VTR editing is also being carried out.

Programmes

Monday to 7 pm Friday Thames provides ITV programmes to 14 million people living in and around the capital and a substantial number of these are also shown throughout the ITV network. This means a production schedule reaching well over a thousand programmes a year – and increasing in number since the relaxation of restrictions on broadcasting hours. The company's aim is to educate, inform and entertain in depth and on the widest scale.

Most of the drama, light entertainment and children's programmes are made in the riverside studios at Teddington, ten miles from Thames Television House. There are three studios at Teddington, the largest of 7,500 sq. ft and all are fully operational in colour. The company has recently started a major building programme to extend and improve to the highest possible level the support facilities for the studios.

The widely praised Thames documentary series *The World At War* was prepared mainly at Teddington. Each episode was watched by an average audience of more than 11½ million people throughout Britain. It has also been sold to many countries overseas including the USA.

Current affairs and documentary programmes are produced mainly at TTH with its presentation and audience studios and extensive VTR, telecine and editing facilities. *Today*, London's daily live magazine programme, *Good Afternoon*, one of ITV's most important consumer-orientated programme series, *Something To Say* and *People and Politics* are all produced at TTH.

Thames's outside-broadcast units are based at Hanworth, near Teddington, where much of the production work for *Drive-In*, ITV's motoring magazine programme, is carried out. The equipment includes one four-colour camera unit, two two-colour camera plus VTR units, a single-colour camera unit, a hand-held colour camera which may be used independently or in association with other units, three micro-wave link units and a full range of other auxiliaries such as hydraulic towers, and stand-by generators. In addition, a specialised sound-mixing vehicle has been added, equipped for large-scale musical programmes and including multi-track recording and reverberation

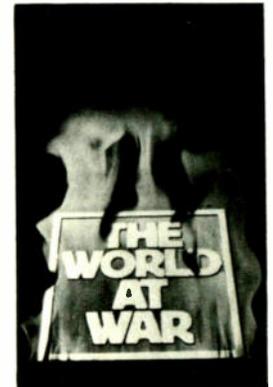
facilities.

The programme output of these three centres has made Thames a leading contributor to the national Top Twenty programme 'league table'. Overseas sales of programmes are increasing. Here is a list of some of the programmes Thames produces:

DRAMA: *Armchair Theatre; Armchair Cinema; Public Eye; Special Branch; Man at the Top; Callan; Six Days of Justice; The Rivals of Sherlock Holmes; Shades of Green; Napoleon and Love; Way of the World; Jennie – Lady Randolph Churchill; Moody and Pegg.* **CHILDREN'S:** *Magpie; The Sooty Show; Rainbow; Larry the Lamb; The Tomorrow People; Robert's Robots; Funny Ha Ha; Issi Noho; Amazingly Enough It's Rod Hull and Emu; Michael Bentine's Potty Time; Paper Play; Magpie Specials: Like Ordinary Children; My Brother David; Kids in the Country/Kids About Town.* **LIGHT ENTERTAINMENT:** *This Is Your Life; Bless This House; Love Thy Neighbour; . . . And Mother Makes Five; Opportunity Knocks!; The David Nixon Show; Tony Bennett at the Talk of the Town; Harry Worth; Looks Familiar; Whodunnit?; Quick on the Draw; Spring and Autumn; Man About the House; Specials from Benny Hill and Tommy Cooper. There Goes That Song Again; Carry on Christmas.* **CURRENT AFFAIRS:** *This Week; Today; Tuesday Documentary; Something to Say; People and Politics; The World At War; Specials (eg, Elections).* **FEATURES:** *Good Afternoon; The History of London.* **OUTSIDE BROADCASTS:** *Wrestling; Racing; Football; Tennis; Ice Skating; Athletics; Drive-in (motoring magazine); Specials (fashion shows, beauty contests, Royal Command Performance, etc); SCHOOLS: Seeing and Doing; Finding Out; The World Around Us; King Lear; Reflections; Song and Story; Evidence; Writer's Workshop; Let's Go Out; Le Nouvel Arrivé (French); Images.* **ADULT EDUCATION:** *Treasures of the British Museum; The Art of the Craft; A Place in the Country; A Place in History; A Place in Europe; Cooking Without Tears; Yoga for Health; Looking At . . . (Antiques); Planting for Pleasure; Water Wise.* **RELIGION:** *Late Night Religious Programmes throughout the year; Christmas Services; Kontakion; Who Is This Man?; Crisis of the Cross.*



Jennie—Lady Randolph Churchill. Lee Remick stars as Jennie in Thames Television's series of one hour plays.



The World at War. The opening titles of Thames Television's highly successful 26-part series have now been seen by millions of people all over the world. An average of just under 12 million saw each episode in Britain and the series has already been sold for viewing in almost 30 other countries.

Tyne Tees Television

North-East England



The Television Centre, City Road,
NEWCASTLE UPON TYNE NE1 2AL
Telephone Newcastle upon Tyne (0632) 610181
15 16 Brooks Mews, LONDON W1Y 1LF
Telephone 01-493 1237
Brazennose House, Brazennose Street,
MANCHESTER M2 5BP Telephone 061-834 4228 '9

Directors

Sir Ralph Carr-Ellison, TD, JP (*Chairman*);
Peter S Paine, DFC (*Managing Director*); Arthur
E Clifford (*Director of Programmes*); R H
Dickinson, MA; Professor E J R Eaglesham, MA,
BED, LLB; J P Graham, FCIS (*Company Secretary*);
D Packham, AMIEE (*Technical Director*);
Sir Geoffrey Cox, CBE; Viscount Ridley, TD,
DL; Dr Henry Miller, MD, FRCP; Peter
Wrightson, OBE.

Executives

Anthony D Sandford (*Deputy Programme
Controller*); Leslie Barrett (*Head of Features
and Public Affairs*); Allan Powell (*Head of
News and Current Affairs*); George Taylor
(*Head of Sport*); R Maxwell Deas, TD, IGSM
(*Head of Religious Programmes*); Peter Gardner
(*Head of Technical Operations*); Brian Lavelle
(*Head of Engineering Planning*); Laurie Taylor
(*Press and Public Relations*).

Religion

HEAD: R Maxwell Deas, TD, IGSM; ADVISERS:
Rev Charles Smith, MA (*Church of England*);
Rev Father Thomas Towers, MA (*Roman
Catholic*); Rev Stanley O Jones, BA, OCF
(*Free Church*); Ion L Davies, BA (*Religious
Education for Schools*).

Sales and Research Departments

Tyne Tees Air Time is sold by Trident
Management Limited.

LONDON OFFICE: 15 16 Brooks Mews, London
W1Y 1LF Telephone 01-493 1237.

NEWCASTLE: The Television Centre, City Road,
Newcastle upon Tyne, NE1 2AL Telephone
0632 610181.

LEEDS: The Television Centre, Leeds LS3 1JS
Telephone 0532 38283.

MANCHESTER: Brazennose House, Brazennose
Street, Manchester 2 Telephone 061-834 4228 '9.

Technical Facilities

Studio One, the larger of the two production
studios (350 sq. m), is equipped with three
Marconi Mark VIII colour cameras. Its control
suite houses the vision mixer, special effects,
and remote control facilities as well as a
40-channel Pye sound mixing desk with ancillary
sound equipment and a Thorn Q-file lighting
control system. Studio Two (215 sq. m) is also
equipped with three Marconi Mark VIII
colour cameras. Its control suite houses vision
mixing, special effects, and remote control
facilities similar to those in Studio One
together with a 20-channel Calrec sound desk
and a Strand Electric 60-way manual lighting
control system. Studio Three is used as a film
sound dubbing suite and a general purpose
sound recording studio. It is equipped with a
10-channel Neve sound desk and Sondor 16 mm
Sepmag recording equipment. Studio Four
is an in-vision presentation studio. It is equipped
with a Marconi Mark VIII colour camera as well
as a Marconi Mark VI monochrome camera used
for specialist captions and weather charts.
Other central equipment includes six Rank
Cintel Flying Spot colour telecine machines
with Sondor 16 mm Sepmag sound, two colour
slide scanners, three caption scanners and three
Ampex VR 2000 colour VTR machines, equipped
with editing facilities.

The outside broadcast unit is equipped with



Tyne Tees Television is the
company which, under
agreement with the Independent
Broadcasting Authority,
provides the television
programmes in North-East
England during the whole week.
Tyne Tees Television is a
subsidiary of the public
company Trident Television
Limited (Chairman, James E
Hanson).

five Marconi Mark VIII colour cameras, a mobile VTR vehicle equipped with an Ampex VR 2000 colour VTR machine and associated tender vehicles and mobile power generating plant.

The Film Department operates three mobile news film units equipped with the latest 16 mm lightweight cameras, sound recording, and lighting equipment. There are also two larger film units with their own vehicles, completely equipped for documentary and feature production. The department operates six film editing rooms, a colour film review and assessment theatre, and its own colour stills and 16 mm motion picture processing plant.

Programmes

NEWS AND CURRENT AFFAIRS: The cornerstone of the local news service remains the nightly magazine *Today at Six* with a flow of film reports and interviews reflecting the pace of change in the region. *North East Newsroom* at mid-afternoon and *Late News Extra* complete daily coverage. *Where the Jobs Are* highlights new opportunities for the region's labour force while *Police Call* enlists the aid of viewers in crime prevention. In *Division* local MPs debate the week's local issues. *Today at Six* provided special coverage of both the Billingham Folk Festival and the Teesside International Eisteddfod.

FEATURES AND PUBLIC AFFAIRS: All major Tyne Tees documentary films were fully networked. They included a co-production with Border Television, *The Living Wall* a highly personal view of Hadrian's Wall by author and journalist Hunter Davies; and an intriguing look at how the English spend their Sundays, *On The Seventh Day*. Contributions to the networked *About Britain* and *Doing Things* series included films on whippet racing; a farmer who scorns mechanisation and runs his farm with horses; one of Northumberland's last feudal squires; a shepherd and his life style; and an affectionate look at Geordieland by one of its most distinguished aficionados, Newcastle University's Vice-Chancellor, Dr Henry Miller. The part-networked *Charlton's Champions* marked Middlesbrough's return to First Division soccer. In regional programming, the widely acclaimed *Access* series returned to give local action groups the facilities to make their own films and then defend their arguments in the studio. A new

45-minute discussion series and a new political magazine maintained Tyne Tees comprehensive coverage of social and political issues in the region. *Northern View* was a sensitive survey of the arts. *Farming Outlook* kept farmers informed while *Making the Most of Your Garden* showed gardeners how to do just that. *Farmhouse Kitchen* showed network viewers the art of first-class cooking with simple ingredients. For younger viewers *Tell Me Why* enabled North-East boys and girls to discover the private personality behind the public image of the famous and *Junior Science* looked at changes we can expect during the next two decades.

SPORT: Comprehensive coverage of Newcastle United's FA cup run was climaxed by a special outside broadcast when the defeated finalists returned to a heroes' welcome. The weekly *Sportstime* mirrored North-East achievements at the Commonwealth Games in New Zealand. *Invitation Snooker* produced a keenly-contested 15-week series with top amateurs competing for the Tyne Tees trophy. In horse-racing Tyne Tees continued its service to the network from Newcastle, Teesside, Ayr, Hexham and Kelso. Minor county cricket also had its share of outside broadcast coverage.

RELIGION: Each weekday began with a two-minute bible reading and ended with a varied pattern of epilogue programmes. *Have a Heart* was a series of 28 religious education programmes for 11-13 year olds. In networked programming *Out of the Darkness* looked at a village for mentally handicapped adults; *They Came to an Island* explored the religious associations of the Farne Islands; while a further six interviews in *Children of the Vicarage* featured public figures talking about the influence of their clergyman fathers. Religious coverage also included a competition *The Sunday Quiz*, and Sunday morning network services.

ENTERTAINMENT: *Songs that Stopped the Shows* proved a major network attraction with perennial Arthur Askey hosting 15 weekly half hours of fun and nostalgia. The ebullient pop spectacular *The Geordie Scene* reflected the emerging musical eruption on Tyneside. In a series of 13 networked lunchtime shows, the amazing *Kreskin* held viewers baffled and intrigued.



Songs that Stopped the Shows. Arthur Askey hosts this lunchtime entertainment.



The Geordie Scene. A lively musical series featuring famous pop groups.



Charlton's Champions. Jack Charlton watches Middlesbrough Football Team play in front of their home supporters for the first time as second division champions.



Home at The Hirsell. A filmed interview with Sir Alec Douglas-Home at his country mansion in the Scottish Border country.

Ulster Television

Northern Ireland



Ulster Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Northern Ireland during the whole week.

Havelock House, Ormeau Road, BELFAST BT7 1EB
Telephone Belfast (0232) 28122
19 Marylebone Road, LONDON NW1 5JJ
Telephone 01-486 5211

Directors

The Rt Hon The Earl of Antrim, KBE, DL, JP, DLITT (*Chairman*); William B MacQuitty, MA (*Deputy Chairman*) (*Alternate as Director* - Mrs Betty MacQuitty, BSC (*Econ*)); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim, LLD; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; J P Herdman; M R Hutcheson (*Sales Director*); G C Hutchinson; Major G B Mackean, DL, JP; J B McGuckian, BSC (*ECON*); J L MacQuitty, QC, MA, LLB; E M R O'Driscoll, LLD (*Alternate as Director* - E J O'Driscoll); S R Perry (*Programme Controller*); S S Wilson.

Officers

F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); R McCoy (*Company Secretary*); H Mason (*Personnel Manager*); E A L Radclyffe (*London Sales Manager*); S H Ritchie (*Accountant*).

Religious Advisory Panel

The Rev David Burke, BA; The Rev G W Loane (*Chairman*); The Rev Gerard McConville, MA, CC; The Rev H L Uprichard, MA.

Educational Advisory Panel

J J Campbell, MA; Miss M W Cunningham, MA; W C H Eakin, MSC; E G Quigley; W Singer, JP, MA, DIPED; Sir Arthur Vick, OBE, PHD.

Education Officer

Mrs M C Ellison.

Staff

Ulster Television employs a total staff of 205, 29 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

To provide an efficient service to national advertisers and agencies the majority of the company's sales personnel are based in the London, Marylebone Road Office. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients.

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. The two production studios each work

with three Mark 8 Marconi colour cameras and the presentation studio is equipped with the company's 7th Mark 8. Two RCA TR 70 video tape recorders serve both production and presentation requirements. The film processing laboratory is equipped with one Omac colour film processor, while a second is being installed 'at time of going to press'.

Programmes

UTV productions during 1974 have been both varied and prolific for a local station. They include: *Campaign Ulster*. The final pre-election programme, an all-party conference. Other pre-election coverage was carried in UTV Reports in the form of constituency reports.

Spectrum. A fortnightly arts magazine reflecting contemporary cultural activity in the Province.

Summer Reports. A daily 30-minute magazine including News, but also featuring many items in a lighter and seasonal vein.

UTV Reports. News, reports, and in-depth features during the rest of the year.

Monday Night. A weekly religious address made in turn by members of the four main religions.

Police Six. A weekly appeal for information from the public on a wide variety of crimes against person and property.

Romper Room. A daily 20-minute playroom for the very young.

Women Only. Thirty minutes of feminine interest weekly.

Sportscast. Twenty-five minutes of sports results in depth on Saturday afternoons.

Look Ahead. An adult education series exploring how the work of the Queen's University Belfast impinges directly on the community.

An Evening With . . . A series in which each programme is devoted to one artist or group and their work.

From Glen to Glen. Authentic Irish traditional music brought to the screen.

Sounds Like McEvoy. Light music with Johnny McEvoy, his band and his guests.

The Gordon Burns Hour. An hour of chat and rapport with Gordon Burns, his audience inside the studio and outside and a wide variety of personalities on a Saturday night.

That's The Stuff. Stephen Atkinson advises on the choice and use of modern materials.

What's It All About? Explores Christianity in the 20th century.



Mind Your Language. An adult education series on the every day use of English.

Instruments of the Orchestra. Alun Francis, conductor of the Ulster Orchestra, on musical instruments.

Doing Things. Three programmes on model railways.

Look Ahead. Filming the revolutionary new motor cycle developed by Queen's University.

Let's Look at Ulster. On location in Belfast with primary school children.



Westward Television

South-West England



Derry's Cross, PLYMOUTH PL1 2SP
Telephone Plymouth (0752) 693111
11 Connaught Place, Marble Arch,
LONDON W2 2EU

Telephone 01-402 5531

Dominion House, 23-25 St Augustine's Parade,
The Centre, BRISTOL 1
Telephone Bristol (0272) 292240

Directors

Peter Cadbury, MA, ARAES (*Executive Chairman*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Ronald Perry (*Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; George H Lidstone; The Hon Simon Lennox-Boyd; R Miller, FCA, FCIS (*Financial Director*); Terry Fleet (*Production Controller*); Harry Turner (*Sales Director*).

Officers

PLYMOUTH: John Cooper (*Head of Films*); David Dickinson (*Technical Controller*); Ronald Elliott (*Head of Publicity*); Terry Fleet (*Production Controller*); Gerry Hunter (*Head of Studio Services*); Mrs Rina Stoner (*Administration Officer*); Henry Stracey (*Regional Sales Manager*); David Sunderland (*Head of Presentation*); Michael Warren (*Programme Planning Controller*); Henry Whitfield (*Education Officer*).

LONDON: A W Maillardet (*Chief Accountant*); Harry Turner (*Sales Director*).

BRISTOL: Derek Prosser (*Regional Sales Manager*).

Religious Advisers

Rev John Parkinson (*Church of England*); Father A Bede Davis (*Roman Catholic*); Rev John Ashplant (*Free Churches*).

Agricultural Advisers

R G Pomeroy (*Chairman*); D Mathews; T S Roseveare; J H Brock; V H Beynon; F H Thomas; R Maslen; D Rickard; Cmdr J Streatfield.

Staff

Westward TV employs approximately 150 people at the Plymouth studios while the London office includes the majority of the sales staff together with the accounts department. Here in the London office bookings for national advertising on behalf of Channel TV are also handled.

Studio Visits

It is regretted that owing to production pressures and lack of space, studio visits for the public are not available.

Submission of Programme Material

Ideas for regional programmes are always welcome and appreciated by the production controller.

Studios

Studio One: 50 x 50 ft - 2,500 sq. ft.

Studio Two: 23 x 22 ft - 500 sq. ft.

The studio equipment includes four RCA TK44B colour cameras. There is also a continuity studio with a Pye camera, a mobile recording unit with a RCA TK44B colour camera, a TR60 VTR and a Prowest vision mixer, all specially designed for Westward TV's particular requirements.

Programmes

Westward TV's programme policy is to produce material for West Country viewers. Programmes are not produced with national networking in mind, although a gratifying number



Westward Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in South-West England during the whole week.

have been selected for showing on the whole ITV network.

The primary output of the Company is in the form of news and current affairs programmes. There are three West Country news bulletins a day in addition to the highly popular magazine programme *Westward Diary* which covers all types of activities in the area.

Another major current affairs programme is *Westward Report* which is screened as early as possible in the evening as national networking requirements allow, which effectively means 10.30 pm. This programme takes a major issue affecting the region and develops it through location filming and studio confrontations and discussions . . . similar methods were used for the major *The Way We Live* series about the development of the West Country in the last 25 years of this century.

Opportunities for people to air their views are also given through such programmes as *Politics and the West* and such series as *The Summer of '74* which consisted of interviews with prominent West Country personalities and which may be included in the 1975 schedule. In 1974 A L Rowse was also filmed lecturing on great Elizabethans.

The important agricultural community is catered for by *Farm and Country News*, which is transmitted for nine months of the year, and the adult education series *Acres for Profit*. A lively agricultural advisory committee assists the Company in ensuring that the best possible service is provided for West Country farmers.

Westward TV's light entertainment programmes are designed to cover as wide a variety of interests as possible and are headed by the ever-popular *Treasure Hunt*, a quiz programme hosted by Keith Fordyce.

Various other light entertainment series have been screened from time to time, the aim being to cater for different tastes with each individual series. For music lovers there has been *My World of Music* featuring West Country composers and musicians, a series with West Country choirs and yet another for West Country bands.

Westward TV's policy has been to encourage regional drama and it has produced four 30-minute plays. National networking is however a problem and without the support of virtual certain networking, the costs of drama productions are too great for a regional Com-

pany of Westward TV's size to carry with any degree of regularity.

During 1975, Westward TV plans to build further upon the regional reputation it has established for providing special programmes for children and for the afternoon women's audience. In the past, these programmes have included two series of the highly successful *Young Eyes* for children and *Open House* for women viewers.

The sporting output is headed by the twice weekly *Sports Desk* programme and includes annual productions based on the finals of the popular darts, skittles and angling contests run by the Company throughout the area.

Another contest attracting ever-increasing entries is the Westward TV Open Art Exhibition which is planned to be held in Plymouth in the autumn of 1975, previous exhibitions having been organised in Exeter and Dorchester. *Format* is a monthly programme catering for the Arts. Finally on the competition front there is the *Miss Westward* contest which last year involved filming in Brittany for the six finalists.

Graham Danton, who was elected the West Country's TV personality of 1974 by readers of the *Sunday Independent*, continues to provide a service to both consumers and retailers with his *Late with Danton*, dealing with complaints from the public. His series is for residents but Westward TV caters for both residents and holidaymakers with *Holiday Times*, a weekly programme giving details of area events.

Another Westward TV personality is Clive Gunnell, who has established a national reputation through his marathon walk around the coast of the SW peninsula, parts of which have been transmitted in the networked *About Britain* series. He also interviewed the characters who appeared in the Beachcombing programme, which he directed, in the networked *Doing Things* series.

Another filmed programme during 1975 features Dorset architecture, the buildings and the people who created them as seen through the eyes of an architect.

Then, at the end of each day, the epilogue with regional preachers and personalities brings transmissions to a close.

Through all these regional programmes and others yet to be announced Westward TV aims to continue its high standard of service to its West Country audience.



Brian Young, Director General of the Independent Broadcasting Authority (right) chats to senior announcer Roger Shaw and meets Westward Television's character Gus Honeybun during a visit to the Plymouth studios.

Yorkshire Television

Yorkshire



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LONDON W1Y 1LF
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Telephone Lincoln (0522) 30738
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Directors

Sir Richard B Graham, BT, OBE, DL (*Chairman*);
G E Ward Thomas, CBE, DFC (*Deputy Chairman
and Joint Managing Director*); E Stuart Wilson,
BA (*Joint Managing Director*); Paul Fox
(*Director of Programmes*); David L Sumner
(*General Manager*); Stanley H Burton; The
Lord Cooper, JP; Mrs L A Evans; J G S
Linacre, AFC, DFM; George Brotherton-
Ratcliffe; Professor William Walsh, MA; G
Oliver Worsley, TD, MA; N G W Playne;
Stephen H Hall.

Executives

Kenneth Bellini (*Head of Programme Planning*);
Nigel Cannon (*London Business Manager*);
Miss Muriel Cole (*Head of Casting*); Jeffrey
Edwards (*Head of Film Operations*); John Fairley
(*Head of News, Current Affairs and Docu-
mentaries*); Brian Harris (*Head of Programme
Services*); Lawrie Higgins (*Head of Outside
Broadcasts and Sport*); Clive Leach (*Sales
Controller*); Philip Parker, AMIEE (*Director of
Engineering*); Brian Rose (*Regional Sales Man-*

ager); Peter Scroggs (*Head of Education Pro-
grammes*); Jeremy Taylor (*Public Relations
Manager*); Leslie Thornby, FCS (*Company
Secretary*); Peter Willes, OBE (*Head of Drama*);
Duncan Wood (*Head of Light Entertainment*).

Programme Journal

A special Yorkshire edition of the *TV Times*
gives full details of all the programmes.

Technical Facilities

The Leeds Studio Complex was designed
specifically for colour television, and is located
on a seven-acre site between Kirkstall Road
and Burley Road in Leeds. The centre in-
corporates production and technical areas,
together with administrative offices in a self-
contained unit. All the technical equipment in
the studios and control areas has full colour
capability. There is a presentation studio with a
single Marconi Mark VII camera. There are
three production studios: Studio Two, of
1,225 sq. ft equipped with three EMI Type 2001
cameras; Studio Three, of 4,430 sq. ft with
four Marconi Mark VII cameras; and Studio
Four, of 7,650 sq. ft which is furnished with
five EMI Type 2001 camera channels. During
the last year a further small studio has been
built to produce a separate news programme for
Belmont viewers. The studios are equipped
with computer-type lighting control. In ad-
dition to the necessary central apparatus for
processing and switching signals a range of six
telecine machines is installed. Three of these
are twin lens flying-spot, and three Multiplex
Marconi Plumbicon machines. All combinations
of married and unmarried 35 mm and 16 mm
stock can be handled, and in addition, three
caption scanners are available together with a
flying spot slide scanner. A suite of six RCA
multi-standard high band reel-to-reel video



Yorkshire Television Limited is
the company which, under
agreement with the Independent
Broadcasting Authority,
provides the television
programmes in Yorkshire.
Yorkshire Television is a
subsidiary of the public
company Trident Television
Limited (Chairman, James E
Hanson).

recorders is available with full electronic editing facilities. Two RCA TCR 100 cartridge, videotape recorders are installed to facilitate videotape commercials, presentation spots and short programme items.

Yorkshire Television's large outside broadcast fleet includes two conventional four-camera OB units, a two-camera auxiliary unit, a mobile videotape recording vehicle, four microwave link vehicles and five mobile generators. These are used for a wide variety of programmes including many sporting and other actuality events. In addition, the company has recently commissioned a new recording unit intended primarily for location recording of sequences for studio drama and light entertainment productions. This unit may be equipped with two or three lightweight cameras and is complete with videotape recorder and power generator, making it totally self-contained. Filming facilities include eight fully-equipped crews, using Arriflex BL, and Bolex cameras with NAGRA sound equipment together with complete editing and dubbing facilities. The company operates a Bell Jetranger Helicopter, fully equipped for aerial filming or personnel travel. This has considerably strengthened news coverage, particularly from the more remote parts of Yorkshire, Humberside and Lincolnshire.

Programmes

ADULT EDUCATION: *Farmhouse Kitchen; The Right Course; Play Guitar; Ski-ing with Gina.*
CHILDREN'S: *Mr Trimble; Swiss Family Robinson; Mini Melodies; Junior Showtime; Boy Dominic; The Laughing Policeman; Play It Again Stewpot; Babes in the Wood; Captain Cook's Travels.* **DOCUMENTARIES:** *Whicker Way Out West; Whicker's World; Two Weeks Clear; The World of Hugh Hefner; Two Hundred Miles Across The High Ice; Nine Miles High In A Hot Air Balloon; Discovery; Sunley's Daughter; Mill Reef; The Don of Elland Road; Japanese Experience (3 programmes); Don't Ask Me (series); Class of '74.* **DRAMA:** *Flight; The Break; What Would You Do?; Who Killed Lamb?; Death Or Glory Boy (trilogy); Click; Mr Axelford's Angel; A Kind Of Bonus; The World of J B Priestley; Ms or Jill and Jack; Silver Wedding; A Bit Of An Adventure; A Provincial Lady; The Arcata Promise; The Gift Of Friendship; Joby; South Riding (series); Justice (series); Good Girl*

(series); Emmerdale Farm (serial). **LIGHT ENTERTAINMENT:** *That's Christmas - Sez Les; The Sky's the Limit; Sez Les; Jokers Wild; Bird and Wells; My Old Man; The Best of Les; You'll Never Walk Alone; Rising Damp; Brotherly Love; Oh No - It's Selwyn Froggit; Slater's Day; Badger's Set; Frankie Howerd in Concert; Holiday with Strings.* **NEWS/CURRENT AFFAIRS/FEATURES:** *Calendar; Calendar Specials; Calendar Forum; Calendar Sunday; Calendar Commentary; Election Special; Miss Yorkshire Television;*



Yorkshire Television's helicopter helps in providing up to the minute news coverage of the daily *Calendar* programme.



The Television Centre in Leeds.

Miss Great Britain; Rap - Teenagers Talking. **RELIGION:** *The Morning Service; Masters of Melody; Stars on Sunday; The Sunday Quiz.* **SCHOOLS:** *My World: Stories; My World: Real Life; Meeting Our Needs; On The Farm; The Nature of Things.* **SPORT/OUTSIDE BROADCASTS:** *Soccer; Wrestling; Racing; Speedway; Golf; Snooker; Yorksport; Indoor League; Clough Comes To Leeds; The Lincoln Show; The Great Yorkshire Show; The Hull Show.*

Sales

Yorkshire air time is sold by Trident Management Limited.

London office: Trident House, 15 Brooks Mews, LONDON W1Y 1LF.

Leeds office: The Television Centre, LEEDS LS3 1JS.

Newcastle office: Television Centre, City Road, NEWCASTLE UPON TYNE.

Manchester office: Brazenose House, Brazenose Street, MANCHESTER 2.

Independent Television News



Organisation

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

Directors

Howard Thomas, CBE (*Chairman*); Nigel Ryan (*Editor*); Julian Amyes; William Brown, CBE; Peter Cadbury; Norman Collins; Sir Geoffrey Cox, CBE; John Freeman; Anthony Gorard; William Hodgson (*General Manager*); Daniel Maloney, ACWA, AASA (*Company Secretary and Financial Controller*); David Nicholas (*Deputy Editor*).

Officers

Donald Horobin (*Assistant Editor*); Hugh Whitcomb (*Assistant Editor - Admin*); Barrie Sales (*Assistant Editor, First Report*); Michael Batchelor (*Production Controller*); Peter Ward (*Chief Engineer*); Len Richardson (*Facilities Controller*); Ron Newberry, Paul Mathews (*Facilities Managers*); David Warner (*Film and Tape Library Manager*); Frank Duesbury (*Press Officer*); Peter Cole, John Flewin, Derek Taylor, David Tune (*Home News Editors*); John Mahoney, Michael Morris (*Foreign News Editors*).

Programmes

Daily news programmes, including the half-hour *News at Ten*, the *ITN News* at 5.50 pm, and the lunchtime *First Report*; special news programmes on major events such as space flights and international crises; Olympic Games coverage; general and local election reports.

Facilities

ITN's studio centre, ITN House in Wells Street, 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 broadcasters and for commercial production companies. ITN House is fully equipped for colour operations using both the European PAL and American NTSC systems. It has two studios with seven EMI cameras and its own lightweight outside broadcast unit equipped with 2 KCR 40 Fernseh cameras. Other equipment includes field store and digital standards converters, four multiplex Marconi telecines, six Ampex VTR's and a comprehensive range of sound recording and dubbing equipment. The ITN film laboratory can process and print Ektachrome, Gevachrome and black-and-white 16 mm film. ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

Newsfilm Service

ITN is a joint owner with UPI and Paramount Pictures of one of the leading newsfilm agencies - UPITN, which supplies its foreign film service to ITN. Daily shipments of news-film are made by UPITN from London, New York and other centres to more than 100 overseas television stations.

ITN House in London.

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

ITN, ITN House,
48 Wells Street,
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Independent Television Companies Association Limited



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General Secretary:
Miss Mary Lund, BA,
MIPM
Secretary: Lionel Dunn
Head of Copy Clearance:
John Jackson
Co-ordinating Engineer:
Norman W Green,
MIERE
*Director, Programme
Planning Secretariat:*
Frank Copplestone
*Labour Relations
Adviser:* Ronald
Carrington, BSC (ECON)

Constitution

Incorporated as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Broadcasting Authority.

Functions

The Association is a voluntary non-profit-making organization which provides a forum for discussion and a channel for joint action on matters of common interest and concern to the programme companies.

Structure and Scope

The governing body of the Association is the Council, which is responsible for formulating joint company policies over a wide range of subjects. Several committees – Network Programme, Finance and General Purposes, Labour Relations, Marketing, Rights, and Technical, supported by a substructure of specialized sub-committees and working groups – deal with the detailed work of the Association. The Association maintains contact with a large number of outside organizations, particularly in the advertising, research, and technical fields and is represented on the Legal, Technical, and Television Programme committees of the European Broadcasting Union, of which it is a full member jointly with the IBA. ITCA and the IBA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry Committee for Television Advertising Research (JICTAR).

Programmes

The Programme Planning Secretariat is responsible to the Network Programme Committee which, like the Council, is composed of senior representatives of all the programme

companies. It serves as a central agency in programme matters for the network as a whole, to implement the decisions of the Network Programme Committee and its subcommittees and in general assist the companies in the planning and co-ordinating of their networking arrangements in liaison with the IBA. In the field of education it is also responsible for co-ordinating the publication of the companies' annual time-tables and has a section which handles the mailing of termly booklets to upwards of 40,000 schools. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

Advertisement Copy Control

One of ITCA's main activities lies in the field of 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 all the statutory requirements which govern advertising. This work is carried out in close liaison with the IBA and with the assistance of a panel of expert consultants who individually are recognized as world authorities in their specialized fields.

Labour Relations

ITCA is not a registered employers' organization and national negotiations with the trade unions are conducted by a separate Labour Relations Committee composed of senior representatives of the Companies. The Association provides staff and facilities for the Committee. The Labour Relations Adviser is a member of the Committee and is the industry's principal negotiator and adviser on all labour relations matters.

Independent Television Publications Limited

247 Tottenham Court Road, LONDON W1P 0AU
Telephone 01-636 1599

Constitution

Independent Television Publications Ltd is owned jointly by the 14 ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes*, *Look-in*, *tvlife* and other publications related to Independent Television. *TVTimes* has a weekly sale of 3.6 m copies.

Directors

George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); Alex Bernstein; James Bredin; William Brown, CBE; John Freeman; H L Gibson; A J Gorard, FCIS; R B Henderson, MA; Peter Jackson; The Earl of Lisburne, MA; Alex Mair, MBE, ACWA; D S McCall; L J Thompson, FCCA; C D Wilson, CBE, MC, FCA; E Stuart Wilson, BA.

Chairman's Committee

George A Cooper (*Chairman*); Jeremy Potter (*Managing Director*); James Bredin, H L Gibson (*Directors*); Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Controller/Company Secretary*); C D Wilson.

Executives

Nigel Cole (*Head of Promotion*); Alan Fennell (*Editor Look-in*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); R M Tagart (*Head of Production*); Alwyn Wise (*Marketing Manager*); R L Pipe (*Associate Editor*); Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor, Programmes*); Pat Brangwyn (*Assistant Editor, Features*).

Independent Television Books Ltd

Jeremy Potter (*Chairman*); Peter Jackson, L J Thompson (*Directors*); Paula Shea (*Editor*).



The British Bureau of Television Advertising Limited **BBTA**

Knighthouse, 52-66 Mortimer Street,
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Director of Information: Ian Isham
Secretary: Lionel Dunn

The Bureau, formed in 1966 by the ITV companies to promote the use and understanding of television as an advertising medium, concerns itself with the supply of information regarding the advertising aspects of the Independent Television industry. The Bureau maintains extensive print and film libraries which are available for use by all interested inquirers.

The fifteen ITV programme companies are producing about 7,300 hours of different programmes in their own studios during a year, a weekly average of about 140 hours. Over 60 per cent of the companies' own production is 'serious non-fiction' programming: news, current affairs, documentaries, arts, religion, education and children's informative programmes. And this is counting all drama of whatever kind as 'entertainment' rather than 'serious' (see diagram). In addition, ITN provides nearly six hours of news a week.

Programme Balance

There have always been considerable variations in the ITV programmes shown in different parts of the country because each company presents a schedule planned to appeal specially to the viewers in its own area; the pattern changes from season to season; and temporary changes arise, in 1974 particularly because of elections, the World Cup and the government's 10.30 p.m. curfew. Despite these variations it is possible to determine the balance of programming which is reasonably typical of the television viewing which has been offered to the public. The diagram outlines the main programme ingredients which were generally available to ITV viewers in the first half of 1974.

Serious material accounts for about one-third of the ITV programmes shown during the week in the average ITV area. During the evening period from 6 to 11 pm in the first half of 1974, about 29% of the time was on average devoted to serious programmes.

The chart on page 8 shows in general terms the major changes in the volume and balance of ITV's transmission since 1956.

Total weekly transmission in any one ITV area has typically doubled from about 47 hours in 1956 to about 100 hours in 1974; a large part of this increase has taken place since the lifting of the government's restrictions on the hours of broadcasting in 1972. During the same period the volume of 'serious' programmes has increased steadily from some 9½ hours in 1956 to some 16¼ hours in 1959, 25 hours in 1968, and about 35 hours today.

It should be remembered that this weekly output is made up of both home production by the ITV companies and material (including for example cinema films) purchased from outside bodies at home and overseas. Imported programmes from non-British sources account

Programme Production and Transmission

for under 14% of the total transmission time.

Regional Programme Production

ITV's regional pattern, with fifteen companies offering a different schedule in fourteen areas, could be considered wasteful in narrow economic terms; but the Authority believes there are great advantages in regional diversity. About two-thirds of the companies' current total production of some 7,300 hours annually is made up of programmes produced primarily for local presentation (some 4,800 hours a year). Not all regionally produced programmes are limited to a showing in their own areas, and during the first half of 1974 regional companies were contributing fully networked or partially networked programmes at an annual rate of some 400 hours.

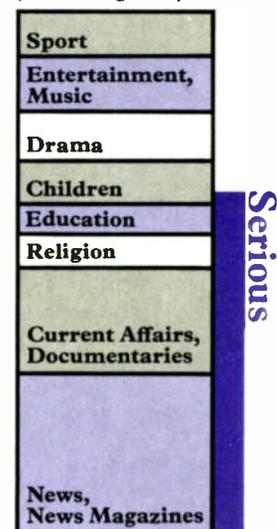
Programme Balance 1974

Weekly average transmission



Production in ITV Studios 1974

(excluding ITN)



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INDEPENDENT LOCAL RADIO

IBA Plans for the First 19 Stations

★ Radio companies on air
by the end of 1974

★ ILR services due in 1975

*For full details on individual
areas see pages 223-32*

INDEPENDENT
ILR
LOCAL RADIO



INDEPENDENT LOCAL RADIO

The Independent Broadcasting Authority is responsible for the provision of public services of local sound broadcasting in the United Kingdom as set out by Parliament in the Independent Broadcasting Authority Act 1973. These services, additional to those of the BBC, are paid for by the sale of advertising time which accompanies the programmes.

As for Independent Television, the IBA plans, builds and operates the transmitters, provides distribution links and establishes technical standards. The Act sets out that the programmes and advertisements broadcast by the Authority shall not normally be provided by the Authority itself but by programme companies which it selects and appoints. The Authority, however, remains responsible for the standard and balance of all programmes and advertisements.

Following the opening of the first two Independent Local Radio stations in October 1973 – LBC, the news and information service and Capital Radio, the London general service – and of Radio Clyde in Glasgow on 31st December 1973, six more independent radio stations began broadcasting during 1974: BRMB Radio in Birmingham, Piccadilly Radio in Manchester, Metro Radio in the Tyne/Wear area, Swansea Sound, Radio Hallam in Sheffield and Rotherham, and Radio City in Liverpool. Thus by the end of 1974 nine self-financing radio companies were broadcasting to a potential audience of some 19 million people; while contracts had been offered to Radio Forth in Edinburgh (due to begin broadcasting in early 1975), Plymouth Sound, Radio Trent in Nottingham and Sound Broadcasting (Teesside) Ltd.

Initial planning for the projected introduction of Independent Local Radio had, of course, begun some years earlier. In 1971 a small unit of staff was seconded by the Authority to work under the aegis of the then Ministry of Posts and Telecommunications; and from 12th July 1972 the functions of the Authority were extended by the Sound Broadcasting Act to cover the provision of local sound broadcasting services. A period of intensive planning and preparation followed, both for the Authority itself and for the embryo groups who were intending to submit applications for an ILR franchise.

A total of 60 ILR services throughout the United Kingdom

was envisaged in the White Paper of March 1971 as the eventual target, but in July 1974 the Government announced the setting up of the Annan Committee to inquire into the future of broadcasting; further development would be considered in the light of the committee's report.

In addition to the 13 contracts mentioned above a further six stations were authorised by the Home Secretary on the basis that the aim would be to go on the air by the end of 1975. These are Bradford, Portsmouth, Ipswich, Wolverhampton, Reading and Belfast, all of which were advertised towards the end of 1974.

Selection of ILR Programme Companies

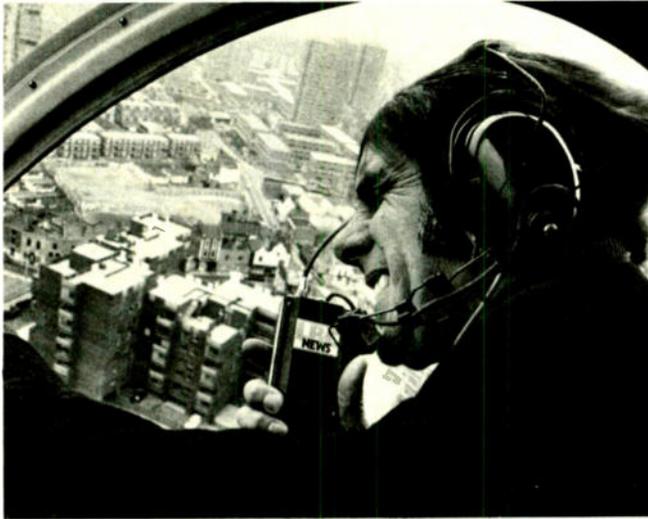
The IBA invites applications for contracts by means of advertisements in the local press. Details of the terms and conditions relevant to each contract are available to applicants who respond to the advertisements. These are set out in a comprehensive document 'Particulars of Independent Local Radio Contract' which contains points for the guidance of applicants, technical and rental specifications, and a VHF coverage map for the contract being offered, together with a list of the information required of applicants. The closing date for applications is usually about two months from the date of the advertisement.

The first stage of the selection procedure consists of a study of the situation in each contract area, and preliminary interviews with applicant groups, held locally by a group of IBA Members and staff acting in conjunction with the Authority's Regional Officer. The visiting committee reports back to the Authority, and applicants invited for further interviews meet the full Authority in London at a later date. The Members make their choice after full consideration of the evidence presented to them both in writing and at the interviews. The whole selection process generally takes between two and three months. The programme plans of the successful contractor and the shareholdings are published by the IBA when the station begins to broadcast.

Contract Term

The Independent Local Radio contracts run initially for a term of three years from the date of commencement of broadcasting, and yearly extensions may be granted by the Authority at the end of the first and each subsequent year, subject to satisfactory performance. This system of 'rolling' three-year contracts enables the IBA to make a continuous assessment of the performance of the programme companies, and allows the companies to plan ahead on a reasonable basis.

In London the two companies have been offered an extension to their initial contract equivalent to the time between the introduction of the temporary medium wave transmissions from Lots Road and the coming into service of the more permanent IBA transmitter near Barnet – at present estimated to be a period of probably about 15 to 18 months.



Bob Holness reporting on traffic conditions in London from the LBC helicopter.

Programme Company Rentals

A 'primary rental' is payable by the programme company to the Authority once the company begins to broadcast. This is calculated to defray the necessary costs to the Authority of initiating the new service; to cover the operating costs of the system, including the costs of the IBA's transmission, maintenance and control functions; to repay the Government loan with interest; to allow for depreciation; and to leave a surplus, as and when possible, for the establishment of a Reserve Fund.

If in any contract year the profits of the contractor exceed a rate of 5% of the net advertising revenue a further, or 'secondary', rental payment becomes due in respect of that year, to be paid in the following year. This is a method of securing additional funds from the system when a certain level of profit is achieved, to be used in enhancing the service offered by Independent Local Radio to the public. The Authority would intend that a proportion of the funds derived from the secondary rental would be used either for the employment of musicians or support of musical performances.

Programming

Local radio stations can and do play an important part in engendering and expressing a community spirit. Listeners are made aware of what is happening locally, in the first instance by means of the local news which the radio companies collect themselves, supplementing the national and international news supplied by Independent Radio News. The local companies can also offer a special community service by indicating the opportunities that exist for leisure activities, further education, services for old age pensioners and other sections of the community, as well as supplying shoppers with prices and trends in fresh produce, and com-

muters with detailed travel information. In addition, they are able to issue weather reports which allow for much greater precision in forecasting within a radius of a few miles than is possible nationally or regionally, and provide information about 'what's on' locally and make known the activities and existence of local organisations which may be of help or interest to members of the community.

Music is the main single ingredient in the output of the independent companies other than the London news service. 'Middle of the road' and pop music predominate, but a wide range is covered from popular classical music, brass band, folk and country music, and music of the twenties and thirties, to 'soul', West Indian and African music.

The local stations can provide 'in depth' reporting of local sport. Not only can the local teams' activities be followed closely, with interviews with the players and up to the minute reports on matches, but spectator and participatory sports of local rather than national interest and minority sports can be followed.

Competitions and prizes add to the liveliness of many of the entertainment programmes, while short stories and serial plays have been experimented with. Religious programmes, too, have their place, taking the form of interviews with persons who hold decided views about religion, religious news and magazine programmes, phone-ins, short talks, or religious services.

Children have been catered for with their own special programmes, including news for children, their own phone-in programmes, junior disc jockey spots and mixed information, music and participation programmes. Many of the children's programmes have an educational content, and other programmes also contain a strong educational and informative element, while keeping the accent on entertainment.

'Access', which comes to mind in relation to Independent Local Radio listening, is for the most part provided by phone-in programmes or outside interviews and record dedications, which have been used extensively by the independent companies. Local listeners can participate in the programmes put out by their particular stations to an extent probably far greater than existed in the United Kingdom before the advent of independent radio. The ILR companies have experimented with various forms of phone-in programmes. Listeners have been able to put questions to one or a panel of experts on a particular subject, such as an aspect of finance, the law, local politics and so forth; and question, comment or argue with a regular phone-in personality, such as George Gale on LBC's 'Open Line' on general topics in the news. Perhaps the most widely used type of phone-in programme has been one where listeners put their queries on a fairly wide-ranging subject - such as housing, public transport, consumer affairs in general - to a regular programme presenter such as Alan Leighton on BRMB or Allan Hargreaves on Capital Radio who, with the help of a researcher and some-

times visiting experts, will give advice or refer the caller to an agency or organisation that could help or supply the information required, or deal with a complaint. Opportunities are given in access programmes for minority groups in the locality to put their point of view.

Two General Elections provided a formidable challenge to the independent stations during their first year of broadcasting. All companies on the air at the time kept broadcasting throughout the night to bring results as they came in and keep listeners up to date with computer prognostications, expert opinion and of course results of particular local interest. Independent Radio News kept in close touch with the stations, relaying information as soon as it was announced.

From the start both men and women have played their part as newsreaders, broadcasters, reporters and in many 'behind the scenes' activities in independent radio – and women have by no means been dealing only with programmes devoted to housewives.

The companies are responsible for producing their own programmes. Because of the flexibility and immediacy of radio, schedules are now drawn up months in advance, as with television, but weekly schedules are submitted for the Authority's inspection and changes in format require the Authority's prior approval. The companies are required to tape the whole of their output and these tapes are kept for a minimum of three months for the IBA's use when required. The Authority's staff keep a check on the balance and quality of programmes and see that the requirements of the 1973 Act, in particular those regarding impartiality and good taste, are complied with.

Relatively few comments on radio programmes, whether compliments or complaints, are made direct to the Authority or its Regional Officers by the public who, perhaps because of the personal and accessible nature of local radio, far more than television, are inclined to telephone or write to the companies themselves to make observations about the programmes or personalities. Complaints which are made to the Authority are investigated and, where found to be justified, taken up with the company concerned. There have been very few cases of serious complaint and, where occurring, the Authority has received the full co-operation of the management of the contracting company in rectifying the situation.

Because of the local nature of the ILR stations only a very limited amount of programme inter-change has occurred in these early days; the only regular supply of information common to all is the national and international news supplied by Independent Radio News (IRN), a subsidiary of London Broadcasting (LBC), on a subscriber basis to the other stations. Some of the programme companies use the news direct as it comes from IRN whilst others prefer to edit it in keeping with the individual sound of their station or to emphasise items of particular interest to the locality.

All companies, including the London Broadcasting Com-

pany, provide their own service of local news which forms an important ingredient in their programming.

Association of Independent Radio Contractors (AIRC)

The Association of Independent Radio Contractors is a body set up by the first radio programme companies in order to look after the interests of the industry as a whole. Later companies, as they are offered contracts, may become members. It enables certain collective activities to be undertaken, which may include labour relations, audience research, aspects of the advertisement control machinery, some programme planning, and association with other recognised bodies in broadcasting. The extent of these activities is of course subject to discussion between AIRC members.

ASSOCIATION OF INDEPENDENT RADIO CONTRACTORS (AIRC)
20 Tudor Street, LONDON EC4Y 0JS *Secretary: Cecilia Garnett*

Advertising on ILR

By the provisions of the Independent Broadcasting Authority Act 1973, no programme sponsorship or advertising magazines are permitted – the advertising time, a maximum of nine minutes in any clock hour, is sold for spot advertisements only. Tariffs are fixed by the radio contractors, but the Act requires that all rate-cards for radio companies are submitted to the Authority for approval of detail, form and manner of presentation before publication.

Radio is a relatively low-cost advertising medium compared with television. The advertising time costs less and a radio commercial is not only much cheaper to make than a television commercial but it can be produced in a matter of hours or even, on occasion, minutes. So radio advertising can be topical and can be speedily adapted to suit changing market needs. This brings radio much more within the reach of local traders and others, who take up about half of the advertising time in some companies. Because of the necessity for speed and flexibility, responsibility for copy control is to a large extent devolved onto the local company experts themselves, who vet a large proportion of the advertisements in accordance with the IBA's Code of Advertising Standards and Practice, in close co-operation and day to day consultation with the Authority's staff.

The Authority requires a high standard of broadcast advertising and central pre-broadcast vetting by the IBA and the general television/radio copy clearance secretariat is the rule for all radio advertising for medicines and treatments, foods and other products for which nutritional claims are being made, financial offers and any other advertising on which the control staff may need the advice of specialist consultants.

Local Advisory Committees

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, as stipulated by the 1973 Act, are drawn from nominees of local authorities entirely or substantially within the ILR area. The committees generally meet about four times a year. In addition to advising the Authority they provide a useful channel for local reactions to the output of the individual stations, and an indication whether a station is providing a worthwhile service to the community in its area. There is one committee in London which gives advice to the Authority on both Capital Radio and the London Broadcasting Company.

Right: Gillian Reynolds, programme controller at Radio City in Liverpool. *Far right:* Doreen Jenkins, presenter of Swansea Sound's late night programme Nocturne.



Tune in to ILR

The IBA builds, owns, and operates the transmitters for both Independent Television and Independent Local Radio. The planning and design of the new system of Independent Local Radio transmitters provided an opportunity to examine afresh the technical requirements of modern sound broadcasting. It was recognised that those sections of the frequency spectrum available for sound broadcasting were already very crowded, particularly in the medium-frequency band; further, despite the significant advantages of VHF/FM broadcasting in Band II, listeners in the United Kingdom have in the past, for a variety of reasons, shown a marked reluctance to make full use of such services, particularly for car radio reception. Special attention has therefore been paid to new techniques which allow optimum use to be made of the restricted frequency assignments and power limits of ILR transmitters, and also to those systems which will encourage the listeners to make greater use of VHF services.

Each programme service is transmitted simultaneously on medium wave (MF-AM) and Band II (VHF-FM). The transmitters are being planned to have broadly comparable coverage on both MF and VHF. But in practice there are bound to be some places where reception will be more satisfactory on one than the other. MF signals are much less affected by local hills and valleys than VHF, but on the other hand MF coverage is greatly affected by the differences in MF propagation during day-time and after dark. In day-time, MF range depends to a significant extent on the receiver and its aerial. After dusk, the effective range of an MF station tends to be sharply reduced because of interference from distant stations. The service area of a VHF station remains the same

day and night and can generally be more precisely defined. It is hoped that local radio audiences will come to accept VHF as the main listening service, with MF fulfilling a back-up role, especially during daylight hours.

Unlike television where BBC and ITV often share the same site, ILR transmissions will more often come from new or existing IBA transmitter sites. This may mean that some ILR and BBC VHF/FM transmissions will be received in certain districts at considerably different signal levels, and sometimes from different directions. This does not mean that two receiving aerials are necessarily required as the directional characteristics of most Band II aerials are fairly broad, without sharp nulls, so that the one aerial will often prove adequate.

Stereo transmissions, which are confined to VHF (see page 222), need to be received at good signal strength and it is recommended that listeners should use a good directional aerial aligned to the local ILR transmitter. The technical characteristics of the IBA's ILR transmitters are generally similar to those of the BBC. One significant difference, however, is that nearly all ILR VHF stations transmit circular or slant polarised signals – that is signals having effectively simultaneous vertical and horizontal polarisation. Technically the term polarisation refers to the direction in which the electric component of a radio wave vibrates. Thus for reception of horizontally polarised transmissions it is preferable to align the aerial rods in the horizontal plane. Circular polarisation generally improves reception for listeners with transistor portable sets and car radios, both of which normally use the vertically polarised telescopic or whip aerials.

Stereophonic Broadcasting

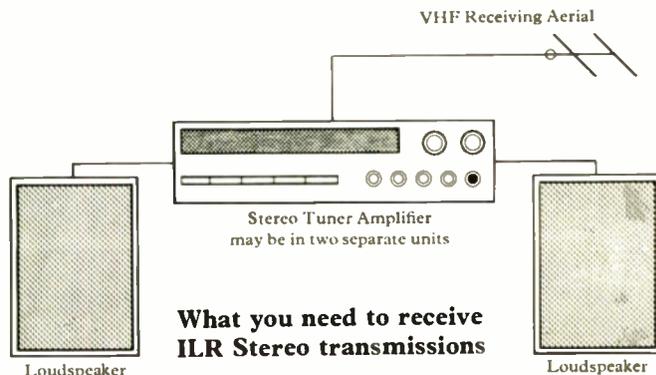
The conductor taps the podium twice. Sounds begin to swell and fill the auditorium. The movement builds up to a momentous crescendo. An evening at the concert hall. We hear a collection of sounds all reaching our ears from different directions. Each performer contributes his own part. Stereophony can create these sensations in the home. All types of music, live or on today's excellent recordings, and also some speech programmes are enhanced by stereo.

Our television or portable radio provides us with just one source of sound via the loudspeaker. Even though the quality may be very good, we have no idea of movement or direction of sound – as we have in the theatre or concert hall, or as popular music makers are able to create electronically in their recordings. Stereophony requires at least two sound channels, and consequently the same number of loudspeakers. But by carefully positioning the loudspeakers and listeners, the directions and movements of sound can be simulated. Thus adding realism and greatly increasing our listening enjoyment.

Two-channel stereo can be provided by stereo record players or tape recorders. Sound broadcasting in the VHF band is also capable of providing the two channels. Independent Local Radio broadcasts many programmes in stereo (on VHF). By obtaining the necessary stereo receiver, amplifier and loudspeakers you can add a new dimension to your listening enjoyment.

The two separate sound channels used for stereophonic broadcasting are often called the 'A' and 'B' channels. One way to broadcast stereo would be to transmit the A and B channels individually. This has the disadvantage that listeners with single channel ('monophonic') receivers would have to tune into one or other of the two channels. In fact, they need a single channel composed of a mixture of the A and B channels. Also, two channels would occupy a large amount of precious VHF spectrum space.

The 'pilot tone' system used by ILR and many other broadcasting organisations overcomes these problems. A composite signal is broadcast, which is arranged to contain two parts. One is the 'sum' of the A and B signals, that is $A+B$. The second is the 'difference' $A-B$. The arrangement (of the two parts) is such that listeners with mono receivers receive only the $A-B$ signal – which is the mixture they require. And



For stereo reception the need for a good, carefully positioned aerial is well worth emphasising if you are to achieve the best results from your stereo receiver.

listeners with stereo receivers obtain the individual A and B channels – by adding and subtracting the $A+B$ and $A-B$ signals electronically within their stereo receiver.

The part of the stereo receiver which adds and subtracts the 'sum' and 'difference' signals is called the decoder. In fact some mono VHF receivers can be converted to stereo by the addition of a suitable stereo decoder. Your dealer will be able to advise you on this.

Most ILR VHF transmissions are 'circularly polarised'. This is a term which describes the way in which the radio waves emanate from the transmitting aerial. The IBA is the first broadcasting organisation in the UK to use this method. One result of this is better reception for most VHF car radio users. But it's worth noting that in general stereo reception needs a much larger minimum signal than mono reception, so you may need a more efficient aerial system. It really depends on where you live. Your dealer will be able to advise you on this.

There are no hard and fast rules for choosing stereophonic receiving equipment. An extensive choice is available, covering a wide range of styles, quality and prices. The best way to choose is to listen to as many systems as possible within your budget. Then select the system which you think sounds most realistic in comparison with a live performance.

When you have purchased your stereo receiving system, take care in positioning your loudspeakers and listeners. This is very important – otherwise the stereo effect may be partially lost. The loudspeakers should be placed as far apart as possible, up to a maximum of about twelve feet. Listeners should sit near the centre line between the two loudspeakers. Now you can take your seat . . .

London Broadcasting Company Ltd. (LBC), Gough Square,
LONDON EC4 4LP. Tel: 01-353 1010

Directors

Sir Gordon Newton (*Chairman*); Brian Harpur (*Deputy Chairman*); William Hutton (*Chief Executive*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; Brenda Maddox (*USA*); Michael Rapinet; Michael Sissons.

Executives

Marshall Stewart (*Chief Editor*); Geoffrey Wansell (*Company Contoller*); Brian Wallis (*Company Secretary and Financial Contoller*); Ron Onions (*Executive Editor IRN*), Mike Field (*Executive Editor LBC*); Geoffrey Bennett (*Home Editor IRN*); Keith Belcher (*Deputy Editor LBC*); Peter Robbins (*Deputy Editor LBC*); Mervyn Hall (*Sports Editor*); Michael Barton (*Chief Engineer*); Ian Hockridge (*Promotions Manager*); David Mason (*Traffic Manager*); Denise Wright (*Personnel Officer*).

LBC was the first Independent Local Radio company to go on the air and has been broadcasting 24 hours a day since programmes began on 8th October 1973. It specialises in news and current affairs and each day presents 48 or more news bulletins, five minutes or longer, with national and international news on the hour and local London news on the half-hour. There are also news headlines between these.

As a subsidiary of LBC, Independent Radio News (IRN) acts as a news agency for all other ILR companies by providing a teleprinter service and voice material. The companies can either use the news direct or edit it in keeping with the individual style of their service.

From a newsroom just off Fleet Street in central London, reporters are constantly available to follow stories as they happen. In the first year of operations LBC had some notable successes: the first interview with Archbishop Makarios after the Turkish invasion of Cyprus; President Nixon's resignation broadcast live; the first broadcast reports from the devastation at the House of Commons after the bomb explosion there; and the first news that the Tower of London had been bombed.

LBC also carries news about the arts in its daily magazine programme *Sounds New*; and has daily sports spots in addition to the mammoth sports coverage on Saturday afternoons. *Nightline* provides Londoners with a chance to phone the company to air their views and problems.

IBA Local Advisory Committee for Independent Local Radio in London

Miss K Webb (*Chairman*); Councillor Miss M M Biggart; Councillor J C Cartwright, MP; M Elwes; Alderman L Freeman, OBE; Mrs S King; Professor M Kogan; Miss F Lane Fox; Councillor T Judge; Mrs M Lewis; J Milner; Alderman L P O'Connor; Councillor Mrs N Rees; Mrs A Secker, MVO; Alderman Mrs S Sherman; Miss J A Walcott; P Willmott.

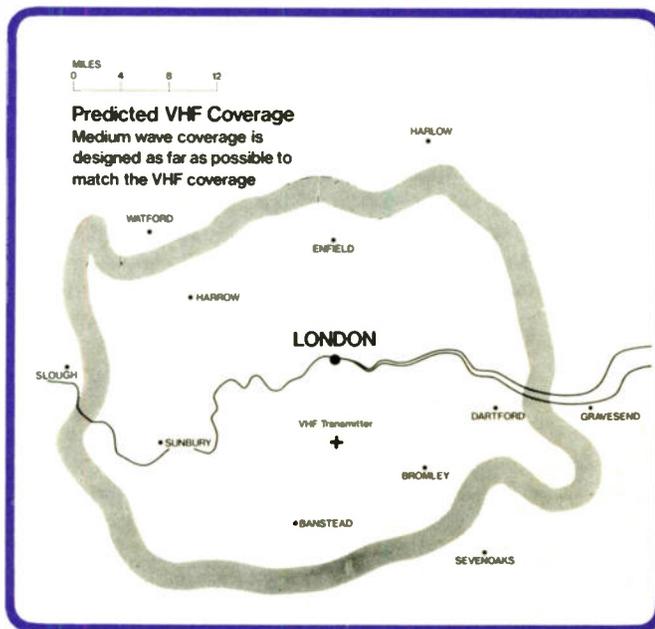
INDEPENDENT

ILR

LOCAL RADIO

London

News and Information Service



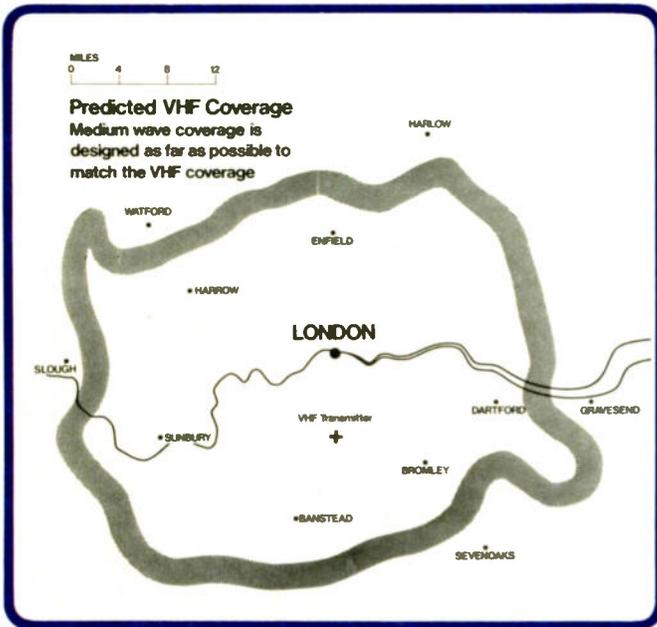
IBA Transmitters

VHF Transmitter –
FM with stereo capability
Croydon
NGR: TQ 332 696
97.3 MHz Max erp 2kW
Circular Polarisation
Aerial Height 905 ft aod

MF Transmitter –
Medium Wave
Mono only
Saffron Green*
NGR: TQ 216 977
1151 kHz (261m)
Transmitter Power 8 kW

* Until early 1975
MF transmissions are from
a temporary site in Chelsea
(417m).

INDEPENDENT
ILR
 LOCAL RADIO
Capital
London
 General and Entertainment Service



MF Transmitter –
 Medium Wave
 Mono only
 Saffron Green*
 NGR: TQ 216 977
 1546 kHz (194m)
 Transmitter Power 25 kW

IBA Transmitters
 VHF Transmitter –
 FM with stereo capability
 Croydon
 NGR: TQ 332 696
 95.8 MHz Max erp 2kW
 Circular Polarisation
 Aerial Height 905 ft aod

* Until early 1975
 MF transmissions are from
 a temporary site in Chelsea
 (539m).

Capital Radio Ltd., Euston Tower, LONDON NW1 3DR.
 Tel: 01-388 1288

Directors

Richard Attenborough, CBE (*Chairman*); John Whitney (*Managing Director*); B Barclay-White; A F Bartlett; W H Beets; Graham Binns; R F G Dennis; Bryan Forbes; J C Littlejohns; Brian Nicholson; R A Stiby; Lord Willis.

Senior Executives

Keith Giemre (*Financial Controller and Secretary*); Tony Salisbury (*General Manager*); Michael Bukht (*Programme Controller*); Tony Vickers (*Sales Director*); Gerry O'Reilly (*Head of Engineering*).

Officers

Peter Black (*Programme Co-ordinator*); Dave Cash (*Head of Commercial Production*); Peggy Davidson (*Contracts and Personnel Manager*); Aidan Day (*Head of Music*); Philip Pinnegar (*Sales Manager*); Gordon Sheppard (*Head of Promotions*); Tony Tucker (*Head of News*); Serena Williams (*Head of Publicity*); Bryan Wolfe (*Head of Talks and Drama*).

Capital Radio began broadcasting on 16th October 1973 and provides Londoners with programmes 24 hours-a-day. Because the output is to some extent complementary to that of the London news and information service, entertainment plays a specially prominent role in the company's output.

The music changes mood throughout the day, beginning with Kenny Everett's pop record show until 9 am when the accent changes to middle-of-the-road music introduced by Michael Aspel. In the afternoon there is a mixture of pop and 'oldies', while the journey home for commuters is enlivened by Nicky Horne's rock show *Your Mother Wouldn't Like It*. During the day, the music is interspersed with traffic information, 'what's on' details, quizzes, consumer news, a swap-shop of the air, advice and other items of interest.

Later in the evening live music is frequently broadcast from Capital's studios featuring, among special guests, musicians based or currently appearing in the London area. The weekend gives scope for more specialised tastes.

News bulletins go out on the hour.

A wide range of other programmes has been provided by Capital, including serials; popular five-minute stories; and *Hullabaloo*, for children, containing two hours of news and information with some emphasis on scientific information, plus interviews, group discussions among children, and other entertaining features. The arts are regularly reviewed in *Alternatives* and the *Open Line* phone-ins give an opportunity for London listeners to engage in argument and comment on topical issues.

IBA Local Advisory Committee for Independent Local Radio in London (as for LBC, see page 223)

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*); William Brown, CBE; Dr J Dickson Mabon, MP; Kenneth McKellar; A J Murray, CA; Sir Iain Stewart; Prof Esmond Wright.

Executives

Alex Dickson (*Head of News and Current Affairs*); Peter Elliott (*Sales Manager*); John Lumsden (*Chief Engineer*); Andy Park (*Head of Entertainment*); Norman Quirk (*Chief Accountant*).

Radio Clyde began broadcasting on 31st December 1973, and is on the air from 6 am to 2 am Monday to Saturday, and from 7 am to 2 am on Sundays.

The company sets out to provide its listeners with balanced programming throughout the week. From 6 am to 6 pm it aims to attract and hold the maximum number of listeners by interspersing suitable feature material into a general bed of acceptable music. Local traffic reports and news bulletins are felt to increase the station's popularity greatly.

In the evening, the aim is to cater for tastes in specialised music and provide in-depth current affairs programmes. The company provides hour-long programmes each week on education, consumer advice and politics, all of which permit listener phone-in participation after a studio scene-setter. A guest lecturer, usually from the University, is often invited to air his view and be questioned by listeners. Recent research has indicated that there is also a high interest in a range of programming including classical music.

Every Sunday morning Radio Clyde broadcasts a religious service and there are short one-minute religious spots each morning Monday to Friday.

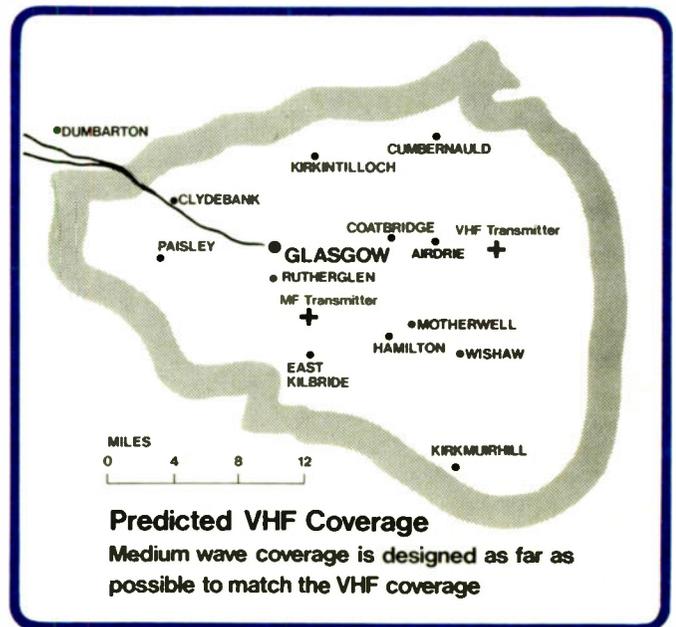
IBA Local Advisory Committee for Independent Local Radio in Glasgow

C Johnston (*Chairman*); Mrs S Brough; Bailie Mrs Brownlie; Councillor F Carlin; R Craig; Mrs F Hutchison; I S Jay; J Kay; Bailie G Wallace.

INDEPENDENT

ILR RADIO
LOCAL RADIO CLYDE

Glasgow



IBA Transmitters

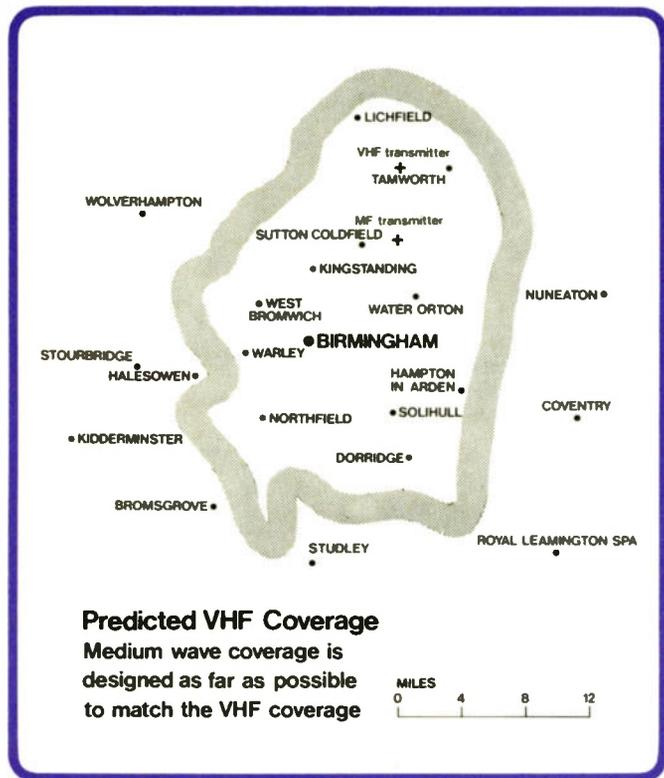
VHF Transmitter –
FM with stereo capability
Black Hill
NGR: NS 828 647
95.1 MHz Max erp 4 kW
Circular Polarisation
Aerial Height 1653 ft aod

MF Transmitter –
Medium Wave
Mono only
Dechmont Hill
NGR: NS 647 578
261m (1151 kHz)
Transmitter Power 2 kW



INDEPENDENT
ILR
LOCAL RADIO

Birmingham



MF Transmitter -
Medium Wave
Mono only
Langley Mill
NGR: SP 160 968
261m (1151 kHz)
Transmitter Power 0.8 kW

IBA Transmitters
VHF Transmitter -
FM with stereo capability
Lichfield
NGR: SK 164 043
94.8 MHz Max erp 2 kW
Circular Polarisation
Aerial Height 1400 ft aod

BRMB Radio (Birmingham Broadcasting Ltd), Radio House,
PO Box 555, BIRMINGHAM B6 4BX.
Tel: 021-359 4481/9

Directors

A J Parkinson (*Chairman*); D A Pinnell (*Managing*);
G N Battman; R S Davies (*Sales*); B Foyle; J F Howard;
J C Mason; J V G Russell (*Programme*); E Swainson.

Officers

David Wood (*Chief Engineer*); Tony Trethewey (*Company Secretary*); Roger Barlow (*Publicity & Promotions Executive*); Alan Nin (*Religious Adviser*); Brian Sheppard (*News Editor*).

BRMB Radio, with a total staff of 64, has rapidly established itself since the first transmissions went out on 19th February 1974. By broadcasting a service of music, news and information, with a style which can be quickly identified with the area, the company has captured an evergrowing audience. BRMB Radio is now on the air from 5 am to 2 am Monday to Friday, 6 am to 2 am on Saturday, and 7 am to midnight on Sunday.

The company's news service on the hour has already achieved a number of 'firsts' and its credibility is largely due to the lively team of journalists employed in one of the most modern newsrooms in Independent Local Radio. *First Edition*, a news programme in the middle of the day, has enabled listeners to discuss major local issues with Councillors, MPs and newsmakers. Consumer affairs, advice on goods and services, and legal problems are regularly featured during the afternoons.

BRMB Radio's Religious Adviser has achieved a notable success with *Open Line* on a Sunday evening when listeners have been encouraged to discuss with him their personal problems. The programme has encouraged the formation of a volunteer force of listeners who provide a follow-up service where further counselling is required.

The company's Sports Editor has built up a large following for the fast sports coverage on Saturday afternoons and the regular daily sports reports. Amateur sports and sportsmen have also had a fair share of exposure.

IBA Local Advisory Committee for Independent Local Radio in Birmingham

F E Pardoe (*Chairman*); Councillor M A F Ellis; Miss S Farley; Miss B Glasgow; Councillor B J Grocott; Mrs S Howes, JP; W Jones; M Joseph; Councillor Mrs M J Stubbs, JP; Councillor C Wilkinson.

Piccadilly Radio Ltd., 127-131 The Piazza, Piccadilly Plaza,
MANCHESTER M1 4AW. Tel: 061-236 9913.

Directors

Niel Pearson, CBE (*Chairman*); Norman Quick (*Vice Chairman*); Philip T Birch (*Managing Director & Chief Executive*); A R Armitt; F J Beswick; Anthony Blond; Sir Paul Bryan, DSO, MC, MP; Sir John Foster, KBE, QC, MP; Sidney Friedland; Arthur Hopcraft; Harry Kirkpatrick; Mary Mason, JP; Dame Kathleen Ollerenshaw, DBE; Michael Peacock; J H Perrow; Stanley Porter; Joseph Wilmot; Dr Michael P Winstanley; Lord Wright of Ashton-under-Lyne, CBE.

Senior Executives

Richard Bliss (*Sales Director*); Geoffrey Jones (*Company Secretary*); Colin Walters (*Programme Controller*); Phil Thompson (*Chief Engineer*).

Senior Staff

Stephen Beard (*Topicality*); Linda Eustis (*Commercial Production*); Jim Hancock (*Local Events*); Shiona Nelson Hawkins (*Commercial Traffic*); Mike Hill (*News Editor*); Tony Ingham (*Publicity*); Steve Merike (*Head of Music*); Peter Reeves (*Presentation*); Tom Tyrrell (*Sports*); Judith Weymont (*Education*).

Piccadilly Radio began broadcasting on 2nd April 1974 and broadcasts 24 hours each day. The total music output accounts for approximately 50% of the daily programming and is generally popular recordings interspersed with more traditional music and informational items of local interest.

News bulletins are broadcast every 30 minutes throughout the day, and at lunchtime and in the late afternoon two full news-in-depth programmes are presented. There is also, once a day, a round-up of what the local newspapers are saying.

In-depth interviews with people of local or national significance are included in *Time to Talk*, giving particular emphasis to matters of topical importance. Each evening there is a forum-of-the-air type of phone-in programme which deals with a specific subject of general interest or which relates to a topical matter. An expert is invited to the studio to answer listeners' questions and to encourage them to put their points of view.

Piccadilly Radio reports live from major games played by local sports teams at home and away. Local sports celebrities are interviewed and a complete sports round-up is broadcast twice daily.

Reviews of the arts are frequently included in *Nightbeat*, and a programme of topical interest for children, *Tripe and Onions*, is broadcast each Sunday morning.

IBA Local Advisory Committee for Independent Local Radio in Manchester

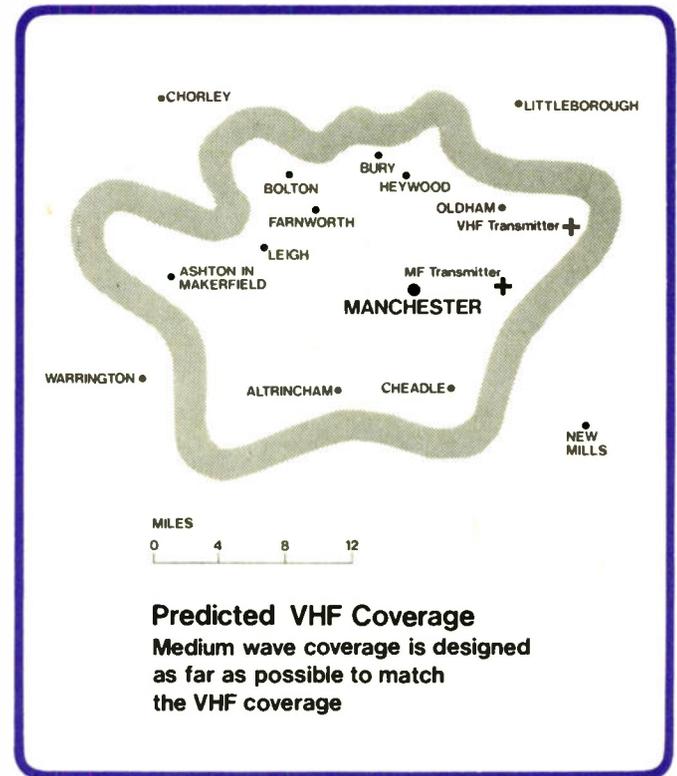
B Crossley (*Chairman*); Councillor L Bullas; Councillor J C Hanscomb; Mrs S V Hartshorne, JP; J B Haynes; V N Lewis; Councillor A R Littler; Miss V Long; Mrs P MacLaren; Miss P McManus; Councillor Mrs J Read; G Scargill.

INDEPENDENT

ILR

LOCAL RADIO

Manchester



IBA Transmitters

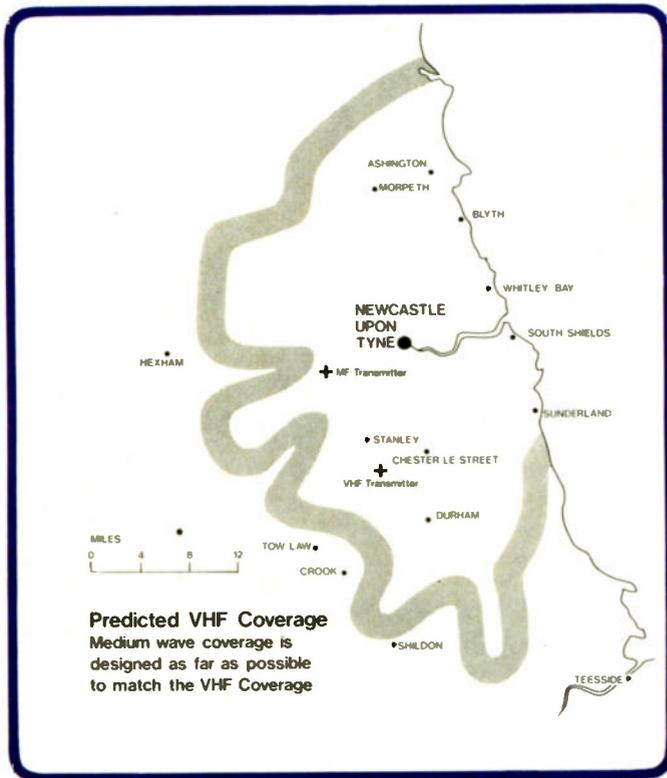
VHF Transmitter –
FM with stereo capability
Saddleworth
NGR: SD 987 050
97.0 MHz Max ERP 2 kW
Circular Polarisation
Aerial Height 1,278 ft aod

MF Transmitter –
Medium Wave
Mono only
Ashton Moss
NGR: SJ 925 994
1151 kHz (261m)
Transmitter Power 0.35 kW



INDEPENDENT
ILR
LOCAL RADIO

Tyne/Wear



MF Transmitter –
Medium Wave
Mono only
Greenside (Nr Ryton)
NGR: NZ 151 627
1151 kHz (261m)
Transmitter Power 1 kW

IBA Transmitters
VHF Transmitter –
FM with stereo capability
Burnhope
NGR: NZ 184 474
97.0 MHz. Max erp 5 kW
Circular Polarisation
Aerial Height 1407 ft aod

Metropolitan Broadcasting, Radio House, Longrigg, Swalwell,
Newcastle upon Tyne

Tel: Newcastle upon Tyne (0632) 884121

Executive Directors

Sir John Hunter, CBE, DSC, DL (*Executive Chairman*);
G Coates (*Programmes*); J Josephs, BA, ACA (*Company Secretary*); P Lewis (*Presentation*); K Rowntree (*News and Current Affairs*); N Robinson (*Technical and Administration*).

Directors

F Staniforth, CBE; J W Harper, CBE; L Harton, JP; P Nicholson, ACA; Mrs S Ramsden; Miss N Ridley; J D Robb; E Ward, FCA; H Whitehead.

Executives

G Adams (*Senior Producer*); J Wellington (*Commercial Producer*).

Metropolitan Radio began broadcasting on 15th July 1974 and is on the air from 6 am to 2 am Monday to Saturday and from 7 am to 2 am on Sundays. The company seeks to provide programmes of a high professional standard which are in tune with the tastes and interests of its listeners in the North-East.

A complete international, national and regional news service is provided by Metro's own skilled news team, making use also of the IRN services in London. This adds up to 25 news bulletins a day from the company's own studios.

There are programmes for women, children, motorists, and also for those listeners with a taste for jazz, country and western, folk, and underground music. Pop music enthusiasts are well catered for, and Metro has pioneered its own 'chart' made up entirely from what listeners in the North-East choose for themselves each week. In contrast there are usually five hours of classical music per week. Included in the output are quizzes, debates, phone-ins, serials, and political programmes. Sport and broadcasts that get out and around the area are also strongly featured.

IBA Local Advisory Committee for Independent Local Radio in the Tyne/Wear area

E Wilkinson (*Chairman*); Councillor Mrs J Deas; Mrs O Jenkins; Miss A Marlee; Councillor W J Nicholson; M J Payling; T Rounthwaite; Councillor J W Toft; D N White.

Swansea Sound Ltd., Victoria Road, Gowerton, SWANSEA
SA4 3AB.

Tel: Gorseinon (04413) 4201

Directors

John Allison, JP (*Chairman*); Charles Braham (*Managing Director*); Mrs Margaret Aeron-Thomas; William Blyth, JP; Vernon Rees Davies, JP; Clive Gammon; David Goldstone; Brian Harpur; Prof J Howard Purnell; Leslie Rees (*Secretary*); Selwyn Samuel, OBE.

Executives

Trevor Curtiss (*Head of News*); Stanley Horobin (*Chief Engineer*); Colin Mason (*Programme Director*); Geoffrey Moffatt (*Sales Director*); Colin Stroud (*Accountant*); Wyn Thomas (*Head of Welsh Programmes*).

Swansea Sound, Britain's first independent bi-lingual radio station, which began broadcasting on 30th September 1974, operates from purpose-built studios five miles west of Swansea. The company has come out firmly against too rigidly separating Welsh and English language broadcasts and instead has adopted a policy of integration, allowing the languages to mix naturally as they do in the market place. English news bulletins go out at twenty minutes to the hour and Welsh bulletins at twenty past.

Popular music output changes tempo throughout the day and at noon there is an hour-long phone-in programme *Opinion On* during which listeners are invited to question local personalities in the news. Programming includes regular spots for the arts, children, local music talent, in which the area is very rich; and, uniquely, two church services are broadcast in stereo on Sundays – one in English and the other in Welsh.

Basically the programme philosophy is popular, bright up-tempo with talk, opinion and news features aimed at an all-age audience. National and local news is mixed, assessment of its importance being made by its effect on the community. There is an as-it-happens sports results service on Saturdays and so-called minority sports, which have a large following, are given lively coverage.

Swansea Sound aims to develop a strong local identity and sees its prime function as setting up a dialogue between itself and its listeners.

IBA Local Advisory Committee for Independent Local Radio in Swansea.

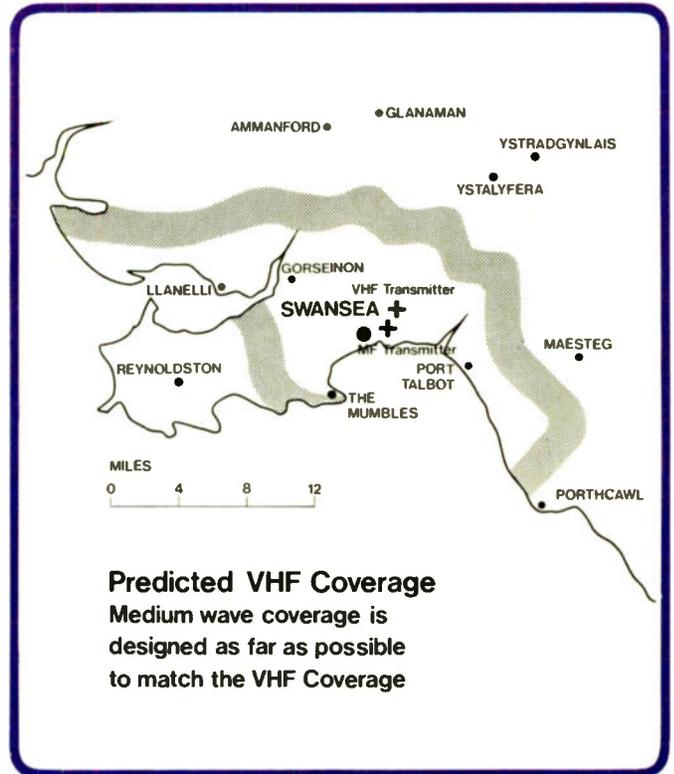
Mrs Elizabeth Jones (*Chairman*); E J Daniels; Rev D Islwyn Davies; Councillor F C Evans; Councillor P P Evans; Miss Georgina Graham; M J Murphy; Councillor D I J Thomas; Dr W D Treharne; Mrs Eurwen White.

INDEPENDENT

ILR

LOCAL RADIO

Swansea



IBA Transmitters

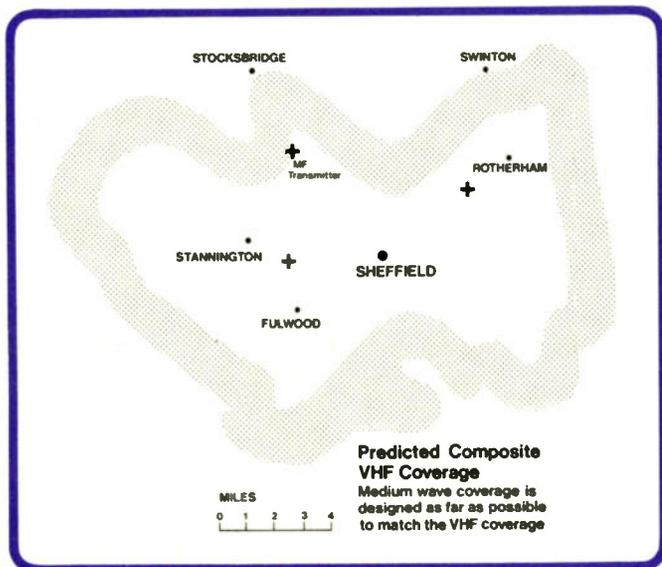
VHF Transmitter –
FM with stereo capability
Kilvey Hill
NGR: SS 672 940
95.1 MHz Max erp 1 kW
Circular Polarisation
Aerial Height 750 ft aod

MF Transmitter –
Medium Wave
Mono only
Winsh-wen (Jersey Road)
NGR: SS 681 966
1169 kHz (257m)
Transmitter Power 0.8 kW



INDEPENDENT
ILR
LOCAL RADIO

Sheffield & Rotherham



VHF Transmitter –
FM with stereo capability
Tapton Hill
NGR: SK 324 870
95.2 MHz Max erp 0.1 kW
Horizontal Polarisation
Aerial Height 950 ft aod
VHF Transmitter –
FM with stereo capability
Rotherham
SK 432 913
95.9 MHz Max erp 0.05 kW
Circular Polarisation
Aerial Height 435 ft aod

IBA Transmitters
MF Transmitter –
Medium Wave
Mono only
Skew Hill
NGR: SK 327 933
1546 kHz (194m)
Transmitter Power 0.3 kW

Radio Hallam Ltd, PO Box 194, Hartshead, SHEFFIELD
S1 1GP.

Tel: Sheffield (0742) 71188, (Sales 0742 78771)

Directors

Gerard Young, CBE, JP (*Chairman*); William S MacDonald (*Managing Director*); Mrs Dawn de Bartolome; Lord Darling of Hillsborough; John P Graham; John J Jewitt, JP; Thomas P Watson, JP; Herbert Whitham.

Senior Executives

Darryl Adams (*Sales and Promotions Manager*); Graham Blineow (*Company Secretary*); Jean Doyle (*Women's Editor*); Mike Lindsay (*Production Manager*); Stuart Linnell (*Sports Editor*); Bill MacDonald (*Managing Director*); John Orson (*Chief Engineer*); Ian Rufus (*News Editor*); Keith Skues (*Programme Director*).

Radio Hallam, which began broadcasting on 1st October 1974, is basically an entertainment station, broadcasting music and news 18 hours a day from purpose-built studios in the heart of Sheffield. The style of presentation, and indeed the programme policy, is one of informal involvement with the community of South Yorkshire and that part of the North Midlands centred around Sheffield and Rotherham.

A number of well-known broadcasters, including Keith Skues, Roger Moffat, Johnny Moran and Bill Crozier, supplemented by local personalities, successfully provide a middle of the road format that is thoroughly professional yet extremely warm and friendly.

The news service provided by Radio Hallam is second to none in the area, and makes use of the facilities of IRN to cover national topics, whilst a highly skilled team of radio journalists based in Sheffield gathers the regional information so essential to the make-up of Independent Local Radio.

Sport also plays an important part in the range of interest and activities reflected by the station. Weekday sports features culminate every Saturday with *Sportacular*, a highly entertaining programme of reports and results presented in a musical setting.

The whole concept of Radio Hallam is based on a premise of total involvement with the listening public and which is summed up by the company's slogan: 'It's nice to have a radio station as a friend'.

IBA Local Advisory Committee for Independent Local Radio in Sheffield and Rotherham.

A T Wickham Robinson (*Chairman*); Dr A K Admani, JP; Councillor R Barton; P Bennett-Keenan; Mrs E Galbraith; Councillor G H Moores; Mrs P Spittlehouse; Miss L Waldie; Councillor Mrs D Walton, JP.

Radio City (Sound of Merseyside) Ltd, PO Box 194,
8-10 Stanley Street, LIVERPOOL L69 1LD.
Tel: Liverpool (051) 227 5100. Telex: 628 277

Directors

G K Medlock, JP (*Chairman*); J S Swale (*Deputy Chairman*);
T D Smith (*Managing Director*); W H Alldritt, JP;
Mrs Brenda Blanch, JP; Dr G B Bulmer; Ken Dodd;
William Gentry; Mrs Rona Hollins (Carla Lane); Sir Harry
Livermore; Ian Park; William Rushworth, OBE, JP; Glyn
Thomas; J F Wood.

Executives

J Dandy (*Sales Manager*); Peter Duncan (*Chief Engineer*);
P Hume (*Marketing Manager*); David Maker (*News Editor*);
Norman Noonan (*Financial Controller & Company Secretary*);
Mrs Gillian Reynolds (*Programme Controller*).

Merseyside's ILR service, Radio City, went on the air at 6 am on the 21st October 1974. It immediately went into the record books as the first radio company outside London to broadcast on a permanent 24-hour-a-day basis.

The first week's schedules included seven outside broadcasts totalling 11 hours of programmes; live coverage of a European soccer match at Anfield; a widely praised classical concert presented in association with the Bluecoat Society; a book programme featuring interviews with Margaret Powell and Hammond Innes; the first instalments of *Scully*, written for the Station by Alan Bleasdale and *P C Plod* written by John Gorman of the Scaffold. Also transmitted were a live folk music show; a 90-minute Concert Hall presented by Philip Duffey, Master of Music at Liverpool Metropolitan Cathedral; phone-ins featuring Bill Shankly and covering such subjects as transport, gay-lib and nationalisation; with the scouser sense of humour plus a whole series of exclusive news items. The first week also saw the first instalment of the company's most expensive programme *The War Years*, a major documentary series on Merseyside at war.

One of Radio City's main prides is its ultra-modern news room where seventeen journalists, including specialists on sport, local government and industry, produce news bulletins on the hour, every hour, 24 hours a day.

The centre of the news operation is a huge console on which the Duty Editor can control the three outside broadcast vehicles, monitor all other radio and TV channels and automatically transfer Independent Radio News and reporters' contributions on to cartridge.

IBA Local Advisory Committee for Independent Local Radio in Liverpool

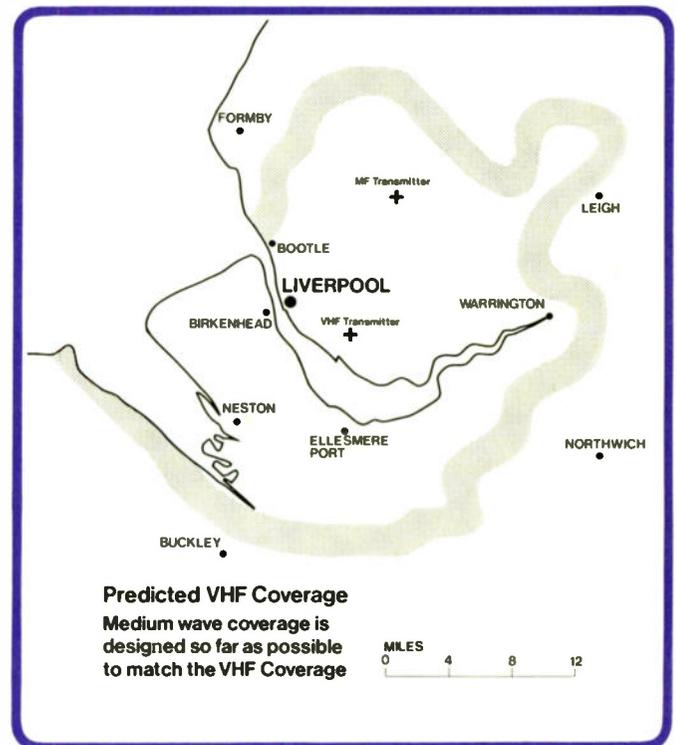
A Waterworth (*Chairman*); Canon G Bates; Councillor Miss R Cooper; G Eustance, MBE; Councillor Mrs D Fogg; Miss I H Frost; Councillor J F Jenkins; Mrs P Joyce; Councillor C S McRonald; E O Okeem, MSc; Mrs P F C Ridley; Dame Ethel Wormald.

INDEPENDENT

ILR

LOCAL RADIO

Liverpool



IBA Transmitters

VHF Transmitter –
FM with stereo capability
Allerton Park
NGR: SJ 412 866
96.7 MHz Max erp 5 kW
Circular Polarisation
Aerial Height 360 ft aod

MF Transmitter –
Medium Wave
Mono only
Rainford
NGR: SD 464 001
1546 kHz (194m)
Transmitter Power 1.2 kW

ILR Edinburgh

(Start of programme service expected early 1975)

Radio Forth Ltd, Forth House, Forth Street,

EDINBURGH EH1 3LF. Tel: 031-556 9255.

Directors Sir James W McKay (*Chairman*); P E G Balfour; Mrs W E M Blakey; S Brown; J H Currie; D C C Ford; G Foulkes; L M Harper Gow; Miss Lennox Milne; D G McDonald; R McPherson; M J Rolland; J A Romanes; D K Snedden.

Executives Christopher Lucas (*Chief Executive*); Jim Donaldson (*Chief Engineer*); Richard Findlay (*Programme Controller*); Tom Steele (*Head of News*); Freda Todd (*Sales Manager*); Alan Wilson (*Financial Controller*); Andrew Wilson (*Publicity and Promotions Manager*).

IBA Transmitters

VHF Transmitter –
FM with stereo capability
Craigkelly
NGR: NT 233 872
96.8 MHz Max erp 0.5 kW
Circular Polarisation
Aerial Height 1,050 ft aod

MF Transmitter –
Medium Wave
Mono only
Barns Farm
NGR: NT 178 842
1546 kHz (194m)
Transmitter Power 2 kW

ILR Plymouth

(Start of programme service expected mid 1975)

Plymouth Sound Ltd, Earl's Acre, Alma Road,

PLYMOUTH PL3 4HL

Directors The Earl of Morley, JP (*Chairman*); R B Hussell (*Managing Director*); J D Campbell; D J Cherrington; J A Constable, JP; G E H Creber; S J Day; Mrs Joan Doyle; S Edgcumbe, JP; T T Fleet; B V C Harpur; R K L Hill; J D Parsons; Mrs Elspeth Sitters, JP; J H Trafford.

IBA Transmitters

VHF Transmitter –
FM with stereo capability
Plympton
NGR: SX 531 555
96.0 MHz Max erp 1 kW
Circular Polarisation
Aerial Height 520 ft aod

MF Transmitter –
Medium Wave
Mono only
Plumer Barracks
NGR: SX 490 585
1151 kHz (261m)
Transmitter Power 0.5 kW

ILR Nottingham

(start of programme service expected mid 1975)

Radio Trent, Burlington House, Castlegate,

NOTTINGHAM NG1 7AT. Tel: Nottingham (0602) 581731.

Directors N Ashton Hill, MBE (*Chairman*); Mrs V J Baker; J M Barham; E B Bateman, JP; F Bircumshaw; Ald C A Butler; M T Dearden; J E Impey; T P Kelly; Miss M J Lyon; D P Maitland; Lord John Manners; R W K Parlyby; Mrs A Stanley, JP; S Williams.

IBA Transmitters

VHF Transmitter –
FM with stereo capability
Colwick Wood
NGR: SK 597 398
96.2 MHz Max erp 0.3 kW
Slant Polarisation
Aerial Height 420 ft aod

MF Transmitter –
Medium Wave
Mono only
Trowell
NGR: SK 506 398
998 kHz (301m)
Transmitter Power 0.25 kW

ILR Teesside

(start of programme service expected mid 1975)

Sound Broadcasting (Teesside) Ltd, 74 Dovecot Street,

Stockton-on-Tees, Cleveland.

Directors J B Robertson (*Chairman*); John Bradford (*Managing Director*); M L Cohen; Richard Crosthwaite; The Hon Charles James Dugdale; M A Heagney; William Heeps; P A Hill-Walker; A D W Hoskyns-Abrahall; M E Humphrey; TW G Jackson; Mrs Mary Jeffery; D G Packham; Harold Whitehead.

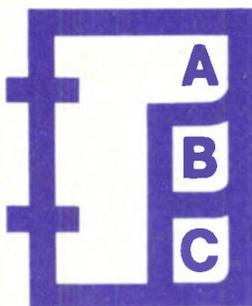
IBA Transmitters

VHF Transmitter –
FM with stereo capability
Bilsdale
NGR: SE 553 962
95.0 MHz Max erp 2 kW
Circular Polarisation
Aerial Height 2144 ft aod

MF Transmitter –
Medium Wave
Mono only
Stockton
NGR: NZ 420 218
1169 kHz (257m)
Transmitter Power 0.5 kW

Area and Company	MF Transmitters					VHF Transmitters						Service Date
	Site	National Grid Reference	Frequency (kHz)	Wavelength (m)	Transmitter Power (kW)	Site	National Grid Reference	Frequency (MHz)	ERP (kW)	Aerial Height ft. aod	Polarization	
Bradford	Tyersal Lane	SE 197 322	1277	235	0.3	Idle	SE 164 374	96.0	0.5	840	C	1975
Portsmouth	Farlington Marshes	SU 688 052	1169	257	0.5	Fort Widley	SU 657 065	95.0	0.2	402	C	1975
Ipswich	Foxhall Heath	TM 212 445	1169	257	0.5	Foxhall Heath	TM 214 445	97.1	1	260	C	1975
Wolverhampton	Sedgley	SO 905 939	989	303		Turners Hill	SO 969 887	97.2	1		C	1975
Belfast	Knockbreckan	J 372 675	1025	292	1	Black Mountain	J 278 727	96.0	1		C	1975
Reading	Manor Farm	SU 710 709	1430	210	0.4	Butts Centre	SU 713 734	97.0	0.25		C	1975

NOTES: 1. ERP is the maximum effective radiated power. 2. Aerial height is expressed in feet above ordnance datum (ft. a.o.d.).



INDEX

A

AGB *see* Audits of Great Britain Ltd
AIRC *see* Association of Independent Radio Contractors
ATV Centre 181
ATV Network 35, 42, 152, 180-1
ATV Today 104, 181
Aberdare TV transmitter 142, 143, 146, 161
Abergavenny TV transmitter 142, 143, 144, 147, 161
Aberlley TV transmitter 142, 143, 146, 161
Abertridwr TV transmitter 142, 143, 146, 161
About Anglia 104, 179
About Britain 183, 195, 201, 205
About Women 179
Abraham, J E C 171
Access 26, 201
Access programmes 26-7, 33, 71-2, 191, 193, 219
Acres for Profit 205
Actualités 185
Adam, G W 186
Adams, D 230
Adams, G 228
Admani, Dr A K 230
Adult Education Committee 15, 69
Adult Education programmes 66-8, 97, 116
Advanced Driving with Graham Hill 67, 181
The Adventures of Black Beauty 104
The Adventures of Rupert Bear 81, 181
Advertising 115-27
Advertisers and programmes 115
Advertisements 119
Advertising Advisory Committee 117, 171
Advertising Control Division 117, 118
Amount of 115-6
British Bureau of Television Advertising (BBTA) 210
British Code of Advertising Practice 125, 127
Charities 121
Child audience 122, 123
Code of Advertising Standards and Practice (IBA) 118-27, 209
Comparative 121
Competitions 122
Control 115-9
Direct Sale 122
Distribution 116-7
Financial 123
Good taste 121
Guarantees 121
Independent Local Radio 119, 120-7, 220
Joint Advertisement Control Committee 119
Mail Order 122
Medical 118, 125-7
Medical Advisory Panel 117, 118, 119, 171
Natural breaks 116
Number of advertisements 117
Political 120
Public Service 119

Religion 121
Royalty 116
Sponsorship 115
Standards 118-27
Statutes affecting 115, 116, 117, 127
'Subliminal' 120
Trade Descriptions 121
Unacceptable 121, 125
Advertising Advisory Committee 15, 117
Advertising Association 118
Advice programmes 27
Advisory Committee (IBA) 14-6, 170-1
Aerials—reception 137-8, 221, 222
Aeron-Thomas, J 190
Aeron-Thomas, Mrs M 229
Affairs of the Heart 36, 38, 193
Afloat 197
After All I've Been Through 181
Aitken, R 186
Aberfeld 193
Albery, D 178
Aldeburgh TV transmitter 141, 143, 145, 149
Aldous, H D 82
Alexander, I 2 68, 190
Alexander, J 68
Alistair in Songland 188
All in a Day's Work 66, 193
All in The Game 191
All-solid-state transmitters 134-5, 141
Aldritt, W H 231
Allen, Prof G C 69
Allerton Park radio transmitter 231
Allison, J 229
Almost a Sickness 181
Along the Paddocks Way 179
Alston TV transmitter 143, 145, 154
Alun Hoddinott and Alun Chalfont 191
Am Huzyl 61
Amazingly Enough It's Rod Hull and Emu 199
Amynes, J 188, 208
... *And Mother Makes Three* 104
... *And Mother Makes Five* 56, 57, 199
Anderson, Prof J N D 73
Anderson, Mrs M 170
Anderson, W C 2
Anderson, Prof W F 171
Anderson, W N 169
Andrew, Rev A 73
Andrews, Jack 198
Anglia News 179
Anglia Sport 179
Anglia Television 27, 35, 82, 149, 178-9
Angling 95, 97, 100
Angling Today 67, 181
Angus TV transmitter 142, 143, 144, 145, 155
Ann-Margret Special 181
'Annan Committee' 7, 10, 218
Answer Back 71, 73
Antony and Cleopatra 35, 181
Antrim, Rt Hon Countess of 202
Antrim, Rt Hon Earl of 202
Anyone for Tennis 185
Anything You Can Do 189
Appleton, R 192
Aquarius 87, 193
Ar Brasg 102, 103
The Arctico Promise 207
Archer, K 169

Arena 179
Arfon TV transmitter 142, 143, 144, 146, 147, 160
Arm Wrestling 100
Armchair Cinema 44, 199
Armchair Theatre 199
Armitt, A R 227
Armstrong, B 188
The Art of the Craft 199
Arthur of the Britons 104
Arts programmes 7, 86-93
As in Adam 71, 195
Ashbourne TV transmitter 141, 143, 145, 152
Ashplant, Rev J 204
Ashton Moss radio transmitter 227
Asian Broadcasting Union 209
Aske Research Limited 109
Associated Newspapers Group 196
Associated Television Corporation 181
Association of Independent Radio Contractors (AIRC) 119, 220
Astor, The Hon D 192
Athletics 95, 199
Attenborough, R 224
Audience Research 106-11
Appreciation Index 108, 110
Audience Measurement 107, 108-9, 110, 111
Audience Profiles 111
Audience Size and Composition 111
Setmeter 109
Audits of Great Britain Ltd (AGB) 107, 108-9, 116
Avalon 191
Aviemore TV transmitter 142, 143, 144, 147
Awards to Independent Television 104-5
Aylestone, The Rt Hon Lord 2, 5, 9

B

BBC *see* British Broadcasting Corporation
BBTA *see* British Bureau of Television Advertising
BRMB Radio 226
Babet in the Wood 207
Bocharach '74 181
Bacup TV transmitter 141, 143, 145, 150
Badger's Set 207
Badminton 100
Bain, J T 69
Baker, D R 196
Baker, J 192
Baker, K 223
Baker, Stanley 190
Baker, Mrs V J 232
Bala TV transmitter 142, 143, 144, 146, 147, 160
Baldmoney, Sneezewort, Dodder and Cloddberry 82, 179
Baldwin, J L B 169
Balfour, P E G 232
Balgownie TV transmitter 142, 143, 145, 155
Ball, A 223
The Ballad of Dai Richards 191

Ballet programmes 90
Balls, Rev G 73
Ballycastle TV transmitter 142, 143, 144, 147
Barbra Streisand and Other Musical Instruments 47, 104
Barclay-White, B 224
Bargoed TV transmitter 142, 143, 146, 161
Barham, J M 232
Barlow, R 226
Barnett, A 178
Barrett, L 200
Bartlett, A F 224
Bartley, Rev T P 171
Bartolome, Mrs D de 230
Barton, M 223
Barton, R 230
Basinger, D 180
Basketball 95
Bassenthwaite TV transmitter 141, 143, 145, 148
Batchelor, M 208
Bateman, E B 232
Bates, Canon G 231
Batey, D 182
Bath, F W L G 169
The Bath and West Show 191
Bath TV transmitter 142, 143, 144, 146, 147, 161
Battle, P C J 178
Battman, G N 226
Baty, C 180
Bayne, C 192
The Beach of Falasa 88, 91, 191
Beacon Hill TV transmitter 142, 143, 146, 158
Beard, S 227
Beaton, A 186
Bedlington TV transmitter 142, 143, 146, 161
Beets, W H 224
Belcher, J 169
Belcher, K 223
Believe It or Not 60, 73, 181
Bellini, K 206
Belmont TV transmitter 141, 142, 143, 144, 146, 147, 159
Beloe, W G 190
Bennett, C 192
Bennett, F J 68, 182
Bennett, G 223
Bennett-Keenan, P 230
The Benny Hill Show 52, 199
Bernstein, A 188, 210
Bernstein, C G 188
Best in the West 191
The Best of Les 207
Beswick, F J 227
Bethesda TV transmitter 142, 143, 146, 160
Better Driving 181
Betws-y-Coed TV transmitter 142, 143, 146, 160
Bevan, S G 169
Beynon, V H 204
The Bible for Today 179
Bibliography 212-6
Bicknell, R M 169
Big Break 100, 195
Big Match 96, 193
Big Questions 71, 72, 179
Biggar TV transmitter 143, 145, 148
Biggart, Miss M M 223
Billingham Folk Festival 201

Billy Liar 47, 193
Bilsdale radio transmitter 232
Bilsdale TV transmitter 141, 143, 145, 154
Binns, G 224
Birch, P T 227
Birch Vale TV transmitter 141, 143, 145, 150
Bircunshaw, F 232
Bird and Wells 207
Birmingham Broadcasting Ltd. *see* BRMB Radio.
Birsay, The Hon, Lord 171
Birt, J 192
A Bit of An Adventure 207
Black, P 224
Black Arrow 197
Black Hill radio transmitter 225
Black Hill TV transmitter 141, 143, 144, 145, 147, 148
Black Mountain radio transmitter 232
Black Mountain TV transmitter 142, 143, 144, 146, 147, 156
Blackstone, Dr T 69
Blackwell, F 69
Blasenavon TV transmitter 142, 143, 146, 161
Blasen-Pwylf TV transmitter 142, 143, 146, 160
Blains TV transmitter 142, 143, 146, 161
Blair Atholl TV transmitter 142, 143, 145, 155
Blakey, Rev R S 182
Blakey, Mrs W E M 232
Blanch, Mrs B 230
Blanc, C 2, 171
Blessie, W J 2, 171
Bless This House 47, 56, 57, 199
Blincow, G 230
Bliss, R 227
Blond, A 227
Bluebell Hill TV transmitter 141, 143, 145, 151
Blyth, B C 182
Blyth, K W 169
Blyth, W 229
Bylton, J 192
Boating 97
Bodman, E H 184
Bolehill TV transmitter 141, 143, 145, 152
Bond, C 178
Book Review 191
Bootsie and Snudge 47, 48, 189
Border Diary 183
Border Forum 183
Border Month 183
Border News and Lookaround 183
Border Parliamentary Report 183
Border People and Places 183
Border Sports Report 183
Border Sports Review 183
Border Television 148, 182-3
Borehamwood Studios 181
Bourn, Mrs M S 170
Boutall, H W 169
Bowles, R 169
Bowls 191
Bowman, J 223
Box, Miss B E 202
Boxing 95, 116
Boy Dominic 207
Boyers, J 180
Bradford, J 232

- Brady, F A 202
 Brady, P J 178
 Bradan, C 229
 Branagan, P 210
Brass Band Special 191
 Braybon, Dr J 68, 196
 Breach, W 192
The Break 207
 Brecon TV transmitter 142, 143, 144, 145, 147, 161
 Bredin, J 182, 210
The Brian Connell Interviews 179
 Bridport TV transmitter 142, 143, 146, 158
 Brierley Hill TV transmitter 141, 143, 145, 152
 Briggs, Prof A 196
 Brighton TV transmitter 142, 143, 146, 157
 Brimscombe, W 204
 Bristol Ilchester Crescent TV transmitter 142, 143, 146, 161
 Bristol King's Weston Hill TV transmitter 142, 143, 146, 161
 British Broadcasting Corporation 13, 59, 66, 107, 108, 109, 130, 134
 The British Bureau of Television Advertising Ltd (BBTA) 210
 British Code of Advertising Practice 125, 127
 British Film Institute 104
 British Medical Association 117
British Timken Show 179
 Broadcasting Gallery (IBA) 112-3
 Brock, J H 204
 Bromley, J 192
 Bromsgrove TV transmitter 141, 143, 145, 152
 Brook, A D 169
 Brookes, Sir R 180
Brotherly Love 207
 Brotherton-Ratcliffe, G 206
 Brough, Mrs S 225
 Brougher Mountain TV transmitter 143, 146
 Brown, J 69
 Brown, P Mottram 184
 Brown, S 292
 Browns, W 194, 208, 210, 225
 Browns, W A J 171
 Brownlie, Basil Mrs 225
 Brownson, Maj T E 182
 Bryan, Sir Paul 188, 227
 Bukht, M 224
 Bullas, Cllr L 227
 Bulmer, Dr G B 231
 Bultitude, B 196
 Burgess, Sir J 182
 Burke, Rev D 202
 Burnhope radio transmitter 228
 Burnhope TV transmitter 142, 143, 144, 147
A Burns Supper 195
 Burton, Richard 190
 Burton, S H 206
But Where is He? 74, 195
 Butler, Ald C A 232
 Butts Centre radio transmitter 232
 Buxton, A 178
 Buxton TV transmitter 141, 143, 145, 152
 Bygones 179
 Byrne, R J 169
- C**
- CRAC *see* Central Religious Advisory Committee
Caborra Bassa Dam 104
 Cadbury, P 204, 208
Caesar and Cleopatra 197
 Caged 181
 Caird, Rev Dr G B 73
 Caldbeck TV transmitter 141, 142, 143, 144, 145, 147, 148
Calendar 21, 84, 207
Calendar Commentary 207
Calendar Events 207
Calendar Specials 207
Calendar Sunday 207
 Callan 199
 Calver Peak TV transmitter 142, 143, 146, 159
- Camau Cantamil* 102, 103
 Cameron, R 169
Campanella Ulster 203
 Campbell, J D 232
 Campbell, J J 73, 202
 Campbell, J M *The Lord Campbell of Eshan* 192
 Campbell, Rev R T S 186
 Campbelltown TV transmitter 143, 145, 148
Candid Camera 193
 Cannon, N 206
The Canterville Ghost 191
 Capital Radio Ltd 224
Captain Cook's Travels 207
The Captured Years 60
 Caradon Hill TV transmitter 142, 143, 144, 146, 147, 158
 Carbery, Dr T F 2, 170, 171
 Careers in IBA 165-8
 Carlin, Cllr F 225
 Carmel (Carmarthen) TV transmitter 142, 143, 146, 161
 Carmoney Hill TV transmitter 142, 143, 146, 156
 Carr-Ellison, Sir R 100
Carreg Ffilltir 102, 103
 Carrington, R 209
Carry On 181
Carry on Christmas 199
 Cartwright, Cllr J C 223
 Cartwright, W F 190
 Case, M 192
 Cash, D 224
 Cashman, Father A 196
 Catherwood, H R C 202
Catholics 71
 Cattasach, Rev Dr W 73
 Catton Beacon TV transmitter 141, 143, 145, 154
 Caves, E 202
 Cazaly, P 192
Celebration 191
 Central Appeals Advisory Committee 15, 171
 Central Religious Advisory Committee (CRAC) 15, 73, 171
 Centre for Television Research, Leeds 107
The Ceremony of Innocence 189
 Cerne Abbas TV transmitter 143, 146
 Chadd, Rev Lealie 196
 Chadwick, Dr J A 188
 Challinor, W E 68
 Chambers, D S 169
 Channel Islands Communications (Television) Ltd 184
Channel News 184
Channel News Headlines 185
Channel Report Special 185
 Channel Television 184-5, 204
 Channel Television Times 184
 Chapman, A 192
 Chapman, F I 225
Charlton's Champions 201
 Chartham TV transmitter 142, 143, 146, 157
 Chatton (Northumberland) TV transmitter 141, 143, 145, 154
Checkmate 67
Chelsea at Nine 90
 Cherrington, D J 232
Chester—Portrait of a City 104
 Chesterfield TV transmitter 142, 143, 146, 159
Childhood 35, 189
 Children and Television 17, 108
see also Children's programmes
Children of the Vicarage 71, 201
 Children's programmes 78-85, 102, 103
see also Children and Television
 Chilterton Down TV transmitter 142, 143, 144, 147
 Chilton, H F 117
Christians in Action 179
 Christie, D 170
 Christie, G W L 196
 Christie, R 186
A Christmas Carol 82
 Christmas Services 199
 Chunks 191
 Church Services 179, 181, 191, 197
Cilla Black 181
Cinderella 90
 Cinema 189
 Cirencester TV transmitter 142, 143, 146, 161
Citizens' Rights 27, 181
- A Clan for all Seasons* 195
Clapperboard 81, 189
 Clark, J R 186
 Clark, R 192
 Clarke, C 180
 Clarke, J E C 190
 Clarke, N E 169
Clayhanger 35, 181
 Clayson, Sir E 180
 Clegg, Sir Alec 69
Click 207
 Clifford, A E 200
Climb When You Are Ready 191
Clough Comes To Leeds 207
 Clouston, G 223
 Clyro TV transmitter 142, 143, 146, 161
 Coates, G 228
 Coates, K 182
 Cockayne, Miss M C 69
 Code of Advertising Standards and Practice (IBA) 118-27, 209
 Code on Violence 17, 80
 Cogman, Very Rev F W 184
 Cohen, M L 232
 Coia, Ferdi 194
Colchester Tattoo 179
 Cole, Miss M 206
 Cole, N 210
 Cole, P 208
 Coleman, Canon P 190
 Colgan, B 69
 Collas, E D 184
 Collingwood, W A C 169
 Collins, N 180, 208
 Colour television equipment 129
 Coltart, J M 194
 Colville of Culross, Dowager Viscountess 186
 Colwick Wood radio transmitter 232
Come Wind, Come Weather 195
 Comedy programmes 36, 47-8, 56-7
Commander Badman 85
Commentaries 185
 Commercial radio *see* Independent Local Radio
The Community and Choice 66, 191
 Complaints Review Board 16, 171
The Complement 179
Concords 191
 Confrontation 191
 Conington TV transmitter 141, 143, 145, 150
 Coniston TV transmitter 141, 143, 145, 150
 Connell, B 178
 Constable, J A 232
 Conway TV transmitter 142, 143, 146, 160
 Cooke, R 204
Cooking without Tears 199
 Cooper, *The Lord* 206
 Cooper, G A 198, 210
 Cooper, J 204
 Cooper, Miss R 231
 Cop Hill TV transmitter 142, 143, 146, 159
 Coppleston, F 209
 Corbett, Mrs J 68
 Cordin, R 169
Cornerstones 73
Coronation Street 35, 39, 111, 189
Country Focus 187
Country Hoodlum 179
Country Matters 35
Country Visit 61
Countryman 179
Countryman's Diary 191
 Cowcaddens Studios 194
 Cox, Sir G 200, 208, 210
 Craig, G A B 69
 Craig, R 225
 Craighelly radio transmitter 232
 Craighelly TV transmitter 141, 143, 145, 148
 Crawford, M 196
 Creagh, J A 202
 Creber, G B H 232
 Cricket 96
 Crickeff TV transmitter 142, 143, 145, 155
 Crime Dusk 197
Crime of Passion 181
Crisis of the Cross 199
 Crocserw TV transmitter 142, 143, 146, 161
 Crombie, R D 178
 Croasley, B 227
- Crossroads* 35, 39, 104, 110, 181
 Crosthwaite, R 232
 Croston, E H 2, 169
Crown Court 35, 39, 189
 Croydon radio transmitter 224
 Croydon TV transmitter 141, 143, 144, 147
 Crozier-Cole, P A 169
 Crystal Palace TV transmitter 141, 143, 145, 151
Cudlipp's Crusade 181
 Cullimore, D 198
 Cunningham, Miss M W 202
 Curran, Sir S 194
 Current Affairs programmes 6-7, 22-33, 116
 Currie, J H 232
 Curtiss, T 229
 Cwmafon TV transmitter 142, 143, 146, 161
 Cycling 95, 100
- D**
- D C Thomson Ltd 196
 DICE 131
Dan Sylw 102, 103
 Dandy, J 231
Dangerous Knowledge 197
 Daniel, G 178
 Daniels, E J 229
 Dann, Mrs A J 170
Danny La Rue Christmas Show 181
The Danny La Rue Show 193
 Darby, P J 169
 Darling, Lord *Darling of Hillsborough* 230
 Darts 95
 Darvel (Ayrshire) TV transmitter 141, 143, 145, 148
 Darwen TV transmitter 141, 143, 145, 150
 Davey, A 181
 Davey, J T 198
The David Nixon Show 199
David Vaughan-Thomas 191
 Davidson, Dr J Romanes 171
 Davidson, Peggy 224
 Davies, A T 190
 Davies, Rev D I 229
 Davies, I L 200
 Davies, R S 226
 Davies, T Glyn 2, 170, 171
 Davies, V R 229
 Davies, Father A Bede 204
 Davis, Sir John 196
 Dawson, D 178
 Day, A 224
 Day, S J 232
 Day, S W 117
Day By Day 197
Dear Love 189
 Dearden, M T 232
 Deas, Cllr Mrs J 228
 Deas, R M 200
The Death of Adolf Hitler 104
Death or Glory Boy 207
 Deatker, K 210
 Dechmont Hill radio transmitter 225
 Decision 60, 188
 Deeley, A 180
 Definition of television terms 132-3
 Dennis, R F G 224
 Denton, C 80
 Deri TV transmitter 142, 143, 146, 161
Des O'Connor Christmas Show 181
Des O'Connor Entertains 104, 181
 Dey, A 186
 Diamond, L 188
 Dickinson, D 202
 Dickinson, R H 200
 Dicks, D R W 198
 Dickson, A 225
 Dickson, W 188
Dilemma 74
 Director General (IBA) 9, 130, 205, 208
The Disappearing World 24, 189
Discovery 89, 207
 Discussion programmes 25
Diversions 195
 Divis TV transmitter 142, 143, 146, 156
- E**
- EBU *see* European Broadcasting Union
 Eaglesham, Prof E J R 200
 Eakin, W C H 202
East of England Show 179
 Ebbw Vale TV transmitter 142, 143, 146, 161
 Eckersley, P 188
 Edgcombe, S 232
 Eddy, Rev G T 178
 Edmundson, M 69
 Educational Advisory Council 15, 68
 Educational Television 58-69
 Adult Education Committee 69
 Adult Education programmes 66-8
 Company Officials 68
 Educational Advisory Council 69
 IBA Fellowship Scheme 59, 60, 65
 Pre-school programmes 65
 Publications 65, 66, 209
 Schools Committee 69
 Schools programmes 60-4
 'Using Broadcasts in Schools' 59
Edward the Seventh 36, 42-3, 181
 Edwards, A R 190
 Edwards, Rev Canon D L 73
 Edwards, J 198, 206
 Edwards, M H 169
Eisteddfod Genedlaethol 191
 Eitahall TV transmitter 142, 143, 145, 155
 Election Coverage 20-1, 25
Election Line-up 179
Election Probe 179
Election Results 179
Election Special 190, 207
 Elkins, A 186
 Elliott, P 225
 Elliott, R 204
 Ellis, Cllr M A F 226
 Ellison, Mrs M C 68, 202
 Ellwood, Mrs C 69
 Elphick, K 178
 Elton John 181
 Elwes, M 223
 Emley Moor TV transmitter 4, 129, 134, 142, 143, 144, 146, 147, 159
Emmerdale Farm 207
The Empty Desert 104, 179
 Ennally, Prof R D 118
En Français 60, 61
 Enclosed 104
 Engineering 179
 All-solid-state transmitters 134-5, 141

- Codes of practice 130
Colour control centres 130, 131
141
Colour television equipment 129
DICE 131
Engineering Information Service (IBA) 131, 137, 139
IBA Engineering 130-1, 134-5
Mobile maintenance teams 131, 135, 167
Oracle 131
Outside broadcast units 129
PAL colour system 129, 133
Picture quality 137-9
Quality control 129
Radio transmitting stations 221-31
Studio equipment 129, 131, 132, 133, 179, 181, 182, 184, 186, 188, 190, 194, 196, 198, 200-1, 204, 206-7, 208
Technical operations 128-35
Television reception 137-9
Television transmitting stations 140-61
- English, M 117
Essex, F 180
Essex Show 179
European Broadcasting Union (EBU) 98, 99, 209
Eurovision 99
Eustance, G 231
Eustis, Linda 227
Euston Films 44
Evans, Cllr F C 229
Evans, Sir Geraint 190
Evans, Miss Gwenllian 170
Evans, K 69
Evans, L 169
Evans, Mrs L A 206
Evans, L J 169
Evans, Dr P 118
Evans, Cllr P P 229
Evans, R W 196
An Evening with . . . 203
An Evening with Ian Wallace 195
An Evening with James Bridie 195
Evidence 60, 199
Ewings, C 178
Exchequer Levy 175
Experiment 60, 188
Exploration Man 61, 63, 181
Eyemouth TV transmitter 141, 143, 145, 148
- F**
- Facade* 90
Facts for Life 60
The Fairs *Festivals* 191
Fairley, J 206
Fairley, Peter 89
Faith at Work 179
Fallen Angels 38
Falloon, C S G 202
Family Doctor 181
Family Viewing Policy 13, 17
Farley, Miss S 226
Farlington Marshes radio transmitter 232
Farm and Country News 205
Farm Progress 66, 67, 197
Farmer, Sir G 180
Farmhouse Kitchen 201, 207
Farming Diary 179
Farming Outlook 201
Farming programmes 66
Farming Today 181
Fat Man on a Beach 191
Father Brown 35, 37, 181
Father, Dear Father 37
Faulkner, Mrs M 171
Federation of Broadcasting Unions 15
Feldman, M 68
Fellowship Scheme (IBA) 59, 60, 65
The Fen Country 179
Fenham TV transmitter 141, 143, 145, 154
Fennell, A 210
Fenton (Stoke-on-Trent) TV transmitter 141, 143, 145, 152
Ferndale TV transmitter 143, 146, 161
Festival 191
- Festival Cinema* 195
Ffestiniog TV transmitter 143, 144, 147
Field, M 223
Fielding, H 184
Figure it Out 61, 181
Film facilities 44, 179, 183, 184, 192, 201
Finance (ITV) 172-5
Finding Out 61, 64, 199
Findlay, R 232
Findon TV transmitter 142, 143, 146, 157
Finigan, A 202
Firkin, R 192
First-Class Cricket 191
First Edition 226
First Principles 195
First Report 19, 21, 25, 73, 208
Firth, A 194
Firth, P T 169
Fisher, Rev B 184
Fitzgerald, C S 69
Fleckfield, E 192
Flanagan, A 180
Flashback 60, 188
Fleck, A D 169
Fleet, T 204, 232
Fleming-Williams, Mrs B 170
Flewin, J 208
Flight 207
Flight of the Snow Geese 104
The Flizborough Disaster 179
Flower Stories 191
Fogg, Cllr Mrs D 231
Follow that Dog 81, 197
Football 95, 96, 199
Football Crazy 85
Forbes, B 224
Forbes, N Baron Forbes 186
Ford, D C C 232
Foreign Flavour 181
Forman, D 188
Format 93, 205
Fort Widley radio transmitter 232
45 . . . 189
Foote, Sir J 227
Foulkes, G 232
405-line transmitters 144
Fowler, K 188
Fox, C 180
Fox, D 68
Fox, Miss F L 223
Fox, J 196
Fox, P 206
Fox, R L 169
Foxhall Heath radio transmitter 232
Foyle, B 226
Frankie Howard in Concert 207
Fraser, G M 182
Fredericks, J 169
Free Speech 25, 181
Free Time 191
Freeman, Canon A R 178
Freeman, C 192
Freeman, Rt Hon J 192, 208, 210
Freeman, Ald L 223
Fremont Point TV transmitter 142, 143, 144, 147
French, H 169
Friedland, S 227
Friaby, N 188
From Glen to Glen 203
Frost, Miss I H 231
Full Circle 189
Full, Round and Frisky 104
Fulton, J 68
Funny Ha Ha 85, 199
- G**
- Gair yn ei Lla* 102, 103
Galashiels TV transmitter 141, 143, 145, 148
Galbraith, Mrs E 230
Gale, J F 69
Gallagher, Rev Dr R D E 73, 171
Gallery 191
Gallimaufry 88, 195
Gambit 179
Gannon, C 229
Gardening Diary 179
Gardening Today 67, 181
- Gardiner, V 192
Garner, P 178
Garrett, Cecilia 220
Garrets, R A 190
Gartly Moor TV transmitter 142, 143, 145, 155
The Gateway 194
Geiringer, A 223
Gelder, R Van 192
General Advisory Council 14, 170
General Hospital 35, 36, 111, 181
Gentry, W 211
The George Scene 201
George, C 170
George 189
Ghost stories 189
Gibbs, W 223
Gibson, H L 210
Gibson, P 200
Giemre, K 224
The Gift of Friendship 207
Gilbert, A 188
Gilfach Goch TV transmitter 142, 143, 146, 161
Gill, J F 180
Gillie, Dame A 171
Gillies, M 169
Gillman, R 180
Girvan TV transmitter 143, 145, 148
Glasgow, M S 226
Glazer, S 210
Glen Campbell and Company 181
Glen Campbell—The Campbells are Coming 181
Glen Campbell—The Musical West 181
The Glen Michael Children's Cavalcade 195
Glencross, D 169
The Glorious End of Donald MacKay 195
Glossop TV transmitter 141, 143, 145, 150
Going A Bundle 197
The Going Rate 179
The Golden Shot 48, 51, 181
Goldstone, D 229
Golf 96, 97, 191, 207
Goobey, G H R 192
Good Afternoon 73, 199
Good Day 72
Good Girl 36, 37, 207
Good Health 61, 181
Good Viewing of ITV 137-9
Gorard, A J 190, 208, 210
Gordon, James 225
Gordon Bailey 181
The Gordon Burns Hour 33, 203
Goss, Very Rev T 184
Gower, H J C 182
Grade, Sir L 180
Graham, M 192
Graham, Miss G 229
Graham, J 182
Graham, J P 200, 230
Graham, Sir R B 206
Graham, W L 171
Graham 181
The Grampian Debate 187
Grampian News 187
Grampian Television 155, 186-7
Grampian Week 187
Granada Chair of Landscape Architecture 189
Granada 500 189
The Granada Foundation 189
Granada Reports 188
Granada Television 26, 27, 35, 150, 188-9
Granada Television Centre 188
Granger, D 188
Grant, J S 186
Gray, Rev A H 195
Gray, Miss S 117
The Great Barge Race 181
The Great Drought 104
The Great Grain Drain 179
The Great Little Trains of Wales 191
Great Missenden TV transmitter 141, 143, 145, 151
The Great Western Musical Thunderbox 50, 191
The Great Yorkshire Show 207
Green, B J 169
Green, N W 209
Greenside (nr Ryton) radio transmitter 228
Greenwell, Sir P 178
- Gregory, Miss J V
Greyhound racing 95
Grierson, E 170
Griffiths, T A Q 69
Grocutt, Cllr B J 226
Groombridge, B 169
Grasse Fuge 90
Grosset, P 68, 180
Guideline 77
Guildford TV transmitter 141, 170, 145, 151
Guinery, J 169
Gunnislake TV transmitter 142, 143, 146, 158
Y Gwrrhwynbywr 102, 103
Gyngell, B 180
- H**
- HMS Pinafore* 181
HTV 91, 160, 190-1
Hadleigh 104
Hadley, B T 169
Haines, P J T 169
Haldane, Dr I R 169
Halifax TV transmitter 142, 143, 146, 159
Hall, M 223
Hall, S H 206
Hallelujah 197
Hallett, J N R 169
Hallett, M 169
Halpin, Mrs H 117
Haltwhistle TV transmitter 141, 143, 145, 148
Hambley, J 198
Hamden 102, 103
Hamp, J 188
Hamper, Rev R J 180
Hancock, J 227
Handel and Haydn from Bath Abbey 191
A Handful of Songs 188
The Hangman 36
Hannington TV transmitter 142, 143, 146, 157
Hanscomb, Cllr J C 227
Happy News 197
Happy Riding 191
Hard Times 35
Hargreaves, Jack 196
Harker, D 188
Harkin, B G 171
Harlech, Rt Hon Lord 190
Harlech Television Ltd see HTV
Harnsworth, The Hon V H E 196
Harper, Rev D L 170
Harper, J W 228
Harper Gow, L M 232
Harpur, B 196, 223, 229, 232
Harriet 191
Harris, Rt Rev A 73
Harris, M 66
Harrison, Miss I O D 171
Harrison, J E 169
Harry Worth 199
Hartahorne, Mrs S V 227
Harton, L 228
Hartwell, Lord 192
Harty Welcomes 189
Harvey, T C 73
Haslingden TV transmitter 141, 143, 145, 150
Have A Heart 61, 201
Have You Seen This? 181
Hawick TV transmitter 141, 143, 145, 148
Hawkins, Shiona, N 227
Hawthorne, J 210
Hayes, B P 180
Haynes, J B 227
Heads, B 188
Heagney, M A 232
Heap, D 69
Hearty-Crafty 181
Heathfield TV transmitter 142, 143, 146, 157
Hebden Bridge TV transmitter 142, 143, 146, 159
Heep, W 232
Helena—A Woman of Today 36, 104
Help 191
- Hemel Hempstead TV transmitter 141, 143, 145, 151
Hemery, D 170
Henderson, Capt O W J 202
Henderson R B 202, 210
Henley-on-Thames TV transmitter 141, 143, 145, 151
Henry, B G 196
Henry, H W 194
Henry, J W 69
Hepher, Tony 192
Herdman, J P 202
Here's Good Health 67
Hertford TV transmitter 141, 143, 145, 151
Heyshaw TV transmitter 142, 143, 146, 159
Hichory House 65, 188
Higgins, L 206
High Chaparral 107
High Wycombe TV transmitter 141, 143, 145, 151
Highland Fling 195
Hill, Dr D M 170, 171
Hill, M 227
Hill, N A 232
Hill, R K L 232
Hill-Walker, P A 232
Hilliard, Prof F H 69, 180
Hills, R C 169
Hin, A 226
History Around You 61, 188
History of Broadcasting 112-3, 162-3
History of Independent Broadcasting 162-3
The History of London 199
Hoar, Rev R 190
Hobby Horse 182-3
Hockey 96
Hockridge, I 223
Hodgkinson, Very Rev A 186
Hodgson, A B 171
Hodgson, W 208
Hoey, N E 69
Holiday Times 205
Holiday with Springs 53, 207
Hollenweger, Rev Prof Dr W J 73
Hollingsworth, Miss D 118
Hollins, Mrs R 231
Holy Island 191
Home at the Hirtel 201
Home Grown 179
Home is the Finest Place 191
Home Office—Directorate of Radio Technology 130
The Home Secretary 9, 117, 218
Honeyman, P 82, 118
Hooper, F 69
Hopcraft, A 227
Hopkinson, T H 171
Hopop 88, 90
Hornet, Pam 210
Horobin, D 208
Horobin, S 229
Horse Racing 95, 96, 179, 197
Hooson-Brown, T 190
Hoakson-Abraham, A D W 232
Hostess of the Year 179
Hot Air Ballooning 191
Hot Rods 179
House, Father M 190
A House in Regent Place 197
Housecall 195
Housecall Talk-in 195
Houseparty 197
How 81, 197
How Green Was My Valley 191
How I See It 181
How's Your Father 189
Howard, J F 226
Howard, S 117
Hower, Mrs S 226
Hubbard, G 69
Huelin, Mrs G C 170
Hughes, G 68, 192
Hughes, I 69
Hughes, R J 198
The Hull Show 207
Hullabaloo 224
Hume, P 231
Humphrey, M E 232
Hungerford, Maj R 171
Evans of Hungerhall, Rt Hon Lord 69
Hunter, G 204
Hunter, Sir J 228
Hunter, Mrs R T 171
Hunter's Walk 36, 181

- Hunthaw Cross TV transmitter
142, 143, 144, 146, 147, 158
Hurry, J P 170
Hussell, R B 232
Hutcheson, M R 202
Hutchinson, Dr E M 69
Hutchinson, G C 202
Hutchinson, Rev A S 186
Hutchinson, Mrs F 225
Hutton, W 223
Hamb I Ores 61, 102, 103
Hynd, L J M 194
- ILR *see* Independent Local Radio
IRN *see* Independent Radio News
ITCA *see* Independent Television Companies Association
ITN *see* Independent Television News
ITV *see* Independent Television
- Independent Broadcasting Authority
9-16, 66, 79, 208, 209
Addresses 2
Advertising Control 115-27, 166-7
Advisory Committees 14-16, 170-1, 223-32
Audience Research 106-9
Broadcasting Gallery 112-3
Chairman 2, 5, 9
Channels 147
Code of Advertising Standards and Practice 118-27, 209
Complaints Review Board 16, 171
Consultations 108
Crawley Court 165, 130
Director General 9, 14, 169, 205, 208
Engineering 6, 7, 130-1, 168
Engineering Information Service 131, 137, 139
Fellowship Scheme 59, 60, 65
Finance 167-8, 172-5
History 162-3
Information Division 167
Library 114, 167
Local Advisory Committees for Independent Local Radio 15-16, 171, 220-1, 223-32
Members 2, 9, 171
Policy 9-16
Programme Planning 12-14
Programme Services 12-16, 166
Radio Contracts 218
Radio Division 167
Radio transmitting stations 221-31
Recruitment 168
Regional concept 5, 10-11
Regional Engineers 169
Regional Officers 15, 169
Regional Offices 2, 166
Research Fellowship 107
Service to dealers 135
Staff and organisation 165-9
Technical Operations 130-5
Television Contracts 11-13
Television transmitting stations 140-61
- I Know What I Meant* 189
Ice Hockey 95
Ice Skating 199
Icomb Hill TV transmitter 141, 143, 145, 152
Idle Radio transmitter 232
Idle TV transmitter 142, 143, 146, 159
Idomeno 197
If There Weren't Any Blacks You'd Have to Invent Them 36
Il Maestro Di Cappella 191
Illaley, Mrs J 69
Images 60, 187, 199
Impey, J E 232
In Sickness and In Health 191
In Tune 67
Incorporated Society of British Advertisers 118
Independent Broadcasting Authority Act 1973 9, 17, 115, 116, 120
Independent Broadcasting Authority Act 1974 9
Independent Broadcasting Authority
- Act (No.2) 1974 9
IBA Code of Advertising Standards and Practice 120-7, 209
Independent Local Radio 9, 115, 217-32
Advertising 119, 120-7, 220
Areas
Belfast 232
Birmingham 226
Bradford 232
Edinburgh 232
Glasgow 225
Ipswich 232
Liverpool 231
London 223, 224
Manchester 227
Nottingham 232
Plymouth 232
Portsmouth 232
Reading 232
Sheffield and Rotherham 230
Swansea 229
Teesside 232
Tyne/Wear 228
Wolverhampton 232
Association of Independent Radio Contractors 119, 220
Finance 115, 175, 219
Independent Radio News 220, 223, 228
Local Advisory Committees 15-16, 171, 220-1, 223-32
Programme Companies 223-32
Independent Radio News 220, 223, 228
Independent Television Awards 104-5
Code on Violence in Television Programmes 16, 17, 80
Finance 115, 173-5
Programme Companies 176-210
Independent Television Authority *see* Independent Broadcasting Authority
Independent Television Books Limited 210
Independent Television Companies Association (ITCA) 118, 119, 209
Independent Television Network Programme Secretariat 68
Independent Television News Limited 19, 208
Cyprus crisis coverage 20
Election coverage 20-1
News film service 208
Newscasters 20
Science Unit 89
Independent Television Publications Limited 210
Indoor League 100, 207
Ingham, Tony 227
The Inheritors 191
Innerleithen TV transmitter 141, 143, 145, 148
Inniss, L W 170
Institute of Practitioners in Advertising 118
Instruments of the Orchestra 203
International Ice Circus 191
International Sports Special 110
Intimate Strangers 36, 193
Invitation Snooker 201
Isaacs, J 198
Isles of Scilly TV transmitter 142, 143, 146, 158
Isi Naho 80, 81, 199
Item 191
- J**
Jictar *see* Joint Industry Committee for Television Advertising Research
Jackman, A F 196
Jachpot City 181
Jackson, J 209
Jackson, K 69
Jackson, P 210
Jackson, T W G 232
Jacobs, J 178, 179
James, A 169
Jamieson, Rev H 73
Jane Austen and Her World 67
Japanese Experience 24, 25, 207
- Jay, I S 225
Jay, Peter 193
Jay Walking 181
Jeffrey, Mrs M 232
Jenkins, Cllr J F 231
Jenkins, Mrs O 228
Jennie—Lady Randolph Churchill 36, 39, 199
The Jeremy Thorpe Profile 190
Jessup, F W 69
Jewitt, J J 230
The Jimmy Tarbuck Show 181
Jimmy Young 49
Jim's World 197
July 207
Johnson, H 210
Johnson, C 225
Johnson, R S 186
Johnson, T 196
Johnstone, D 194
Joice, R G 178
Joint Advertisement Control Committee 119
Joint Industry Committee for Television Advertising Research (JICTAR) 107, 108, 109, 111, 209
Jokers Wild 49, 207
Jones, Rev A R 73, 171
Jones, Mrs E 229
Jones, G 227
Jones, Prof H A 69
Jones, Penry 169
Jones, Rev R W H 73
Jones, S E 169
Jones, Rev S O 200
Jones, W 226
Joseph, M 226
Joseph, J 228
Joyce, Mrs P 231
Judge, Cllr T 223
Julia and Dick in Covent Garden 181
Julie and Jackie . . . Together 181
Junior Library 183
Junior Science 201
Junior Showtimes 79, 207
Just One Kid 181
Justics 36, 39, 207
- K**
Kay, J 225
Kaye, G 180
Keane, A 69
Keegan, B 73
Keelan, B C L 169
Keelyang Hill TV transmitter 142, 143, 145, 155
Keighley TV transmitter 142, 143, 146, 159
Kelly, T P 232
Kendal TV transmitter 141, 143, 145, 150
Kennedy, R D 169
Kent, Rev Dr J L 195
Keswick TV transmitter 141, 143, 145, 148
Kick Off 189
Kidd, W D 169
Kidderminster TV transmitter 141, 143, 145, 152
Kids About Town 199
The Kids from 47A 181
Killkeel TV transmitter 143, 146
Killlearn TV transmitter 143, 145, 148
Killip, K A 184
Killowen Mountain TV transmitter 143, 146
Kilmacollum TV transmitter 143, 145
Kilvey Hill radio transmitter 229
Kilvey Hill TV transmitter 142, 143, 146, 161
A Kind of Bonus 207
The Kindest Cut 32
King, Mrs S 223
King Lear 60, 199
King's Singers 195
Kingsbury, A 69
Kirkconnell TV transmitter 143, 145, 148
Kirkpatrick, H 227
Knock More TV transmitter 142, 143, 145, 155
Knockbreckan radio transmitter 232
- Knowles, T 190
Kogan, Prof M 223
Kontaktion 199
Kreshkin 201
- L**
LBC *see* London Broadcasting Company
La Bohème 197
Labour Relations Adviser (ITCA) 209
Labour Relations Committee (ITCA) 209
Ladder Hill TV transmitter 141, 143, 145, 150
Lamb, I C I 169
Lancaster TV transmitter 141, 143, 145, 150
Langholm TV transmitter 141, 143, 145, 148
Langley Mill radio transmitter 226
Lapworth, B W 202
Lark Stoke TV transmitter 141, 143, 145, 152
Larne TV transmitter 143, 146
The Larry Grayson Hour of Stars 193
Larry the Lamb 199
Late Call 74, 195
Late News Extra 201
Late Night Religious Programme 199
Late with Davton 205
The Laughing Policeman 207
Lavelle, J 69
Lavers, J D V 169
Lawrence, Sir J 170, 171
Lawson, M 198
Leach, C 206
Learmonth, W G 169
Leask, Mrs A 171
Leburn, Mrs B 194
Lee, Rev D 196
Lee, Miss R 170
Leeds Studio Complex 206
Leek TV transmitter 141, 143, 145, 152
Lennox-Boyd, Hon S 204
Letch, F W 196
Lethanhill TV transmitter 141, 143, 144, 145, 147, 148
Let's Celebrate 111, 181
Let's Go Out 61, 199
Let's Look at Ulster 61, 203
Lewis, A D 171
Lewis, D F 117
Lewis, Mrs M 223
Lewis, P 228
Lewis, Miss P H 171
Lewis, T L T 181
Lewis, V N 227
Liberal Party Assembly 197
Lichfield radio transmitter 226
Lichfield TV transmitter 141, 143, 144, 147
Lidstone, G H 204
A Life Apart 104
The Life of Jesus 181
The Life of William Shakespeare 181
A Life Underground 189
Lift Off with Ayshea 189
Light Entertainment 46-57
Like Ordinary Children 104, 199
Limavady TV transmitter 143, 146
Linacre, J G S 206
The Lincoln Show 207
Linden, E 210
Lindsay, J 169
Lindsay, M 230
Link Up 185
Linnell, S 230
Lisburne, Rt Hon Earl of 204, 210
Little, D S 178
Little Big Time 197
Little Bit of Wisdom 181
The Little Grey Men 82
Littleborough TV transmitter 141, 143, 145, 150
Littlejohn, J 210
Littlejohns, J C 224
Littler, Cllr A R 227
Livermore, Sir H 231
Living and Growing 61
The Living Wall 201
- Llanddona TV transmitter 142, 143, 146, 160
Llandoverly TV transmitter 143, 144, 147
Llandrindod Wells TV transmitter 142, 143, 144, 146, 147, 161
Llanelli TV transmitter 142, 143, 146, 161
Llangeinor TV transmitter 142, 143, 146, 161
Llanhilleth TV transmitter 142, 143, 146, 161
Lusern 103
Llywelyn-Williams, A 190
Loane, Rev G W 202
Local Advisory Committees for Independent Local Radio 15-16, 171, 220-1
Birmingham 226
Glasgow 225
Liverpool 231
London 223
Manchester 227
Sheffield and Rotherham 230
Swansea 229
Tyne/Wear 228
Local Elections 191
Local programmes 19-20, 32-3, 93, 97, 183, 187, 197, 201
Location filming 44
Loch, J 194
Lochrie, Rev J S 171
London Broadcasting Company 219, 220, 223
London Weekend Television 26, 35, 45, 47, 95, 99, 151, 192-3
Londonderry TV transmitter 143, 146
Long, T G 169
Long, Miss V 227
Long Day's Journey Into Night 181
Longe, D E 178
Lonsdale, Earl of 182
Look Ahead 66, 203
Look Around 61, 181
Look-in 210
Look Who's Talking 182, 183
Looking At Antiques 194
Looks Familiar 49, 199
The Lord Took Hold at Bugbrooke 71
Lorimer, R F 169
Love Story 181
Love Thy Neighbour 56, 57, 199
Loveland, C 69
Lucas, A 180
Lucas, C 232
Lugg, Geoffrey 198
Lullaby of Broadland 179
Lumsden, J 225
Lund, Miss M 209
Luton TV transmitter 141, 143, 145
Lyons, Miss M J 232
- M**
MF Radio transmitters 223-32
M + M 191
McCall, D S 178, 210
McCalman, D 69
McConville, Rev G 202
McCoy, R 202
MacDonald, B 230
Macdonald, D G 232
Macdonald, G 188
MacDonald, W S 230
McGrath, N 210
McGregor, Very Rev Father C 186
McGregor, G W G 186
McGuckian, J B 202
McHarg, W W 170
MacInnes, Rev DR 180
McKay, Sir J W 232
McKean, Maj G B 202
McKellar, K 225
McKelvey, Air Commodore J W 171
McKelvie, Mrs J R 170
McKenzie, G A 169
MacLaren, Mrs P 227
Maclean, C 69
Maclean, R 69
MacLennan, Maj R 171
MacLennan, Sir I 170
MacLeod, C A 186

- Macleod, E, *Baroness Macleod of Borze* 2
- McLintock, A G 184
- McManus, Miss P 237
- McNab, D 192
- McNally, P 192
- MacNamara, *Rev Canon G* 73
- MacPherson, *Rt Rev C* 73
- MacPherson, R 68, 69, 194, 232
- MacQueen, Mrs E M 171
- MacQuitty, W B 202
- MacQuitty, J L 202
- MacQuoid, Rev P 202
- MacQuoid, Rev P C 186
- MacRae, Rev A 195
- McDonald, Cllr C S 231
- McTaggart, Mrs M 170
- McWatters, G E 190
- Mahon, Dr J D 225
- Maddox, Brenda 223
- Maesteg TV transmitter 142, 143, 146, 161
- Magazine programmes 25
- The Magic Fountain* 81
- A Magnificent Man and His Flying Machines* 179
- Maggie 81, 199
- Maggie Specials 199
- Mahoney, J 208
- Mahler's *Eighth* 88, 92, 195
- Mahler's *'Resurrection'* 88
- The Maids* 90
- Maillardet, A W 204
- Mair, A 186, 210
- Maitland, D P 232
- Maker, D 231
- Making the Most of Your Garden* 201
- Makins, Mrs P 73
- Maloney, D 208
- Malvern TV transmitter 141, 143, 145, 152
- Man About the House* 56-7, 104, 199
- Man at the Top* 199
- Manley, Rev R G 178
- Manners, Lord John 232
- Manor Farm radio transmitter 232
- Margetson, J P 178
- Margolis, G 169
- Marketing Committee (ITCA) 209
- Marks, H S 69
- Marland, M 69
- Marlborough TV transmitter 142, 143, 146, 157
- Marlee, Miss A 228
- Marnie, H W H 186
- Marr, B E 198
- The Marriage of Figaro* 87, 89, 197
- Marsh, Rev Dr J 182
- Marshall, R L 170
- Marshall, T 190
- Martin, A D B 169
- Martin, C J N 169
- Maslen, R 204
- Mason, C 229
- Mason, D 223
- Mason, Mrs D S 170
- Mason, H 202
- Mason, J C 226
- Mason, Mary 227
- Massie, E S 170
- Massingham, R P 169
- Masters of Melody* 207
- Match of the Week* 96, 179
- Mather, Mrs M M 170
- Mathews, D 204
- Mathews, L 180
- Mathews, P 208
- Max* 50, 181
- The Max Bygraves Hour* 181
- Me 'n Maap* 85
- Mears, P 180
- Meatball* 191
- Medical Advisory Panel 15, 117, 118, 119
- Medlock, G K 231
- Meeting Our Needs* 61, 207
- The Melody Lingers On* 195
- Membury TV transmitter 141, 143, 144, 147
- Memory of Times Past* 191
- Men of Affairs* 191
- Mendip TV transmitter 142, 143, 146, 161
- Mendlesham TV transmitter 141, 143, 144, 147
- The Merchant of Venice* 181
- Merike, S 227
- Merrilees, W 171
- Merthyr Tydfil TV transmitter 142, 143, 146, 161
- The Messengers* 60, 73, 188
- Metropolitan Broadcasting (Metro Radio) 228
- Michael, J D 186
- Michael Bennett's Potty Time* 199
- Midhurst TV transmitter 142, 143, 146, 157
- Mid-Week Mail* 27, 179
- Mid-West Soccer* 179
- Milburn Muir TV transmitter 143, 145, 148
- Mill Reef* 207
- Miller, Dr H 200
- Miller, J R 194
- Miller, R 204
- Miller, Ron 192
- Millwood, Mrs Y A 169
- Milne, Miss L 232
- Milner, J 223
- Mind Your Language* 203
- Mini Melodies* 207
- Mini Man* 100, 103
- Miss Anglia* 179
- Miss Great Britain* 207
- Miss HTV West* 191
- Miss Nightingale* 197
- Miss Southern Television* 197
- Miss Westward* 205
- Miss Yorkshire Television* 207
- Mr and Mrs* 49, 183, 191
- Mr Asquith's Angel* 207
- Mr Smith Meets the Planners* 66
- Mr Trimble* 65, 207
- Moel-y-Parc TV transmitter 142, 143, 144, 146, 147, 160
- Moffatt, G 229
- Moir, G 68, 198
- The Molly Woppy* 85
- Monday Night* 203
- Montague The Hon D* 192
- A Month in the Country* 191
- Moody and Pegg* 36, 199
- Moore, G H 230
- More Mathman* 61
- Moreland, Mrs L 69
- Morgan, J 190
- Morley, Earl of 232
- The Morning Service* 191, 207
- Morpeth TV transmitter 135, 141, 143, 145, 154
- Morris, D V 171
- Morris, J W 169
- Morris, M 208
- Mosses—The Law Giver* 181
- Moss, W R 69
- Mounteagle TV transmitter 142, 143, 144, 147
- Ms or Jill and Jack* 207
- Mullen, Mrs M 170
- Muri's The World* 65, 67, 191
- Murdoch, R 192
- Murphy, M J 229
- Murray, A J 225
- Music in Camera* 89, 197
- Music programmes 91, 92, 93
- Musical Triangles* 67
- My Brother David* 199
- My Good Woman* 47, 51, 181
- My Old Man* 207
- My World* 61, 64, 207
- My World of Music* 93, 205
- Mynydd Bach TV transmitter 142, 143, 146, 161
- Mynydd Machen TV transmitter 142, 143, 146, 161
- The Mysteriat* 76, 189
- N**
- Nails* 88, 191
- Napoleon and Love* 111, 199
- National Film Archive 105
- Natural breaks 116
- The Nature of Things* 60, 62, 207
- The Nearly Man* 189
- Neighbours* 188
- Network Planning Committee
- Children's Sub-Committee 81
- Network Programme Committee 14, 209
- Network Programme Secretariat 14
- Never Mind the Quality, Feel the Width* 57
- The New Councils* 195
- New Faces* 48, 181
- New Scotland Yard* 36
- Newberry, R 208
- Newcastle TV transmitter 143, 146
- Newhaven TV transmitter 142, 143, 144, 146, 147, 157
- Newman-Sanders, C W 68, 178
- Newmarket* 179
- Newry TV transmitter 143, 146
- News at Ten* 19, 21, 25, 28, 96, 104, 111
- News programmes 6, 19-21, 28-9
- News see also Independent Television News and Regional News programmes
- Newton, Sir G 223
- Newton TV transmitter 141, 143, 145, 154
- Nicholas, D 208
- Nicholson, B 224
- Nicholson, P 228
- Nicholson, Cllr W J 228
- Nightbeat* 227
- Nightline* 223
- Nin, A 226
- Nine Miles High In A Hot Air Balloon* 207
- No—Honestly* 47, 53, 193
- No More Minis In The Meadow* 191
- Noakes, Rev G 190
- Nobody is Norman Wisdom* 181
- Noonan, N 231
- North-East Newswroom* 201
- North Oldham TV transmitter 141, 143, 145, 150
- Northern Ireland Committee 171
- Northern View* 201
- Not On Your Nellie* 53
- Nottingham TV transmitter 141, 143, 145, 152
- Le Nouvel Arrivé* 60, 199
- Nowell, Rev C G H 184
- Nurse of the Year* 181, 191
- 
- Oakenhead TV transmitter 141, 143, 145, 150
- Occupations* 189
- O'Connor, Ald L P 223
- O'Driscoll, E J 202
- O'Driscoll, E M R 202
- Ogmore Vale TV transmitter 142, 143, 146, 161
- O'Hagan, D P 169
- O'Hare, Mrs J M 69
- Oh New—It's Selwyn Fraggit* 207
- Okeem, O E 231
- Oliver's Mount TV transmitter 142, 143, 146, 159
- Ollershaw, Dame K 227
- Olney, Canon A V 184
- On Reflection* 67, 193
- On The Farm* 61, 63, 207
- On The Seventh Day* 201
- On The Sixth Day* 195
- On the Spot* 26, 188
- One Man's Kingdom* 179
- Onions, R 223
- Open Day* 67
- Open House* 205
- Open Line* (BRMB) 226
- Open Line* (Capital) 224
- Open Line* (LBC) 219
- Opening Time* 25, 189
- Opera on television 87, 91
- Opinion* On 229
- The Opium War Lords* 24, 30, 181
- Opportunity Knocks* 148, 53, 110, 199
- 'Oracle' 131
- Orbit 80, 191
- Orr, C 192
- Orson, J 230
- Orson Welles Great Mysteries* 104, 179
- O'Reilly, G 224
- O'Shea, F 178
- Our Police* 60
- Out of the Darkness* 201
- Out of the Darkness—Armour of Light* 191
- Out of Town* 197
- Outlook* 191
- Outside broadcasts 84
- Outside broadcast equipment 192, 207
- Over to You* 61, 181
- Oxenhope TV transmitter 142, 143, 146, 159
- Oxford TV transmitter 141, 143, 145, 153
- P**
- PC Plod* 231
- PFC see Programme Policy Committee
- Packham, D G 200, 232
- Page, A W 2
- Page, Anthony 180
- Paine, P S 200
- Panorama* 107
- Paper Play* 199
- Parade* 88, 90, 189
- Pardoe, F E 226
- Pardoe, J W 170
- Park, A 225
- Park, I 231
- Parker, P 206
- Parkinson, A J 226
- Parkinson, Rev J 204
- Parlby, R W K 232
- Parry, E E 198
- Parry, G 170
- Parry-Williams, Lady E J 190
- Parsons, J D 232
- Party political broadcasts 25
- Paterson, N 186
- Paying, M J 228
- Peacock, M 227
- Pearman, C 192
- Pearson, N 227
- Peebles TV transmitter 141, 143, 145, 148
- Peek, G Le G 184
- Penaligon Downs TV transmitter 142, 143, 146, 158
- Penclawdd Wedding* 191
- Pendle Forest TV transmitter 141, 143, 145, 150
- Penicuik TV transmitter 143, 145, 148
- Peoples and Politics* 199
- Perkins, P J B 196
- Perrow, J H 227
- Perry, R 204
- Perry, S R 202
- The Person Responsible* 181
- Perrh TV transmitter 142, 143, 145, 155
- Peisherga* 131
- Peterhead TV transmitter 143, 145, 155
- Peters and Lee Christmas Show* 181
- Pharmaceutical Society 117
- Phillips, D H J 69
- The Piano Smashers of the Golden Sun* 181
- Piccadilly Radio Limited 227
- Picture Box* 61, 188
- Pike, Baroness Pike of Melton 170
- Pilger* 181
- Pinnegar, P 224
- Pinnell, D A 226
- Pinnock, R J 178
- Pipe, R L 210
- Pipkin's* 65, 181
- Pirie, Cllr R 186
- Pitlochry TV transmitter 142, 143, 145, 155
- Pitt-Watson, Rev Prof I* 73
- A Place in Europe* 67, 199
- A Place in History* 67, 199
- A Place in the Country* 199
- Plan for Action* 60
- Playing for Pleasure* 199
- Play Fair* 61, 195
- Play Guitar* 67, 68, 207
- Play It Again Stewpot* 207
- Play the Game* 67
- Play with a Purpose* 65
- Playne, N G W 206
- Plays see Drama
- Plowright, D 188
- Plumer Barracks radio transmitter 232
- Plymouth Sound Limited 232
- Plymouth TV transmitter 142, 143, 146, 158
- Poetry and Jazz Festival* 195
- Points North* 187
- Police Call* 179, 183, 201
- Police File* 185
- Police Six* 203
- Political Broadcasting 20-1, 25
- Politics and The West* 205
- Polo 100, 101
- Pomeroy, R G 204
- Pontardawe TV transmitter 142, 143, 146, 161
- Pontop Pike TV transmitter 141, 143, 145, 154
- Pontypool TV transmitter 142, 143, 146, 161
- Pontypridd TV transmitter 142, 143, 146, 161
- Population coverage 177
- Porter, J F 69
- Porter, S 227
- Porter TV transmitter 142, 143, 146, 161
- Post Office 129, 130, 131
- Potter, J 210
- Powell, A 200
- Praguel, A W 169
- Pre-School programmes 65, 81
- Prelude* 67
- Freshly TV transmitter 142, 143, 144, 146, 147, 160
- Fritchard, P E 171
- Private Lives* 71, 189
- Probe* 179
- Programme balance 5, 8-9, 10, 11, 12-14, 16, 211
- Programme Companies 9-13
- Radio 217-32
- Television 177-210
- see also under individual names, eg Thames Television
- Programme contractors see Programme companies
- Programme Controllers Group 13
- Programme journals 184, 210
- Programme planning 12-13
- Programme Planning Secretariat (ITCA) 209
- Programme policy 5-7, 8, 12-16
- Programme Policy Committee (PPC) 14
- Programme production and output 211
- Prologue* 72
- Prosser, D 204
- The Protectors* 61, 181
- A Provincial Lady* 207
- Public Eye* 199
- Publications 209
- Puffin's Birthday Greetings* 185
- Purnell, G 171
- Purnell, Prof J H 229
- 
- Queen's Award to Industry 179, 181
- A Question of Identity* 191
- Quick, N 227
- Quick on the Draw* 199
- Quigley, Mrs B L 171
- Quigley, E G 202
- Quirk, N 225
- Quiz programmes 48
- R**
- Rabinowitz, H 192
- The Race Apart* 24, 33, 104, 197
- Racing 199, 207
- Radclyffe, E A L 202
- Radio see Independent Local Radio
- Radio City (Sound of Merseyside) Ltd 231
- Radio Clyde Ltd 225
- Radio Forth Ltd 232

- Radio Hallam Ltd 230
 Radio transmitting stations 217-23
 Radio Trent 232
A Raging Calm 189
 Rainbird, R N 169
 Rainbow 65, 199
 Rainer, S 117
 Rainford radio transmitter 231
 Ramsay, A 186
 Ramsden, Mrs S 228
 Rankin, J A 171
 Rank Organisation Limited 196
Rap - Teenagers Talking 84, 207
 Rapine, M 223
 Read, Cllr Mrs J 227
 Read, J E 198
Real Life 207
 Reception
 Radio 221
 Television 137-9
The Red Under the Bed 179
 Redruth TV transmitter 142, 143, 146, 158
 Rees, L 229
 Rees, Cllr Mrs N 223
 Reeves, Rev D 73
 Reeves, P 227
Reflections 60, 179, 199
Reg Varney 181
 Regan, Father E 190
 Regional Engineers 169
 Regional Officers 14, 169
 Regional offices 2
 Regional programmes 19-20, 32-3, 93, 97, 183, 187, 197, 201
 Reid, W P 170
 Reigate TV transmitter 143, 145, 151
 Religious advisers 73, 178, 180, 182, 184, 188, 190, 195, 196, 200, 202, 204
 Religious programmes 70-7, 116
 Rennie, D H 168
 Rennie, P M 189
Report at Six 185
Report Wales 191
 Research Fellowship (IBA) 107
 Research projects 19, 79, 107, 108
Report West 20, 190
Retirement - End or Beginning? 181
The Return of Ulysses 197
 Reynolds, Mrs G 231
 Rhaglenni Cymraeg 102
 Rhodes, B T 169
 Rhondda TV transmitter 142, 143, 146, 161
 Rhymer TV transmitter 142, 143, 146, 161
 Richardson, L 208
 Richmond Hill TV transmitter 141, 143, 144, 147
 Rickard, D 204
 Ridge Hill TV transmitter 141, 143, 144, 145, 147, 152
 Riding 97
 Ridley, Viscount 200
 Ridley, Miss N 228
 Ridley, Mrs P F C 21
The Right Course 207
 Ring, Prof J 2
 Ripponden TV transmitter 142, 143, 146, 159
Rising Damp 207
 Ritchie, S H 202
The Rivals of Sherlock Holmes 199
Rivers of Delight 191
 Robb, J D 228
 Robbins, P 223
 Robert, Rev Gwilym ap 190
Robert's Robots 199
 Robertson, Rev EH 73
 Robertson, J B 232
 Robin, I G 118
 Robinson, A T W 230
 Robinson, N 228
 Robson, T S 169
 Rogers, C 180
 Rogers, Rev E 73
 Rogers, N 210
Rogue's Rock 197
 Rolland, M J 232
 Romanes, J A 232
Romany Jones 53, 195
Romper Room 179, 203
 Rook, B 169
 Root, Rev Prof H E 73
 Roper, J 170
 Rose, B 206
 Roeshearty TV transmitter 142, 143, 145, 155
 Rosemarkie TV transmitter 142, 143, 145, 155
 Roseveare, T S 204
 Romesth TV transmitter 141, 143, 144, 145, 147, 148
 Rotherham radio transmitter 230
 Rothessay TV transmitter 141, 143, 144, 145, 147, 148
 Rothchild, J de 192
 Rothwell, J 69, 184
 Roualle, J F M 178
 Rounthwaite, T 228
 Rowley, C 169
 Rowntree, K 228
 Rowridge TV transmitter 142, 143, 146, 157
Royal Norfolk Show 179
The Royal Show 181
Royal Welsh Show 191
 Rudd, L 196
 Rufus, I 230
 Rugby 97
Rugby Special 191
 Rumball, W N 184
 Rumster Forest TV transmitter 142, 143, 144, 145, 147, 155
 Runcie, Rt Rev Dr R A K 73
 Rushworth, W 231
 Russell, J V G 226
Russell Harry Plus 48
 S
 SCC see Standing Consultative Committee
 Saddleworth radio transmitter 227
 Saddleworth TV transmitter 141, 143, 145, 150
 Sadler, Miss J 171
 Saffron Green radio transmitter 224
Sailing 97
 St Austell TV transmitter 142, 143, 146, 158
 St Hilary TV transmitter 142, 143, 144, 147
 St Thomas TV transmitter 142, 143, 146, 158
Sale of the Century 48, 179
 Sales, B 208
 Sales Services 195, 198, 200, 202, 207, 208, 210
 Salisbury, HN 169
 Salisbury, T 224
 Salisbury TV transmitter 142, 143, 146, 157
 Salkeld, B 169
 Saw 104, 189
 Samuel, S 229
 Sandford, A D 200
 Sandy Heath TV transmitter 141, 143, 144, 145, 147, 149
 Sansom, J S 198
 Sarah 104
Saturday Scene 81
 Saunders, O G 171
 Scarborough TV transmitter 143, 144, 147
 Scargill, G 227
Scans South-East 197
 School Broadcasting Council (BBC) 107
 Schools Committee 15, 69
 Schools programmes 60-4, 116
 Science programmes 89
Scotch Corner 51, 195
 Scotland, J 186
Scotland Friday 195
Scotland Today 195
Scotspost 195
 Scott, B G 198
 Scott, I M 198
 Scott, J A Blair 169
 Scott, L 178
 Scottish Appeals Advisory Committee 15, 171
 Scottish Committee 170
Scottish Dance 67, 68
 Scottish Television 74, 92, 148, 194-5
 Scottish Television and Grampian Sales Limited (STAGS) 195
 Scowen, Prof Sir E 118
 Scrambling 100
 Scripts for television 178, 180-1, 182, 188, 190, 192, 194, 196, 202, 204
 Scroggs, P 68, 206
 Scully 231
The Searchlight Tattoo 191
 Secker, Mrs A 223
 Sedbergh TV transmitter 141, 143, 145, 150
 Sedgley radio transmitter 232
Seeing and Doing 61, 64, 199
Seminau's Saboth 102, 103
 Selkirk TV transmitter 141, 143, 144, 145, 147, 148
 Sellers, G 68
 Sendall, B C 169
A Sentimental Journey 191
 Serenade 195
Service with a Smile 76
 Setmeter 109
Seven Faces of Woman 35, 37, 193
 Sewter, J B 169
Sex Las 207
Shades of Golf 97, 195
Shades of Green 199
 Shand, J 186
 Shanton Edge TV transmitter 142, 143, 146, 159
 Shaw, J F 198
 Shea, P 210
 Sheffield TV transmitter 142, 143, 144, 146, 147, 159
 Sheppard, B 226
 Sheppard, G 224
 Sherman, Ald Mrs S 223
 Shields, R M 196
Show It Again 181
Show Jumping 191
Showcase 48, 195
Silent Flight 179
Silhouettes 191
Silver Wedding 207
 Sinclair, Mrs M M 171
Sing a Song for Christmas 75
Sing Aloud 191
Singalongmax 104, 181
 Singer, W 202
 Singleton, W B 118
 Sissons, M 223
 Sitters, Mrs E 232
Six Days of Justice 199
Six of the Best 195
 625-line transmitters 144
 Skating 100
 Skew Hill radio transmitter 230
 Ski Bay 181
Ski-ing with Gina 67, 207
 Skipton TV transmitter 142, 143, 146, 159
 Skues, K 230
 Sky 191
Slayer's Day 207
 Smail, J I M 182
 Smeaton, C J 198
 Smith, B 170
 Smith, Berkeley 196
 Smith, Rev Charles 200
 Smith, Charles 186
 Smith, Jack 68, 188
 Smith, J B 169
 Smith, K L 69, 180
 Smith, Dr P 118
 Smith, Rt Rev Monsignor RL 192
 Smith, Stanley 180
 Snedden, D K 232
 Snooker 97, 100, 207
 Soccer 191, 207
Soldier and Me 83, 189
Something to Say 199
Song and Story 61, 199
Song Parade 90
Songs for Sunday 181
Songs that Matter 181
Songs that Stopped the Shows 50, 201
The Sooty Show 199
The Soul of the Icon 191
 Sound Broadcasting (Teesside) Limited 232
The Sound of . . . 183
Sounding Brass 189
Sounds Like McEvoy 203
Sounds New 223
 South Bank Television Centre 192, 193
 South Knapsdale TV transmitter 143, 145, 148
South Riding 35, 40-1, 207
South Vietnam: A Question of Torture 104
 Southern News 197
Southern Extra News 197
Southern Extra 197
 Southern television 32-3, 157, 196-7
 Southern Television Studio Centre 196-7
 "Southerner" 197
Spaca 1999 181
Speak for Yourself 26, 193
Speak Out 27, 185
Special Branch 44, 199
Spectrum 88, 203
Speedway 95, 207
 Speirs, Dr A L 171
 Spencer, G 180
 Spittlehouse, Mrs P 230
Sport West 190
Sports Arena 97, 191
Sports Desk 205
 Sports programmes 94-101
Sportsworld 97, 203
Sportsworld '74 201
Spring and Autumn 199
Squash Rackets 67
The Squirrels 181
 STAGS Ltd 195
 Stair, Earl of 182
 Standing Consultative Committee (SCC) 14
 Stanforth, F 228
 Stanley, Mrs A 232
 Stanley, P S 169
The Stanley Baxter Big Picture Show 54-5, 104, 193
The Stanley Baxter Moving Picture Show 54, 193
The Stanley Baxter Scots Picture Show 195
 Stanton Moor TV transmitter 141, 143, 145, 152
 Star Soccer 96, 181
 Star Maker 189
Stars in the West 191
The Stars Look Down 35
Stars on Sunday 77, 110, 207
Starring Out 60, 181
State of the Nation 23, 189
Steam Engine Story 191
 Steele, F H 169
 Steele, T 232
 Stephenson, G W 169
 Stereophonic broadcasting 222
 Stewart, A 194
 Stewart, Sir I 225
 Stewart, M 223
 Stuby, R A 224
 Stock-car racing 100
 Stockland Hill TV transmitter 142, 143, 144, 146, 147, 158
 Stockton radio transmitter 232
Stonehenge 191
 Stoner, Mrs R 204
Stop, I Want to Get Off 181
Stop, Look, Listen 61, 181
Stories Worth Talking 181
 Strabane TV transmitter 142, 143, 144, 146, 147
 Stracey, H 204
 Streathfield, Cmdr J 204
 Street, Rev K E 184
 Stroud, C 229
 Stroud TV transmitter 142, 143, 146, 161
 Stubbs, Cllr Mrs M J 226
 Studio equipment 129, 132-3, 179, 181, 182, 184, 186, 188, 190, 194, 196, 198, 200-1, 204, 206-7, 208
 Studio Visits 178, 180, 190, 198, 204
 Sucksmith, A V 169
 Sudbury TV transmitter 141, 143, 145, 149
Suffolk Shore 179
Suffolk Show 179
The Summer of '74 205
Summer Reports 203
A Summer's Day 191
 Sumner, D L 206
Sunday Night Palladium 111, 181
Sunday Independent 205
Sunday Quiz 201, 207
 Sunderland, D 204
Sunley's Daughter 207
Surfing 95
 Survival 89, 104, 179
 Survival Anglia 179
 Sutherland, J A Muir 198
 Sutherland, Dr S D 170
 Sutton Coldfield TV transmitter 141, 143, 145, 152
 Swale, J S 231
 Swainson, E 226
 Swansea Sound Limited 229
The Swansea 44
Swaney Agonistes 195
Swiss Family Robinson 207
 Sylvester, G H 190
 Symons, F B 196
 "Symphonic Variations" 90
 T
 Telford 210
 TVTimes 80, 178, 182, 210
 Table Tennis 67, 97
 Tacolneston TV transmitter 141, 143, 145, 149
 Taff's Well TV transmitter 142, 143, 146, 161
 Tagart, R M 210
 Tagholm, G E 169
Take Better Photographs 181
 Tapton Hill radio transmitter 230
 Tay Bridge TV transmitter 142, 143, 145, 155
 Taylor of Gryfe, Lord 194
 Taylor, D 208
 Taylor, F 178
 Taylor, Jeremy 206
 Taylor, Dr John 171
 Taylor, L 200
 Taylor, Dr W 69
 Tayside, Lord 186
 Technical operations 128-35
 Teddington Studios 129, 198, 199
 Teesside International Eisteddfod 201
 Television Fund (TFCA) 105
 Television Gallery see Broadcasting Gallery
 Television history 112-3
 Television reception 137-9
 Television transmitting stations 140-61
Tell Me Why 201
Telling It Like It Is 181
 Tennant, Caps I M 186
 Tennis 96, 97, 199
 Terry, J 180
 Tealer, B 192
 Thames Television 35, 56, 151, 198-9
That's Christmas 207
That's the Spirit 74
That's the Stuff 203
 Theobalds, H G 169
 Theobalds, S 196
There Goes That Song Again 199
They Came to an Island 201
Thick as Thieves 48, 193
This Is Your Life 48, 52, 199
This Is Your Right 27, 188
This Week 23, 24, 28, 104, 116, 199
 Thomas, D H 171
 Thomas Cllr D I J 229
 Thomas, E L 190
 Thomas, F H 204
 Thomas, Glyn 231
 Thomas, G E Ward 206
 Thomas, Howard 198, 208
 Thomas, J A 169
 Thomas, Wyn 229
 Thomas, W D 169
 Thomas, W E 69
 Thompson, J B 169
 Thompson, L J 210
 Thompson, P 227
 Thompson, B H 196
 Thomson, D B 196
 Thorn, J I 73
 Thornby, L 206
 Thorne, D 198
Thriller 36, 181
 Tickets for programmes 178, 180, 193, 194, 196, 198
 Tideswell Moor TV transmitter 142, 143, 146, 159
 Tidy, Mrs E Bay 69
 Tilling, T H 198
 Tibley, Rev G 73
 Time Out 179
 Time to Talk 227
 Time to Think 60, 195

Timmins, Rev L 73
Tiswas 181
Tobias and The Angel 195
Today 199
Today at Six 201
Today is Saturday 79
 Todd, F 232
 Todmorden TV transmitter 141, 143, 145, 150
 Toft, Cllr J W 228
The Tommy Cooper Hour 50, 199
The Tomorrow People 199
Tony Bennett at the Talk of the Town 199
 Tonypandy TV transmitter 142, 143, 146, 161
The Top Secret Life of Edgar Briggs 53, 193
Top Town 183
A Touch of Jazz 195
 Towers, M 190
 Towers, Rev Fother T 200
 Townsend, Dr G B 169
 Townshend of Raynham, *Morgues* 178
Trades Union Congress 197
 Trafford, J H 232
 Transmitting stations
 Radio 221-32
 Television 130, 134-5, 137, 140-61
see also under names of individual stations e.g. Black Hill TV transmitter
 Trawden TV transmitter 141, 143, 145, 150
Treasure Hunt 205
Treasure Island 82
Treasures of the British Museum 199
 Trehane, Sir R 196
 Trearne, Dr W D 229
 Trearris TV transmitter 142, 143, 146, 161
 Trend 179
 Trethewey, Tony 226
 Trident Management Ltd 207
 Trident Television Ltd 206
Tripe and Onions 227
 Trowell radio transmitter 232
 Truempenny, M 180
 Tucker, C F 169
 Tucker, Rev G R 180
 Tucker, Tony 224
Tuesday Documentary 199
 Tullich TV transmitter 142, 143, 145, 155
 Tunbridge Wells TV transmitter 141, 143, 145
 Tune, D 208
 Turner, B 198
 Turner, H 204
 Turners Hill radio transmitter 232
 Twigg, G 169
Two Hundred Miles Across the High Ice 207
Two Weeks Clear 207
 Tyersal Lane radio transmitter 232
Tyne Tees Television 26, 154, 200-1
 Tyrrell, T 227

U

UHF Television reception 138-9
 UHF Television transmitters 7, 134, 135, 137, 140, 145-6, 148-61
 UPITN 208
UTV Reports 203
 Ulster Television 33, 156, 202-3
The Unguarded Moment 68, 197
University Challenge 189
The Unknown Famine 104
Up The Workers 181
 Uprichard, Rev H L 202
Upstairs, Downstairs 36, 39, 104, 105, 193

V

VHF Radio transmitters 221-32
 VHF Television transmitters 6, 137, 143, 144, 147
Val Doonican 181
The Val Doonican Show 181
 Variety programmes 47
 Vaughan, A 190
 Vaughan-Thomas, W 190
 Venning, A B 170
 Ventnor TV transmitter 142, 143, 146, 157
 Vick, Sir Arthur 202
 Vickers, Tony 224
A View of Cambridge 179
Viewfinder 187
 Viewing patterns 107
Village Hall 189
 Vinten, W P 170
 Violence in Programmes - ITV Code 16, 17, 80
The Virgins 36
The Vital Decision 191

W

The Wachters 57
 Waddilove, L E 171
 Waddington, B R 169
 Waddington, Canon R 182
 Wade, J C 182
 Wade, S 196
Wagner - A Welsh Interlude 191
 Walcott, Miss J A 223
 Waldie, Miss L 230
 Walker, F H 184
 Walker, W J 232
 Wallace, Bailis G 225
 Wallington, J 188
 Wallis, B 223
 Walsden TV transmitter 141, 143, 145, 150
 Walsh, R H R 169
 Walsh, Prof W 69, 206
 Walters, C 227
 Waltham TV transmitter 141, 143, 145, 153
 Walton, Mrs D 230
 Wand, Dr S 117
 Wansell, G 223
War of the Running Dogs 24, 179
The War Years 231
 Ward, Bill 180
 Ward, C B 232
 Ward, E 228
 Ward, P 208
 Wardrop, J 180
A Warm Cold Village 191
 Warner, D 208
 Warnock, Mrs M 2
 Warren, M 204
 Warton, J 188
 Warwick, E 169
Water Wise 199
 Waters, C S 194
 Waterworth, A 231
 Watson, T P 230
 Watts, R H 182
The Way of the World 36, 38, 199
The Way We Live 66, 205
We Belong to Yesterday 63
 Weardale TV transmitter 141, 143, 145, 154
 Weather forecasts 179
 Webb, Miss K 223
 Webb, Miss P M 73
 Wedell, Prof E A O G 69
The Wednesday File 187
Weekend 197
Weekend World 23, 28, 29, 104, 193
 Wellbeloved, R 169
 Welling, N R 182
 Wellington, J 228
 Welsh Arts Council 91
 Welsh Committee 170
Welsh Infant School 191
The Welsh Notional Bisteadfod 88
Welsh Notes 191
 Welsh Opera Company 91

Welsh programmes 103, 191, 229
 Weltman, J 169
 Welton, P 178
 Wemys & March, *Earl of* 171, 194
 Wenloe TV transmitter 142, 143, 146, 161
 West, S 178
 West Linton TV transmitter 143, 145, 148
 West Runton TV transmitter 141, 143, 145, 149
The West This Week 191
Westward Diary 93, 205
Westward Report 205
 Westward Television 66, 93, 158, 204-5
 Westward TV Open Art Exhibition 93, 205
 Westwood TV transmitter 142, 143, 146, 161
 Weymont, J 227
 Weymouth TV transmitter 142, 143, 146, 158
 Whalley TV transmitter 141, 143, 145, 150
 Wharfedale TV transmitter 142, 143, 146, 159
What Price Oil? 104
What The Papers Say 24, 189
What Would You Do? 207
What's It All About? 203
What's On 188
 Whealan, Rev T V 188
Wheeloppers and Shunters Social Club 53, 189
When Day is Done 44
Where Are They Now? 179
Where Harry Slood 181
Where The Nobs Are 201
Where There's A Wheel There's A Way 191
Whichever Way Out West 207
Whichever's World 24
 Whitby TV transmitter 141, 143, 145, 154
 Whitcomb, H 208
 White, D N 228
 White, Mrs Eurwen 229
 White, Prof E G 69
 White, G 227
 Whitehaven TV transmitter 141, 143, 144, 145, 147, 148
 Whitehead, H 228, 232
 Whitewell TV transmitter 141, 143, 145, 150
 Whitfield, H 68, 204
 Whitham, H 230
 Whitney, J 224
 Whitworth TV transmitter 141, 143, 145, 150
Who Is This Man? 75, 199
Who Killed Lamb? 207
Whodunnit? 48, 199
Who's Afraid of the Big Bad Bear? 85
 Wilkinson, Cllr C 226
 Wilkinson, E 228
 Williams, Mrs A 69, 117
 Williams, D 180
 Williams, Prof F 188
 Williams, The Most Rev G O
Archbishop of Wales 73
 Williams, Dr K A 118
 Williams, S 232
 Williams, Miss S 224
 Willis, Lord Ted 224
 Willis, P 206
 Willock, C 178
 Wills, C S 198
 Willmott, P 223
 Wilmot, J 227
 Wilson, A 232
 Wilson, C D 210
 Wilson, E S 206, 210
 Wilson, Rev Canon H 73
 Wilson, J 178
 Wilson, Rev J Callan 171
 Wilson, S S 202
 Wilson, T Ross 68
The Wind in the Willows 82
 Windermere TV transmitter 141, 143, 145, 150
 Windlesham, Lord 180
 Winah-wen (Jersey Road) radio transmitter 229
 Winstanley, Dr M P 227
 Winter Hill TV transmitter 143, 144, 145, 147
The Winter of Enchantment 82

Winterborne Stickland TV transmitter 142, 143, 146, 157
 Wise, Alwyn 210
 Wise, F H 169
 Witham, A L 169
Within These Walls 45, 104, 193
 Witt, N 190
 Wober, Dr J M 169
 Wolfe, B 224
Women in Protest 32
Women Only 24, 191, 203
Women Today 181
 Wooburn TV transmitter 143, 145
 Wood, Mrs A 69
 Wood, B H 171
 Wood, David 226
 Wood, Duncan 206
 Wood, J F 231
 Wood, Rev Dr J S 171, 186
 Wood, N 178
 Wood, Rev W D 73
The Wood from the Trees 179
 Woodfine, Mrs P 180
 Woodhouse, P 169
 Woods, Rt Rev R W 73
 Woolf, J 178
 Woolfenden, W 169
 Woolwich TV transmitter 141, 143, 145, 151
 Wordley, R W 190
The World Around Us 61, 63, 199
The World At War 24, 104, 110, 199
World Cup '74 95, 181
World in Action 23, 25, 28, 104, 107, 110, 111, 116, 189
World in Action Special 189
The World of Hugh Hafner 207
The World of J B Priestley 207
World of Sport 95, 96, 97, 99, 104, 111, 129, 181, 193
 Wormald, Dame E 231
 Worsley, G O 206
 Worsley, John 82
 The Wrekin TV transmitter 134, 141, 143, 145, 152
 Wrentling 96, 116, 199, 207
 Wright, A 232
 Wright, A R D 69
 Wright, Billy 180
 Wright, D 223
 Wright, Prof Esmond 182, 225
 Wright, Canon F S 188
 Wright of Ashton-under-Lyne, Lord 227
 Wrightson, P 200
Writer's Workshop 61, 199
 Writing for television 178, 180-1, 182, 188, 190, 192, 194, 196, 202, 204
 Yr Wythnos 102, 103

Y

Yoga for Health 199
 Yorkshire Television 35, 40, 84, 159, 206-7
Yorksport 97, 207
You and the World 60, 62
You'll Never Walk Alone 207
 Young, Brian 9, 130, 205
 Young, G 230
 Youngs, P H 169
Young Eyes 93, 205
Your Choice 179
Your Men at Westminster 197
Your Mother Wouldn't Like It 224
You're Telling Us 197

Z

The Zoo Gang 181

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