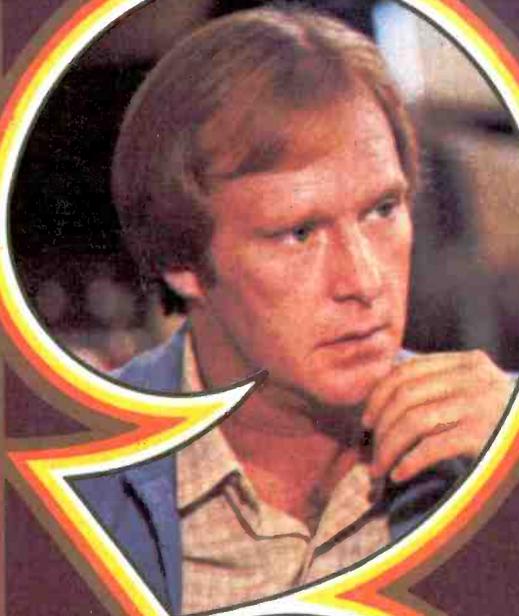
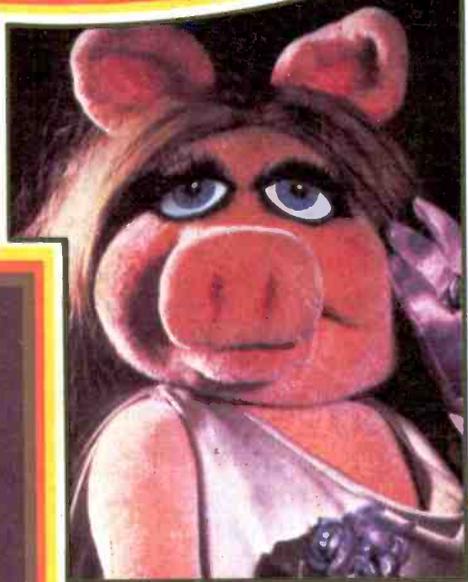


TELEVISION & RADIO



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The Voice of the Public

By Sir Brian Young, Director General, Independent Broadcasting Authority

Does the public have a voice in broadcasting, as well as an eye and an ear? Is it possible for people, in the words of an American book, to *talk back* to their television sets and their radios?

One day it may well be easier. There is word already of interactive systems – that is, television sets linked to the broadcasters by two-way cable; thus the viewer, moment by moment, can register that he has understood a point, or how he would vote on an issue, or whether he likes a programme. Perhaps in time everyone will have the power to boo an item off the set or to cry 'encore'.

Of course, opinions will still differ, as they

do now; the Authority knows well that viewers and listeners do not speak with one voice. But the letters and phone calls we receive, the public meetings that Regional Officers organise, the ratings and appreciation indices which give a scientific account of how each programme is received – all these are continuing pointers to what the public wants or dislikes; and, even among the haze of conflicting opinions, some trends can be seen.

In 1979 and 1980 we are making additional efforts to listen to the public, before decisions are taken about ITV areas and franchises for the next decade. A full survey of opinion in

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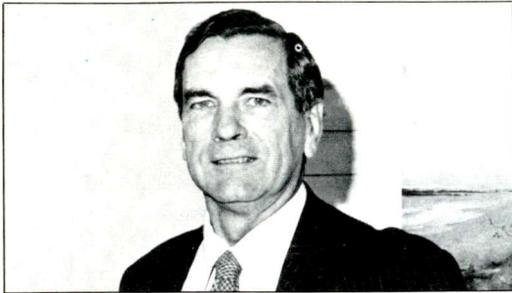
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each area has been carried out; the programme of public meetings rose last year to a peak; and viewers have been asked, on screen and off, to comment on preferences and plans and possibilities. All can play a part in shaping ITV's future.

In radio too we have asked people in nearly thirty areas what they wanted, before an Independent Local Radio contractor was chosen. When the station has been on the air for a while, there is careful research into public reactions and a further public meeting is held. The Local Advisory Committee, which gives advice to the Authority about our service in each area, speaks also for the

local listeners and is glad to hear from them.

It is right that the IBA should be hearing so much about the public's views at this time. Great tasks lie ahead in the next two years. The Government is busy with a new Broadcasting Bill. The Authority is to appoint ITV companies for the 1980s, and to go on appointing ILR companies in new areas till most of the country can hear one of our radio stations. The organisation of the Fourth Channel is to be arranged by the IBA to make sure that viewers get a wider and better choice.

Our services will only have the balance and authority and relevance which people ask for, if all of us practise 'the art of the possible' in an enterprising way. There are good resources of energy and imagination, and they shall be used, not only by our television and radio staff, but by the often unsung heroes in engineering, in finance, in policy and administration, in information, in advertising control. As the public tells us what it already likes, and what it would like in the future, we shall do our very best to meet their wishes and needs.

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INDEPENDENT BROADCASTING IN 1980

As Independent Broadcasting moves into the 1980s it looks forward to many new challenges and responsibilities.

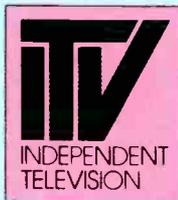
Following a large-scale review of the present ITV contract areas and wide consultation with the public, the Independent Broadcasting Authority has now advertised contracts for the provision of the Independent Television programme services from January 1982. All applications are to be published and after public discussion the Authority hopes that it will be able to conduct interviews and award the new contracts by the end of 1980.

A completely new and additional national television service under the direction of the Authority is planned to open in the autumn of 1982. The Government has confirmed that this Fourth Channel should offer distinctive programming extending that of the existing ITV

services; that the programmes should be paid for by the sale of advertising time and provided by independent producers as well as by the ITV companies; that educational programmes will be included; that more Welsh language programmes will be provided for Wales, and that arrangements will be made to ensure that they are not shown on two channels simultaneously.

Pending detailed legislation on the Fourth Channel the Authority has been authorised to provide the transmission facilities. It is expected that by November 1982 the IBA will have 30 main transmitting stations ready for a simultaneous launch of the new network throughout the country with a coverage of over 80 per cent of the population from switch-on day. Special priority is being given to Wales which should have over 90 per cent population coverage from the start. An additional 18 high-power main stations will join the network as they

HOW INDEPENDENT BROADCASTING WORKS



Public television and radio services of information, education and entertainment.

Provided by fifteen independent regional programme companies in fourteen separate ITV areas covering the whole country and nineteen local radio stations in eighteen areas (nine further ILR stations are due in 1980-81 and more later). A second IBA television service (the Fourth Channel) is being planned.

Financed entirely by the sale of spot advertising time by the programme companies in their own areas; no income from licence fees or other public funds.



The Chairman (Lady Plowden), Deputy Chairman and ten members of the Authority are appointed by the Home Secretary to provide and oversee public broadcasting services of high quality throughout the United Kingdom.

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

are completed at the rate of one a month during 1983-84.

Independent Local Radio is also undergoing major expansion. Nine new areas have been added to the initial nineteen franchises and these programme companies come on air during 1980 and 1981. A further fourteen areas have been approved by the Home Secretary, bringing the total of stations to 42 (and more are envisaged).

The background to this massive growth of Independent Broadcasting and the ways in which the Authority tackles its responsibilities are outlined in the following sections.

The Background

From the early 1920s the BBC held a monopoly of public broadcasting in the United Kingdom. It was not until over thirty years later that Parliament first allowed the introduction of any competition in British broadcasting.

The Television Act 1954 set a new pattern for the creation of additional public broadcasting services independent of the BBC; provided by separate programme companies; and independent of government funds, being financed by the sale of advertising time.

The Independent Broadcasting Authority (then the Independent Television Authority) was appointed with the central place in the system and entrusted with the task of providing and overseeing television broadcasting of high quality as a public service - choosing and

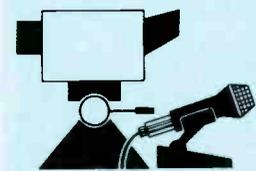
appointing the programme companies, controlling and supervising the programme schedules and the advertising, and transmitting the services.

The first ITV companies came on the air in 1955. Independent Television brought much that was new to British broadcasting. The scope and variety of programming was greatly enlarged and improved. The early years saw the start by ITV of the first regular Sunday evening religious TV programmes and the first regular TV broadcasts for schools. With local programme companies responsible for the planning and origination of programmes, important contributions were made to the preservation and enhancement of regional values. ITV was an immediate success with viewers, and by the early 1960s a service had been provided for almost the entire population of the UK.

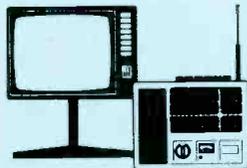
The 1960s were a period of development in many fields - the first regular adult education series; the first transatlantic transmissions by satellite; a restructuring of ITV areas and the increase of the number of programme companies to fifteen; the start of *News at Ten*, television's first regular half-hour news programme; the opening of the permanent exhibition in the Authority's Broadcasting Gallery; and the start of 625-line uhf colour transmissions. As a result of new legislation, the Authority took a still more commanding role in the conduct of Independent Television.

Despite this progress, the 1960s were also years of frustration for those concerned with Independent Broadcasting. The Authority was allowed broadcasting frequencies to provide only a single service in each ITV

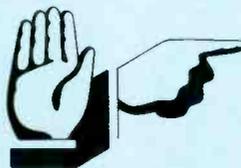
FOUR FUNCTIONS OF THE INDEPENDENT BROADCASTING AUTHORITY



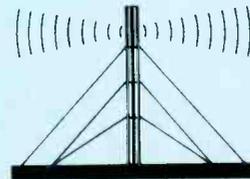
The IBA selects and appoints the programme companies. Each company provides a complete programme service for its own area, paying a rental to the IBA; the ITV companies must also pay a Levy to the Exchequer.



The IBA supervises the programme planning. Ensures high general standard; proper balance of information, education and entertainment; accuracy in news; impartiality; good taste.



The IBA controls the advertising. Frequency, amount and nature must be approved by the IBA. No sponsorship: total distinction from programmes. Average six minutes an hour maximum for television, nine minutes for radio.



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

Authority should transmit a new Fourth Channel television service (the start of work on the new network was authorised by Parliament in April 1979); but that the overall responsibility should be given to a separate Authority. This last proposal was not proceeded with and in September 1979 the Home Secretary in the present Government confirmed that the IBA would be entrusted with the task of creating the Fourth Channel television network. In October the IBA announced its plans for the engineering of the Fourth Channel so as to be able to come on the air by the autumn of 1982.

In November the Government authorised a further fourteen Independent Local Radio areas. This means that during the next three years or so the number of ILR stations will rise to over 40. Also that month the Authority published its proposals for the running of the Fourth Channel as a basis for debate and discussion before final decisions by Parliament.

THE INDEPENDENT BROADCASTING AUTHORITY

appointed by the Home Secretary

The IBA is the central body appointed by the Home Secretary to provide Independent Television (ITV) and Independent Local Radio (ILR) services in the United Kingdom. Lady Plowden has been Chairman since 1st April 1975. The Deputy Chairman is Lord Thomson of Monifieth and there are ten Members, three of whom make the interests of Scotland, Wales, and Northern Ireland, respectively, their special care.

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

Members of the Independent Broadcasting Authority (February 1980)

The Lady Plowden, DBE (*Chairman*); The Rt Hon Lord Thomson of Monifieth (*Deputy Chairman*, to be Chairman from end 1980); The Marchioness of Anglesey, CBE; Mr A M G Christopher; Mrs A M Coulson; The Rev Dr W J Morris (*Member for Scotland*); Prof Huw Morris-Jones (*Member for Wales*); Mr A J R Pursell; Prof J Ring; Mr G Russell; Mrs M Warnock. TO BE APPOINTED: *Member for Northern Ireland.*

Consultation and Advice

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

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

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

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

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

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

The IBA selects and appoints the programme companies



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

Programme company contracts have been awarded by the Authority to those applicants who in its view are likely to make the best contribution to the quality of the Independent Broadcasting programme services. Fifteen programme companies provide the ITV service in fourteen separate areas; the contracts from 1982 onwards are currently being reviewed. ILR services are already being provided by nineteen companies; services are expected in nine more areas in 1980-81, and fourteen more areas have been named for the next stage of development. Two news companies, one for each service, provide a central source of national and international news for ITV and ILR.

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

The IBA supervises the programme planning



Although the creative content of the programmes is the concern of the individual programme companies, the IBA aims to ensure that the output of ITV and ILR is of high quality and provides a proper balance. Each company plans and decides the contents of its programmes in consultation with the IBA, which may require altera-

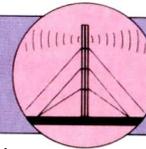
tions before they are approved for transmission. On ITV the IBA also requires specific periods of time to be allocated to special classes of programmes such as education, religion, news, documentaries, and programmes serving local tastes and interests. ILR companies are expected to satisfy the provisions of the IBA Act, including the achievement of a high general standard and a proper balance and wide range in subject matter. The IBA must also ensure, so far as possible, accuracy in news, impartiality in matters of controversy, and the maintenance of good taste; and for these purposes may call for detailed advance information about specific programmes before their transmission.

The IBA controls the advertising



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

The IBA transmits the programmes



The IBA plans, builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour/black-and-white pictures on 625 lines from over 400 transmitting stations, now reaches about 98 per cent of the population (the vhf network on 405 lines reaches almost 99 per cent). Independent Local Radio services are available to well over 25 million people on vhf with stereo and more on medium wave, around 65 per cent of the population.

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

The Fourth Television Channel

The Queen's Speech in May 1979 announced the Government's intention to introduce a fourth television service under the control of the IBA. Later, in September, the Home Secretary indicated the basic principles which he proposed that the IBA should apply in directing the new service. In November the Authority published its proposals for the running of the Fourth Channel to meet these requirements, for debate and discussion prior to final decisions by Parliament.

The service would be run by a new and separate Fourth Channel company. It would commission and acquire programmes; plan the programme schedules; appoint and employ a small staff; and operate within budget limits decided by the Authority. The Board of Directors would be appointed by the Authority and with an independent chairman and deputy chairman would broadly represent those who are likely to provide programmes for the service (it might consist of some twelve to fourteen people, of whom four might be drawn from the ITV companies).

The Authority would not itself be represented on the board of the Fourth Channel company; but it would, as with the existing ITV and ILR services, have ultimate control of the output through the Act and guidelines derived from it, through consultation, and through schedule approval (ensuring co-ordination with the ITV programme service).

The Authority would decide the annual budget of the Fourth Channel company (initially a sum of some £60-80 million a year at 1979 prices is suggested). This money would be raised from the ITV programme companies roughly in the same proportions as the rentals they pay to the IBA; these costs would be recouped at least in part by the sale of advertising time on the Fourth Channel by the ITV companies individually in their own regions.

Programmes

Under the IBA's proposals, following the principles set out by the Home Secretary, the Fourth Channel is to have its own distinctive character. It will be complementary to the ITV service, and at any one time it will as far as possible provide a choice between programmes appealing to different interests. At the same time the Authority will discourage any tendency to allow rivalry for ratings to diminish the quality of programme output. This complementarity will not only extend the range of programmes available to the public but will allow a greater freedom in the scheduling of programmes on both the IBA's television services, especially in peak time, than is practicable on a single channel. The Authority hopes that the Fourth Channel will take particular advantage of this freedom and that enterprise and experiment will flourish.

But there will also be a place for programmes likely to draw very large audiences, both to establish the Fourth Channel with the public and to allow producers to present their works within a popular context rather than simply as a fringe activity. The Authority would see the present 'mix' on ITV's single channel continuing, while the Fourth Channel roughly reverses that 'mix' with about two-thirds of its programmes addressing sections of the audience who want something particular or who want something different, and one-third intended to appeal to larger audiences though often in a style different from some popular programmes now seen.

The general statutory controls for programme content are expected to be the same as on the present ITV channel. It follows, for example, that there will not be different arrangements for Family Viewing Time on the two channels.

The channel will provide opportunities for a wide range of programme supply, and it will be looking to independent producers for a significant part of its output. The quality of programmes will be the overriding concern, so there will be no quotas or rights to contribute. But it is thought that initially between fifteen and thirty-five per cent of the output might come from independent producers, with a further ten to twenty per cent coming from regional ITV contractors.

The Authority does not intend to prescribe particular categories of programme, except in three areas. One is news and information, where ITN will be expected to make a regular contribution. Secondly, the Authority will expect at least an hour a week of programmes recognisably religious in aim. The third area is education, which is expected to constitute about fifteen per cent of the output. The Authority has particular hopes that the Fourth Channel will serve fresh educational needs: especial attention will be paid to establishing connections between broadcasts and the means which exist outside broadcasting to follow up interests created by programmes.

The network will at the outset be a national one but it is expected to draw strongly on programmes which reflect life in different parts of the United Kingdom. In Wales exceptional provision will be made for Welsh language programmes, which will be carried on the Fourth Channel and one of the BBC's channels. There will be an increase in their number and a development in their scope; it is likely that the ITV contractor appointed to serve Wales should have a big part to play, but that it will also be possible to draw on programmes of quality from independent producers in Wales. Special arrangements will be made to avoid clashes with BBC Welsh language programmes.

The precise form of the Fourth Channel will depend upon decisions taken by Parliament in 1980. The Authority hopes that when the service comes on the air it will make possible real progress in British television during the next decade.

JOHN HANCOCK'S ROYAL BIOSCOPE



ITV PROGRAMMES

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

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

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

Scheduling

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

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

being shown? Are programmes shown in the early part of the evening suitable for all the family? Are enough adult education programmes being provided? Is there any excessive 'bunching' of programmes of a similar type?

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

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

Two or three months in advance each company submits its detailed schedule for the Authority's approval. Each schedule must meet certain established criteria. Informative programmes are expected to occupy at least one-third of the total output; in 1978-79 the average was in fact over 38 per cent. There must be a proper proportion of British-produced material; this now amounts to at least 86 per cent, leaving only 14 per cent as the maximum for all 'overseas material' including both U.S. and Commonwealth programmes. There are limits on the number of full-length feature films, and local-interest material must reach certain minimum figures. Unsuitable bunching of programmes of a similar kind must be avoided. The programmes presented at various times must be appropriate for the audience likely to be viewing at that time, and during the main viewing hours a suitable balance of programmes of

◀ **All the Fun of the Fair.** Over 8,300 hours of programmes are produced in ITV studios each year. ATV

different kinds must be maintained; between 6 and 10.30 p.m. almost a third of the transmission time is currently occupied by informative programmes.

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

Although the changes in the ITV programme mix from year to year may seem small in percentage terms, when examined in more detail and over a longer period they are considerable. Three significant developments are apparent:

(i) More 'informative' or 'factual' material is being shown by the ITV companies, not only in the overall schedule but also during the main viewing hours of the evening. More local news and current affairs programmes are being made by the individual programme companies specially for their own viewers, particularly in the larger ITV areas. More network documentary series have also been made.

(ii) Less acquired material is being shown; in particular there are fewer programmes from the United States and slightly fewer feature films.

(iii) The source of ITV's own production is widening and more programmes from the larger 'regional' companies are being seen in other parts of the country.

▼ **Treasures in Store.** Over ten hours of the programmes provided each week by the average ITV company are networked productions made by the regional companies. WESTWARD

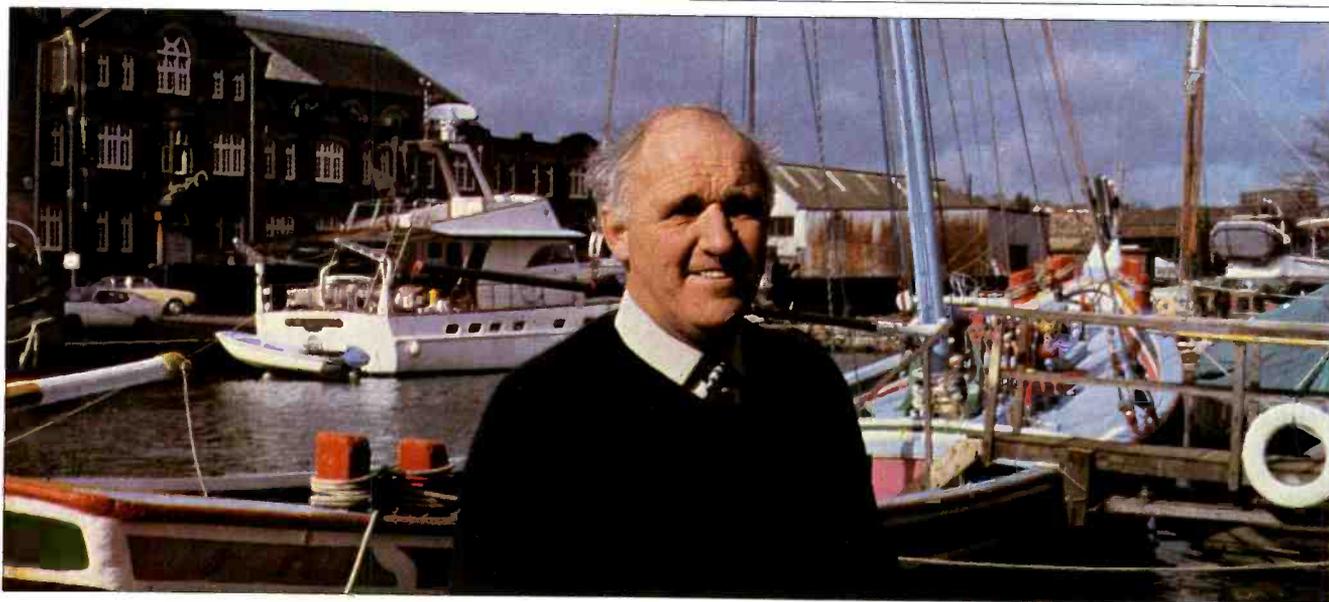
ITV's Programme Balance

Each company presents its own schedule of programmes planned to appeal specially to the viewers in its own area; so there are considerable variations in the ITV programmes shown in different parts of the country. The pattern also varies from season to season and temporary changes may arise for a number of reasons. However, because of the core of network programmes and the basic requirements of the IBA it is possible to determine the balance of programming which is typically offered to the public; this is shown for 1976-79 in the accompanying table.

WEEKLY TRANSMISSION HOURS OF THE AVERAGE ITV COMPANY

	1976-77 hrs. mins.		1977-78 hrs. mins.		1978-79 hrs. mins.	
News and news magazines	10.11	10%	10.23	10%	10.27	10½%
Current affairs, documentaries, arts	11.55	12%	12.20	12%	13.17	13%
Religion	2.36	2½%	2.50	3%	2.24	2½%
Adult education	3.28	3½%	3.08	3%	3.07	3%
School programmes	6.26	6½%	6.29	6½%	6.11	6½%
Pre-school education	1.26	1½%	1.27	1½%	1.27	1½%
Children's informative	1.58	2%	2.06	2%	2.10	2%
'INFORMATIVE'	38.00	38%	38.43	38%	39.03	38½%
Plays, drama, TV movies	24.34	25%	24.12	24%	22.54	22½%
Feature films	8.42	9%	8.27	8%	8.00	8%
'NARRATIVE'	33.16	34%	32.39	32%	30.54	30½%
Children's entertainment	7.24	7½%	8.17	8%	7.57	8%
Entertainment and music	11.39	11½%	13.19	13%	12.13	12%
'ENTERTAINMENT'	19.03	19%	21.36	21%	20.10	20%
'SPORT'	9.15	9%	9.27	9%	10.34	10½%
TOTAL ALL PROGRAMMES	99.34	100%	102.25	100%	100.41	100%

Source: IBA





▲ **Election Calendar.** Purely local programmes on average account for about eight per cent of an ITV company's weekly output.
YORKSHIRE

Programmes of fact and information account for more than a third of ITV's output. In 1978-79 news, current affairs, documentaries, arts, religion, education and children's informative programmes represented over 38 per cent of the transmissions of the average company, a total of over 39 hours a week. Narrative programmes – comprising drama, films made specially for television, and feature films – represent almost a third of the output. Entertainment and music account for some 20 per cent and sport for about 10½ per cent (the increased coverage of sport was largely due to the World Cup competition).

Programme Sources

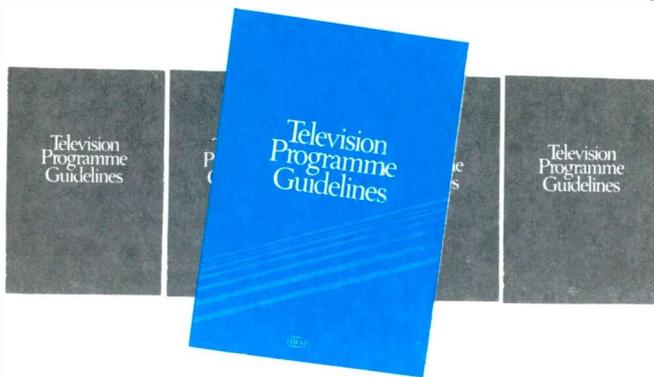
Of over 100 hours of programmes provided for transmission each week by the average ITV company, nearly half are produced by the five network companies (49½ hours); about 10 hours are networked programmes made by the ten regional companies; about 8¼ hours are purely local programmes; and 7 hours comprise news material from ITN. The remaining 26¼ hours come from sources outside the ITV companies.

About three-quarters of the programmes which make up the ITV schedules are produced specifically for British audiences by the programme companies themselves. In 1978-79 production in ITV studios amounted to over 160 hours of different programmes a week, an annual total of over 8,300 hours of programmes. Two-thirds of this production was factual or informative.

Programme Content

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

In 1978 the Authority published a codification of the principles which over the years have come to be applied



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

Family Viewing Policy

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

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

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

The Portrayal of Violence

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

The IBA's Control of Programme Content

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

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

Attitudes to ITV

A survey published last November, which involved interviews with over 7,500 people aged 15 and over, revealed that ITV is seen as being friendly, go-ahead and lively, with a wide variety of programmes. Among those expressing a choice, 50 per cent cited ITV as their favourite channel.

The survey, conducted by British Market Research Bureau Limited, is one element in the evidence the Authority will be considering over the next year when planning the future pattern of ITV.

The Fourth Channel

The Home Secretary has made clear the Government's intention that the general statutory provisions regarding programme content on the ITV service will apply also to the new Fourth Channel television service which the IBA plans to introduce in the autumn of 1982. The Authority expects that the availability of a wider choice of programmes will allow controlled encouragement to be given to the presentation of a wider range of opinions and assumptions.

International Recognition

The extremely high standard achieved by ITV programmes is reflected by the increasing number of prestigious awards received by both the major and smaller ITV companies. Individual programmes and established personalities have featured prominently in the domestic awards ceremonies of the Royal Television Society, the British Academy of Film and Television Arts and the Writers' Guild of Great Britain; but of particular significance are the honours awarded at the major international festivals. ITV's four wins out of a possible six in three years at the Prix Italia was an unequalled distinction; and another outstanding achievement came in 1979 when ITN for the fourth year running won the best news coverage award at the Monte Carlo International Television Festival for its report of an air attack on an Eritrean village. Thames Television's children's programme *Who Do You Think You Are?* won an award for outstanding achievement in the television films competition at the annual San Francisco Film Festival in November 1979 and Yorkshire Television's highly acclaimed documentary on Rampton Special Hospital, *The Secret Hospital*, won an International Emmy Award.

ITV's World-Wide Audience

Each year the ITV companies continue to export large numbers of their programmes to countries in every part of the world and make a substantial contribution towards Britain's earnings from the sale of television programmes overseas. But it is in terms of what might be called the cultural revenue that the benefits to the country become really significant: the prestige gained through British programmes being viewed regularly by millions of viewers in Europe, the Middle East, North America and the Commonwealth is of real value.

Many international television markets are now regularly held all over the world. One of the biggest is the Cannes MIP which in 1979 attracted over 3,000 representatives from 94 countries. Over a week, many thousands of programmes are shown in hundreds of viewing booths. All the ITV companies now take part in such events and all have developed international selling operations. A number have begun organising their own special sales fairs for overseas buyers: Thames, which in 1976 had staged a successful sales week in New York, planned a similar venture in Los Angeles when a television station was hired there and Thames programmes were shown during a special Thames week.

Pre-selling of ITV programmes before they have been completed is now a regular occurrence. Another kind of export, particularly popular with American television stations, is where the programme format is purchased rather than the programme itself and then adapted by the purchasing company for showing to the indigenous audience.

A list of appropriate contacts on programme sales matters at home and abroad is available on request from the Independent Television Companies Association. Information may also be obtained through the individual producing companies.

ITV Into Cold Storage!

The National Film Archive has, since the 1950s, systematically selected and acquired television programmes for permanent presentation and study; it currently holds about 2,500 ITV programmes including ITV's Opening Night transmissions. ITV continues to support the Archive through an annual grant via the ITC. In 1978-79 this stood at £40,000, and the Archive added £5,000 from its own funds. This money enables the Archive to purchase preservation copies of a proportion of selected ITV programmes. The ITV companies have also donated copies of programmes for preservation.

The Archive has long recognised that there is little point in keeping material for preservation only. Part of its own funds are therefore devoted to the purchasing of viewing copies so that programmes can be made available for viewing and serious study on its own premises, and for controlled external use (subject to the provisions of the appropriate Copyright Acts). The Archive has begun providing access to its videotape collection on videocassette, and is purchasing simultaneous videocassette copies of current videotape acquisitions.

Material for preservation is selected with the help of advice from the Archive's selection committees. These include a Television Committee, composed of practitioners from both ITV and BBC, and television critics, which considers the output of British television; and the History and Current Affairs Committee, which specialises in news and current affairs programming. Programmes are selected on a variety of criteria, either on their intrinsic merits, or as examples of television history, as historical or scientific records, or as records of contemporary life and attitudes.



DRAMA ON TELEVISION

People like stories. People seem always to have liked stories. For centuries men have handled in story form the continuing themes of human existence, life and death, love and conflict, justice, fate and destiny. This was true of Greeks in their cities, Hebrews in the desert, Vikings around their camp fires, troubadours on their travels, or more recently Victorian weekly-part novels and weekly magazine serials.

This tradition of story-telling continues in television drama. In many forms and at different levels from the relatively simple to the serious and demanding, television drama spins out stories covering almost every aspect of human experience. On almost any given day it is possible to watch a court room play like *Crown Court*, a regular serial like *Emmerdale Farm* and a series like *Spearhead* or a single play in *ITV Playhouse* or *The Sunday Drama*. So ten per cent of Independent Television's total output consists of drama produced in ITV's own studios and in fact it provides 30 per cent of the peak time output.

The big difference in this medium is that those who look at and listen to these stories can be numbered in millions. With such large audiences television drama has to gain the attention of and appeal to the tastes of people of varying ages and very different backgrounds. Interwoven with the greater part of ITV's history, and indeed so well known as to be part of the national folklore, are popular serials such as *Coronation Street* and *Crossroads*. Other popular programmes such as *Emmerdale Farm* and in Scotland, *Border* and *Ulster Garnock Way* have been developed more recently.

To supplement the JICTAR audience ratings the IBA's own research seeks to measure the extent to which the audience appreciates different kinds of programmes. There is no doubt that a considerable part of the audience likes these popular serials, or at least is not positively against them, but it is part of the Authority's duties to ensure that programmes maintain a high standard of quality. Places for new programmes must be found. The problem in a single channel, therefore, is how to serve those who take great pleasure in the long established popular serials without so hardening the

arteries of the schedules that there is no place for fresh or original drama.

The research also shows that single plays are less appreciated by the audience than anthologies on a generic theme, historical drama, serials or adaptations of novels. This is not surprising since the play has to establish itself on the one occasion and is often more demanding and more complicated. There are those writers, drama producers and critics who contend that television will cease to be a serious medium if the sole aim of its drama is to help viewers entertainingly pass the time (although obviously that must be part of its service); and they hold that television comes nearest to being an art form with the single play. They argue that it is an extension of the theatre in television and provides a place for the writer of ideas to work in a way different from a commission to adapt a novel or write to a given theme. The Authority and the companies believe that it is part of their public service to maintain single plays.

Most of the drama pleases most of the viewers most of the time; the small number of complaints which are received usually relate to the familiar trio of bad language, sex or violence. The IBA does not permit gratuitous bad language, but accepts that a limited amount may be necessary to establish character and situation. It would just not be believable to have a soldier in *Danger UXB* facing real tension to say 'tut tut' or 'oh dear'. Similarly the Authority holds that scenes of sex or violence should not be gratuitous, but should be handled with great care and that what is shown should be necessary to the character and the situation.

The process of editorial judgement is lengthy and continuous. Writers, programme controllers and producers try to judge carefully and responsibly. The Authority's own programme staff receive a synopsis of all drama and may ask to see a full script or on some occasions preview the film or recorded play. This process of control may lead to changes in dialogue or consideration of suitable times for transmission. It would be surprising indeed if some of so large and varied an audience did not always agree with the subjective editorial decisions. Clearly, however, the majority of viewers find the television drama entertaining, often instructive and sometimes thought provoking.

◀ **Edward and Mrs Simpson.** Cynthia Harris as Mrs Simpson and Edward Fox as Edward VIII in the highly-acclaimed series which has received a number of prestigious awards. THAMES

Production Design— a trip into the unknown

Professor Bernard Quatermass, one of science fiction's great creations, returns to the television screen in a four-part series. It is nearly 25 years since this weary hero, created by Nigel Kneale, battled with alien organisms. This time he is placed in a Britain where, close to the end of the century, society is going through the final stages of disintegration.

Quatermass is now far removed from the version of 1953 where in the last stages the alien itself was portrayed by the disguised hands of the author filmed in close-up. Now there is a more sophisticated exploration of themes and characters.

Before Thames Television embarked on the *Quatermass* project the technical and aesthetic challenges presented by the script had been well scrutinised. Nevertheless, everyone concerned still held their breath and crossed their fingers.

The production designer Arnold Chapkis believes that when starting a new project, no matter how careful one is in the planning stages, it is impossible to cater for every eventuality; indeed, any attempt to do so can create a rather stultifying atmosphere. Basically, every attempt is made to map out the lie of the land and identify the more thorny problems. 'No matter what experience is brought to bear on the subject, the essence of all new material and any good script is that you are attempting to do something in either a different way or in a new way altogether,' says Chapkis. 'This seems to me to be the essence of everybody's

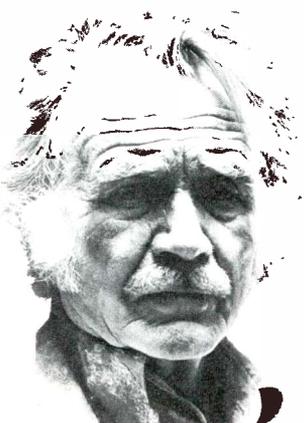
motivation in work of this kind. What I am trying to say is that my experience in designing for film has been formed by the effort of trying to stop history repeating itself.'

The first step in the process of conceiving the visual support to a script is to open a continual dialogue and assessment of script demands with the director and, at a later date, with the lighting cameraman in order to lay down a basic set of rules that they all work with, a code of visual behaviour as it were, which allows each of them freedom to exploit their own disciplines, yet at the same time to act in concert to produce a coherent end product.

The production team walked a fairly tight line in order to match resources to script demands without sacrificing quality. 'For me, personally,' explains Chapkis, 'this became an absorbing task of seeing just how far one could stretch a pound note; for special effects are by virtue of definition a trip into the unknown and the nearest thing to an open cheque book next to Concorde. For example, the script called for radio astronomy dish antennae modelled on the New Cavendish Radio Observatory in Oxford where they use two dishes instead of one in a system that they pioneered which allows them, with the aid of a computer, to imitate a dish three miles in diameter; a clever idea, which meant they could work with two dishes of 50 feet in diameter instead. These dishes had to run on a steel track in order to perform this trick.'

So right from the start the art department

▼ John Mills plays the distinguished Professor Bernard Quatermass, the hero of author Nigel Kneale.



► Earth's dark ancestral forces awaken to a summons from beyond the stars...



was confronted with a construction problem that could not be dealt with by normal set-building procedure. From the first calculations of how a dish of this surface area would react to a reasonably stiff wind, it was realised that this was an engineering problem. The production designer eventually specified for two dishes constructed in steel that could be tilted on two axes by remote-controlled servo-motors. These two units weighed eight tons each and were welded to two travelling bogies 20 feet wide which were normally used as the travelling bases for tower cranes that are often seen on large building sites.

The other extreme is typified by a line in the script which goes, 'Ah, there you have it, an electronic picture of a smell'. Wide open territory! Where do you start? 'All I can tell you is that we ended up with a television screen plus three black boxes,' says Chapkis, 'the product of some very *avant-garde* research on the part of two gentlemen from the Imperial College of Technology, almost furtive in their reticence. They were experimenting with colour TV in the rather mind-bending area of what happens when a television camera watches a television screen and the picture that the television camera receives is transmitted back to the television screen via all sorts of electronic alchemy, a sort of electronic mirror of infinity. The elegance and the fun of the idea appealed to me, and viewers can judge for themselves whether the final result is an evocative visual equivalent of a smell.'

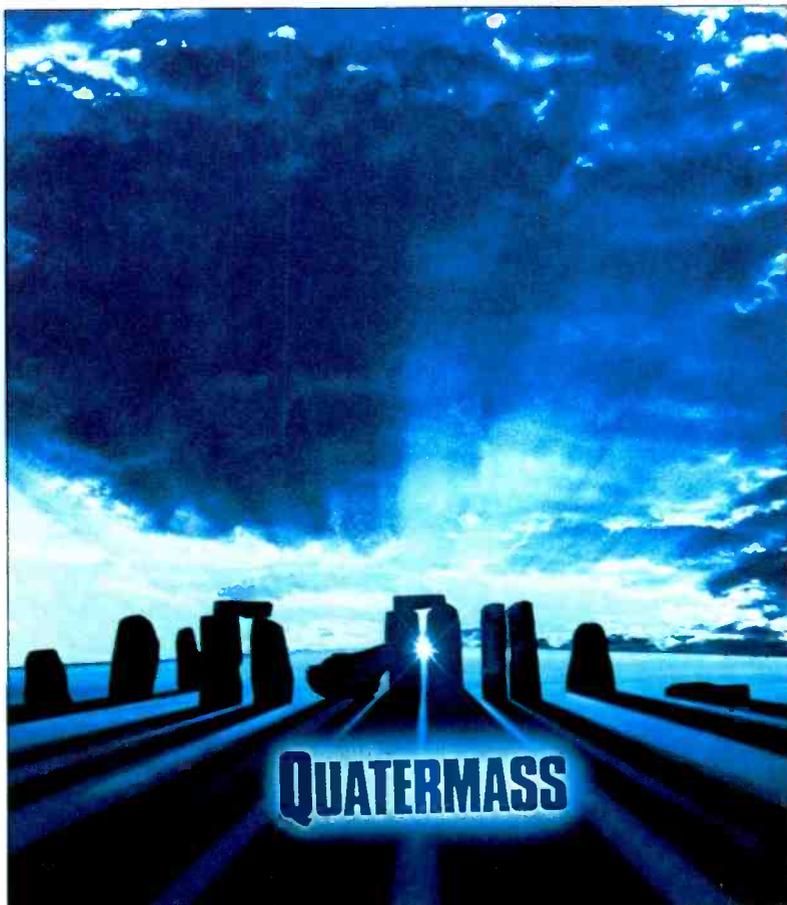
Was there any time when Arnold Chapkis thought there really was not an answer to a particular problem? 'Basically everything and anything is possible. If you can imagine it you can do it. The limiting factor is always the amount of resources available to pursue the end result, and in the case of *Quatermass* it was always a question of making a judgement of matching resources to problems.'

'There were certainly moments when we kept our fingers crossed knowing that we could not afford, say, more than two goes when we were shooting a certain effect; but our greatest asset, and I am sure this goes for every project of this nature, was luck coupled with enthusiasm. And sometimes luck even plays tricks on you. When we were building Ringstone Round and the old observatory building we had terrible weather; and it was being built on a hill top, which didn't help matters! This tended to slow things down; but the minute we started shooting, the

weather was fantastic – so the art department was unlucky but the shooting unit got the benefit, which is the best outcome one could hope for or want.'

Much could be said about model-making, optical effects, costume and other ways of translating words into pictures. But in the words of Chapkis the short answer would be to say that 'an art department should have a healthy disrespect for common sense ideas but a high regard for simple common sense methods'.

▼ These two dish antennae provided a challenging problem for the art department.



ITV's Drama Series

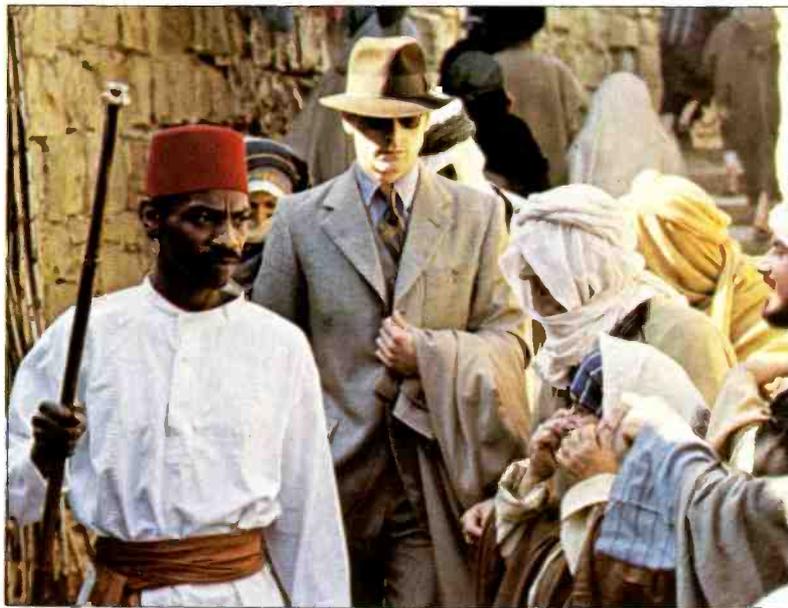
▶ **Rumpole of the Bailey.** Leo McKern as the Old Bailey hack Horace Rumpole, created by barrister John Mortimer, QC, in this highly-acclaimed series. THAMES



▼ **Kids.** Caroline Mortimer and James Hazeldine in the drama series which deals with children and their problems. LWT



Drama series on ITV reflect almost every sphere of human experience, and the high standards of writing, acting and production techniques have helped to secure a large and loyal audience. The public's taste for adventure and action is served by popular crime and detection series which often 'go on location' for added realism. Outdoor settings are also used to complement the lush illusions of the TV studio for the quality costume dramas seen in recent years. Series like *Jenny*, *Lady Randolph Churchill*, *Lillie*, *Hard Times* or *Edward and Mrs Simpson* frequently illuminate aspects of personal, social or even historical relationships and indicate that, in turning back the clock, ITV's viewers are not content with just pure escapism.



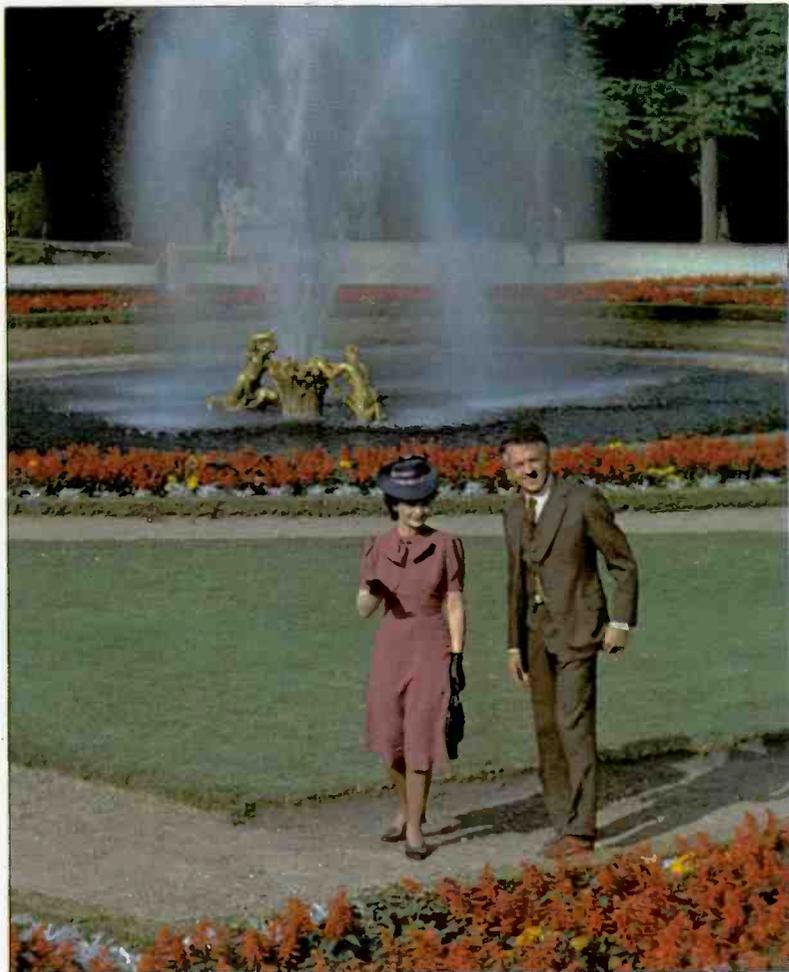
◀ **Danger UXB.** A compelling drama series based on real-life incidents of a bomb disposal squad in wartime London. THAMES

▲ **Brideshead Revisited.** An adaptation of Evelyn Waugh's classic novel — with Laurence Olivier among the stars — is another up-coming ITV network drama production. Jeremy Irons is pictured on location. GRANADA



▲ **Sapphire & Steel.** Joanna Lumley as Sapphire and David McCallum as Steel, the two mysterious strangers in a very different series. ATV

▶ **Love in a Cold Climate.** A dramatisation of Nancy Mitford's popular novels *The Pursuit of Love* and *Love in a Cold Climate* which are combined for an eight-part series. The cast includes Lucy Gutteridge and Jean-Pierre Cassel. THAMES



◀ **Enemy at the Door.** Another tense series on the Nazi occupation of the Channel Islands, with Michael Sheard (second left), David Waller, Alfred Burke and Rodney Cardiff. LWT

▲ **Heartland.** Judy Loe, Cornelius Garrett and Christian McKinley in 'Letter of the Law'. ATV



▶ **Armchair Thriller.** A Southern Television film crew shoot a scene from 'Dead Man's Kit'. The cast in the picture are Larry Lamb (far left), Maurice Colbourne and Victoria Fairbrother. Far right is the programme director, Colin Bucksey. SOUTHERN



◀ **Born and Bred.** Max Wall as Tommy Tonsley returns in another series which features the various branches of a South London family, and the occasions which bring this rich assortment of characters together. THAMES



◀ **Why Didn't They Ask Evans?** In the dramatised treatment of Agatha Christie's only comedy thriller, Francesca Annis plays Lady Frances Derwent, seen here with James Warwick and Robert Longden. LWT

▼ **Love Among the Artists.** Owen Jack (John Stride) waits for the train – and a journey that changes his life – in Bernard Shaw's witty look at Victorian society. GRANADA



◀ **Charles Endell Esquire.** Endell returns to his native Glasgow via Her Majesty's Pleasure. But back in his home patch, the likeable crook finds things are not what they used to be. Iain Cuthbertson and Annie Ross star in the series. STV



▼ **Minder.** Terry (Dennis Waterman, centre) ends up in trouble in the action/comedy series and has to be helped out by his guv' nor Arthur (George Cole, left). THAMES

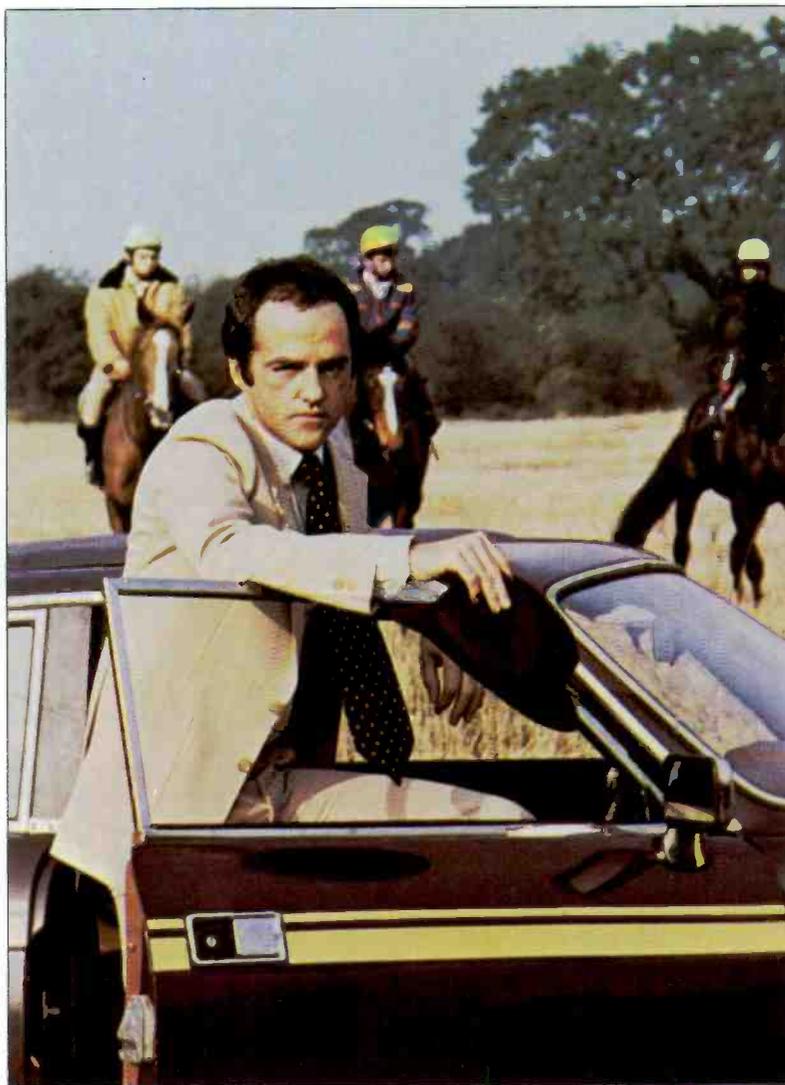


► **Funny Man.** Jimmy Jewel (right) stars as the head of a family of music hall artists in the 1930s. Also in the picture are David Schofield and John Blythe. THAMES



▲ **The Spoils of War.** John Finch's saga of Northern family life from the end of the Second World War. Left to right: Emily Moore, William Lucas, James Bate and Avis Bunnage. GRANADA

► **The Dick Francis Thriller – The Racing Game.** In this exciting series Mike Gwilym plays private-eye Sid Halley. YORKSHIRE



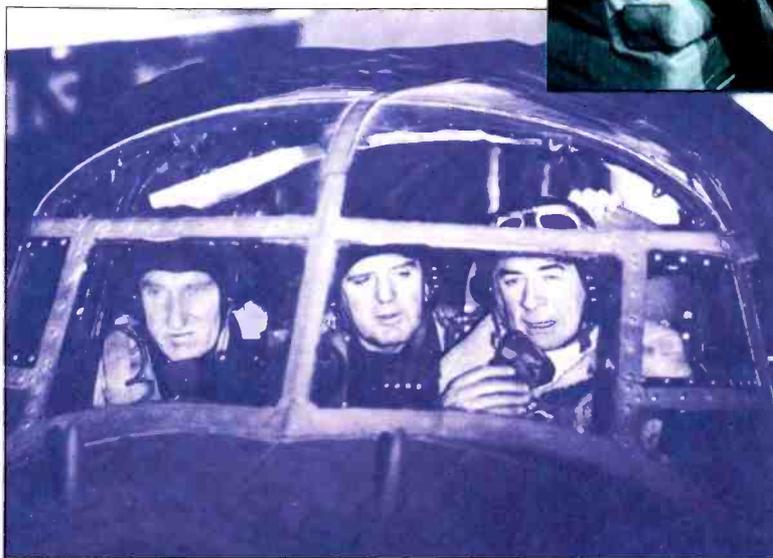
The Single Play

The single play is an important element of television drama and it must remain so. Yet, despite the achievements of the ITV companies over the years, there continues to be some anxiety about the place of the single play in the schedules.

Quite possibly, it was the very success of the single play during the days of *Armchair Theatre* and *The Wednesday Play* that largely contributed to its apparent decline. David Reid, Head of Drama at ATV, argues that *because* of the acceptance and success of the single play, British television produces series

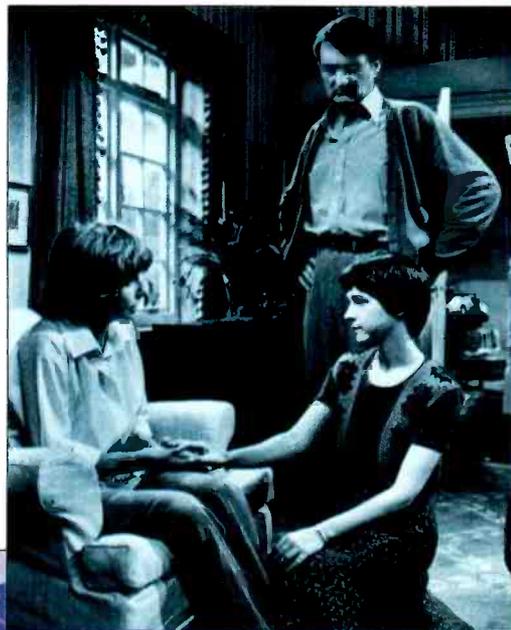
► **The Purple Twilight.**

Bernard Archard, Glyn Houston and William Franklyn face an uncertain future as they return from a raid on Germany in their Lancaster bomber. ATV



of the calibre of *The Nearly Man* or *Bill Brand*. *Crown Court*, for instance, is a series that can deal in ideas with an intellectual toughness once thought to be the province of the single play.

Continues Reid: 'If this was the end of the story, we might give three cheers for the ground work laid by the single play, mainly in the sixties, and let it rest in peace. Thankfully, it is not the end of the story. Television that remains static becomes complacent and eventually bad. Those who work in television drama know that without fresh ideas, new writers, new perceptions, we shall not be forced to question what we are doing or the way in which it is done, which is why we



▲ **The Children of the Gods.**

This play deals with a strange religious cult and its effects on a young girl and her family, with Mary Peach, Janet Maw (kneeling) and Peter Jeffrey. ATV

return time and time again to the single play as the only area in drama that can properly fulfil this function.

'If I say that what we look for in a single play is that it should entertain, inform and stimulate, who would disagree? But then what writer ever sat down to write a play deliberately not to entertain, inform or stimulate? Fortunately people disagree, often violently, about what entertains, what informs or what stimulates, and therein lies the strength and the necessity for the single play. At best, it is the individual voice being heard loud and clear which implies that its content and tone cannot be expressed in any series episode.'



▲ **The Quiz Kid.** Helen Mirren and John Woodvine star in this comedy drama centred round a pub with three main attractions – its darts team, quiz team and a barmaid named Joanne. ATV



◀ **The Dancing Years.** Ivor Novello's musical play devised and produced for television by Cecil Clarke. This romantic story tells of three people bound together by love but whose lives are dramatically shaped by a promise made to a young girl. Seen here are Anthony Valentine as Rudi and Susan Skipper as Grete. ATV

themes they think they would rather not know about, shock or annoy, provided they are presented in a way they can understand and are enlightened or provided with insight into human nature or society.

'As I write, we are producing at ATV a play about abortion. It raises questions; puts forward possibly unpalatable points of view. It says a great deal about women's role in society; hopefully it enlightens. It is, however, a comedy. A true comedy arising out of an understanding of the people the writer is depicting. Its strength as a play is that it deals with a serious subject that properly involves the audience, in this case through humour. Time and its transmission will prove that statement right or wrong, but the criteria by which it was chosen will remain – is it a subject matter likely to be dealt with elsewhere in television drama; does it tell me more about human nature and

A play is an opportunity to comment on the society in which we live. It is possible, therefore, that it will deal with subjects that are considered 'difficult' or 'contentious' and it is right that plays should often do so. In much the same way that fringe theatre questioned what could or could not be done and finished up heavily influencing mainstream theatre, so the single play can influence acceptability and promote greater understanding in television.

'I do not hold the view, often expressed, that audiences do not want to see plays about this, that or the other,' says David Reid. 'They are perfectly prepared to watch plays that raise difficult questions, deal with

the society we live in; are the themes dealt with in such a way that the audience will understand what the writer is saying?

'The perplexing aspect for audience and practitioner alike is that by their very nature single plays cover the whole spectrum of content and style. There can be no rules, only guidelines. Television plays must be allowed to range from farce to tragedy and so we must take risks and, in consequence, sometimes we fail. The successes, however, are an investment for the future, since more often than not they force us to question what we are doing in all other areas of drama – and that prevents us from becoming complacent and losing touch with our audience.'



ontinuing the theme of the single play these pages illustrate examples of productions produced by a number of other ITV companies.



▲ **You're Not Watching Me, Mummy.** Anna Massey and Peter Sallis in a play by John Osborne which reveals that working in a West End theatre is not all excitement and glamour. YORKSHIRE



▲ **Waxwork.** Alan Dobie (left) appears as the Victorian detective Sergeant Cribb – created by Peter Lovesey – with David Waller as Chief Inspector Jowett. GRANADA



◀ **Ghost Story.** Clarissa Young is one of the stars in the networked play 'Harry'. GRANADA



▶ **Secret Orchards.** The strange but true story of the double life of Roger Ackerley, played by Freddie Jones, seen here with, left to right, Suzanne Burden, Phoebe Nicholls and Sophie Thompson. GRANADA



◀ **St. Vitus's Dance.** Husband and wife Brian Blessed and Hildegard Neil team up as two anti-motorway protesters in Raymond Hitchcock's play about a planning inquiry. ANGLIA



▲ **The Brontë Connection.** Writer Mary Butterfield (centre) talking to actress Joyce Kennedy who plays Anne Heaton, and David Neal who plays the menacing Henry Casson, thought to be the inspiration for the character of Heathcliff in *Wuthering Heights*. YORKSHIRE



◀ **The Sound of the Guns.** A play by the doyen of war correspondents, James Cameron, set in Cyprus at the time of Suez. GRANADA

▲ **Talent.** A light-hearted play with music and songs set in a Northern night-club, which follows the fortunes of two young girls. Featuring the author Victoria Wood as Maureen and Peter Ellis as the compère. GRANADA



A Sting in its Tale!



▲ A stunt man begins his 70-ft leap from a liner in 'Dip in the Pool'.

Getting a major location drama series like Anglia Television's Roald Dahl's *Tales of the Unexpected* onto the screen demands all the planning of a military operation.

By comparison the normal studio-based drama is relatively simple. All the necessary back-up facilities are usually under the same roof. But filming or video recording on location means every thing has to be packed into a fleet of vehicles and transported to the set – which could be remote and miles from anywhere.

Apart from transporting several van loads of technical equipment, a small army of technicians and staff have to be fed and accommodated during the shooting. Mobile make-up and wardrobe departments and a canteen have to be organised and based close to the set.

Occasionally, the location needs little changing. More often than not carpenters, painters and the props men have to move in and perform a major transformation act.

On *Tales of the Unexpected* the locations are as varied as the stories themselves – a luxury hotel in Jamaica, a transatlantic liner, a stately home, a railway station, a back-alley in Paris, a motorway or an apiary.

The apiary was the setting for 'Royal Jelly' and during the shooting the camera crew and

▼ Derek Jacobi as the old man with a fortune tattooed on his back in 'Skin'. Donald Pickering (left) is the gallery owner who wants to remove the priceless painting from his back.



technicians had to wear special protective nets and clothing to guard against being stung by swarms of bees. Actor Timothy West, who plays a beekeeper, had a special anti-sting injection, but the only person to be stung during the shooting was the company doctor – on duty especially to treat any emergency among the crew or cast!

The realism achieved on location sometimes means using stand-in stunt men when there is an element of danger. The 70-ft plunge from an ocean liner into the sea in 'Dip in the Pool' was one occasion when the star, American actor Jack Weston, was pleased to let a stunt man play the leading role.

► The cast and technicians in their protective clothing during shooting at an apiary in 'Royal Jelly'. Timothy West (second left), who plays a beekeeper, had to work without protective clothing but was given a special anti-sting injection.



HTV's Drama Output

HTV has a well-established reputation for drama production, including *Kidnapped*, *Catholics*, *The Doombolt Chase*, *Children of the Stones* and *King of the Castle*.

Interestingly, drama production from the company's twin centres of Bristol and Cardiff spans a wide spectrum. The four-part serial *Murder at the Wedding* was an exercise in social commentary rather than just another whodunnit. *Our Little Town* was a series of six gentle stories based on life in a Victorian fishing village. From the Cardiff studios came *Border Country*, a series which made use of the work of three

eminent Anglo-Welsh writers. And in three plays by new writers – *Corpse Candle*, *See You Tomorrow* and *Music Cupboard* – most of the principal roles also went to players new to the small screen.



▲ **The Music Cupboard.** In this Cardiff-produced play, Beryl Williams plays the part of Miss Dawkins, the headmistress.

▶ **Murder at the Wedding.** Barbara Ferris and Bryan Marshall are bride and groom in this networked drama serial which paints an unflattering portrait of society.



▲ **Our Little Town.** Martin Thurley as James in 'The Stranger's Gift', one of the plays in the series based upon the original stories of Charles Lee.

Serials Serials Serials Serials

► **Crossroads.** Adam Chance (Tony Adams) and Jill Harvey (Jane Rossington), two of the regular characters in this long-running serial. ATV



Although there are those who like to 'knock' the so-called soap operas, there is no doubt that a large section of the audience welcomes them as harmless reflections of daily life, in much the same way as readers of the popular press have for years enjoyed their daily dip into the domestic episodes of *The Gambols* or other picture strips.



▲ **Garnock Way.** A moment of drama in this serial from North of the border with, left to right, Eileen McCallum, Bill Henderson, Gerry Slevin and Bill McCabe. stv



▲ **Coronation Street.** At home with the Ogdens in celebration of Stan's birthday, with Geoffrey Hughes as Eddie, an uninvited guest, Jean Alexander as Hilda and Bernard Youens as Stan. GRANADA

A Breath of Fresh Air

▶ Henry Wilks (Arthur Pentelow) and his old friend Geoff Atwill (Anthony Benson, right) watch the wheelwright's traditional skills being demonstrated when they visit the Dales County & Craft Museum.



Yorkshire Television's *Emmerdale Farm* first took root in the schedules at lunchtime seven years ago. But it has blossomed so successfully that it has developed through late afternoon positions to peak-time slots in the early evening which have brought it a vast audience of an average 13 million viewers.

An undoubted attraction is that the series has something which no similar production can boast: more than 50 per cent of the action is recorded on location in the matchless Yorkshire dales. For town people with a hankering for a breath of fresh air it fulfils an idealised notion of life that is a far cry from the office, factory, daily domestic labours or wearying commuting.

The fictitious village of Beckindale (whose identity must be kept secret) and the working farm and surrounding countryside where it is made have become familiar locations; but the fact that so much of the programme is produced away from the studio makes it a fascinating and skilfully planned operation of technical resources, production staff and actors. No production can have to adapt more to the whims and vagaries of nature.

The series develops in 'strands' of six episodes, recorded over two weeks, and the location dates will invariably be tailored to the seasonal situations on the farm.

Authenticity is essential, for there is a considerable army of farming folk who follow the drama, particularly once the evenings draw in! The developing story also gives an opportunity to introduce, however unobtrusively, subjects of relevance in the farming scene today. Factory farming and afforestation are among topics that have been touched upon, for example.

Executive producer Michael Glynn, who as producer for three years established the series in its flourishing peak-time position, says: 'The way I see the programme, and the excellent format I inherited from Kevin Laffan, its creator, is that each of the characters symbolises the mainstays of our traditional family life. A lot of viewers can easily identify themselves with most of the characters as people whom they would like – or, perhaps, would not like – to be themselves.'



◀ The NY Estates manager, Maurice Westrop (Edward Dentith), clearly has problems when his daughter Judy comes to stay at home in Beckindale.

▲ Henry Wilks takes charge at the Beckindale sponsored walk.



LIVING ART

There is a continuous two-way flow of ideas and inspiration between the cultural life of a nation and its broadcasting services. Independent Television, with its regional structure, is uniquely placed to foster and encourage an appreciation of and greater participation in the artistic scene.

Since 1968, the bulk of the £2½ million that the ITV companies have contributed in direct grants to the arts, sciences and training has been spent on the encouragement of artistic creativity and of public involvement in the arts. Musicians, singers, dancers, actors, filmmakers, artists, sculptors, architects, theatres, museums, art galleries and festivals have all benefited. In return, the makers of ITV programmes about the arts have been able to draw on a growing fund of activity and interest that would not otherwise have been available to them.

In 1962 the Scottish Opera Company was no more than an idea. Set on its course with an initial grant of £1,000 from STV, it is today one of the world's major opera companies. Its home is in Glasgow's Theatre Royal, formerly STV's main studios. STV's association with the company has flourished. Original operas for television have been commissioned and major productions such as *The Merry Widow* and Britten's *A Midsummer Night's Dream* have been televised and now form part of the Scottish Opera's permanent repertoire. New productions are planned or already in production with the Opera and with the Scottish National Orchestra.

STV has also had a long association with the Edinburgh Festival. It sponsors an art exhibition for the Festival and last year commissioned Derek Bailey to produce a major documentary based on the Festival's theme of Diaghilev and the ballet.

Scotland's equivalent of the Welsh Eisteddfod is the Gaelic Mod which, depending on its location, is given regular coverage in special programmes by Grampian and STV. Both companies also have their own arts magazines – *Encore for the Arts* from STV and *Perspective* from Grampian.

As is to be expected, HTV Wales has a strong tradition in music programmes. Together with the Cardiff Polyphonic Choir, the company founded an annual Festival of Choirs in 1976. The Festival is now established as one of Cardiff's musical highlights. It attracts international artists for works such as Mozart's Requiem Mass but also features 'Penillion' – a form of counter-

point singing with the harp which is unique to Wales. In the coming year, works at the Festival will include a Mass specially commissioned from Alan Hoddinott and a Celtic Evening.

Opera features strongly in HTV Wales output. The Welsh National Opera production of *Don Pasquale* with Sir Geraint Evans, which was subtitled in the Welsh language, was a recent highlight, as was their more recent *What an Old Man Does is Always Right*. This adaptation by Myfanwy Piper of a Hans Christian Anderson fairy tale had sets by John Piper and was directed by Basil Coleman.

The Royal National Eisteddfod and the Urdd National Eisteddfod (for youth) are regularly the subject of live coverage and magazine items in Wales.

Southern Television's *Music in Camera* has recently been concentrating on vocal music and has also been looking at the links between American folk songs and their British originals. Southern's links with Glyndebourne remain as strong as ever. Recent productions include *The Rake's Progress*, *Fidelio* and *La Fidelta Premiata*. For the future, plans are in hand to record *Der Rosenkavalier* and *The Barber of Seville*.

LWT's *The South Bank Show* enters its third year with its position confirmed as flagship of Independent Television's regularly scheduled arts programmes. The range of items it has covered so far is extremely diverse. From the art of the circus clown to the Royal Shakespeare Company, from Black African culture to Ravi Shankar and the Mahavishnu Orchestra, from punk rock to Benjamin Britten the programme has provided something for every taste and interest. Future plans include Haydn's opera *The Apothecary* and items on Solzhenitsyn and the American artist Andrew Wyeth.

Not every company in the ITV family can provide major productions for the network such as ATV's and Thames' recording of Trevor Nunn's productions from the Royal Shakespeare Company or Granada's important series on the history of early photography. However, all the companies cover the local arts scene in their own news magazine programmes and in special arts magazines as well.

The audience for a networked opera on ITV would fill every seat at the Royal Opera House, Covent Garden for two years. Similar calculations could no doubt be made for The National Theatre or the National Gallery. Independent Television has a long and honourable tradition of bringing the arts to the public. It can equally take pride in the contribution it continues to make both directly and indirectly to the health and vigour of the nation's cultural life.

◀ **The South Bank Show.** Melvyn Bragg interviews award-winning actor John Hurt about his career, in an edition of one of ITV's regular arts series. LWT

The World on a Plate



Early photographs captured on the TV screen. The modern medium of television conveys the history of one of the art forms from which its own origins were realised. The result is *Camera*, Granada's thirteen-part series on the development of photography.

The original intention was to produce a series on the history of documentary film dating back to the 1890s. But the mutual fascination of producer/presenter Gus Macdonald and his co-producer Maxine Baker for the photographs they unearthed during their research re-channelled their energies into making a series on the history of early photography. No one, they observed, had yet attempted to cover fully on film the remarkable sweep of Victorian photography. Their ambition to recapture this era of photography proved to be a massive undertaking as they and their assistants set to work locating, sorting and selecting images to be incorporated in the series. There were literally millions of different pictures in museums and private collections all over the world from which to choose.

The challenge met and clearance received on the many pictures to be used for television transmission, the series attempts to recapture the sense of wonder of the age which first caught and fixed the elusive image of nature. It is not a technical history. Nor is it strictly chronological. Instead this rich and fascinating history has been told through thirteen strong and separate themes. The purpose of the series is to entertain as well as inform.



◀ James Ricalton.
Japanese officers
inspecting the sunken
Russian fleet at Port
Arthur. 1904



In more ways than one, the *Camera* team has stepped back in time by producing a television series from still pictures. One of the earliest forms of visual entertainment, the Mutoscope of 1894, took still photographs and turned them into animated images. Grappling with similar problems as those early pioneers, Gus Macdonald admits that 'making good television from still pictures is not easy – television pictures move and old photographs do not; thus they disrupt the smooth flow expected of a popular medium'.

Other problems which had to be surmounted were those of representing the photograph accurately on television. How long might it take the viewer's eye, unprompted, to construe a complex image? Which details, if any, need be picked out in close-up? Should the full frame of the photograph be respected when it is at odds with the shape of the screen? Can the tone and detail of the original be faithfully reproduced? And which images can be juxtaposed legitimately in fluent sequence without intrusive commentary?

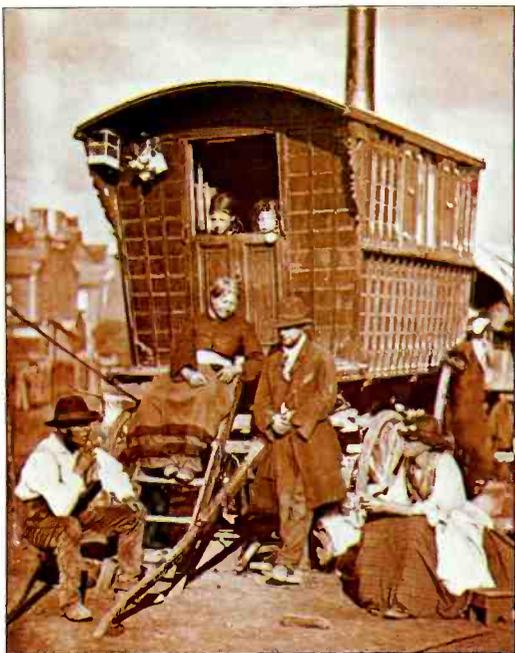
These and other ponderous questions had to be faced. Yet they did not deter the producers from bringing before the public eye the beauty, splendour, mystery and in some cases pathetic realism of 19th century life worldwide as revealed through the lens of the camera. Although photography cannot



◀ **Lady Clementina Hawarden.** One of several gifted British amateur photographers, she was a Scottish heiress who married Viscount Hawarden. For this picture her subjects posed on the balcony of her London home. Circa 1864



◀ **Paul Martin.** Working-class enthusiast on the spot with his hand-held camera for this early news picture of an overturned carriage in High Holborn. 1894



◀ **John Thomson.** A rosy image of gypsy life in Battersea. The lady on the steps, Mary Pradd, was murdered shortly afterwards. 1877



◀ **Barnardo.** In his archives Dr Barnardo was the first to use photography as a means of highlighting social ills. This picture of Katie Smith posed as a Match Girl was amongst those condemned by a court as being 'artistic fictions'. 1874



▲ **Felice Beato.** Dubbed 'The Knight of the Camera'. His pictures captured the essence of Japanese life. This picture, delicately hand-tinted by Japanese artists, is of a woman being carried in a litter. 1868

give a complete picture into history, it can nevertheless offer intriguing detail and occasional clues, while also allowing us to see the people and events of an irretrievable time. Whilst researching *Camera*, Gus Macdonald was interested to see how photographs, such as the Barnardo collection of street scenes portraying the plight of London's homeless urchins, were at the time criticised as perpetrating 'artistic fictions'; and he reflected how modern drama documentaries may sometimes be criticised in the same way.

The series begins with the age of discovery when in 1839 the showman Louis Daguerre announced to an astonished world that he had perfected a process of photography. The programmes go on to portray how the camera quickly became the travelling eye of an

► **Roger Fenton.** One of his famous Crimean War series. Cattle Pen, Balaclava. 1855



image-hungry world, reaching out to India, Japan, China, Australia, South Africa, America and across the ice caps to the Poles. Photography also brought home the horror of war; *Camera* reveals the hidden political motives behind the famous sequence of Crimean photographs.

The series invites us to view the lifestyle of the rich and also presents photographs which convey 'the other half' of 19th century life – the mad-houses of England, the hospitals of Paris, the slums of the great cities, the bleak life on the land. *Camera* gives us an insight into how artists responded to this new 'image-machine', showing how they tried to give photography the status of fine art. These painters, turned photographers, were criticised for their 'fancy dress photography' by the Pictorialists who acclaimed the 'straight' camera and celebrated its unique ability to show the true outward appearance of things. The viewer can also see from the series how photography greatly influenced certain artists – French Realists like Courbet, and the Impressionists Monet, Renoir and Manet.

The programmes depict how images contributed to journalism and how by the turn of the century the news picture as we know it had appeared. The viewer can enter into the 1880s and visualise the excitement of the people when the Kodak camera took photography out of the hands of the professionals alone and made it available to the public in the form of the 'snapshot'. How, also in the 1880s, Muybridge, an English immigrant in America, was encouraged to take thousands of studies of subjects in motion. Comments Macdonald: 'These were strung together and projected; the wonder of the optical toy was about to become the reality of the moving picture.'

Perhaps the best way to express the aims of *Camera* are in Gus Macdonald's words: 'Whether the pictures are much acclaimed or newly uncovered, I trust that those coming to early photography for the first time will find in these enduring images the same fascination I felt on my first sight of them – and on my last.'



Art In The Regions

A look at art in the regions, showing how ITV encourages community arts and gives viewers an insight into the lives of artists in addition to presenting purely cultural arts programmes.

▼ **Perspective.** Presenter Gerry Davis talks to designer/engraver Malcolm Appleby in his studio on Royal Deeside. GRAMPIAN

► **Come In If You Can Get In.** Reg Bolton's suitcase circus, with the help of presenter Brian Holland on stilts (right), encourages community groups to set up their own neighbourhood circuses in this programme from the regional arts series. TYNE TEES



► **The Jolly Beggars.** Not quite the scene of a contemporary Saturday night at the local. Instead, an 18th century profile of low life in Ayrshire, as portrayed by the Scottish Opera for Burns night. STV

◀ **Betjeman's Britain.** A selection of poems by the Poet Laureate, dramatised and set to words and music. Pictured here, Madeline Smith and Peter Cook play two characters in a poem about a golf widow. ANGLIA





CHILDREN'S TELEVISION

In planning the pattern of programming throughout the week Independent Television is particularly anxious to provide a balanced diet for younger viewers. This gives rise to what is probably the greatest single problem in this programme area – in an hour or so a day television has to provide for an audience that is widely varied in terms of interests, ages and backgrounds. What appeals to an eight-year-old may seem 'old hat' to his elder brother. In every week in any given area the output for children will normally include an adventure/drama series; information programmes, taking the form of a magazine with several items; a competition or miscellany; as well as simple storytelling for the youngest viewers.

Those concerned with children's television agree that the starting point for any programme must be the *child* himself. Children are a demanding audience. They have intelligence, imagination, enthusiasm and eagerness. They will let their opinions be known, unrestrained on occasion by the social politeness of adults. The people who are involved with children's programmes are keenly aware of their responsibilities. There is little to be achieved by making a programme which simply gives an impression of childhood that derives from the adult's idealised view of how children should look and behave, or of what they should take an interest in.

There is no way of defining the precise range and purpose of 'children's programmes'. They are not necessarily children's favourite viewing. Nor are they always the programmes which children are supposed to watch for their own good. Nor need they include child characters. ITV aims its output at two age groups – 'infants' up to about the age of seven and whose ex-

perience of communications is mainly emotional; and children from eight to twelve or thirteen, who have learned to grasp ideas and have developed avid curiosity.

What this young audience watches comes in for detailed scrutiny by the Children's Sub-Committee of ITV's Network Planning Committee which includes a member of the Authority's own staff. This committee oversees children's programming and considers the quality, balance and supply as well as the performance of programmes. The committee works to a scheme which divides the week into specific numbers of programme placings for drama, light entertainment and information.

Particular care is taken to avoid any scenes which may unsettle young children, bearing in mind ITV's Code on the Portrayal of Violence. Swearing or blasphemy is strictly forbidden. Parents differ widely in the extent to which they decide what they will allow their children to view. However, they can be assured that during children's time children can be left to view on their own. The IBA knows that many children also enjoy some programmes intended for adults and that a substantial number are viewing up to 9 p.m. and some beyond. The Authority requires the programme companies to ensure that no programmes shown in the evenings up to 9 p.m. are unsuitable for an audience in which children are likely to be present. It applies this 'family viewing policy' progressively through the evening and considers that 9 p.m. is a reasonable time for parents to take over the major part of the responsibility for what their children may see.

The problems of making programmes for children are unique and this creates a natural awareness of the responsibilities that the producer has towards his audience. He is highly critical of his own finished product; yet the final judges are the children themselves, and they are the most critical of all.

◀ **Worzel Gummidge.** Jon Pertwee and Geoffrey Bayldon in the series scripted by Keith Waterhouse and Willis Hall which is based on one of the best-known characters in children's modern fiction.
SOUTHERN

Adventure and Drama



Television is a natural story-teller. 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 a programme is enjoyed by children the more likely are they to identify themselves with and perhaps even imitate the characters on the screen. Therefore, very great care is needed to avoid putting before children examples of negative or dangerous behaviour.



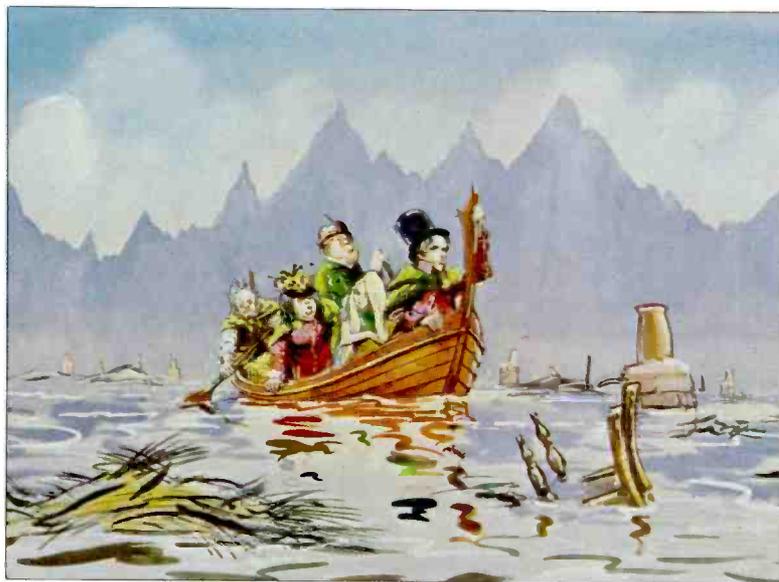
▲ **Enid Blyton's The Famous Five.** Timmy the dog, Julian, Dick, George and Ann are joined by Jan in an exploring expedition that leads them into another exciting adventure. SOUTHERN



▲ **The Ravelled Thread.** Stephen Grives (left) John Junkin and Mark Wingett regard the mysterious consignment in a serial about a plot to drag Britain into the American Civil War. SOUTHERN

◀ **Jukes of Piccadilly.** Nigel Hawthorne as Brinsley Jukes, a tea importer who is also a private detective, with a young accomplice, Ben (Dexter Fletcher). THAMES

▶ **Whisper of Glocken.** The enchanting story of the Minnipins, the latest production from the widely-acclaimed team of artist John Worsley and producer and narrator, the late Paul Honeyman. ANGLIA



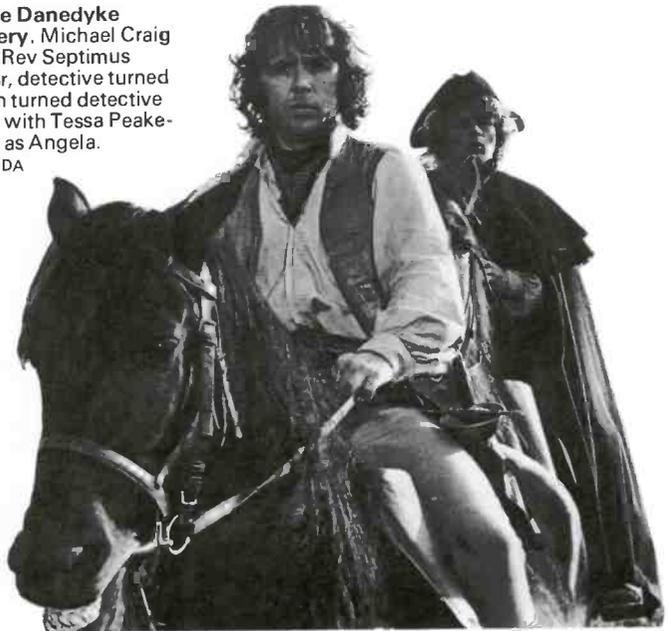
▼ **Maggie's Moor.** Norman Bowler stars in a narrative drama for children which is set on the Dartmoor of 30 years ago. WESTWARD



◀ **Why Can't I Go Home?** A drama series which concentrates on the problems and day-to-day life of children in a hospital ward. ATV



◀ **The Danedyke Mystery.** Michael Craig as the Rev Septimus Treloar, detective turned parson turned detective again, with Tessa Peake-Jones as Angela. GRANADA



▲ **Quest of Eagles.** Stefan (Michael Yeaman), Jane (Gina McKee) and Sinckla (Tom Harris) find themselves prisoners of wealthy villain Vladak Gorer and his butler in this exciting children's mystery thriller. TYNE TEES

▶ **Words on War.** War, and how it has been recorded over the years in drama and song, is the theme of this series which is introduced by Dennis Waterman (foreground). ATV



▲ **Dick Turpin.** The swashbuckling adventure series on the life of the legendary highwayman features Richard O'Sullivan in the title role with Michael Deeks as Swiftnick. LWT

Informative Series

Independent Television aims to hold a balance in its provision of children's programmes between pure entertainment and factual information. However, the intention is that material aimed at the child's intellect will still be as entertaining as possible; and ITV's informative series take account of the child's natural instinct to acquire knowledge beyond learning in the purely classroom sense.

▼ **Book Tower.** Tom Baker appears in a magical, mystical setting with a secret room and enchanted mirror, from where he introduces viewers to a whole range of exciting books. YORKSHIRE



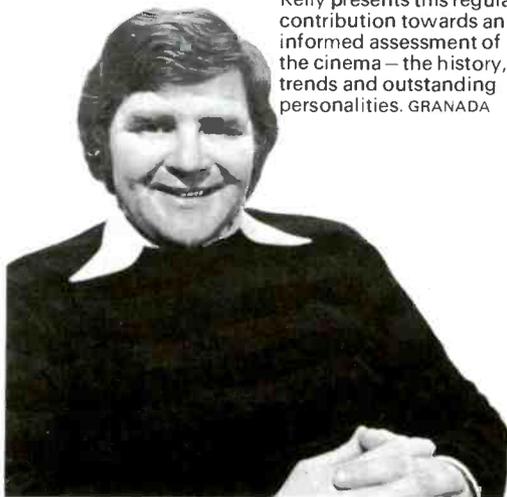
▼ **ExtraOrdinary.** Valerie Pitts introduces a variety of interesting items in the magazine programme for younger viewers. YORKSHIRE



▲ **How.** Another problem for (left to right) Jack Hargreaves, Marian Davies, Fred Dinenege and Jon Miller in this long-running series. SOUTHERN

▼ **Maggie.** Mick Robertson, one of the regular presenters of this lively and popular series, seated with Atarah Ben-Tovim at her Music Centre in Rossendale. THAMES

▼ **Clapperboard.** Chris Kelly presents this regular contribution towards an informed assessment of the cinema — the history, trends and outstanding personalities. GRANADA



Getting Involved

A number of ITV companies produce television series which are designed to involve children more directly, both at home and in the studio.

Popular presenters feature a mixture of lively activities which stimulate the young mind; and opportunities arise for developing a competitive spirit and the inclusion of a phone-in element.



▲ **Tiswas.** Here children get involved in the studio as producer/presenter Chris Tarrant finds himself in a familiar *Tiswas* situation. ATV

► **The Mersey Pirate.** Programme Controller of Mersey Pirate Television, Duggie Brown, casts off into the Mersey with two hours of fun, music and ... anything at all! GRANADA

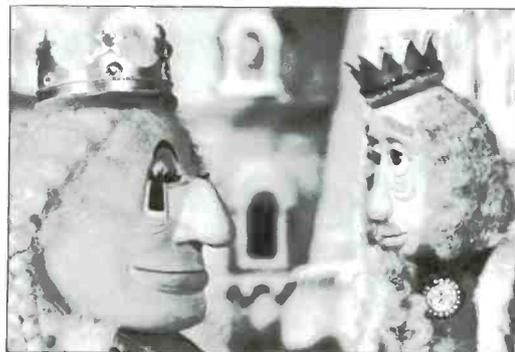


◀ **The Saturday Morning Show.** Steve Jones takes the chair for the fast-moving mixture of competitions, a sports feature, the regular 'Our Gang' serial and excerpts from the latest films. He is seen here with star guest Cliff Richard. LWT

▲ **Paperplay.** Susan Stranks, with the help of two cuddly spiders, Itsy and Bitsy, shows how to create pretty and useful things from scrap paper. THAMES

Just for Fun

The child, who one day is eager to find out new things from television, the following day expects to be entertained. And while many children obviously enjoy programmes designed for a more adult audience, it is only right that they should expect to see their own light entertainment shows within the hours set aside for children's viewing. There is also a need for providing light relief for the under-fives who can settle down for ten minutes each day with their mothers to watch such programmes as *Gideon* (Yorkshire) and *Cloppa Castle* (ATV).



▲ **Cloppa Castle.** Queen Ethelbruda and her meek husband, King Woebegone, in the puppet series set in medieval times. ATV



◀ **Runaround.** A colourful Chinese dragon dominates the *Runaround* studio as Cockney comedian Mike Reid attempts to interview it. SOUTHERN



▲ **Gideon.** Tim Brooke-Taylor narrates this charming French cartoon series based on Rabier's famous stories about a delightful, disarming, farmyard duckling called Gideon. YORKSHIRE

▼ **End of Part One.** Tony Aitken and Denise Coffey star as Mr and Mrs Straightman whose dogged efforts to achieve the quiet life are constantly shattered by the unwelcome intrusions of guests from the world of television. LWT



▲ **Michael Bentine's Potty Time.** Michael Bentine is pictured here with two of his famous Potties in the popular 25-minute programme. THAMES

Strictly Local

In addition to the regular networked series for children, most of the ITV companies include programmes which are seen only by the children in their own area, providing an ideal opportunity to promote local personalities and musicians.



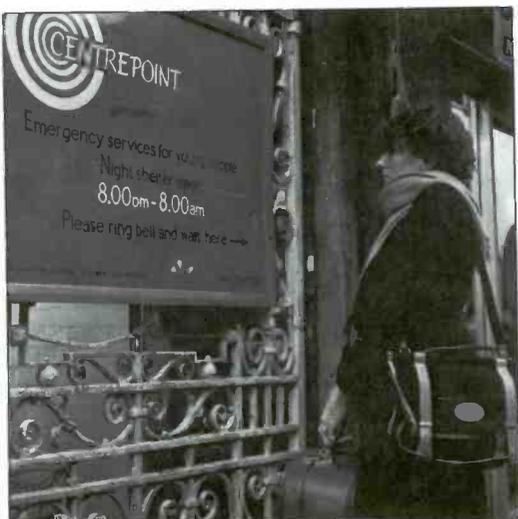
▼ **Check It Out.** Drama student Tracie Gilman re-enacts her own experience of running away from home for an edition about runaways. This lively regional teenage magazine offers help, advice, information and entertainment for young people in North-East England. TYNE TEES

▲ **Wyatt's Place.** Richard Wyatt meets a far-from-gentle giant in this series for younger viewers. HTV

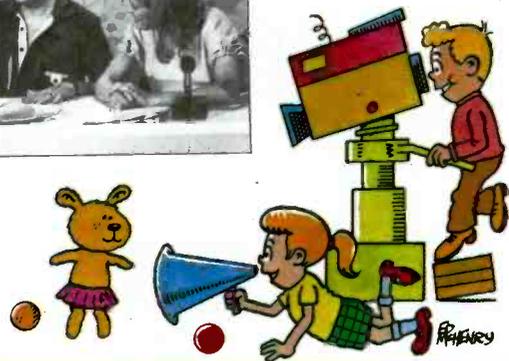


▲ **The Glen Michael Cavalcade.** Glen Michael shows a group of schoolchildren a young animal visitor to Studio 'A', Glasgow. STV

▼ **Alright Now!** New Wave phenomenon The Clash, seen here in action on the set of this part-networked pop magazine series. TYNE TEES



▲ **The Next Week Show.** Comedian Larry Grayson, one of the guests on this children's magazine programme, pictured with presenters Patrick Anthony and Katie Glass. ANGLIA





LIGHT ENTERTAINMENT

The Palladium playbill reads:-

'Percy Honri and his colossal combine in a new edition of the great musical scenic phantasy Concordia, on a scale totally eclipsing all previous efforts which justly places Percy Honri as the Bleriot of Spectacular Producers.'

That was in 1911 and Concordia was a musical turn which lasted, with minor variations, for twelve years. It ran for some weeks at the Palladium, and then went on tour, then back to London, then another tour. At one time there were 300 professional music halls outside of London, and that figure did not include the theatres where variety and revues were performed. So one 'act' could last for a year or more: in every town in Britain there was a new audience anxious to see the stars. Then came cinema and, later, radio; now television has made it even more difficult. The great stars of the golden age of music hall and variety in Britain lived their whole professional lives with less material than the average television performer consumes in a single series. In the pages that follow, you will see photographs of the stars of television, but with very few exceptions those stars depend upon the people who write programmes for them. It is the writers who are the real source of comedy, though a bad performer can kill even the best of writers. How many writers' names do you know? One or two have become performers in their own right: but most writers are virtually unknown except to their professional colleagues.

One of the problems about television in Britain is that

the very success of British comedy and light entertainment has led to a shortage of writers. British comedy has been exported not only to the Commonwealth but to the United States, where the rewards are very much greater than they are in Britain. A new feature of the world of comedy is the sale not only of completed scripts, but also of formats: characters and situations are adapted to make them more familiar to the audience in the country which acquires the format. British writers sometimes go overseas to take part in the process of adaptation.

It is an old saying that every adult has the material for one good novel in him. Perhaps the same is true for comedy. But, these days, one single script is not enough. The real test of the professional writer is to be able to create characters who, week after week, programme after programme, sometimes year after year, can make people take a new look at life and can produce laughter along the way. The job involves not only a perceptive eye about the way people are and the way they live, but a knowledge of the mechanics of television and the ability to satisfy the people who are in the public eye, the performers. Tony Hancock's writers once worked for 72 hours continuously because the star did not like that week's script.

One of the paradoxes of television is that it is very often the demand which creates the supply. At one time, there seemed to be writers enough for only a single programme service, then it became two and now it is three. Channel Four is in sight and comedy writers are in great demand. Before you pick up your pen though, it does tend to be a short life and not a very merry one, and you may well be called upon to work a sixty-hour week; not just occasionally, but fairly regularly. If you enjoy hard work, try making people laugh!

◀ **The Kenny Everett Video Show.** Zany humour, glamorous dancers and star names from the music world have made this fast-moving off-beat series a bright alternative to the more traditional style of variety show. THAMES

Where Do The Comedians Come From?

Most viewers regard their television set as a primary source of news and information and often derive enjoyment from programmes that help to increase their awareness and understanding of the world in which they live. However, television is also a natural medium for relaxation and there are times when viewers simply want to be entertained – to sit back for a smile and a laugh while the tensions and anxieties of 20th century living are temporarily forgotten.

But how is the TV light entertainment producer going to raise those smiles and laughs? In the 1950s, before ITV went on the air, the bill-toppers in Britain's theatres

were names like Max Bygraves, Benny Hill, Hughie Green, Vera Lynn, Frankie Howerd. Half-way down the bill were names like Morecambe and Wise, Bruce Forsyth, Tommy Cooper, Harry Secombe. As ITV developed in the next five years, all were not surprisingly to become TV stars. Twenty years on, they are TV stars still – with a few additions from the worlds of pop music, fringe theatre, scriptwriting and clubland.

But television does not stand still. It cannot run on the spot. It has to look to the future. And where are the TV stars of tomorrow?

John Hamp, Head of Light Entertainment at Granada, says: 'We are out and about looking for them. And, if our record is anything to go by, we are finding them. We put them into shows like *The Comedians* and *The Wheel-tappers and Shunters Social Club*. We have been looking to the clubs – especially those around the North of England – for the new TV talent. These are the places where they learn their craft, and earn their bread-and-butter. Many of the acts from *The Comedians* and *The Wheel-tappers* had never worked in a theatre until they appeared in a Royal Variety Performance. In fact, of the last eight 'overnight sensations' at Royal Commands, six have been our discoveries from those two shows.'

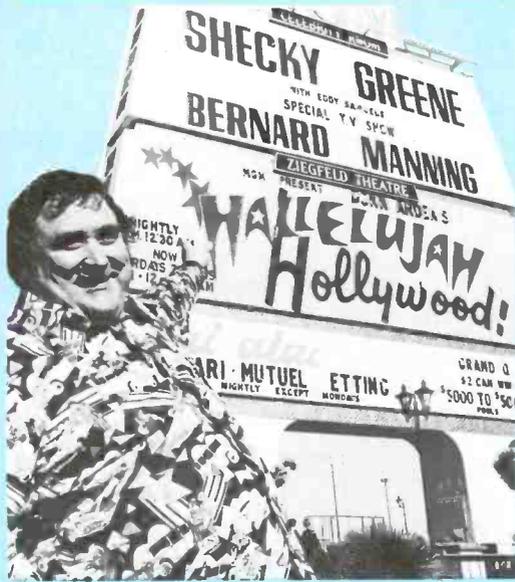
But having found the new talent, what next? 'I see little difference between a TV company's policy in light entertainment and our policy in the other areas like current affairs and drama,' says Hamp. 'What we are after are original ideas and talented per-

► No expensive sets, props or gimmicks – just one skilful stand-up comedian in the shape of George Roper striking a rapport with a studio audience and the cold stare of three TV cameras.

◀ John Hamp with a new group of comics setting their feet on the first rung of the TV ladder – what does the future hold for them!

▼ John Hamp, Granada's Head of Light Entertainment, introducing the very first batch of *The Comedians* almost ten years ago. Many of them are now stars in their own right. (Left to right: John Hamp, George Roper, Ken Goodwin, Duggie Brown, Frank Carson, Paul Melba, Bernard Manning, Mike Coyne and Charlie Williams.)





◀ When comedian Bernard Manning went to Las Vegas Granada cameras followed to make a networked documentary on the local-boy-made-good.

▼ It had to happen – the show-business accolade of *This Is Your Life* for *The Comedians*' star discovery Charlie Williams.



formers, the creation of new trends and the quick recognition of up-coming artists and styles. It is as difficult to forecast the future for TV light entertainment as it is for TV politics, although the signs are usually there. We have to create the situations which will allow us to exploit to best advantage our raw material – talent. And the best ideas always do seem to be the simplest.

'We have tried to be innovative in our formats rather than produce straight variety shows using the same old names and faces. A lot of new TV talent did start with *The Comedians* and *Wheeltappers*: Mike Reid, Charlie Williams, Tom O'Connor, Paul Daniels, Duggie Brown, Bernard Manning, Colin Crompton, Ken Goodwin, Paul Melba, Dukes and Lee.

'I think there is room on television for music too. But it is getting the format right that counts. Music is not easy to do on TV. It is certainly no longer true that a number-one

record makes a star acceptable to all generations. Pop music means something different to each individual. But with the right presentation, almost any style or artist can be made acceptable to a wider audience. It is the framework that counts. Give a talented performer the right atmosphere, the right setting, and you are half-way there. It is no longer valid – with a few fabulous exceptions – to imagine that a big name fronting a programme will pull viewers. In fact, like today's film stars, there are very few names who are box office on their own. More than ever it is necessary to create a situation and drop the talent into it.

'To predict the future of TV light entertainment is difficult,' concludes John Hamp. 'What is certain is that timing is the most important element – just as it is in the comedian's patter. We should aim to keep up-to-date with trends, and always just a little ahead of the public mood.'

▼ Duggie Brown, Colin Crompton and Mike Reid – discoveries who all went on to star in their own television shows.



Laughs from Life

Situation comedies have been popular with viewers since the earliest days of ITV when real-life husband and wife teams – like Evelyn Laye and Frank Lawton in *My Husband and I* and Barbara Kelly and Bernard Braden in *Rolling Stones* – competed for laughs in series set against a domestic background.

In fact, comedy based on family life appears to present writers with an almost inexhaustible supply of situations. Since 1958, when the nation shared the lives of that

cockney family *The Larkins* starring Peggy Mount and David Kossoff, ITV has continued to derive comedy from such series as ... *And Mother Makes Three* (Wendy Craig), *Bless This House* (Sidney James and Diana Coupland), *Father, Dear Father* (Patrick Cargill) and many others based on a family setting.

With the enormous demands of television for new and original material, it is no surprise that the writers looked to other spheres



▲ **George and Mildred.** In this successful 'spin-off' from the *Man About the House* series, Brian Murphy and Yootha Joyce continue as the ill-suited Ropers (left) with Sheila Fearn and Norman Eshley as their tolerant and more sophisticated neighbours, the Fourmiles. THAMES



► **Agony.** Maureen Lipman (centre) as the agony columnist who ends up with a few problems of her own. Also in the picture: Jeremy Bulloch and Peter Denyer. LWT



▲ **In Loving Memory.** Thora Hird and Christopher Beeny star in a series about an undertaker's wife, and subsequent widow, who is left to struggle on with the business in a Northern mill town. Author Dick Sharples feels that although death itself is not funny it is reasonable to seek humour in the incidents and trappings which surround it. He set the series in the late 1920s in the hope that viewers – and especially the recently bereaved – would not identify too closely. YORKSHIRE



◀ **Shelley.** Hywel Bennett, in his first-ever situation comedy series, is a work-shy lad who seems to be able to talk his way out of anything. With him here are Belinda Sinclair and Josephine Tewson. THAMES

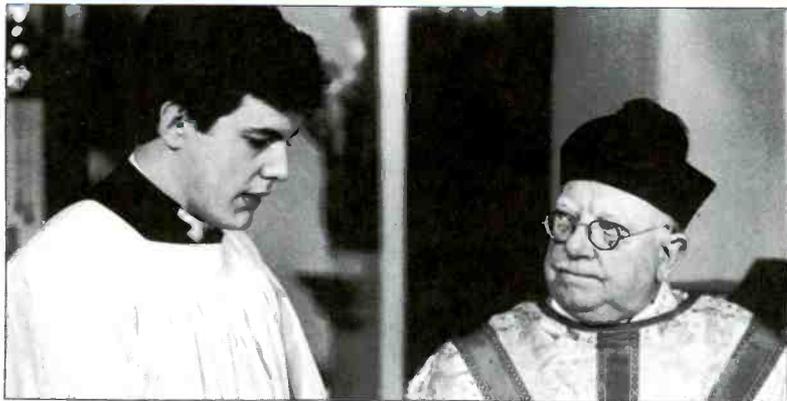
of human activity on which to develop their ideas. And today there is probably not one theme that has not already been exploited by a comedy series: the Irish/Jewish tailoring partnership in *Never Mind the Quality, Feel the Width* (1967), the conflicts between crew and inspector in *On The Buses* (1969), the exploits of young RAF recruits in *Get Some In* (1975) or the antics of medical students in *Doctor in the House* (1969) were all successful series in their time.

Because the British enjoy laughing at themselves, writers have often exploited the frailties of the human character and in particular the underdog who has more than his fair share of misfortune. Back in 1962 Jack Rosenthal and Harry Driver created *Bulldog Breed* in which Donald Churchill played Tom Bowler, an engaging young man with a gift for creating chaos, and in the late sixties



◀ **Mind Your Language.** Françoise Pascal as the young French student at an English language school who takes every opportunity to study her teacher, Barry Evans. LWT

Ronnie Corbett was the dithering loser in *No, That's Me Over Here*. More recently David Jason suffered humiliation when confronting just about anybody in a position of authority. There was also Norman Wisdom of course, and perhaps the most endearing loser of all, Tony Hancock, who transferred his unique talents to ITV in 1956.



▲ **Bless Me Father.** There are very few themes that have not already been explored by comedy writers. In this series the talent of the respected actor Arthur Lowe (right) bears on the character of a slightly world-weary priest, seen here with Daniel Abineri. LWT

► **Maggie and Her.** Life is not always so smooth-running for Maggie (Julia McKenzie) having to contend with such a well-meaning neighbour as Mrs P. (Irene Handl). LWT

▼ **Robin's Nest.** One of ITV's more successful comedy series starring Richard O'Sullivan (right) as bistro owner Robin Tripp. Tessa Wyatt plays his wife and Tony Britton his father-in-law. THAMES

Like the general drama output, comedy often reflects social trends. *Man About the House*, for example, appeared at a time when more and more young people in inner city areas were becoming flat-dwellers, and bold attempts were made in 1972 to help take the



tension out of race relations with such series as *Love Thy Neighbour*. *The Fosters*, in 1976, took things one stage further by becoming the first situation comedy in which all the main characters were black. Every effort is made to avoid offence in any programme that deals with race or religion and no doubt discussions will continue as to whether negative attitudes can be changed by persuading people to laugh at their prejudices.

The high audiences and degree of appreciation are in themselves an indication of the success of ITV comedy series, as indeed are the cinema feature films which have often resulted from the most popular of them and the number of formats which have been sold abroad; but also of significance are the many characters that have been developed into further series. An early example of the 'spin off' came in 1960 when *Bootsie and Snudge* followed *The Army Game*'s Bill Fraser and Alfie Bass into civilian life. The highly popular *Please Sir!*, which introduced John Alderton as the young teacher in a tough London secondary school, eventually gave birth to *The Fenn Street Gang*, a comedy series that followed the lives of the rebellious teenagers after they left school. Yootha Joyce and Brian Murphy as the ill-suited landlords in *Man About the House* went on to star in their own series – *George and Mildred* – when a financial windfall took them to fashionable suburbia; and their lodger (played by Richard O'Sullivan) continued to exploit the character of Robin Tripp in a new series of *Robin's Nest*.

While ITV relies to a large extent on the talents of such established artistes as Arthur Lowe, Elaine Stritch, Donald Sinden and Leonard Rossiter, it is also true that many series have featured newcomers and it was very sad indeed when last year we were to learn of the death of one of television's most promising young artistes, Richard Beckinsale.

Whether viewers prefer the down-to-earth Northern humour of *Leave it to Charlie* (Granada) or the more sophisticated verbal wit of a series like *Two's Company* (LWT), one thing is certain: the struggle for writers to maintain originality, imagination and a consistently high standard will not become any easier.

Competition is the Clue

It is probably true that most viewers turn to ITV light entertainment as a convenient tonic to help them unwind after a hard day's work, or as a temporary escape from the many other pressures of life. This does not imply, however, that the audience is necessarily a passive one and ready to accept whatever the celebrities care to offer.

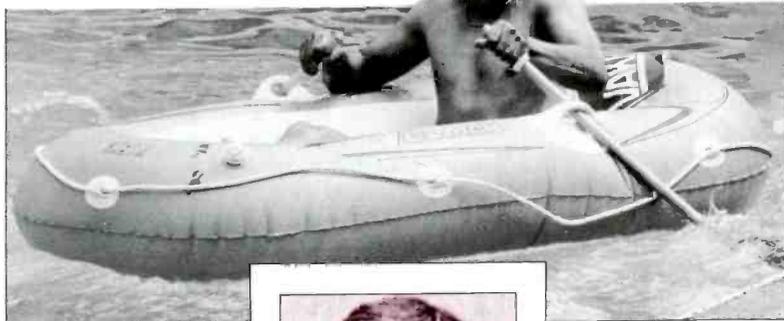
The success of the quiz and game shows over the years indicates that viewers respond favourably to series that offer an element of involvement. The personalities of quizmasters and the reactions of contestants have always been major factors in the high popularity of these programmes. Although a number offer prizes it is often the skill and knowledge and the actual competitive spirit of these shows that gains for them such outstanding loyalty from viewers.

As television serves to inform and educate, so its audience, with greater awareness, is perhaps more ready to pit its wits against the contestants in the studio.

Granada's *University Challenge* has for many years brought together competing teams of students from Britain's universities, and the company's more recent series, *The Krypton Factor*, has cast its net nationwide to search for Britain's supermen and superwomen in a gruelling test of brains and brawn. In addition to a critical examination of their general knowledge, powers of observation, intellect and mental agility, contestants are required to tackle an outdoor Army assault course as a test of their physical fitness.

ATV's *The Masterspy* invites members of the public to play the television spy game in which their powers of observation and analysis are challenged by the studio guests; and *Star Games* (Thames) takes celebrity teams outdoors to compete in a line-up of exciting sports activities which include swimming, running, five-a-side soccer and rowing. Other new series like Thames' *Give Us A Clue*, a kind of television charade, are simply designed to stretch the imagination.

While these competitive series are able to offer a degree of originality and mental stimulation, they will no doubt continue to attract a high level of appreciation from the audience both inside and outside the studio.



▲ **Star Games.** Celebrities from the worlds of television, theatre and music compete in energetic form. THAMES

◀ **Give Us A Clue.** In the chair is Michael Aspel, who also commentates in *Star Games*. THAMES



▼ **The Krypton Factor.** This series tests the competitor's physical, as well as mental prowess. GRANADA

◀ **University Challenge.** Bamber Gascoigne has been asking the questions for around seventeen years. GRANADA



Music and Comedy

Since the very first week of ITV transmissions in 1955 when the Tiller Girls kicked off with the start of big-name variety in *Sunday Night at the London Palladium*, comedy and variety has featured prominently in the programme output.

But variety, with individual acts introduced by a congenial compère such as Tommy Trinder or Bruce Forsyth, has gradually given way over the years to the comedy spectacular where top singers or comedians like Benny Hill, Freddie Starr

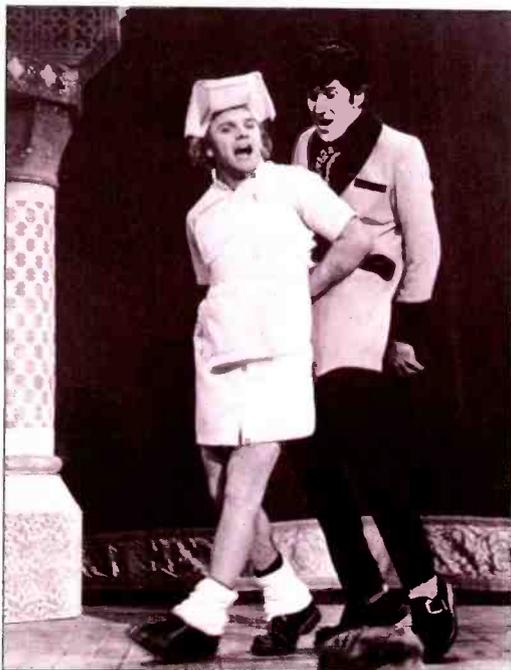
and Morecambe and Wise have been joined by special guests for a more integrated mixture of music and comedy.

There are also the one-off specials which highlight the talents of such outstanding performers as Cleo Laine, Stanley Baxter, Tommy Steele and The Bachelors; and occasionally ITV's outside broadcast cameras offer the audience at home a front-seat view at celebrity concerts featuring for example the American singing star Jack Jones or the maestro of comedy and music Victor Borge.

▶ **Stanley Baxter on Television.** David Bellamy was just one of over fifty characters hilariously portrayed by Stanley in his special one-hour report on the subject of television. LWT



▼ **Freddie Starr's Variety Madhouse.** The unpredictable comedian in a sketch from his weekly series, accompanied here by up-and-coming funny man Russ Abbot. LWT



▲ **Stars Across the Water.** The Second Generation dance group in high spirits while filming for this outdoor spectacular from Ireland. ULSTER



◀ **Victor Borge in Concert.** The international musician and comedian rehearses The Wren Orchestra for a one-off special that combines his well-loved comedy routines with his talent as a pianist. THAMES

► **The Muppet Show.** Miss Piggy, one of the colourful characters from the award-winning series. ATV



▼ **The Benny Hill Show.** Tongue-in-cheek humour, saucy musical sketches and pretty girls are the traditional ingredients of this ever-popular show. THAMES



▼ **The Ken Dodd Show.** Many light entertainment shows are built around one star entertainer. Assisting Doddy here in one of his lunatic comedy sketches is Michael McClain. THAMES



► **Lingalongamax.** Max Bygraves and bandleader Geoff Love combine the special blend of nostalgic humour and music which was so well received in previous singalong series. THAMES



► **Ted on the Spot.** Chris Emmett as James Callaghan and Janet Brown as Margaret Thatcher in Ted Rogers' hour-long variety show with topical touches about bureaucracy, society and politics. YORKSHIRE



◀ **Sounds of Britain.** In 'Folk in the East' viewers see Britain's biggest one-man band, Gerry Bol, who carries around 21 assorted instruments weighing over 56lbs. ANGLIA

► **Song by Song.** Ned Sherrin introduces this sophisticated musical series which pays tribute to some of the world's most successful lyricists. Left to right: Gemma Craven, David Kernan and Millicent Martin. YORKSHIRE



▼ **Oh Boy!** ITV's original hit-rock show is revived after a twenty-one-year break. ATV



► **The Morecambe and Wise Christmas Show.** Only Britain's best-loved comedy duo could persuade former Prime Minister The Rt. Hon. Sir Harold Wilson to be a sitting target for their patter in ITV's show of the year. THAMES



And Now for Something Different

While the big star names of entertainment continue to attract their fair share of the ITV audience, a number of relative newcomers are beginning to make their impact on the small screen with series that display a high degree of originality, and whose formats are somewhat less conventional than some of the more established shows.

The Kenny Everett Video Show (Thames) presents the very individual humour of the experienced radio disc jockey, and succeeds in exploiting tele-

Jasper Carrott.
LWT



vision technology in a very off-beat way that has particularly appealed to the younger audience.

In *An Audience with Jasper Carrott* and *The Unrecorded Jasper Carrott* (LWT) the Midlands humorist proved that, given a stage and a microphone, he could entertain millions of people simply by casually chatting about his amusing observations of everyday life. LWT's director of programmes Michael Grade described Jasper Carrott as the 18ct. discovery when he first saw his act at Stratford-upon-Avon. And cockney Jim Davidson, in his first starring role with a new series from Thames, has demonstrated that the birth of new comedians is not confined to the clublands of the North. The series did not include the usual comedy sketches or the quick-fire jokes, but instead featured Jim Davidson's amusing monologues.

Jim Davidson.
THAMES



Regional Entertainment

The regional structure of ITV does much to encourage the development of programmes which are designed to reflect the tastes and interests of local audiences. Most ITV companies produce light entertainment series which attract a high level of appreciation and which occasionally find their way onto the network.

► **A Few of My Favourite Things.** Trevor the Weather – local weather forecaster Trevor Baker – is given a show of his own when viewers see him singing, dancing and interviewing. In this particular dance number Trevor (centre) is assisted by reporters from the *Day by Day* news programme. SOUTHERN



▼ **Mr & Mrs.** Actress Barbara Windsor faces Derek Batey in the local husband and wife quiz which now reaches the network audience. HTV produces a series with a similar format. BORDER

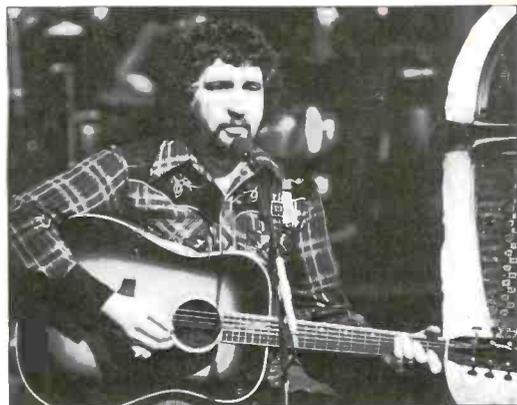
▲ **Andy's Party.** Popular Scots entertainer Andy Stewart with guest Moira Anderson in a local series which later reached the ITV network. GRAMPIAN





▲ **Time To Spare.** Singer Vince Hill in sentimental mood in a series which offers older folk in the North-East of England nostalgia, advice, information and light entertainment. TYNE TEES

▶ **The Best Disco in Town.** The latest sounds on the disco scene reverberate in this music series for teenagers in Scotland. STV



▲ **Country Comes West.** Kelvin Henderson and his band host this part-networked music series from Bristol. HTV

▶ **Southwest Showcase.** Plymouth barbershop harmony ensemble 'The Tamarceders' had never sung in public before auditioning with more than 500 other acts for this regional talent show – introduced by Shaw Taylor (centre). WESTWARD





FAITH IN VIEW

The 'Epilogue' may seem an unusual point at which to start any comment on religious broadcasting at the beginning of the 1980s. The old 'Epilogue', often thought of in Gothic type, seems to belong to the early days of ITV and it scarcely keeps pace with all the developments elsewhere. London viewers, for instance, have for several years now noticed that each day's transmissions instead end with a short *Close* – a poem, a picture, a piece of music – designed to let the viewer go to bed with some point of reflection. Indeed, the word 'epilogue' is now little used. Yet it remains the case that, over most of the UK, short late-night religious programmes are a regular feature of Independent Television. In different parts of the country viewers will over the years have a chance to become familiar with ministers of religion and others from their region, bringing a brief thought to end the day.

Alongside this continuity over more than a quarter of a century, there are signs of development. Yorkshire Television's Sunday night *Five Minutes*, for instance, ranges well beyond the main streams of the Christian religion in order to help viewers of other faiths, or indeed without any formal commitment, to feel that this part of television is equally for them. For as television expands from three channels to four, so ITV adapts itself to a more complex society.

This development is not just a whim on the part of the producers. It stems from the thinking of the Central Religious Advisory Committee, a body that advises both the BBC and the IBA on these matters. Some years ago now that body recommended that religious broadcasting should not limit itself to Christian concerns. More recently it has emphasised the central place that the Christian faith has in the culture of our nation. In schools, religious education continues to affirm that tradition, and so also does broadcasting. The English were once called 'the People of the Book' (the Bible) and for 300 years at least the Authorised Version of the Bible did much to provide this country and the English-speaking world with a common basis of expression and

belief. As religious broadcasting adapts itself to reflect the varieties of culture now rooted in these islands it at the same time seeks to nourish the deepest root.

Nonetheless, for the majority of viewers early Sunday evening provides the main time for religious programmes on television. The exact pattern of those programmes continues to evolve. What ITV has established is a regular place for documentary film series such as London Weekend's *Credo* and ATV's *Jaywalking*. Although there is a difference of emphasis between these two well-established series, the principle that governs them both is to stimulate interest rather than to lay down answers. Thus *Credo's* recent series of programmes looking at the practice of Islam in the Arab world is not simply a recognition of the new importance in the UK of the Muslim faith, but rather a recognition that Muslims too are 'People of the Book' (the Koran). Where men's search after God and their attempts to sustain a common culture merge, there is the field that the cameras of religious television can explore.

The other well-established strand of religious television is the music that rings bells in the memory and so quickens the imagination. With the passing, after ten years, of *Stars on Sunday*, the year 1980 brings fresh opportunity for new approaches in this area of television. Well-established programmes such as Southern's *Come Sunday* have already shown the startling effect of mixing old and new, secular and sacred. Granada's *Pop Gospel*, originally devised for children and then expanded for the family audience, shows in another way how new beats, new rhythms, new languages of music touch on the profundities of life that are common to us all.

Yet the most marked change in religious television over the coming years is likely to be on Sunday mornings. Outside broadcasts of worship, presented by television, have undoubtedly been deeply appreciated by those who cannot go to church. The new approaches such as the series of meditations that Granada is planning to network during Lent or the short weekly *Communion* that Southern has been putting out over recent years are pointers to a more flexible handling of religious television on Sunday mornings. In this way, an imaginative approach can find ways of reaching and touching viewers for whom the traditional church setting, its language, its mood and its pre-suppositions are alien.

◀ **Pop Gospel.** A vibrant musical approach to Christianity showing that religion is an everyday matter. Featured in the series are Garth Hewitt, Anglican priest; Nutshell, the professional Christian singing group; and, pictured here, Berni Flint as host. GRANADA

Life... In Question



'Archbishop of Canterbury criticised.' 'New Pope – a Pole.' 'Bishop accused of aiding IRA.' 'Women demonstrate for right to be priests.' These would have been just some of the headlines on LWT's *Credo* stories if *Credo* were a newspaper. They are examples of how, over the last two years, the programme has managed to cover stories which are important, not just to the churches, but as major news stories in their own right. Outside Britain in the same period the biggest news story of all – the overthrow of the Shah – was also a religious story. It, too, was covered in two *Credo* specials on Islam in the autumn. So even though the churches are not so well attended as they used to be, what is happening in the churches, and inside religion generally, can still be of interest to the British viewer.

However, the editor of *Credo* has to be careful. If he were to restrict himself to considering just what is happening in the churches then he would probably lose many of his viewers. The really big issues, like women priests or the unity question, develop only very slowly indeed. The programme cannot return to them too regularly. And a glance through the *Church Times*, the *Catholic Herald* and the *Methodist Recorder* reveals that many of the other religious

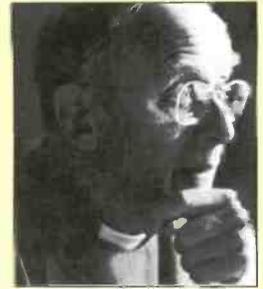
stories are too esoteric for a general audience.

So where else does he look for his ideas? The next source of stories tends not to be the churches themselves but those national and international issues that have a religious dimension. For instance, *Credo* reported on the violence against Bengalis in the East End of London on the grounds that it could partly be their Muslim religion that was exposing them to persecution. There was also a film on the plight of Filipino girls in Britain which showed how they turned to the Catholic Church for help the Church was not always able to give. And at the time of the Camp David peace talks *Credo* presented two reports from Jerusalem. The films showed that because of the city's enormous religious significance to both Jews and Arabs there could be great difficulties in achieving a really lasting peace.

But the programmes that are consistently most popular are of another dimension. They are the films about individual people whose stories provoke interesting questions or raise testing moral dilemmas. The largest audience ever for *Credo* – nearly eight million – was for the programme about the Pollock family from Scarborough who believed their two daughters, Joanna and Jacqueline, tragically killed by a car, had been reincarnated



◀ Women priests? – To be or not to be, that is the question.'



▲ One edition looked at Dr Donald Coggan's impact on the Church of England as Archbishop of Canterbury and how he personally tackled the responsibilities facing him.

and returned to them in the shape of twins, Gillian and Jennifer. There was also the story of the journalist who agreed to administer lethal drugs to his wife rather than let her suffer the closing stages of terminal cancer. Another large audience watched the film about people who, although certified as 'dead', survived the morgue. Many of them had similar tales to tell. They said that they no longer had a fear of dying for it had not been a terrifying experience.

Finally there was the programme that provoked an enormous response in terms of letters – 'Elizabeth, a Case of Healing?' Elizabeth Roberts is a little girl paralysed at birth. As a baby she could do nothing and screamed continuously. By chance her parents heard of the faith healer, Trevor Dearing. Her parents say that as she was being driven away from their first meeting she spoke her first words, 'Thank you Jesus', and that from then on the improvement in her health was dramatic.

Credo brings the same approach to these questions as to the weighty national and international issues. The series is made by journalists who take a detached, dispassionate view of the claims and counter-claims in whatever story they are covering. They try not to take sides. But at the same

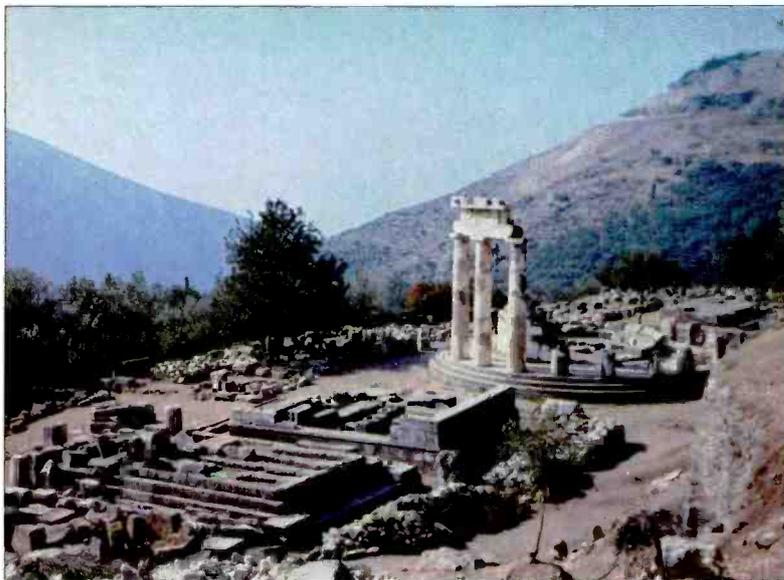


time they try not to become bland. Too often in the past uncritical bland programme making has been the bane of religious broadcasting.

◀ 'Thank you Jesus' – the first words spoken by ten-year-old Elizabeth Roberts, healed of severe brain damage. The eye of the camera looks in on a modern-day miracle.

Not Just on Sunday

► **All Faiths Service.** Jewish children enjoy singing together as part of a service for the International Year of the Child. TYNETEEES



▲ **The Divine Truth – The Greek Search.** St Paul's journeyings, bringing Christianity to Greece, are traced by historian Ian Grimble. One of the places featured in this documentary is Delphi. STV

► **Hallelujah Holiday.** A documentary in the *About Britain* series featuring a Christian Crusade Week at Butlins, in which 6,000 Christians relaxed and worshipped together. TYNETEEES



Not surprisingly, the bulk of ITV's religious programmes are shown on Sundays. But for Christians, as well as for those of other faiths, religious commitment runs right through the week. More and more, ITV's religious programmes, in their appeal to the whole of the audience, reflect that reality. A network documentary, a conversation series such as Thames' *Mavis Wants to Know*, Ulster Television's weekly religious magazine *Compass*, or Channel's monthly *Link-Up* demonstrate that deep concerns show themselves naturally in the cut and thrust of ITV's output.

In particular, the roots of drama in any culture lie in religion. Indeed, much of the most moving drama presented in the general output of television can in fact properly be called religious. So it is not surprising that religious television itself, when it can, draws upon drama. Such series as STV's *Airport Chaplain* and Southern's *Sally Ann* are not conceived simply as 'soap operas' in which God is guaranteed to win in the last reel – life is not like that – but by their themes and their settings they provide pointers for the viewer to enquire into the meaning beyond the meaning.

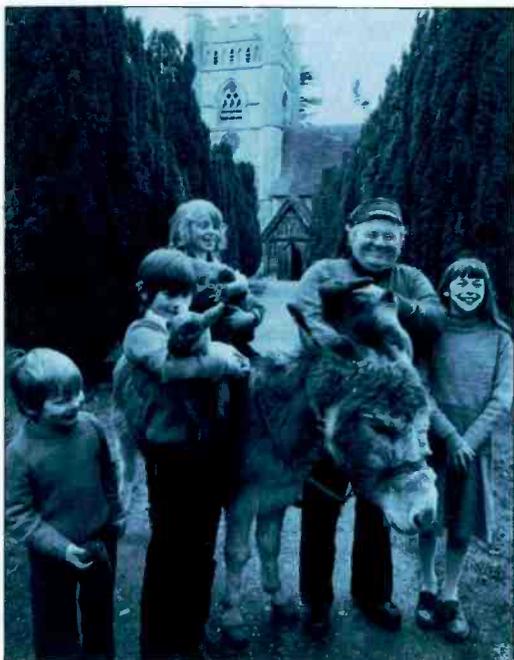


▲ **The Cardinal.** ITV's regular Tuesday documentary slot devotes an hour to a portrait of Cardinal Hume. THAMES

▼ **Marbury.** Cameras follow the congregation around the village and into the fields and farmyards to bless the crops, the animals and the people's homes.
GRANADA



▲ **Sally Ann.** Sunday School can be fun, as children here realised when recording this drama series on the work of the Salvation Army.
SOUTHERN



▲ **Ysgol Sul.** A Sunday School with a difference. Adults meet once a week to discuss parables from the Bible.
HTV

▶ **Your 100 Best Hymns.** A new religious series with the emphasis on choirs, with children and soloists seen both in the studio and on location.
YORKSHIRE



▲ **The Cross on the Donkey's Back.** Harry Secombe, accompanied by four children, strolls through the countryside near Henley-on-Thames, telling people about the message of Easter.
THAMES



◀ **Religion or Revolution.** The largest gathering of Anglican bishops ever assembled for a television programme join in a debate on the future prospects for Christianity. The Archbishop of Canterbury, Dr Donald Coggan (centre), chairs the discussion.
SOUTHERN



INFORMATIVE VIEWING

The Authority's own public opinion surveys continually show that one of the most important uses for television claimed by viewers is in providing news and information about the world; so it is not surprising that news programmes turn out to be among the most consistently popular programmes on ITV. It is most unusual for the national Top Ten list not to contain at least one edition of *News at Ten* and, in the regional listings, the same can be said of the local news magazine programmes on weekdays at 6 p.m.

An accurate and impartial news service is required by the Independent Broadcasting Authority Act and at the outset of Independent Television 25 years ago the importance of a strong and reliable news service was recognised by the setting up of one company, Independent Television News Limited (ITN), to provide national and international news for the whole of the ITV network. In addition, the local newsrooms in each programme company provide news and news magazines for their own area and also feed ITN with regional stories of national importance.

The Authority is also required by Parliament to ensure that a sufficient amount of time and prominence in the schedules is given to news and news features. Thus, ITN provides over six hours of network news a week, the great majority of it in peak-time. *News at Ten*, now in its thirteenth year, is regularly watched by around thirteen million viewers. *News at 5.45* provides the early evening news during weekdays; *News at One* is on the air for twenty minutes every day from Monday to Friday; and there are shorter midday, early evening and late evening bulletins on Saturdays and Sundays. Any one of these programmes can be extended at very short notice to cover a major story.

In addition, each of the companies in the fourteen ITV areas has its own newsroom whose major effort goes into the production of the daily 6 p.m. news magazine. These same newsrooms also produce local lunchtime and in most regions late evening news summaries.

The question of due impartiality in the presentation of news is one occasionally misunderstood by some viewers. News does not come in neatly balanced little packages, with both sides of the issue conveniently available. To take an obvious example, if a Government spokesman makes an important statement – which in itself is news – it may not be possible to get an official Opposition view into the same bulletin. ITN will not be able therefore to carry this particular piece of news with any balancing view – only the Government view will be given. On other occasions the Opposition parties may make the running and there will be a time delay before the Government responds. Many issues also cross party lines and there may be no simple division of opinion either in Parliament or in the country at large.

The Authority therefore does not believe that every news item can, or should be, perfectly balanced. What it does require is that *over a period of time* news programmes on ITV should treat issues fairly, reasonably and impartially. Depending upon circumstances, that period of time can be within a single bulletin, within a single day, or within a week or even longer.

By the persistent pursuit and achievement of high journalistic standards Independent Television news programmes have gained an enviable international reputation. Every year for the past four years, ITN has won the award for the best news coverage at the Monte Carlo International Television Festival – one of the world's major television news awards. Its award in 1979 was for film of coverage of the war in Eritrea.

Through international engineering developments, ITN has been using satellites to receive newsfilm and stories from its correspondents around the globe now for a number of years and during the 1979 General Election campaign ENG (Electronic News Gathering) techniques were used by ITN for the first time; among the stories later fully covered by ITN using ENG were the Pope's visit to Poland and the Commonwealth Conference held in Zambia (see pages 78–9). Other sections of this chapter describe how ITV, with its regular current affairs series and documentaries, makes a major contribution to informative viewing.

◀ **This England.** In 'Maryport', veteran film-maker Denis Mitchell (right) talks to Ray Gosling about his impressions of the Cumbrian seaside town. GRANADA

Making Sense of a Turbulent World

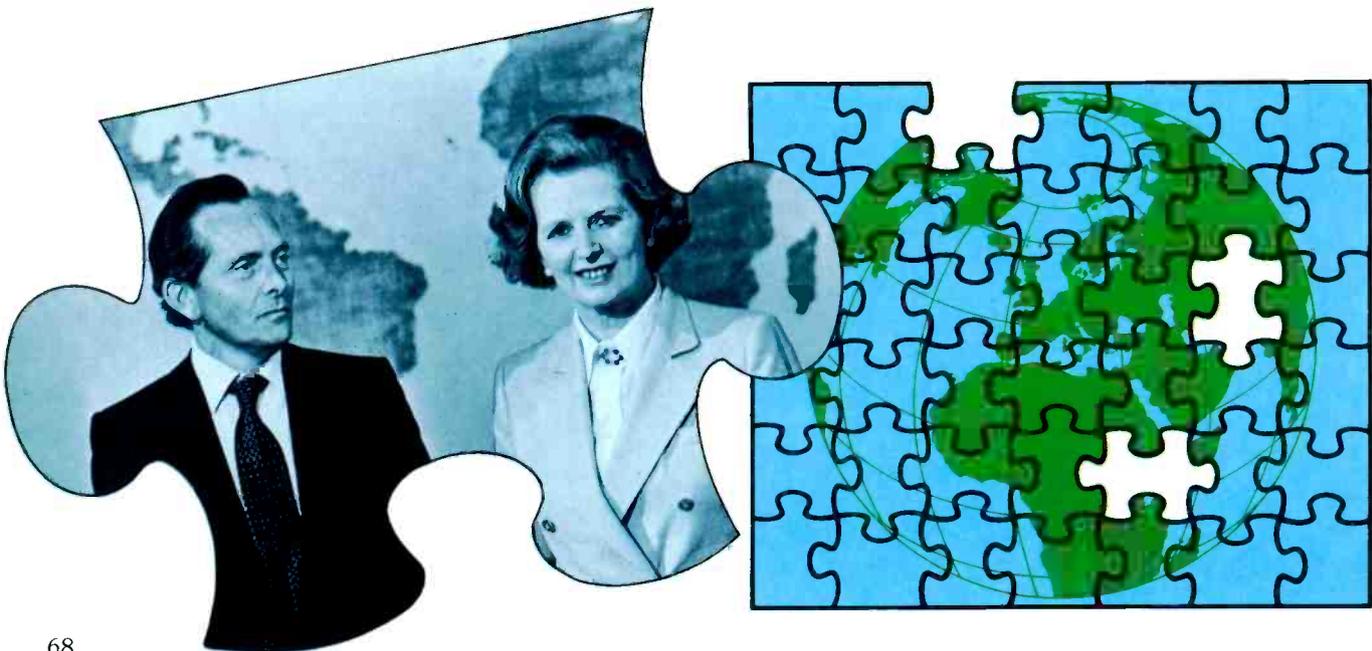
Weekend World is unique on British television. Subjects are not chosen for their action, drama or visual excitement; the programme's purpose is to explain the issues and events that matter most, however complicated they may seem. And in the dogged pursuit of this objective, *Weekend World* has created a different kind of television.

Each Sunday at noon, for an hour, former Labour MP Brian Walden presents an analysis of the subject deemed the most pressing of the week. The methods used may include almost any of the techniques of television – outside broadcasts, satellite relays, film, graphics, interviews or discussions. But their function is always the same: to help answer an urgent question. Often, that question has been posed almost inevitably by the week's news. What impact will the Government's latest initiative have? Will the current strike bring the nation to its knees? What does that revolution, war or famine abroad mean for the world? But as well as trying to answer the questions the news throws up, *Weekend World* also tries to spot issues which may never surface on the front pages, but which matter as much as those that do. What hazards does genetic engineering pose? What should we do with the pro-

ceeds from North Sea oil? How long can the Provisional IRA keep up their terror campaign? To many of these questions, there is no easy answer, but it is often possible to get much nearer the answer than you might have expected before watching the programme.

The programme is made by a team of 30 people based on the ninth floor of London Weekend's tower block on the South Bank. Each Wednesday morning they all meet to discuss ideas for the coming Sunday and the Sundays after that. The editor, David Cox, decides on a plan for the coming weeks and assigns people to subjects. A producer, a director and one or more researchers worry away at each topic in preparation. They may have months to work on an investigation into the operations of the security forces in Northern Ireland or days to examine the causes of a disaster. In either case, inquiries are launched on as wide a scale as possible. Scores of witnesses or experts may be interviewed, dozens of documents may be examined, hundreds of phone calls may be made, several countries may be visited. As conclusions begin to emerge, ideas are refined in endless discussion among the people working on the project, the other members of the team, the editor and the

▼ Brian Walden, seen here with the Prime Minister Mrs Margaret Thatcher, interviewed the leaders of the main parties before the 1979 General Election.



presenter. And the message the programme will carry begins to take shape – sometimes weeks after work began, sometimes hours.

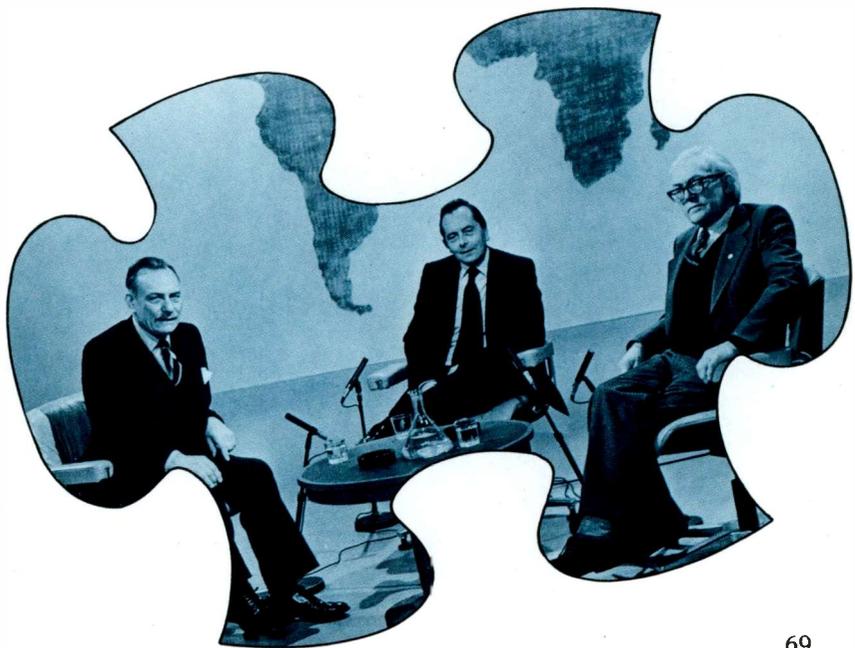
Then the job of turning ideas into television begins. The first of many versions of a script is hammered out. Decisions are made about how best to communicate the different kinds of ideas involved in the argument. Film crews are sent off to turn the problems of the ship-building industry or the politics of West Germany into documentary footage. Film researchers fly in newsfilm of the latest evolution and trawl the world's archives for material that will illustrate its origins. Graphic artists are set to work to devise animations intended to make economic processes comprehensible to the general viewer. Overseas television companies are asked to lay on outside broadcast units so that Brian Walden can fly in and interview a head of state. Back on the South Bank, the producer and director start to assemble the flood of material into a programme. And whether the subject has been worked on for months or days, much of the effort of physically putting the programme together always has to be crammed into the last day or two of the schedule. Through Saturday night and early Sunday morning, team members, together with graphic designers and film and video-tape editors, work on to meet the 9 a.m. deadline for the start of rehearsal in the studios in the basement of the South Bank complex. There is one run-through, last minute changes at 11 a.m. and at noon *Weekend World* is on the air live.

Often the argument of the programme points to the need for a decision or explanation by a particular figure or organisation. And in these cases the scripted analysis is often followed by a live interview. These interviews have come to be as distinctive a feature of the programme as the analysis. Because the subject matter has been laid out before the viewer and interviewee in advance, it is possible to get much further into the real issues than it otherwise would be. This means that there is more chance that something new will emerge. And the frequency with which Monday's newspapers feel obliged to report what has been said on *Weekend World* is evidence that the method pays off. But like the rest of the process, it does not happen without effort. Brian Walden may have been working with the rest of the team for weeks on the analysis that will under-pin a pro-

gramme in which an interview will appear. But the detailed planning of the interview itself is always left until the argument of the programme has finally crystallised in the last few days before transmission. The final meeting between Brian Walden, the editor and the members of the team involved begins early on Saturday afternoon. It may go on long into the evening as a strategy for the interview is laboriously constructed. The interviewee's possible responses are anticipated and means of countering them are devised. Brian Walden is provided with a detailed factual briefing on the background he will need.

On Sunday morning there is a last-minute conference. But everybody is aware that there is a limit to what can be achieved by preparation. No interview is completely predictable, and if it were it would not be interesting. Once Brian Walden has begun an interview, the programme is completely dependent on his ability. One false move on his part, and weeks of effort can be brought to nought. '*Weekend World* is designed for anyone who has seen *News at Ten* but wants to *understand* the events he has seen reported,' says editor David Cox. At the moment there are about two million people prepared to make the effort each week. They are a small audience by peak-time standards, but if their letters are any guide they are among television's most keenly appreciative viewers.

▼ The facts behind the news are explored as Brian Walden (centre) interviews The Rt Hon Enoch Powell and The Rt Hon Michael Foot.



Money-Go-Round

Thames Television's consumer programme originated with the IBA. Authority staff spoke to Thames' then Controller of Features, Jeremy Isaacs. He spoke to executive producers Ian Martin and Diana Potter. They spoke to Mary McAnally and said, 'We want a consumer programme.' That was Easter 1973, and by the following September the *Good Afternoon Consumer Programme* was on the air with presenters Joan Shenton and Tony Bastable. The aim of the programme was to help people help themselves and, unusually on ITV, specific company names were to be given in both praise and criticism.

The very first edition signposted the programme's intention – a short piece on various dictionary definitions of the word 'consumer', an account of the way International Learning Systems sold encyclopaedias, and general warnings about doorstep salesmen, an acted out film item on your civil rights under the Sale of Goods Act and a 'Which?' guide to cookers.

During that first year the programme went out once a fortnight and, with the aid of the Consumers' Association, many varied subjects were tackled, from the meaning of the word 'inflation' to the English translation of cooking instructions for an Italian tin of

cannelloni. Elections came and went that year, remarkable only for the fact that one party spokesman thanked the production team for not asking him many questions because he did not know much about consumer affairs.

The *Good Afternoon Consumer Programme* returned the following Autumn as *Money-Go-Round* with a weekly slot of 2 p.m. on Fridays. Viewers' letters and requests were always a feature of the programme, and perhaps it was no surprise that in the winter of 1975 over 10,000 viewers sent in their money for a copy of the *Money-Go-Round Consumer Guide*. Tony and Joan continued in their investigative and advising roles, examining everything from the role of hypermarkets to complaints about carpets or misleading advertising. Each programme normally covered three subjects and research would start some weeks before. A script would normally be written on the Monday before transmission and it would be carefully checked by Thames legal adviser Joan Elman. The first full series covered over 100 different stories and many possible villains were brought to account.

By February 1977, the programme had produced its hundredth edition, and was accepted by such official bodies as the Office of Fair Trading and Citizens Advice Bureau as a useful disseminator of information and early warning indicator of scandals and consumer discontent. No writ has successfully been served on the programme. This is mainly thanks to the very careful research work and double checking which is done by the programme's researchers, and to the important contractual link the programme has always had with the Consumers' Association.

Money-Go-Round's fourth series was marked by its origination of one law and the change in another. The Consumer Safety Act 1978, originally a Private Members Bill, was sparked off when Conservative MP Neville Trotter saw a *Money-Go-Round* report on safety legislation in America. Because of the programme's campaign, the then Solicitor General, Peter Archer, chose to make his announcement to raise the no-

◀ The control room as *Money-Go-Round* goes 'on the air'.





costs limit in county courts on *Money-Go-Round*.

Meanwhile, the series, in its annual run of 40 programmes, continues to help individuals with their complaints and to give advice wherever possible. In February 1979, two directors of a building firm were convicted on fraud charges and sent to prison for four years. The judge commended *Money-Go-Round* for drawing attention to the circumstances.

The success of the series can be judged perhaps by the fact that so far over 200 programmes have been transmitted, proving that an ITV programme can consistently and fairly name names. Many varied subjects are tackled, from the Common Agricultural Policy to the selling of second hand cars, from solar heating to the price of electricity. Much correspondence is received and it is all answered individually. The number of companies taking the programme has increased each year until it is now fully networked, and *Money-Go-Round's* ratings have been consistently high.

This season the programme has finally won its spurs, being transmitted in a later afternoon slot, giving it a wider audience. And throughout it all the founder members from those early pioneering days remain, presenters Joan Shenton and Tony Bastable, and producer Mary McAnally.

▼ Joan Shenton takes a look at some of the surplus beef in cold store in an edition which examined the EEC's common agricultural policy.

▲ Tony Bastable and Joan Shenton, the founder presenters, prepare to investigate more consumer problems.



In the Public Interest

Few television programmes have stirred the conscience of the nation more than *The Secret Hospital*, Yorkshire Television's documentary on contrasting aspects of mental health care. Its maker, John Willis, has come to be associated with programmes which cast light on social scandals, his award-winning *Johnny Go Home* and *Goodbye Longfellow Road* being particularly memorable.

The Secret Hospital provoked banner headlines in the newspapers, led to questions in Parliament, and the frightening allegations in its first part are now being investigated by a specially formed twenty-man police unit.

That first hour, *Rampton - The Big House*, was an outstanding example of investigative journalism. It remorselessly built up a picture of alleged persistent ill-treatment, cruelty and even torture of mental patients in one of the country's four maximum security hospitals.

Almost 900 patients from all over Britain are housed in Rampton Hospital, which lies isolated in the flat Nottinghamshire countryside. Inmates are kept without limit of time. Many are dangerous, mentally disturbed criminals. Yet nearly half have committed no crime at all; they may have proved too difficult to handle in an ordinary mental hospital.

Unlike the majority of under-financed mental hospitals, Rampton enjoys exceptional facilities, and there are nearly 600 nurses for the 884 patients. However, the nurses are members not of a nursing union, but of the Prison Officers' Association. Every member of the staff must sign the Official Secrets Act, and they were reminded



of these obligations while Yorkshire Television was filming. The result is that Rampton is enveloped in a blanket of silence.

Requests to film inside Rampton were turned down by the authorities, the hospital being administered not by a local health authority but by the Department of Health in London. A suggestion that Willis, accompanied by a local clergyman, might simply look round Rampton without cameras or recording equipment was also unacceptable.

► An ex-patient demonstrates restraining garment in John Willis' investigation of Rampton top security hospital.



The Rampton Prison Officers' Association did not acknowledge a written request for interviews.

The film was therefore inevitably one-sided, but careful research by Willis and researcher James Cutler, who spent many months scouring the country, produced a disturbing dossier of cross-checked information about life in Rampton. More than 50 ex-patients, relatives, social workers and former staff were interviewed, and stories which Willis had first heard with deep scepticism were to be startlingly corroborated. Willis had been well aware that the allegations were coming from ex-mental patients who might be regarded as at best unreliable and at worst vindictive.

There were more than 800 serious allegations, the most recent in the few days before the transmission of the programme last May, and 146 individual nurses were accused of brutality.

The saddest aspect of the programme was that it had begun as a story of hope. Willis' original project had been the optimistic film which was to become the second part of the production, *Eastdale - The Way Out*.

Eastdale is a halfway house between the special hospitals, like Rampton and Broadmoor, and freedom in the outside world. Since it was established five years ago in the grounds of Balderton Hospital, near Newark, it has had signal success in preparing former top security mental patients to find a place back in society. It was while making that film that Willis and his team first heard the increasingly disturbing allegations about life behind Rampton's 17-ft. high perimeter fence.

In the Eastdale film, Willis focused attention on the efforts of one man, Len, to return to what for mental patients is, after a long absence, a much-changed and often hostile world. Len was trying to find a place in society after spending 33 of his 35 years in institutions. Long years in Rampton had left their mark. 'I was an institutionalised cabbage. I might just as well have been a dummy in Burton's window,' he declared.

Over a period of six to nine months the reactions of the two dozen patients, all men,



were closely monitored as they were introduced to aspects of normal life. There was a trip to the seaside, a visit to a dance, for some men have reached middle age without ever having had a chance to build up a relationship with the opposite sex. Len himself said: 'Women? I was green behind the ears. I couldn't talk to them at all.'

The question in the front of the minds of the Eastdale staff is always whether a patient could be dangerous when released, not just to society but himself. For some, as the film dramatically showed when one patient dashed towards the nearby railway line, the transition can be too much, even while still in Eastdale.

Such had been the reaction to these two films, transmitted on successive evenings, that a follow-up discussion programme was networked in the same week. The Social Services Secretary, Mr Patrick Jenkin, presented his thoughts and reactions to the allegations in a programme introduced by Austin Mitchell. Taking part were politicians, doctors, nurses and numerous other interested parties.

In the Press, the allegations against Rampton's nursing staff were strongly criticised by the Prison Officers' Association, and they cited numerous examples of the difficult nature of their task. The national debate raged over whether television was a fitting place for revelations of this nature; but most viewers agreed with the leader writers that it was right to present these reports.

▲ Len was the central character of the second part of this documentary, *'Eastdale - The Way Out'*.

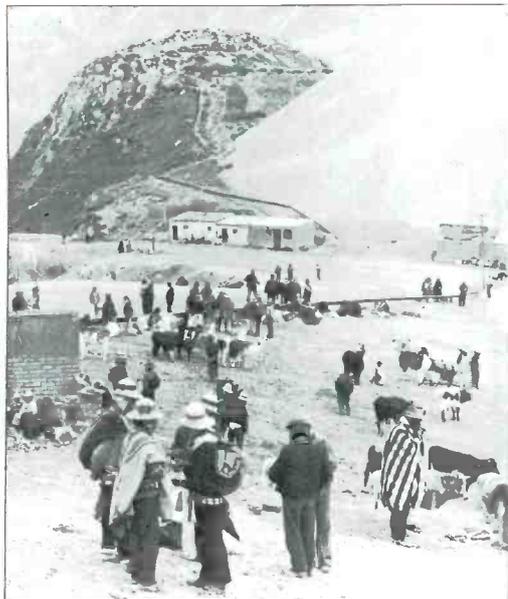
Documentaries



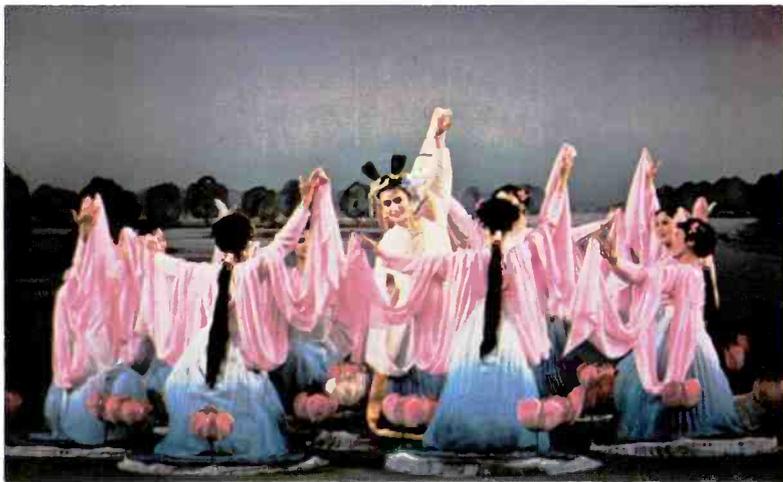
▲ **International Year of the Child.** Six separate films produced by Malcolm Feuerstein about children in different countries round the world. ATV

▶ **Food, Wine and Friends.** John Cleese does some sampling as the guest of gourmet Robert Carrier. HTV

Documentary-type programmes generally aim to investigate or illuminate in depth major world events or national and local issues which are felt to be of particular interest and significance, whether historical, political or social. The following programmes, many of which are often researched over long periods of time, inevitably vary considerably in topicality, but illustrate how wide are the interests and the techniques of the documentary makers.



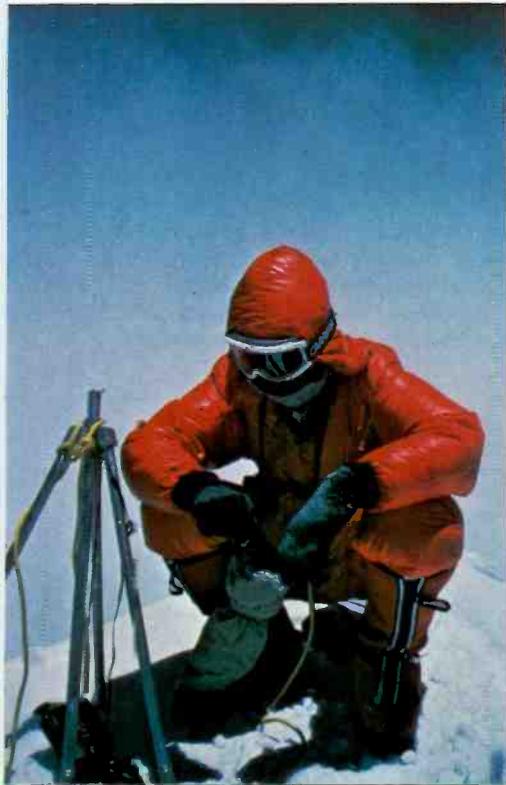
▲ **South America.** From the foothills of the Andes Mountains, Jonathan Dimpleby reports on the 40-year life cycle of the Bolivian tin miners. THAMES



▲ **China.** Breaking into new territory, a series which looks at different cultural aspects of China today. THAMES

▶ **Here Today, Here Tomorrow.** Pakistan-born actor Zia Mohyeddin, who first came to Britain more than twenty years ago, presents a film documentary on young and old Asians currently living in this country. ATV

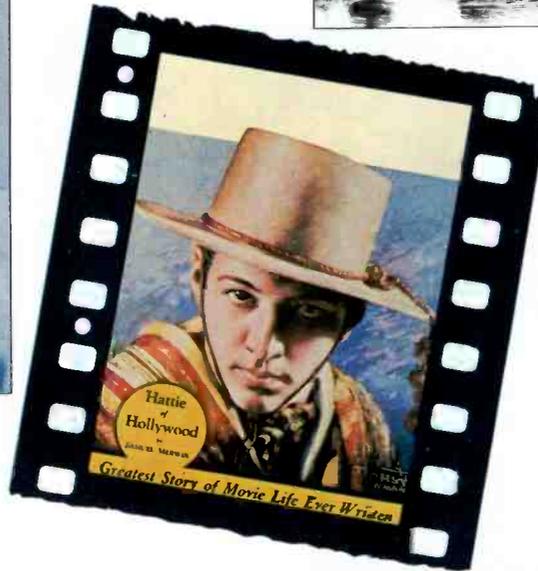




◀ **Everest Unmasked – The First Ascent Without Oxygen.** Reinhold Messner, one of the climbers to reach the highest point on earth without an artificial supply of oxygen. This documentary has so far won major prizes at international film festivals in both Italy and the United States. HTV

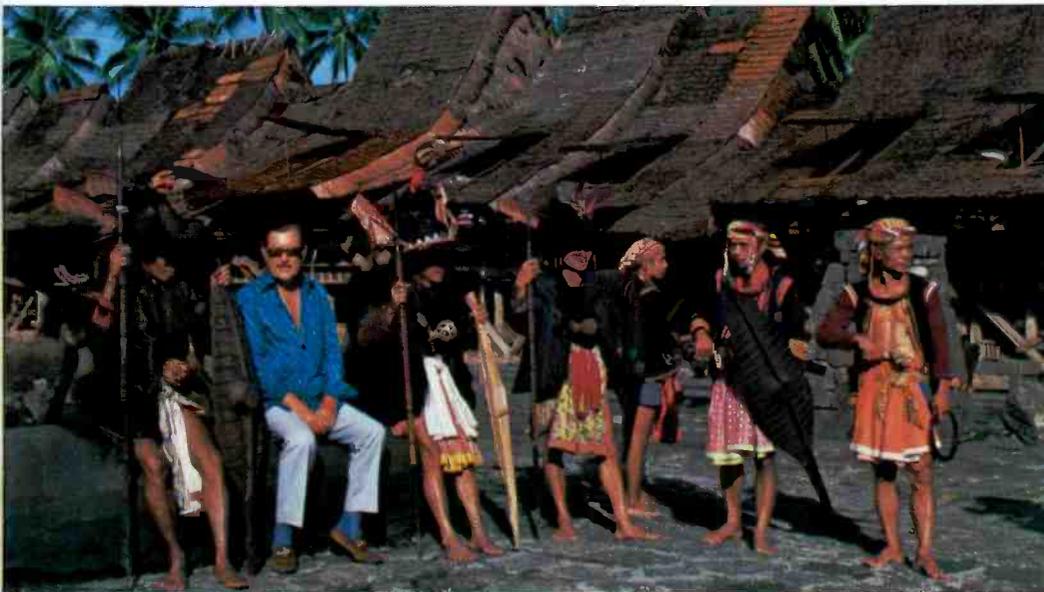


▲ **No Lullaby for Broadland.** Reed cutters at work on the Norfolk Broads over 100 years ago. The scene was recreated for this documentary about the ecological collapse of the area. ANGLIA



▶ **Hollywood.** A documentary series on the silent years of Hollywood. THAMES

▼ **The Gamekeeper.** A 90-minute dramatisation of Barry Hines' novel *The Gamekeeper*. Phil Askham (right) who plays the Gamekeeper is seen here talking to director Ken Loach. ATV



◀ **Whicker's World.** Alan Whicker, one of television's most travelled men, sees himself as an 'ambassador of the intelligent viewer in an unusual world'. YORKSHIRE

A Deeper Insight

While the job of a news service can be said to be to *report* what is happening at any given time, then the function of current affairs programming is to help viewers *understand* what is happening. ITV's regular networked series such as *Weekend World* (LWT), *TV Eye* (Thames) and *World in Action* (Granada) and other local current affairs programmes

often take as their point of departure what is immediate in the day's news – they can explain and give context and background to what is happening. Occasionally, in seeking out the truth, new issues are raised which themselves become headline news following the transmission of the programme.



◀ **World in Action.** A film unit at work as Mr Heath meets the miners who helped topple him from power five years previously. GRANADA

▼ **TV Eye.** An on-the-spot report in ITV's regular weekly current affairs series. THAMES



▲ **Look Here.** A monthly series for London viewers that looks at different aspects of television. Presenter Andrew Neil is seen here with the Rt. Hon. Merlyn Rees. LWT

▶ **The State of the Nation.** 'Bounds of Freedom'. A series in which a panel of top-level communicators – Fleet Street editors, writers, lawyers, network TV producers – show how decisions are made about what should be published and broadcast. GRANADA



A Different Story!

From the dozen or so documentaries produced during the year by the Midlands-based ITV company, ATV, this page highlights two contrasting styles of production.

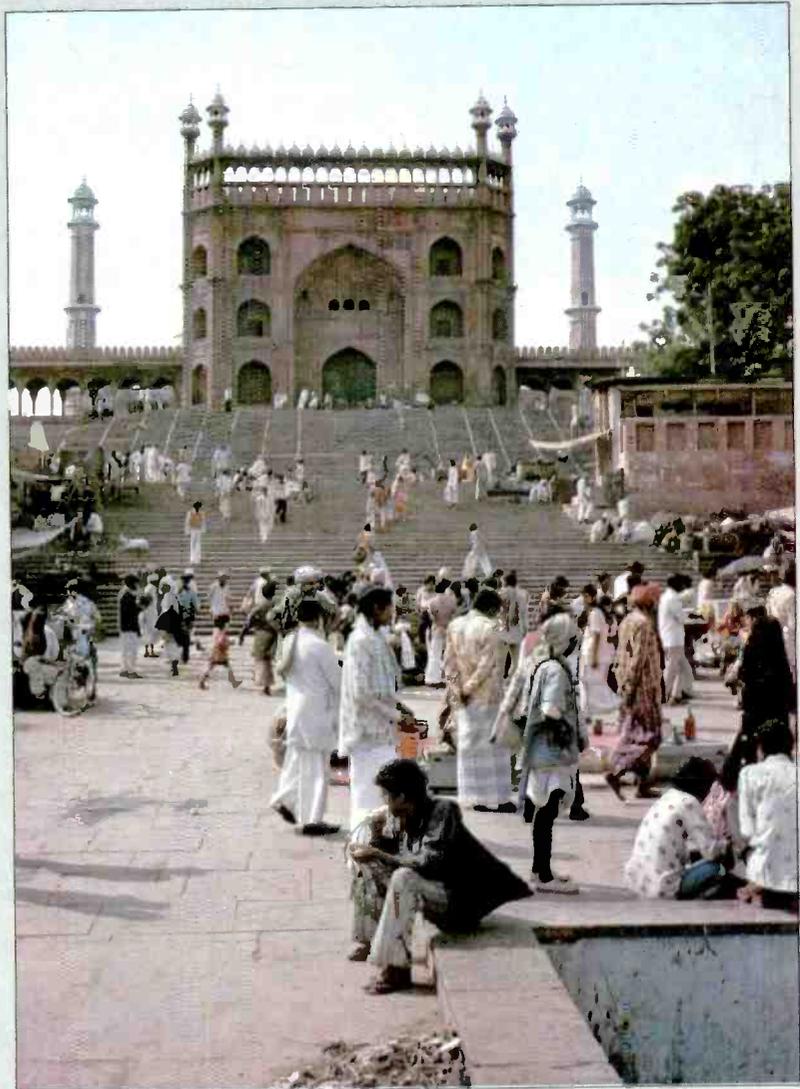
World events often provide the documentary makers with opportunities to conduct in-depth analyses of political and social developments from countries in the news; and a reporter and film camera crew can spend anything up to two years penetrating distant corners of the globe in search of facts and pictures. ATV's cameras have reported from the drug-smuggling areas of South-East Asia and on the problems of heroin addiction in Hong Kong and the USA, to South Africa and the war-ravaged country of Cambodia. A new three-part film on democracy in India, *Before the Monsoon*, starts with the events leading up to the state of emergency declared in 1975 and continues through the election of 1977 when Mrs Indira Gandhi was voted from power. The film then looks at the future of Indian democracy. An unusual aspect of this documentary series is that very little commentary is added; the people of India, from all classes, tell their own story – how homes and shops were demolished, the enforced sterilisation programme, the railway strike...

In contrast, ATV's *Jack on the Box* series gave the humorous novelist Jack Trevor Story the opportunity to provide his own personal views on a number of subjects close to all our hearts in a format quite different from the more conventional style of documentary. While this individual offbeat approach did not appeal to the whole audience, it did show that innovation is not confined to the areas of drama and light entertainment. Amidst his weekly encounters with Death, Money, Love and Marriage, Patriotism, Education and Fear, Jack found his past catching up with him as he pursued his lost love Maggie and fought a running battle with Paul Nasty, the villain who stole her away. These elements of truth plus the nostalgias of once being a boy and having a mother and a hernia sat oddly amongst the documentary realities like Barbara Cartland and the Archdeacon of Westminster. For a seasoned novelist Jack is a surprisingly good bad actor. Without exactly knowing why, the

Very Ordinary Person identifies with Jack's kind of strenuous failure. That's what humour is all about.

▼ **Before the Monsoon.** The Jama Masjid, seat of the Moslem religion in Delhi. ATV

▶ **Jack on the Box.** Novelist Jack Trevor Story. ATV





▲ Pope John Paul II acknowledges the crowd during his Polish visit.

In April, during the General Election campaign, ITN began a six-month experimental period with ENG (Electronic News Gathering). Six weeks later, when Pope John Paul visited Poland, ITN became the first British television company to use ENG abroad.

As Pope John Paul walked to the altar at Wawel Cathedral, Cracow, the choirs were singing and the congregation were clapping, but he was looking elsewhere. For lying at his feet beside the altar was a six-foot-five ITN journalist with a rucksack full of video cassettes on his back. Perched above the altar was an ITN camera crew getting their closest shots yet of the Pope's emotional homecoming to Poland.

The Pope was, as usual, sympathetic to the problems of the media, and as the ITN man weaved his way around the Pope and through the congregation clutching a cassette of what had just been shot, priests helped clear the way. It was 9 p.m., yet just a few minutes later the pictures were transmitted direct from Cracow to London in time for *News at Ten*.

The report on the Pope's arrival in Cracow was a massive gamble like almost everything about ITN's coverage of the Pope in Poland.

The early research done before the trip had showed it would be almost impossible to cover properly using traditional film methods. This was because the Pope was to spend so much of his time in parts of Southern Poland miles from the nearest colour processing laboratories.

It was, however, a perfect chance for Electronic News Gathering, ENG, the video camera that produces pictures that do not need processing and which can be transmitted from anywhere with a basic microwave link. So, only a few weeks after ENG had started at ITN in London, 22 large cases of equipment and a team of eight people arrived in Warsaw to attempt something no British television company had tried before—using ENG abroad. The risk was that one serious technical breakdown would make all the valuable equipment useless.

The ITN team found that every day they learnt something new about the equipment and its possibilities. Most important was its speed. As the Pope's motorcade drove around Polish cities the ITN camera crew with him were able, quite literally, to throw their video cassettes out of the car to be caught by ITN's 'pick-up' people in the

crowd. The cassettes were then driven back to the TV studios and played down the line to London.

On other occasions, like the Pope's visit to Auschwitz, the cassettes were taken to a Polish TV Outside Broadcast unit and played direct down its circuits to base. The editors, one with a film background and one with experience of full-size video tape, found they could edit more quickly and more adventurously with the new equipment.

The pleasure that greeted the reports back in London was one-third excitement at the emotional events themselves, one-third wonder at the quality of the pictures and the remaining one-third sheer relief that anything had been produced. If it was a success it was because of a team effort and a snowball effect.

A crucial factor was the fight to get a position in one of the two cars going with the Pope from Warsaw Airport to the City Centre when ITN showed pictures of the large crowds and Polish television did not. Other European TV stations and Eurovision therefore wanted ITN's pictures and ITN got a permanent spot close to the Pope.

That in itself would not have been enough unless the pictures were of good quality. At the end of the trip, Polish television engineers, conceding that ITN's pictures were better than some of their own, asked for advice on how it had been done. The ITV network asked ITN to produce a special half-hour programme to go out on Sunday 10th June. A queue developed outside ITN's office in Cracow of Poles trying to see the pictures of the crowds that their own stations were unable to show.

On the last Sunday morning a fault developed in the camera that could not be immediately solved. The whole trip was faced with a massive anti-climax. Cameraman Peter A West, who with sound recordist Ted Henley had lovingly but exhaustingly carried the camera around Poland, thought of an answer. On an ENG camera there are two plugs on the back. So he simply plugged his recorder into somebody else's camera, recorded the Pope's farewell speech in English and minutes later these pictures too were in London. It seemed to sum up the trip, in ITN's words, 'We had the technology, we also stumbled across the know-how and the luck!'

All the ITV companies have taken an interest in ENG. During the last two years, Grampian Television has sent over 20 mem-



◀ ITN's ENG unit covering a story with reporter Keith Hatfield.

▼ An ENG camera follows the action at a football match.



bers of staff and management to America to see new developments in television, particularly Electronic News Gathering.

The knowledge and appreciation of the possibilities of ENG helped discussions at Grampian which led to the company being the first in ITV to reach agreement to introduce ENG into its operation. This was particularly important for Grampian whose area covers North-East Scotland from the Shetlands in the North to Fife in the South and parts of the Hebrides and coastal region of the Western Highlands. ENG is able to greatly reduce the time spent in transporting, processing and editing film and gives a quicker more up-to-date news service to viewers in the company's area.

Initially, two units were based in Aberdeen and Dundee from October 1979, using RCA TK76 cameras and Sony recording and editing equipment.

Dundee, the centre for Grampian's coverage of Tayside and Fife, has benefited greatly, especially as Grampian is operating from the beginning of 1980 a new studio whose electronic link allows both studio and ENG pictures to be fed 'up the line' to Aberdeen.

The ITN team in Poland were reporter Jon Snow, camera crew Peter A West and Ted Henley, ENG editors Barrie Bayes and John Harwood and technical co-ordinators Allan Trainer and Bill Reay. The producer was Stewart Purvis.

A Shocking Success

For some years Ulster Television has felt that the never-ending cycle of news and current affairs, which for the past decade has inevitably featured the 'bad news', needed a fresh context. Was it communicating with the 'real' audience – with the housewife and with the family circle as a whole? Was the audience inured to violence? Were the young becoming over-accustomed to hearing death discussed as if it always happened to somebody else?

In 1979 the half-hour *Reports*, which for many years had been the regular news magazine watched daily by half the homes in Northern Ireland, was replaced by the hour-long *Good Evening Ulster* between 6 p.m. and 7 p.m.

It is well to remember the true nature of the Northern Ireland audience at 6 p.m. – having its tea, looking for news and views about the everyday happenings and items of everyday interest. Life must be 'seen to go on'. And the company did not eschew its responsibility of continuing to report impartially, accurately and rapidly the news, good and bad, as it happened.

Ulster Television provides at least 40 minutes of hard news about Northern Ireland every day. There is also *Counterpoint* for political and economic affairs, *Compas* for

religious and spiritual affairs and *Review* for artistic and cultural affairs. But how does the company see its responsibility to the ordinary Ulster viewer? Brum Henderson, Managing Director, suggests: 'to re-voke his interest, to stimulate his taste, to bring some light, brightness and identification with the home. Why not talk about ordinary things? The apparently trivial can often lead to a wider study of the more profound.'

The basis for *Good Evening Ulster* is to inform and educate people while at the same time remain interesting and enjoyable.

'A star was needed and a new one,' continues Brum Henderson. 'The controller of local programmes' choice fell on a woman – the first in the British Isles to host a full one-hour length news magazine. The audience results and the earlier reactions from the professional critics were most encouraging. Inevitably the new format evoked criticism and to our delight people were again talking heatedly about *Good Evening Ulster*.'

Good Evening Ulster has continued to gain the affection and respect of a large viewing audience established by previous early evening series. Without this loyalty it would have been impossible to 'achieve a shocking – in the true sense of the word – success'.

► Gloria Hunniford, presenter of this hour-long, weekday programme, is seen here with one of her guests, composer Phil Coulter.



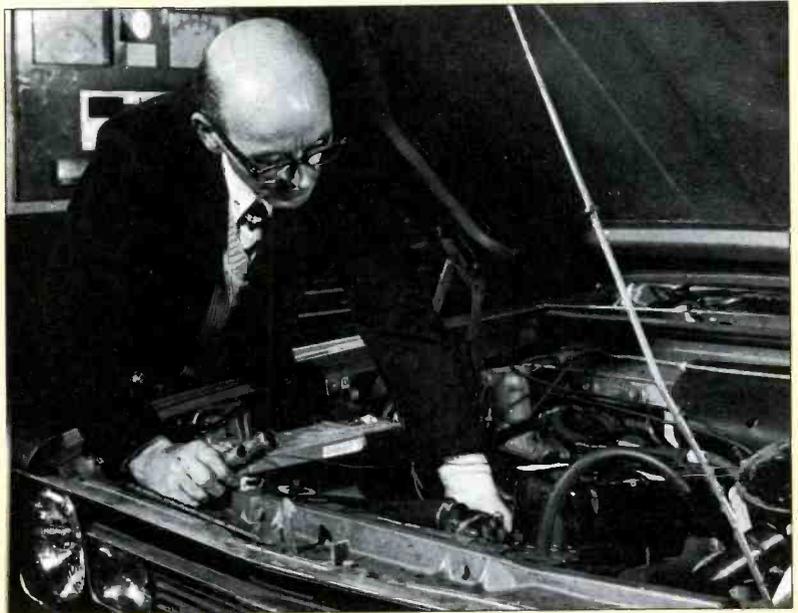
Scotland Today Report

STV's series of half-hour film reports are designed to examine in depth major social, industrial and economic subjects of immediate topicality in Scotland. The series, which is transmitted fortnightly on Wednesdays at 6.30 p.m., was introduced at the end of 1977. Since then more than 50 documentary films have been shown in the region and the series is regularly listed in the regional top ten.

Eric Wilkie, programme editor, and his production team have the major task of preparing and fully researching the documentary films on the basis of a fortnightly turn round.

The pattern he uses is for his team of researchers to prepare in week one a story which can be filmed in two days and edited in three for transmission at the end of the second week. He says, 'It is a tight time schedule but this has become something of a virtue. We do not have the time for editorial self indulgence and consequently concentrate only on the main issues of any subject'.

The programme range is wide and has included the examination of the environmental threat at Loch Lomond because of plans to build a new power station; the story of a Lanarkshire man who has invented a gadget which allows cars to run on a mixture of petrol and water; the effect of oil on the



Shetland Islands; the dangers of glue sniffing amongst Scottish teenagers; the effects of EEC membership on Scottish agriculture and the fishing industry; and a story of the integration of Indian and Pakistani families in Scottish society.

▲ 'Mr Crawford's Gadget' told of a Scots invention which enables motor cars to run on a mixture of water and petrol.



◀ A film crew covers a demonstration by protesters against the dumping of nuclear waste in South Ayrshire.



PRESENTING SCIENCE

The importance of science and technology in our lives will be increasingly reflected in Independent Television programmes in the 1980s. At the same time new technical developments will have a major impact on the ways in which programmes are made and the means by which they reach the viewer.

In the past decade, broadcast engineering has undergone a revolution with the development of micro-electronics, computer technology and communications satellites. Independent Television has used the new technology to the full in order to improve the quality and widen the range of its programmes. It has at the same time provided programmes to report, explain and analyse the significance of scientific and technical advances not only for broadcasting itself but for our lives in general.

Since man took his first small step on the surface of the moon more than ten years ago, Independent Television News has regularly reported space probes to Mars, Venus and beyond. The widespread interest in outer space that this activity has inspired has led to series like ATV's *Beyond the Moon* which considered the possibility of inter-stellar travel and Yorkshire Television's astronomy programmes for children, *Heavens Above*.

'Chips with everything' has become a popular catchphrase and in 1979 numerous programmes considered the importance of the silicon chip. In ATV's six half-hour programmes *The Mighty Micro*, transmitted last autumn in peak time, Dr Christopher Evans, psychologist and computer scientist, examined the uses and the industrial and political implications of the micro-processor. Other programmes on this fascinating and important subject are planned for 1980.

It would be wrong to think, however, that ITV's scientific programme makers' sole concern is with the future and the stars. There is widespread interest and concern, particularly among young people, about the quality of life on earth here and now. The environment

has been, and will continue to be, the subject of a major strand in ITV's programmes on scientific matters.

Anglia's *Survival* team had the honour to be selected by the European Broadcasting Union to produce a major documentary *The Seas Must Live* for the International Year of the Child. It was transmitted late in 1979 in every member country of the EBU. Anglia has also been involved in filming world wide for a series of documentaries on ecology, environment, nuclear proliferation and the global problems presented by the gap between the industrialised nations and the less developed countries.

Nuclear power and the risks involved, as well as the world's diminishing energy resources, have also been the subject of a number of current affairs and documentary programmes in recent months and the facts and the issues will no doubt continue to be discussed and argued on our screens in the year ahead.

Medicine and medical advances have always featured strongly in ITV's scientific and current affairs coverage. Thames' *TV Eye* has followed on the tradition established by *This Week* in this field. Its very first edition told the moving story of the world's first 'test tube' baby and last year this programme received an honourable mention from the jury at the Prix Futura competition in West Berlin. Other topics recently covered by *TV Eye* included the possibility of cadmium poisoning in a West country village and the story of the world's first baby born to a thalidomide victim.

The risks and dangers in everyday life are rightly the subject of investigative programmes on Independent Television and *World in Action* recently looked at the fire hazards of polyurethane foam in domestic furniture and the effects of accidents with glass in the home.

Yorkshire Television has also had a strong commitment to the sciences. *Don't Ask Me* and more recently *Don't Just Sit There!* involve audiences of all ages in popular science under the guiding hand of David Bellamy, Dr Magnus Pyke and other scientists. A new series is planned for 1980.

The influence of science and technology is expanding daily. Independent Television recognises its duty to keep viewers informed about new developments and to examine their possible significance for the quality not only of our own lives but of the lives of our children and grandchildren.

◀ **Don't Just Sit There!** Presenter Dr David Bellamy (right) meets Mr Len Hill, who is so fond of penguins that he has developed an 'intensive-care' unit in Gloucestershire for asthmatic penguins.
YORKSHIRE

Active Participation Encouraged...

Yorkshire Television's follow-up to its successful *Don't Ask Me* series is the equally exuberant *Don't Just Sit There!*, with familiar presenters Dr Magnus Pyke, Dr David Bellamy and Dr Robert Buckman.

As the title suggests, the programme goes out of its way to find people who get up and get on with things – people who have actually done something about putting their ideas and ambitions into practice. Like two brothers in Yorkshire who have built a telescope on their roof, and are also responsible for such ingenious inventions as a contraption for carrying a cup of tea or coffee around the house without spilling it.

For viewers too, the message is don't just sit there! Active participation is definitely encouraged, with the audience at home constantly being invited to take part in a rainfall count, Britain's first cat survey, or a search for exotic pets.

The trio of doctors bring their own inimitable and charismatic style to the series. Dr

David Bellamy goes on the natural history trail and brings back stories about asthmatic penguins, giant dandelions, and scorpions on the Underground. Dr Robert Buckman lays bare some of the myths and mysteries of the medical world, helping people to understand more about themselves by explaining in a light-hearted and reassuring manner how heart pacemakers work, what makes you blush, and why some people's hair can turn white overnight. Chief boffin Dr Magnus Pyke turns his attentions to the often-overlooked fascinations of everyday life, demonstrating how it is possible to make pastry in a washing machine, take a calculated guess at the contents of unlabelled cans by rolling them around the floor, and even how to walk on water...

The change in format has obviously worked well for this new-look science series, with postal response to items reaching 18,000 letters on one occasion, and the series has featured regularly in the top twenty ratings.

► Part of the team who have put fun into science. Dr David Bellamy (left), Dr Robert Buckman (centre) and Dr Magnus Pyke (right).



Past, Present and Future

In the fields of science and medicine, the networked current affairs series from Thames, *TV Eye*, produced a number of important programmes.

Foremost was its launch programme, 'To Mrs Brown a Daughter'. Painstakingly prepared by reporter Peter Williams, the film told of the development, over a ten-year period, of the methods used in fertilising an egg in a test-tube and transferring it to the womb of the mother. The programme also showed the events leading up to the birth of the world's first test-tube baby.

The programme was widely acclaimed and interest in little Louise continues as she progresses through babyhood.

Other programmes of scientific impact in the *TV Eye* series included film on the



◀ Courage, determination and love are the qualities of this thalidomide mother who is able to care for her own baby. Here she is seen feeding her baby with her feet.

Somerset village threatened with cadmium poisoning; Elaine Dale, the first thalidomide mother – a story of courage and determination; and a probe into the future use of satellites in domestic television.

Beyond The Moon? was a series of seven half-hour programmes from ATV which provided an informal guide to astronomy for both those who were already interested in the subject and for those who thought they might be.

Presented and written by Dr Simon Mitton of the Institute of Astronomy, Cambridge, the series set out to develop a fundamental idea by using experiments to show how past astronomers reached their conclusions, and also to consider the sort of men they were.

For aspiring astronomers there was a guide to the equipment available, and explanations on how they could involve themselves in serious observations. We saw how far research has reached today, its effect on our lives and the implications for the future.

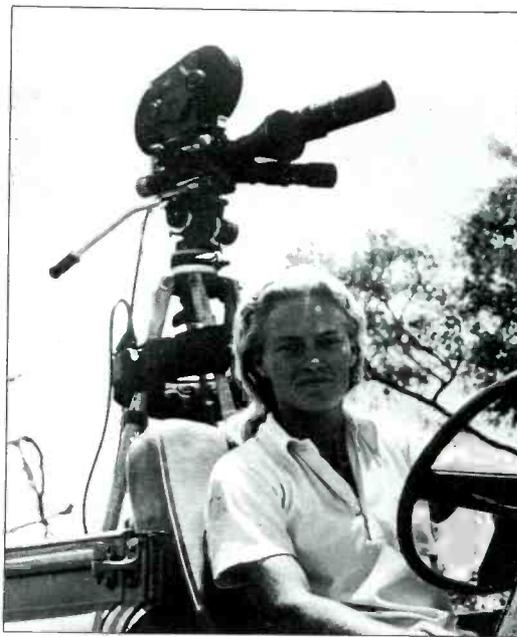
The series was recorded at the Royal Greenwich Observatory, Herstmonceux, The Institute of Astronomy, Cambridge, and in the studios at Elstree.

Reach For The Stars

▶ Dr Simon Mitton of the Institute of Astronomy, Cambridge, presenter of the programme.



The World We Live In



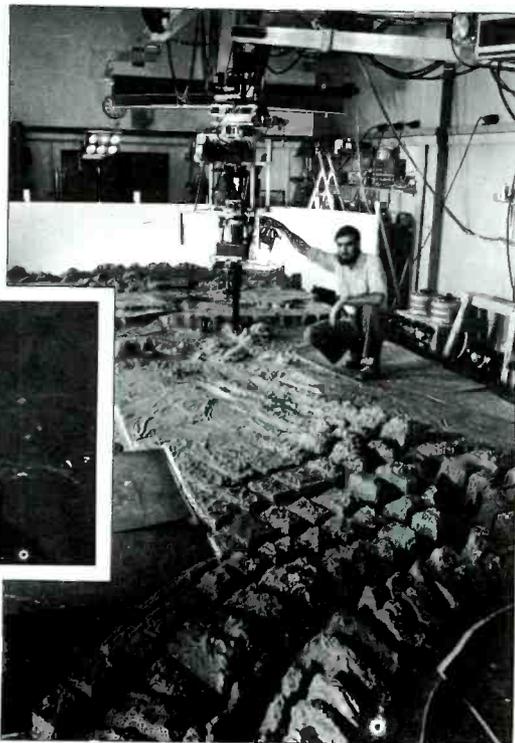
Conservation and the exploration for new ways of using the world's resources are topical themes as the scientific world looks ahead to the 1980s. Independent Television reflects this concern in established series such as *Survival* and other programmes which awaken our senses to appreciate the world around us and provoke our minds to think more carefully about the life we lead.

▼ **Russell Harty.** Professor Eric Laithwaite demonstrates the power of electro-magnetic forces to Russell Harty – an example of how scientific information can be successfully introduced into the more general output of programming. LWT

◀ **Survival.** A woman in a traditionally man's world... Wildlife photographer Cindy Buxton on location in Africa during the shooting of 'Last Kingdom of the Elephants'. ANGLIA

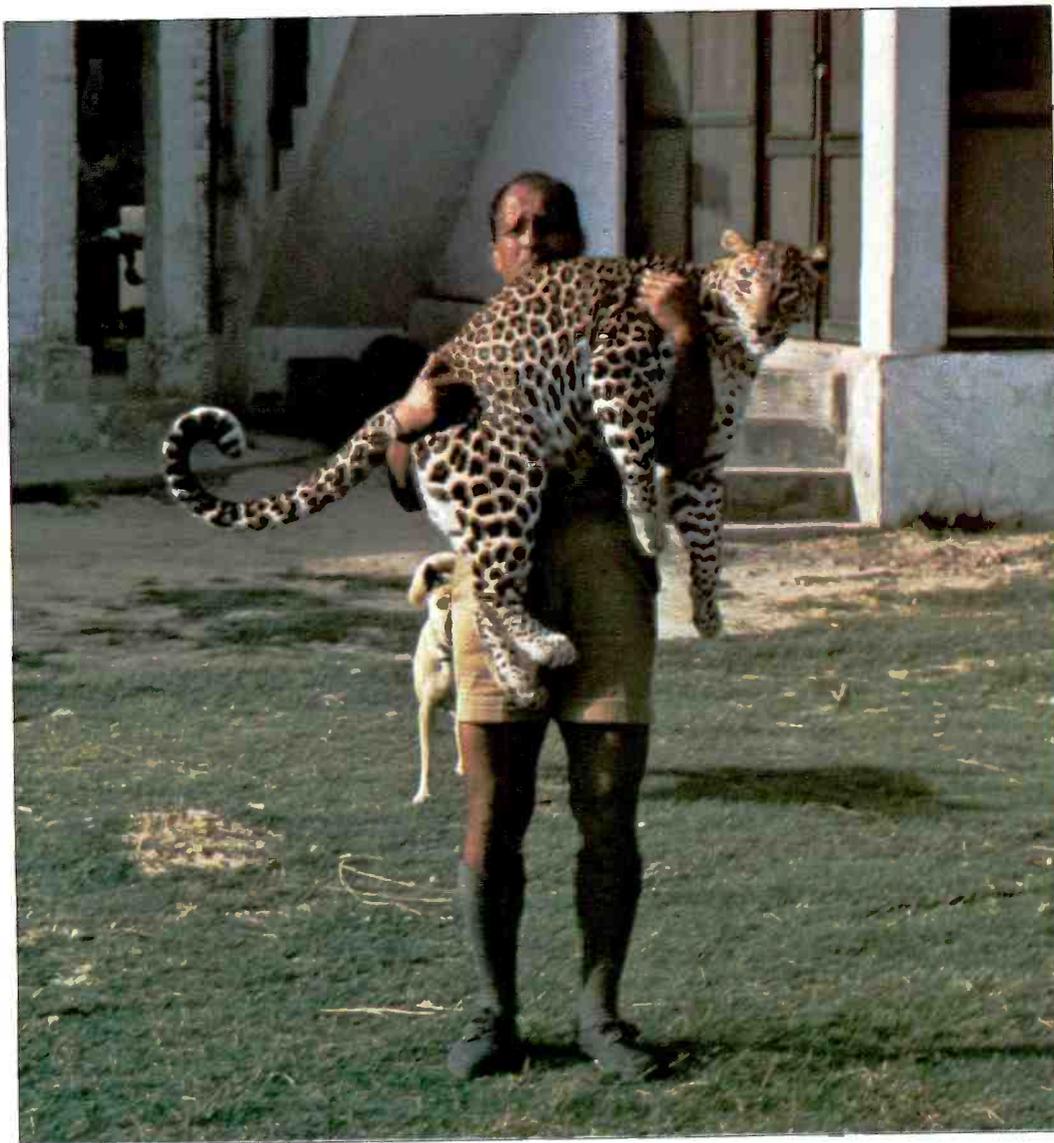


▶ **The Seas Must Live.** the Sea Otter – one of the threatened species. A model of the canyon landscape at the bottom of the Atlantic was constructed for this documentary commissioned by the EBU to mark 1979 as The Year of the Child. ANGLIA

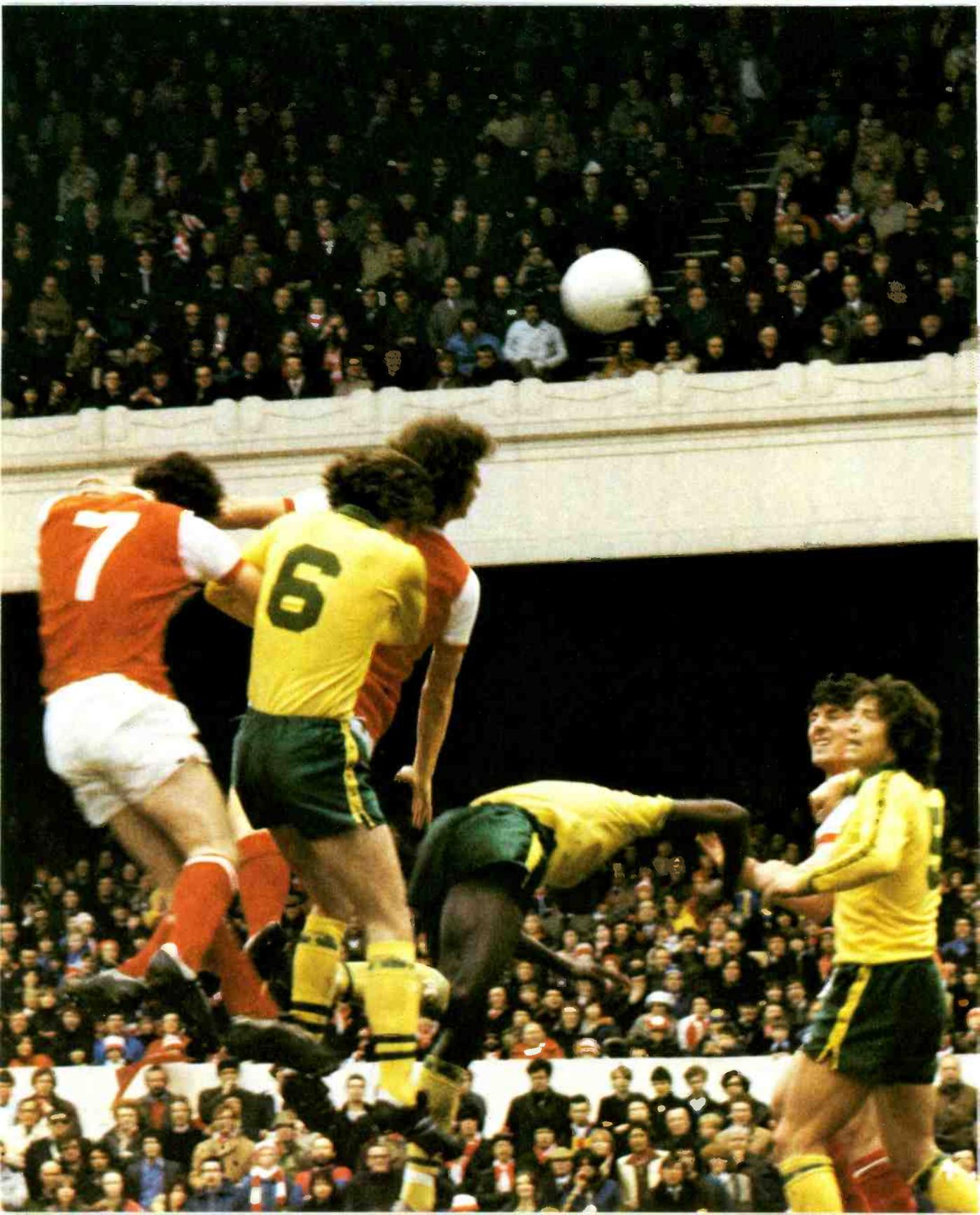




◀ **The Guinea Pig Club.** A reunion drink in the early 1940s for Sir Archibald McIndoe (centre), the pioneering plastic surgery specialist in the Burns Unit at the Queen Victoria Hospital, East Grinstead during the Second World War, with airmen he treated. The programme tells of the patients' early experiences and of their fight to keep their place in a peacetime society. THAMES



▶ **Survival.** Harriet, the leopard who changed her spots, forms a special friendship with the man who reared and looked after her; she was eventually to return to the nearby jungle of Northern India. ANGLIA



TIME FOR SPORT

One of the most popular sports regularly featured on television is horse racing and next to football it probably covers more of the country than any other sport. The main outlet for racing on ITV is in *World of Sport*, the Saturday afternoon programme which under the title of 'The ITV Seven' regularly includes seven races from two courses in Britain. Each year some 350 races are shown from 30 different courses ranging from Ayr in Scotland to Salisbury in Wiltshire. Many of the Classics are featured during the year including the 1,000 Guineas, the 2,000 Guineas, the Derby, the Oaks and the St Leger. Occasionally ITV cameras also cover two- or three-day meetings on weekday afternoons.

Many of the presenters and commentators of the 'ITV Seven', such as John Oaksey, Ken Butler, Brough Scott and Raleigh Gilbert, have become familiar faces to viewers over the past ten years.

The coverage of sport is a costly and complex operation. The cost of rights to cover events is ever on the increase; during 1979, for example, ITV negotiated the rights to cover horse racing for a period of three years at a cost of £2 million. In addition the basic facilities required for the televising of sport generally have increased over the years in order to meet the demands for better standards of presentation. Different events of course require different facilities and even geography has a part to play in determining the amount of 'hardware' required in terms of outside broadcast units and personnel. For example, to give proper coverage to the Derby necessitates at least twelve cameras because of the nature of the course.

Most sports fans have their own sporting heroes – whether they be footballers, athletes, cricketers or tennis players; but for the vast majority of viewers what matters is their local team and, specifically, their local football team. In the presentation of football ITV, by virtue of its decentralised system of broadcasting,

enjoys a special advantage. Most of the football shown on television in this country is in the form of recorded highlights and many companies have their own programmes such as *The Big Match* (LWT), *Match of the Week* (Anglia) and *Shoot* (Tyne Tees) which are shown on Sunday afternoons and invariably include a match featuring a local team.

One of ITV's biggest successes in sport over the past five or six years has been its coverage of major golf events. Golf has now become one of the most popular of television sports and viewers have become as familiar with the names of famous golf courses as they have with those of football grounds or race courses. The difficulties involved in giving proper coverage to a four-day event on a single channel are, of course, formidable; but a considerable expertise acquired over the years, not only from the technical point of view but also in terms of presentation, has enabled ITV to cover important golf tournaments such as the Benson and Hedges, the Dunlop Masters, the Ryder Cup and the European Open. Coverage of these events has been highly praised by both viewers and the professional golfing bodies.

Sport on television is not only the important football match, the classic horse race or the major golf tournament which may attract fans in their thousands or viewers in their millions. The objective of *World of Sport*, for example, is to provide a mixture of sport and entertainment which will attract a wide cross-section of viewers both male and female as much as the committed sports fan, and over the years a wide variety of sports and pastimes have been featured from all over the world – such as hockey, squash, badminton, gymnastics, cycling, lumberjacking, darts, snooker and speedway.

In 1980 ITV will cover the Olympic Games from Moscow and viewers will look forward to seeing the world's greatest athletes competing and, no doubt, shattering yet more records. In anticipation of this event ITV has, over the past year or two, shown some of the more important athletics and swimming events from overseas, such as the World Swimming Championships from Berlin, the European Athletics Championships from Prague, the Europa Cup Finals from Turin and the World Cup Athletics from Montreal.

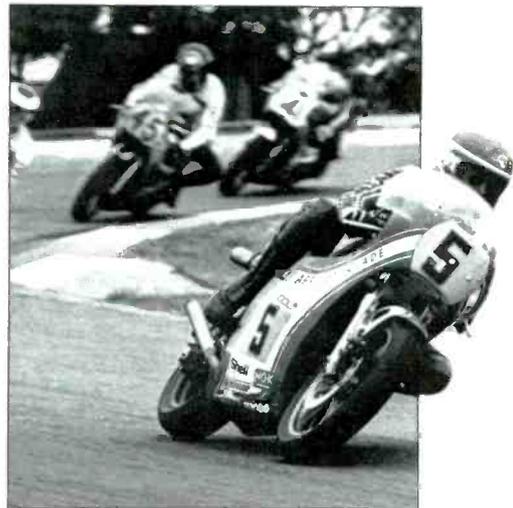
◀ In its coverage of Britain's most supported sport, ITV features live action, recorded highlights, close-ups, instant replays, interviews and authoritative analysis of top Cup and League football matches.
LWT

On Track

Racing makes a major contribution to ITV's coverage of sport. Horse racing in particular is a prominent feature, but there are also many opportunities for the armchair sportsman to enjoy the action, speed and excitement of, for example, motor, cycle and greyhound racing from top racing tracks in Britain and overseas.



► **World of Sport.** Mario Andretti and Gordon Smiley fight it out in the Formula 1's Champions Cup at Brands Hatch. LWT

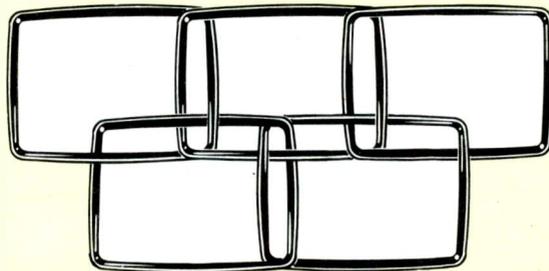


▲ **World of Sport.** Barry Newbold pulls away from the bend closely followed by other riders in the Championship Cup race at Donnington Park. LWT



◀ Anglia Television's new outside broadcast unit covers the major race meetings at Newmarket for the ITV network.

Olympic Preview



The Olympic Games to be held in Moscow during the summer of 1980 is the most complicated and expensive overseas operation ever planned by the ITV companies. Upwards of 100 hours of programmes will be produced directly from the new Soviet Olympic television centre which has been built specially for the occasion and is situated opposite the existing Ostankino Television Centre in Moscow.

ITV already has its own exclusive studio and control room nearing completion, with its own offices, its own video tape recording machines, film editing facilities and off-tube areas for commentators.

What makes this event so excitingly different from past world sporting occasions abroad is that ITV will make its own programmes on the spot in Moscow – and this has already involved a series of visits to Moscow by ITV personnel. The Olympic operation has been planned and will be produced jointly by John Bromley of LWT and Sam Leitch of Thames who were joint Executive Producers of ITV's World Cup programming in 1978. Sam Leitch has made four visits to Moscow in the past year and on each occasion had been accompanied by Roger Philcox (LWT) who has the massive responsibility for co-ordinating all communications between the various Olympic venues in Moscow, Leningrad and Tallin and the ITV Moscow studio and, of course, into London.

From the moment early in 1977 when the Soviet Olympic organisers and the Soviet television service succeeded in completing an 85 million dollar deal with NBC of America for that company's right to show exclusive Olympic pictures in the States, the entire Soviet Olympic scene has been expensive for all broadcasters in Europe and the rest of the world.

Japan and Australia also reached exclusive deals with the Russians. Then four of the European Broadcasting Union organisations (ARD and ZDF from Germany, the BBC and ITV) decided they wished to produce their own Olympic programming direct from

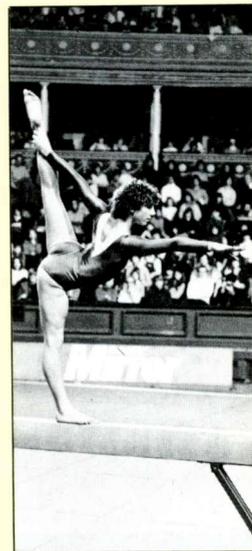
Moscow. A dozen or so other world TV channels will also have their own programme HQ based in Moscow.

Although there are many accreditation problems still to be sorted out, ITV expect to send around 80 staff to Moscow, including commentators, presenters, producers, engineers and technicians who will be accommodated in a brand-new skyscraper hotel being built within fifteen minutes walking distance of the new production centre.

One of the programme opportunities to arise from the Olympics is that in mid-summer Moscow time is two hours ahead of British Summer time so that the very best of the action from such spectacular and popular Olympic sports like athletics, swimming and gymnastics will be finished by around 8 p.m. each day in this country, allowing viewers at home to see the events the same day.

The ITV Olympic planners have been particularly impressed by the new Soviet Olympic TV centre. Says Sam Leitch: 'By the time the Olympics begin in July the Russians will have sixteen new studios of 60 square metres each as well as two main studios of 150 square metres each; and when you remember this is just across the road from the main Gostelradio TV centre then this Moscow complex, just a twenty-minute car drive from the centre of the capital, must give the Soviets the most concentrated TV centre in world communication.'

Another strong ITV link with the Moscow Olympics is that Bill Ward, former Programme Controller at ATV and former chairman of the ITV Sports Network Committee (of which he is still a member), heads the EBU Operations Group in Moscow.

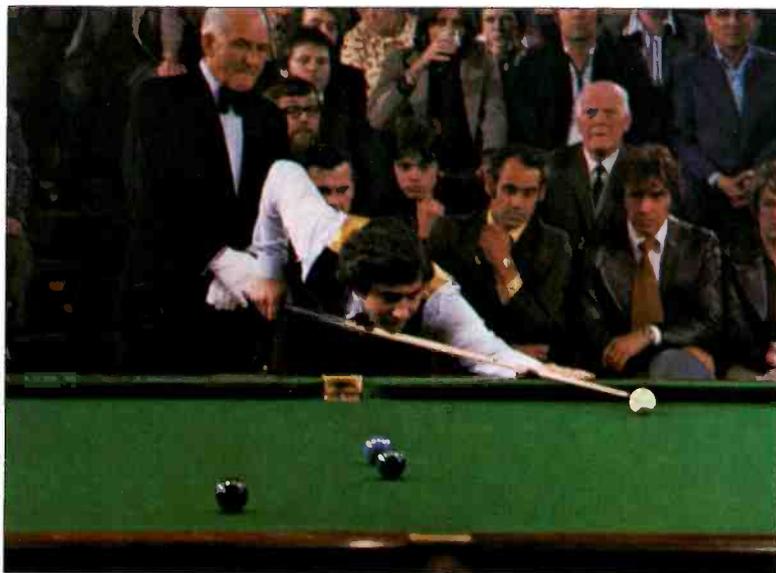


▲ **Midweek Sports Special.** Gillian Hodgson of Kesgrave, Suffolk, one of the prospects for the 1980 Olympics in Moscow, goes through her beam routine. THAMES

Major into Minor

While the more popular sports such as football, golf and racing naturally feature prominently in the output, Independent Television makes determined efforts to cater for the enthusiasts of such competitive events as showjumping, boxing, wrestling, ski-ing and minority sports such as curling, table tennis and darts.

The medium of television, with its close-up shots and varying angles of view, allows the spectator at home to follow much more clearly the progress of a sporting event, giving him the opportunity to examine in greater detail the technique and reactions of individual participants.



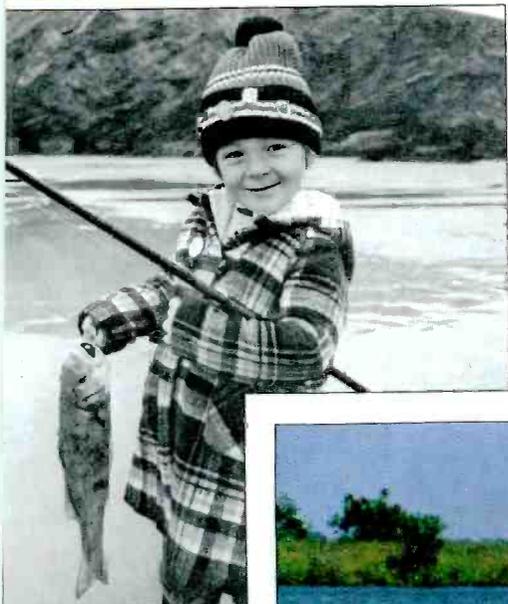
◀ Invitation Snooker.

Eyes down for a well-potted black. A scene from the seven-game competition between amateurs and professionals. TYNE TEES



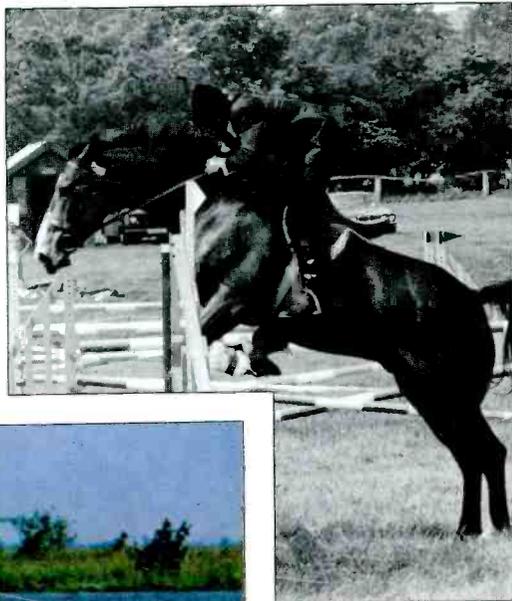
◀ World of Sport.

Douglas Johnson (right) and Desmond Douglas face each other in the final of the Norwich Union Stakes closed table tennis championships. LWT



◀ **Time Out.** Mini champion David Green, at four years old the youngest ever Cornish Bass fishing expert, proudly displays his prize catch. WESTWARD

▶ Vasily Nefedov of the USSR during a tense moment in a showjumping event at the Debenhams International Modern Pentathlon at Crystal Palace. THAMES

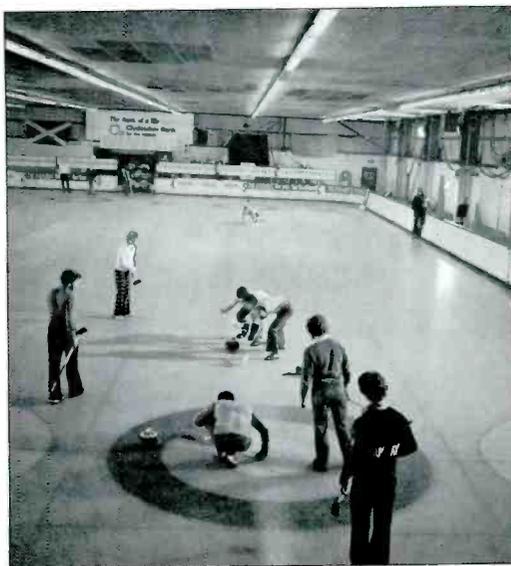


▼ **The Great Outdoors.** Canoeists in Wales enjoy messing about on the water in a programme from the three-part series on outdoor pursuits. HTV



◀ **Afloat.** Bottoms up in an impromptu display by yachtsmen in the first ever pro-celebrity sailing competition in Britain. SOUTHERN

▼ **Scotsport.** Coverage of an unusual sport as the International Curling Championship takes to the ice in an action-packed game. STV





LEARNING THROUGH TELEVISION

Viewers often remark that they find much of what they watch on television 'an education'. So what makes the ITV programmes specifically designated 'Educational' different from the rest? To hold the audience they must display similar excellence in production style, but their purposes are distinct. For example, educational programmes on ITV are normally produced with a specific rather than a more general audience in mind. Then the circumstances of each audience must be considered, such as whether the broadcasts will be viewed by young children alone at home, or mediated by a teacher in school or college, or seen by adults at the end of the day. Sometimes, too, subject content is conditioned – by the requirements of the curriculum normal in schools, for example.

Matching broadcasts to audiences assumes, then, a central place in the planning of educational broadcasting. For this reason, every proposal for an ITV educational programme comes under the scrutiny of an appropriate committee before it is approved for transmission.

The scrutiny of individual proposals, however, is just part of the procedure designed to ensure that the right kinds of programmes are being made for these different audiences. Advice is taken at many stages and at many levels. The process of 'keeping in touch', described in more detail later, means that the programmes benefit from an interchange of ideas and experience between broadcaster and user whereby the ITV education service keeps close to its audience in terms of that audience's needs, expectations and abilities.

The provision for schools has over the years established a substantial following and reputation (ITV celebrated its 21st year of broadcasts to schools in 1978). Certain specialisms have developed – such as health education, education-for-parenthood and media studies.

New areas of priority in education continually emerge and every effort is made to offer appropriate programmes. This year, for example, emphasis on the special needs of the handicapped, highlighted by the Warnock Report, has resulted in a major series for the deaf child, *In Sight* (Yorkshire), described later. Alongside such innovations, well-established and widely-used series for schools continue and develop, incorporating popular themes and fresh material, and providing an attractive resource for teachers from the infant classroom to the sixth-form laboratory.

As for adult education programmes, new ideas about ITV's provision have started to take shape. The traditional notion of separating adult education from the rest of the broad range of ITV's 'educative' programming is giving way to a new flexibility of approach. There are, however, priorities that adult education tries to meet – not only in terms of subject matter in broadcasts aimed at the audience at large, but also in relation to the identified minorities, whose special needs may justify the making of programmes appealing to much smaller audiences. For example, LWT's *Babylon*, a series of films for young West Indians, aims to explore some of the difficulties of reconciling life in Britain with cultural and emotional attachments to the Caribbean. Tyne Tees' *Your Helping Hand* offers recently disabled people and their families practical advice on living a full life despite a physical handicap. And David Stringer's 1979 IBA Fellowship indicated that innumerate adults in Britain constitute a very significant minority; thus confirming the value of the basic numeracy series from Yorkshire Television, *Make It Count*, which returns in 1980 with new programmes specifically for those people who need help in acquiring basic number skills.

Despite the limitations of a single service about 11 per cent of the transmission output in any ITV area is at present devoted to specifically educational programmes. It is hoped that Channel Four will allow opportunities for further development of the educational output.

◀ **How We Used to Live.** An established school series for 8–12-year-olds which this year covers the period of British social history from 1874 to 1887. YORKSHIRE

For the Under-fives

Many young children get no opportunity for formal nursery education or even the informal pre-school learning experiences a play group offers. Appropriate television programmes can do a little to fill the gap. Among children's series for this age range, four have specific educational objectives. They are designed to offer the child watching at home – whether in the company of a parent or not – a chance to learn more about the immediate environment, the people who share it, and to develop important perception, language and psycho-motor skills.

The devices used in the pre-school programmes are simple – songs, story-telling, puppetry, animation and short film inserts of the child's familiar world. These contribute to the overall aim of encouraging activity beyond mere viewing. Audience research suggests that among 2–4-year-olds, nine out of ten regularly watch these series, and that any one programme may reach some 1¼ million children. The four series currently networked are described below.

Pipkin's (ATV)

The accent in *Pipkin's* is on relationships with others. The puppet characters Hartley Hare, Pig and Topov, through 'real life' situations, encourage co-operation, sharing, and the taking account of others – aims which are sometimes aided, sometimes frustrated, as in real life, by the strength of individualism. Each story offers the young viewer a chance to match his own responses to those of the characters, with whom he can identify and thereby learn a little more about the complexities of human behaviour.

▼ **Pipkin's.** Hartley Hare, just one of the characters from this popular children's programme. ATV



► **Once Upon A Time.** A story-telling series concentrating on the child's world of fantasy and imagination. GRANADA



Rainbow (Thames)

Rainbow explores a weekly theme through the interaction of presenter Geoffrey and puppet characters Zippy, George and Bungle Bear. Film sequences, which usually feature young children, and song-and-story items from a trio of actor-musicians, are also components of each programme. In addition to the regular weekday programme, the *Rainbow* Special Documentaries highlight important occasions in a young child's life and have a separate place in the afternoon schedule in the Spring of each year. In 1980 *Rainbow Makes Friends* visits a play group where children from a variety of cultural backgrounds come together to play and to learn.

In support of the theme of the *Rainbow* programmes, some fifteen 'Rainbow' play-packs have been produced by Jackdaw Publications. There is also a record of songs and action games from the programme.

Stepping Stones (Yorkshire)

Especially for the younger child and slower learner, *Stepping Stones* places emphasis on the building-up of expectations and an easiness of pace. During each set of five programmes a number of related themes and concepts are explored through film, animation, music and storytelling. Follow-up activities are particularly encouraged. The aim is to reinforce newly-learned language concepts, and to develop pre-reading skills and early mathematical experiences, through a deliberately structured but entertaining and affectionate approach.

Once Upon A Time (Granada)

Story-telling is the central device in this series. First launched in May 1979, it concentrates on the child's world of fantasy and imagination. Simple games and Black Theatre scenarios, where normally inanimate objects come to life, supplement direct narration. Features of the series, designed for the lower end of the age-range, are its direct simplicity, and a regularity in format which enables the audience to anticipate events with enjoyment and a sense of comfortable familiarity.

BROADCASTS FOR SCHOOLS

For the school year 1979–80 ITV is providing over 50 separate series for use in schools. The most recent research (conducted jointly with the BBC's School Broadcasting Council) confirms the trend in recent years of a steady growth in the use of these series, especially at secondary level. 69 per cent of secondary schools in the UK now use an average of 3.5 ITV series each, compared with 58 per cent the previous year. Broadcasts for primary and middle schools continue to be popular; they are used by 84 per cent of schools with an average of over 4 series per school.

The research also investigates the kinds of audio-visual equipment to be found in schools and provides encouraging news about the steady increase in the availability of video-recorders. Although 75 per cent of secondary schools can now record broadcasts, primary and middle schools are still largely without this facility. Now that VCRs are available for rental on the domestic market, it seems likely that the slow if steady increase in schools' use will accelerate over the next few years.

ITV provision for schools in 1979–80 is made up of a networked core of some 33 series, with another 18 series chosen by the individual companies for the schools in their own areas. For example, alongside the popular networked primary series *Seeing and Doing* (Thames), *Finding Out* (Thames), *My World* (Yorkshire) and *Picture Box* (Granada), schools in Wales have three Welsh language series from HTV – *Cymru A'r Mor, a.b.c.* and *Mwy Neu Lai*; and schools in Northern Ireland have from Ulster Television an environmental series *Let's Look at Ulster* and a series for infants, *Hop, Skip and Jump*. Sometimes regional schools series are taken up by the network. For example, an STV series *Time to Think*, which dramatises extracts from books commonly studied in schools, is to be shown in other ITV areas in the South for the first time this year; and *Living and Growing* (Grampian), the sex education series which began locally ten years ago, has now spread to the whole network.

Among the major new networked series

for 1979–80 *In Sight* (Yorkshire), made specially for deaf children and for those with partial hearing, may also provide a more general resource for children with other learning difficulties (see later). *Botanic Man* (Thames), the highly successful ecology series written and presented by David Bellamy and first shown to an evening audience, is to be transmitted for schools this year. *Making a Living* (Yorkshire), the major school-to-work series launched in 1978–79, continues to offer a range of programme units, over a two-year cycle, designed to help the young school-leaver learn about aspects of working life. For the same age-group *Starting Out* (ATV) will offer a new ten-part serial story peopled with characters who face questions of job-choice, and of relationships



with family, friends and those in authority. *Politics – What's It All About?* (Granada) continues, with new material, to encourage political literacy, emphasising through a series of documentary films some of the realities of politics in action likely in time to affect the young people to whom the series is addressed. *The English Programme* (Thames) presents, in the Spring term 1980, the winning entry to its playwriting competition on the theme of 'Working' (see later). Other new units in the same series include five new

▲ **Facts for Life.** Brian Trueman watches a programme from the series with the family who are featured in it. GRANADA



▲ **Alive and Kicking.** Emma tackles her school dinner in a programme from this infant health series. ATV

► **Good Health.** Junior school children present a dance-drama of their own to show how germs attack the body. ATV

'Viewpoint' programmes on mass communications in society, and a five-part unit called 'Our People' probing the myths, tensions and opportunities of multi-ethnic society in Britain.

For the primary range, *My World* (Yorkshire) has integrated its 'Stories' and 'Real Life' sections this year to offer a new programme for a slightly lower age-range including the nursery school child. Many familiar and well-used primary series continue to be shown, up-dated with fresh material.

Developments for the new school year, starting from September 1980, include the introduction of an infant numeracy series on the lines of the successful *Reading With Lenny* (Granada); a new junior science series



(ATV); a *History of the Future* (Thames) – a secondary series about computers and micro-electronics; and a major broadcast resource for the biology teacher – *Evolution* (Granada).

The ITV schools provision thus continually evolves, introducing programmes for curricular areas where new needs have been identified, whilst ensuring that those basic subjects where television has proved to be a specially effective medium continue to receive support.

► **In Sight.** 9–13-year-old children in Schools for the Deaf like this one will have their own series starting in the Spring term 1980. YORKSHIRE (PICTURE COURTESY OF THE RNID)



In Sight

Watching television can be an engaging and instructive experience even for children with sight or hearing disabilities – and it may be that television is a specially useful medium for helping these children to learn. Therefore in 1980, Yorkshire Television will be providing an innovative new series for the deaf, called *In Sight*. This series of eighteen programmes will be shown in the Spring and Summer terms and will be aimed at children of 9–13 years of age in Schools for the Deaf and in Partially Hearing Units attached to ordinary schools. The shape and pace of each fifteen-minute programme will also make them useful for children with other learning difficulties.

Obviously, *In Sight* will differ in many important aspects from the other series in the ITV school output. Dialogue as such is kept to a minimum, but all the language used is represented visually on the screen in the form of sub-titles or as speech bubbles, and all speakers offer the chance for viewers to lip-read. Mime, strong visual imagery, and unambiguous sound effects also play an important part in each of the programmes, which consist of clearly demarcated and easily anticipated segments.

Film sequences featuring the experiences and adventures of Jo's Gang offer the audience a chance to assimilate social skills and gain valuable language experience. Arising out of each sequence, a short 'object lesson' looks at functions and processes of things – both natural and mechanical – that are part of everyday life. The Great Graffini, a comic circus ringmaster, illustrates opposites (a concept many deaf children grasp with difficulty) by playing a guessing game with the audience. These elements are further supported by the activities of the studio presenter who offers practice in a variety of language and reading skills.

The idea is to get the children joining in as much as possible, anticipating the action, responding to each stimulating sequence with a positive enjoyment and increasing confidence.

STRIKE!

Yolanda Casey is a pupil at Astor-on-Mersey Secondary School for Girls. On a dull day in May, outside a disused factory in Stockport, she watches a Thames production in the making. It is a television play about the effects of a small-scale strike on workers and their families. Thirteen-year-old Yolanda is the playwright - perhaps the youngest yet to have work produced for ITV - and her play 'Strike' is the winning entry in a competition for 13-18-year-olds organised as part of the Thames school series *The English Programme*. Quite apart from the prize, she has the excitement of watching her own words come alive in front of the cameras, of being interviewed by the local Press and by Tony Wilson for that evening's edition of *Granada Reports* - not to mention the more mundane pleasure of queuing up at the mobile canteen with the actors and crew for an early morning cuppa and a sausage sandwich ... No, the characters are not really as

she had seen them in her mind's eye - but never mind, she never expected them to match exactly, and, anyway, the important thing is that her play is getting such professional treatment.

The competition attracted 300 entries, and after a final eight had been selected it was so difficult for the judges to choose just one winner that eventually three prizes were awarded. The well-observed and witty dialogue and the play's dramatic tensions made 'Strike' an attractive choice for production. So Yolanda's play takes its place in a five-part unit under the general theme of *Working*, to be shown for schools in the Spring. Her success should offer encouragement to other writers to try their hand at television drama. 'It's good when you get the idea', she says, 'and once you've finished you really feel like you've done something. It's when you're sending it off you start having second thoughts ...'



Yolanda meets Sco Jose, her leading character ...

... and poses with the crew for the local newspaper.



A team from Granada Television film the playwright watching the actor.



A damp day on the picket line for the actors.



Even Manchester has its cry days, so the Fire Brigade provides the steady drizzle required by the script.



Tony Wilson interviews Yolanda for the regional news magazine, *Granada Reports*



Adult Education

If viewers were asked to pick out the adult education programmes from among their normal viewing, they would find the task difficult. The viewer at home watches them as part of the normal ITV daytime or evening schedule and is usually unaware that they have been designated 'educational' and that the process of bringing them to the screen has involved a procedure of careful advice and appraisal, administered by the IBA. The important thing to the viewer is that the programme itself is attractive and interesting, and that it provides knowledge, or understanding, or help in developing a skill.

As the most influential and pervasive of the mass media, television has a responsibility to provide learning opportunities for all, and especially for those who are not attracted by formal educational institutions, adult education classes or libraries. Those responsible for the 'educational' sections of the ITV output try to respond to many different needs, among which are those of certain identifiable groups who may require special support, such as the unemployed, young parents and people lacking basic skills. Some programmes which directly serve defined minorities also affect a wider audience. For example, a recent series for the parents of mentally-handicapped adolescents, *The*

Special Child (Yorkshire), made many other viewers aware of the particular problems such families face. Other important series for a specific target audience this year are *Aap aur Aap ke Bachche* (Your Children and You) (ATV), a series advising Asian women about the British health service and education system, in Hindustani, and a second series of *Make It Count* (Yorkshire), the television component of the first multimedia learning package for adults in difficulties with numbers.

Other programmes planned for 1980 have a more general appeal. *Childhood* (Thames) is a portrait of six different children, designed to show some exceptional aspects of child development. *That Ongoing Language Situation* (LWT) examines how the English language is used now, and the same company presents guitarist John Williams in *Crossover*, which will aim to show the links and similarities between many different forms of contemporary music. Yorkshire Television has plans for programmes about the US Presidential Election (to coincide with the Primaries in Spring 1980) and for a thirteen-part series on the role of women, at work, in the family and in society. Granada's long-term commitment to the story of the photographic image in *Camera*, launched in 1979,

► **All About Toddlers.**
This series examines the problems that are faced by parents with their young children. ATV



will continue with further series developing the theme, moving forward to the early filmmakers and eventually to the advent of television and the TV documentary. For Thames, later in the year, Desmond Morris will present a major series on human behaviour as a sequel to his book 'The Naked Ape'.

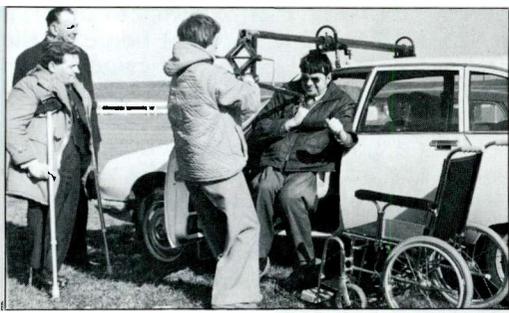
In producing adult education series, the regional ITV companies, as for the schools output, make a significant contribution to the overall education provision. Apart from the series they offer to the network, the regional companies also provide programmes specifically for their own audiences. A series on the Gaelic language and culture planned for 1980 (STV), and *Milestones or Millstones?* (Ulster) on events in the history of Ireland, are examples of these local programmes.

Given the constraints of time available for educational broadcasting on a single channel, means of extending the impact and value of a series during and after the broadcasts become particularly important. The majority of ITV's adult education series have always been supported by publications of some kind - from an information leaflet to a full-size book. More recently some series have enjoyed other types of non-broadcast follow-up. A pack of work materials produced by the National Extension College and some local informal numeracy groups were linked to *Make It Count* (Yorkshire). For the ecology series *Botanic Man* (Thames), an NEC correspondence course, local study groups and 'O' level examination course were offered in

addition to a choice of linked publications. These extensions to the television programmes are a valuable and developing feature of the adult education provision on TV.

Sometimes an ITV programme which is not itself 'educational' can stimulate viewers to educational activity. For example, a mass appeal drama or documentary, shown (unlike most adult education series) at peak time, attracts the enthusiastic attention and interest of millions of viewers and provides an ideal 'hook' on which to hang a related education programme or publication, deepening the viewers' understanding of the issues raised. ATV's historical drama series *Disraeli* provided such a 'hook' and in just one ITV region (Yorkshire) a free 'Dizzy' booklet was offered at the end of each episode as an experiment to test viewers' interest in such educational extensions. Over 4,000 people wrote in, and from their letters it is known that they very much appreciated both the programmes and the chance to follow them up.

So, apart from the continued provision of an average of three hours per week of adult education programmes on ITV, there have been some important new developments recently in the ways of following-up not just these programmes but others of a more obviously popular kind, offering viewers that 'something extra' which can turn entertaining programmes on television into part of a wider learning experience.



▲ **Your Helping Hand.** Car conversions are the subject for one programme in this series for the disabled. TYNE TEES

▶ **A Question of Sex.** How different are the sexes? Anna Raeburn and Clive James conduct some unusual experiments with the studio audience. LWT



◀ **Childhood.** Fanny Waterman teaching 8-year-old musical prodigy Inga Davies. THAMES



Keeping in Touch

With BBC and ITV programming, the education service in Britain is probably the best supported in the world. Certainly, compared with other countries, the take-up of schools programmes is high – and rising. All the same, educational broadcasters show no signs of complacency and vigorously criticise both their programmes and the extent and manner of the use made of them in schools.



▲ ITV broadcasts for schools are subject to a thorough advice and appraisal procedure before they are approved for use in the classroom.

The steady increase in utilisation – whether off-air or in recorded form – throws added responsibility on the broadcasters as major providers of resources for schools. They need to seek advice about what is needed, and to heed it, reacting to needs that have been widely expressed and carefully assessed. Hence the quite complex formal advisory structure for educational broadcasting.

The IBA Act requires that representatives from bodies with educational interests should advise the Authority on educational programming. The statutory advisory body to the IBA is the Educational Advisory Council. The various sectors of programming, from pre-school to adult, are dealt with in detail by additional standing committees. These comment on actual programmes, and also consider proposals or longer-term trends in policy, or desirable new developments. Educational opinion is also sought outside the formal IBA advisory structure. Occasional conferences and seminars take particular subjects or new areas of concern for study in depth.

Each programme is considered first in outline and then in detail by the appropriate advisory committee. In addition, the major companies have their own local advisory

bodies. For every series made, moreover, a qualified ‘adviser’ is appointed to help researchers, writers and producers at all stages of the production process, from the earliest draft scripts to the finished programmes.

As a supplement to this formal system of advice, the opinions of classroom teachers are canvassed directly. Teachers send in pre-paid report cards which invite brief comments and assessments on the programmes – though not in the quantity or with the detail the broadcasters would like. In addition, ITV company education officers visit classrooms where schools television is being used, and talk to teachers about their needs and their responses to current provision.

Yet educational broadcasting should sometimes do more than match established classroom needs. Television can be especially effective in making new developments more widely known, and in helping teachers in the difficult task of adopting new curricula and new methods. In addition to their broadcasts the IBA and company education staff support the in-service education of teachers. Much of this work takes place in local teachers’ centres, or at the invitation of local subject groups, but increasingly in major courses arranged by the Department of Education and Science or by local education authorities.

Broadcasts to adults differ in some significant respects from those directed to children at school. The adult views at home: if the programme bores him, he will switch it off; he decides for himself whether to pursue any follow-up activities. By itself, viewing may not be enough. There are other needs – to get supporting print materials to the viewer, to inform him about related learning opportunities, to arrange with agencies ‘on the ground’, to provide counselling or tutoring – all are issues which increasingly involve the broadcasters in organising a fuller learning experience. Educational broadcasters, then, are committed not only to making programmes, but to finding out what is wanted, and to providing – or arranging for others to provide – support for the broadcasts themselves. Educational broadcasts are the least self-contained of any; ‘keeping in touch’ assumes a critical importance.

The IBA Fellowship Scheme

Each year the IBA awards a small number of Fellowships so that people involved in education can carry out studies dealing with the relationship between education and television.

The scheme has been running for over ten years and in that time the range of subjects covered has been wide. Reports have been produced on media studies in schools; on science teaching and television; on television and community education; on the use of television in special schools; on the educational use of non-educational television in primary schools, and so on.

Recently, the Fellowship Scheme has been expanded to include studies of the educational value of Independent Local Radio. Jerry Booth has been examining the ways in which voluntary organisations and ILR can work together on community education projects. The ways in which local radio can contribute to adult political education are currently under study.

A recent major report by David Stringer looked at Yorkshire Television's adult basic numeracy series *Make It Count*. The report concluded that the thirteen-part series, which was backed up by support materials from the National Extension College, worked very well for the home viewers, who liked the project and learned a lot from it. Stringer found, though, that the people who watched preferred working at home to joining local maths classes. This proved fortunate in the event because plans for a national network of local classes were never realised. Any future projects of this kind will benefit from the criticisms and recommendations contained in Stringer's report.

Another major report is being published as a book by MacMillan. 'Looking at Television' by Len Masterman is a comprehensive survey of media studies in secondary schools and includes suggestions for developing such work.

Fellowships in the pipeline include a study of television and unemployment in Ulster; a look at the ways in which television can be developed technically to help deaf and partially-sighted children; an examination of secondary schools' science programmes; and a study of how the use of audio-visual aids is

decided upon and organised in secondary schools.

The Fellowships are open to men and women in the UK who are experienced in education and interested in television. Fellowships usually last for a year, and Fellows are seconded, under a Director of Studies, to a university or appropriate institute of higher learning. Intending applicants should write to the Education Department, Independent Broadcasting Authority, 70 Brompton Road, LONDON SW3 1EY.

Recent IBA Fellowship Reports include:

LEWIS, Peter. 'Bristol Channel and Community Television.' A study of the educational significance of a cable station. IBA, 1976

MORRIS, Bridget. 'Children's Response to Pre-school Television.' The study provided a method of assessing the response of pre-school children to programmes made for them. IBA 1977.

CUFF, Anne. 'The Use of Modern Language Broadcasts for Schools.' A survey of teacher opinion is supplemented by an investigation of the series *Le Nouvel Arrivé*. IBA, 1977.

PORTER, Pat. 'Television and Slow-learning Children.' Using the method developed by Bridget Morris, Pat Porter examined the attention-span of slow-learning children and made recommendations to keep their interest and help them understand. IBA, 1978.

STRINGER, David. 'Make It Count.' An evaluation of Yorkshire Television's basic numeracy series. IBA, 1979.

TUCKER, John. 'Television for Certain Handicapped Children. Phase 1.' Improving the effectiveness of TV programmes for certain handicapped children. IBA, 1979.

Copies of these reports are available free of charge from the Education Department, IBA, 70 Brompton Road, LONDON SW3 1EY.



REGIONAL TELEVISION

From its beginning in 1954 the Authority has always felt that its television service should adequately reflect the tastes and outlook of the country as a whole and not be just confined to the metropolis.

A central feature and strength of the Independent Television system is the dual nature of programming. The system enables viewers in each separate area to receive a wide range of programmes made specifically for and about them; and it is also a federated, networking system through which programmes with a wide-based appeal are made available in all areas. The arrangements for providing viewers with this blend of local and national programmes are complex but the sum total is a unique system of public service broadcasting.

The outcome of this policy has been that the country is divided into fourteen ITV areas (London is served by two companies on a split-week basis) each served by its own ITV company. Each company has local representation on its board and in the shareholding, and is closely linked and identified with the people in its area reflecting the diversity of each region.

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

The ten regional companies, unlike the five larger companies, do not have a similar responsibility regularly to provide programmes for transmission in all ITV areas. They have been appointed as far as possible to reflect regional affinities in the programmes they produce; while their primary task is seen as the production of

programmes of specific local appeal and the presentation of a service which meets the needs of the people living in the coverage areas, these companies too participate in the activities of the ITV system as a whole and in varying degrees make their own contributions to the networked programmes. In 1978–79, some 750 hours of programmes from the regions received either full or part-network showing. The greatest proportion was factual programming (37 per cent) but entertainment (19 per cent) and children's programmes (18 per cent) made a substantial contribution.

ITV'S REGIONAL PATTERN

Area	Company	IBA Transmitters (due by end 1979)		Population Coverage* Jictar/AGB 000s
		UHF	VHF	
The Borders and Isle of Man	Border Television	28	4	566
Central Scotland	Scottish Television	35	4	3,930
Channel Islands	Channel Television	4	1	120
East of England	Anglia Television	11	2	4,283
Lancashire	Granada Television	38	1	7,734
London	Thames Television	18	1	12,996
	<i>(weekdays to 7 pm Friday)</i>			
	London Weekend Television			
	<i>(weekends from 7 pm Friday)</i>			
Midlands	ATV Network	31	3	9,548
North-East England	Tyne Tees Television	22	1	2,569
North-East Scotland	Grampian Television	39	5	1,186
Northern Ireland	Ulster Television	15	3	1,430
South of England	Southern Television	27	3	5,750
South-West England	Westward Television	35	3	1,714
Wales and West of England	HTV	103	12	4,581
Yorkshire	Yorkshire Television	31	4	6,779

*Individuals of four years of age and over

◀ **Naturally Scottish.** Writer and presenter of the fifteen-minute part-networked schools programme, Raymond Chaplin, pictured on location with the production team for 'Among the Rocks'. GRAMPIAN

SOURCES OF PROGRAMMES

In 1978-79 ITV produced a total of more than 8,300 hours of different programmes, a weekly average of about 161 hours, in its own studios in London, Birmingham, Manchester, Leeds, Glasgow, Edinburgh, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Carlisle, Dover, St. Helier and St. Peter Port. Two-thirds of this production in ITV studios was factual or informative.

Of the annual ITV production of 8,300 hours of different programmes in 1978-79, over 5,837 hours (70 per cent) represented production by the ten regional companies or regional programmes produced by the five network companies for showing in their local transmission areas.

Every company's transmission schedule has three sources: its own programmes; the programmes made by other ITV companies; and material acquired from outside producers. Nearly three-quarters of the output of the average company during 1978-79 was produced in ITV's own studios: 49½ hours weekly made by one or other of the five network companies; 10 hours of networked programmes made by one or other of the ten regional companies; 7 hours of news material from the jointly-owned ITN; and 8½ hours of local material made

by the companies for transmission only in their own areas. The remaining 26 per cent of the output represented programmes acquired from sources outside the ITV system, including British and American feature films; occasional material from the European film and television producers; from Commonwealth countries, particularly Australia and Canada; from independent British sources; and American film series.

The vast bulk of the programmes which comprise the typical ITV company schedule are of British origin and performance. The Authority requires that the proportion of British-produced material in the output should be at least 86 per cent, leaving only 14 per cent as the maximum for all 'overseas' material, including both US and Commonwealth programmes.

CONSULTATION AND ADVICE

Independent Television is planned as a regional system and in all of its activities the Authority seeks to ensure that it is well informed about the views and needs of the people living in each of ITV's fourteen areas. IBA headquarters staff and those at the regional offices maintain a close liaison with each of the fifteen programme companies and keep in touch with local opinion through personal contacts and various research studies. The Members of the Authority itself have associations with different parts of the United Kingdom and three Members are specifically appointed to make the interests of the national regions of Scotland, Wales and Northern Ireland their special care. Similarly, the Authority ensures that the views of the country as a whole are well represented on its General Advisory Council and other advisory committees.

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

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

PRODUCTION IN ITV STUDIOS 1978-79

Sport	963 hours	11½%	5,607 hours Informative
Entertainment, Music	730 hours	9%	
Drama	594 hours	7%	
Children	596 hours	7%	
Education	347 hours	4½%	
Religion	489 hours	6%	
Current Affairs, Documentaries, Arts	1,561 hours	18½%	
News, News Magazines	3,088 hours	36½%	

In addition to the work of the Regional Officers, the Information Office at headquarters each year receives over 25,000 enquiries by telephone and post from the general public and from other interested organisations. The Engineering Information Service deals with public and trade enquiries from all parts of the country on technical matters.

NATIONAL COMMITTEES

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

PROGRAMME TRANSMISSION

All ITV programme services are broadcast by the IBA

from the network of transmitting stations it has planned and built throughout the United Kingdom. The 625-line colour uhf transmissions are now available to about 98 per cent of the population from 436 main and relay stations. All service area planning for the first phase of television relay stations serving communities of more than 1,000 people has been completed and attention is now focused on the second phase stations which will serve those communities of between 500 and 1,000 people who are at present without a satisfactory service.

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

The ITV Regions

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

One of the most striking features about the ITV programmes produced locally by the fifteen companies is the wide range covered. The ITV companies' production of local interest material attracts strong loyalty from viewers, both in respect of audience size and audience appreciation. Local and regional news and current affairs are rightly the most important single element but the total range of local programmes embraces virtually every programme type. Drama, religion,

education, sport, children's programmes, light entertainment, the arts and documentaries are all produced in regional ITV studios. The effort and enthusiasm put into these programmes pay dividends not only locally, where they play a major part in establishing station identity and in building audience loyalty, but also nationally where they provide an important element in the network output. In the regions they provide a valued service for the local population; nationally they sometimes provide an insight into the character of regions which are unknown to a large part of the audience.

NORTH-EAST SCOTLAND

Grampian Television's extensive coverage area takes in a range of cultures from the Gaelic of the Western Isles and Highlands, the separate Norse background of Orkney and Shetland, through the Doric of Aberdeenshire and Moray to the industrial city of Dundee and the communities in the Kingdom of Fife. The main studios in Aberdeen have been linked to a new studio in

Dundee. The company has purchased electronic news gathering equipment which should help to provide a news programme service to meet the needs of such a diverse area.

The news magazine continues to report on the changing face of the area and now runs for 30 minutes each weekday plus, for the first time in Scotland on television, a fifteen-minute news programme in Gaelic, on Saturday evenings. The monthly current affairs programme *Points North* and the occasional documentary concentrate on exploring more fully the communities within the area, affected as they are by oil developments and shifts in traditional industries such as fishing.

On the light entertainment side, Grampian produces ethnic programmes such as *Fermtoun Folk*, with songs, poetry and dancing from the Buchan area; and *The Entertainers*, a showcase where nationally and internationally known stars can expose their talents. Children are catered for with *Superbox* and *Cuir Car*, a Gaelic programme aimed at the 4-9 age group. In the educational field *Living and Growing* deals with sex education and *Naturally Scottish* with natural history. A programme which is taken widely by other companies is *Electric Theatre* which reviews and shows the making of cinema films.



▲ **Cuir Car.** Gaelic pop/rock group Runrig present this children's Gaelic programme. They are pictured at the harbour of their native Portree, in the Isle of Skye. GRAMPIAN

While the main purpose is to provide programmes of interest and relevance to the transmission area, Grampian has increased its supply of programmes to the other ITV companies.



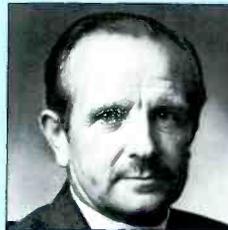
THE IBA's SCOTTISH COMMITTEE

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

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

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

The Members of the Scottish Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Scotland. The membership (1979) is:



Rev Dr William J Morris
(Chairman)
Miss J M Brannen

Miss M A Carse
Mr Arthur Greenan

Rev John W Harvey

Mrs Grace Maciver

Mr Murdoch Macleod

Mrs E M H Mochar
Mr T A Robertson

Mr Frank Steele
Mr Ian Strachan

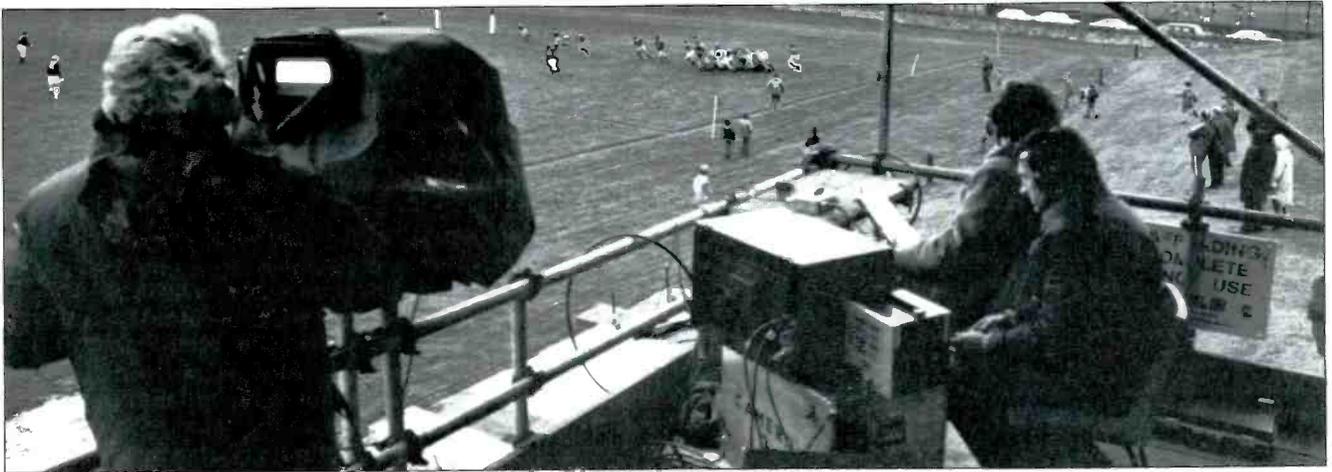
Mr Robin Walden

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

The Rev Dr William J Morris (Chairman of the IBA's Scottish Committee) is the Member of the Authority who makes the interests of Scotland his special care. Appointed in August 1979, he is Minister of Glasgow Cathedral.

Authority Member for Scotland.

Secretary, Dundee Committee for the National Society for Cancer Relief, ex-Principal Nursing Officer. Schoolteacher, Glasgow. Sales engineer for electronics company. Minister, St. Marks, Church of Scotland, Stirling. Housewife and ex-schoolteacher, Kilwinning. Secretary and Treasurer of the Stornoway Pier and Harbour Commission. Solicitor, Glasgow. Area Secretary, Association of Professional Executive, Clerical and Computer Staff, Glasgow. Employed in Langholm dyeworks. Financial Controller, Aberdeen Service (North Sea) Ltd. Export Sales Executive, East Kilbride.



▲ **Scotsport.** Rugby is one of the occasional sporting features in this Sunday afternoon programme. STV

CENTRAL SCOTLAND

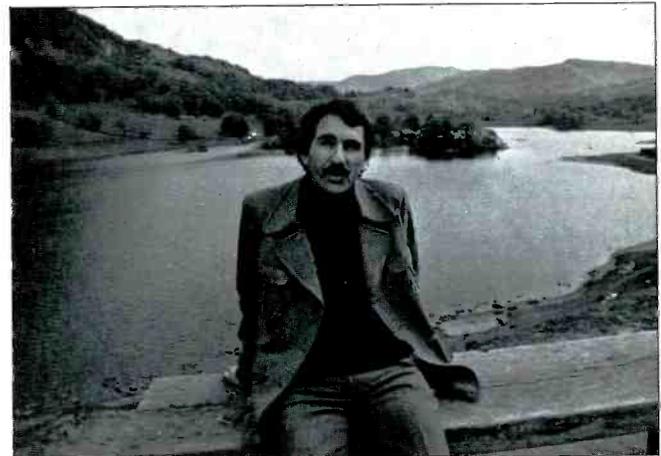
From its studios in Glasgow and Edinburgh, Scottish Television serves the Central Lowlands and parts of the Highlands and Islands of North and West Scotland, a population coverage of about four million people.

More than half of STV's average weekly production of ten hours is in the field of news and current affairs. The daily news magazine programme *Scotland Today* is the centrepiece; important topical news stories receive in-depth treatment in *Report*; *Ways and Means* provides a regular review of the political scene; and *What's Your Problem* advises consumers. Several documentaries are also produced each year.

STV continues to provide a wide range of religious programmes. Sport is covered principally in the weekly *Scotsport* programme supplemented by special outside broadcasts.

To take account of differences between the Scottish and English school curriculum, Scottish Television produces programmes geared particularly for primary and secondary schools in Scotland. Gaeldom is also served by a number of programmes, including the series *About Gaelic*. The company also makes a weekly children's entertainment series – *The Glen Michael Cavalcade* – a miscellany of cartoons, birthday sketches and general features.

Scottish ethnic entertainment is provided through *Thingummyjig*, *Christian*, and shows featuring singer/impersonator Alan Stewart. Scotland is also a prolific area for the performing arts, with the Scottish National Orchestra, Scottish Opera and Scottish Ballet; these and other artistic bodies, including the Edinburgh Festival, are covered in regular series and special programmes. STV's more recent networked successes include the comedy-thriller series *Charles Endell Esquire*. A drama workshop series introduces Scottish writers and actors new to television; and a new network drama series, *Take the High Road*, has recently been started.



▲ **A Walk in the Lake District.** Hunter Davies by Rydal Water. BORDER

THE BORDERS AND ISLE OF MAN

From its studios in Carlisle, Border Television serves an area which stretches from Berwick-upon-Tweed to the Isle of Man, covering the Borders and Cumbria.

The magazine programme *Lookaround* continues to be popular with the viewers, and the political, social and economic interests of the area are featured in a series of current affairs programmes involving local politicians and personalities.

Notable among the documentary programmes was the *Isle of Man Millennium* which surveyed a thousand years of Manx Government.

In the light entertainment field, *Mr. and Mrs.* continues to enjoy network success; and the exceptional attractions of the cultural traditions of the area have been featured in *A Walk in the Lake District*.

NORTHERN IRELAND

The twentieth anniversary of Independent Television in Northern Ireland was marked in 1979 and, with the opening at Ballycastle and Newry of the latest in a series of small transmitters, over 92 per cent of the population can now obtain uhf colour signals. The programmes since 1959 have been provided by Ulster Television, which is proceeding with ambitious expansion plans including extra accommodation at Havelock House in Belfast, a presence in Londonderry and the purchase of the latest in outside broadcast equipment.

Each weekday evening between 6 and 7 p.m. *Good Evening Ulster* brings the latest in news and entertainment to Ulster screens, and is among the most popular of programmes in the Province. This, together with *Lunchtime* after *News at One* and *Bedtime* at closedown, provides viewers with a comprehensive and up-to-the-minute news service. To deal in greater depth with political and social issues, the weekly current affairs magazine *Counterpoint* has also been extended from 30 to 45 minutes. The summer months saw two regular fifteen-minute programmes of great interest: *Family Matters*, which helped to explain some of the intricacies of the social services; and *Milestones or Millstones*, which

attempted to disentangle the threads of myth and fact in Irish history. During the rest of the year, there were regular programmes for the sportsman and woman, and for those who were interested in religious affairs.

To mark St. Patrick's Day, Ulster Television produced *Stars Across the Water*, a networked celebration in music which featured Fermanagh's beautiful lakes and islands, while other special programmes covered the granting of a Red Hat to the Roman Catholic Primate of All Ireland, and the Orangemen's walk on 12th July.

NORTH-EAST ENGLAND

Tyne Tees Television, based in Newcastle upon Tyne, has provided the ITV programmes in North-East England since 1959. The company embarked on an experiment to bring live television to the screen with *Friday Live*; one-and-a-half hours of live informative programming is unusual for a regional station, but this project attracted substantial audiences. The company's excursion into children's drama with *The Paper Lads* is to be followed by further specially commissioned adventure stories.

A magazine programme for the 15-20 year-old age



THE IBA'S NORTHERN IRELAND COMMITTEE

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

The committee considers a very wide range of topics affecting broadcasting in Northern Ireland and has had a significant influence in drawing the Authority's attention, through the national Member, to the particular needs of Northern Ireland. As there is a separate advisory committee for each Independent Local Radio area, the committee gives its main attention to television matters. It looks carefully at the programme performance of the local ITV company and makes its views known on the type of programming that needs to be provided. The committee has also been particularly concerned with matters of coverage and adequate provision of local programmes.

Members of the Northern Ireland Committee are drawn from a wide variety of backgrounds and sections of society from all parts of the Province. The membership (1979) is:

Chairman
Mrs Joyce Brett

Mr Pat Byrne
Mrs M Faulkner
The Very Rev
Hugh Murphy, OBE
Mr J Nash

Cllr F A Wheeler, JP

Mrs Muriel Wilson

Mr D Wylie, MBE, JP

Rev R J Young

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

to be appointed.
Housewife, voluntary worker for Citizens Advice Bureau.
Farmer.
Juvenile Court magistrate.
Parish priest of Coleraine.

Branch Secretary, Irish Transport and General Workers union, Derry.
Chairman, Moyle District Council.
Civil engineer and architectural designer.

Assistant Chief Administrative Officer (Personnel and Management Services) to the Northern Health and Social Services Board.

Regional Secretary, Union of Shop, Distributive and Allied Workers.
Presbyterian Minister.



▲ **Stars Across the Water.** The Bachelors feature in a networked musical celebration to mark St. Patrick's Day. ULSTER

group, *Check It Out*, examined aspects of modern life which cause problems for young people; and entertainment for the same age group was provided in the modern music programme *Alright Now*.

Well-known political figures were interviewed in *Face The Press* which received network coverage.

LANCASHIRE

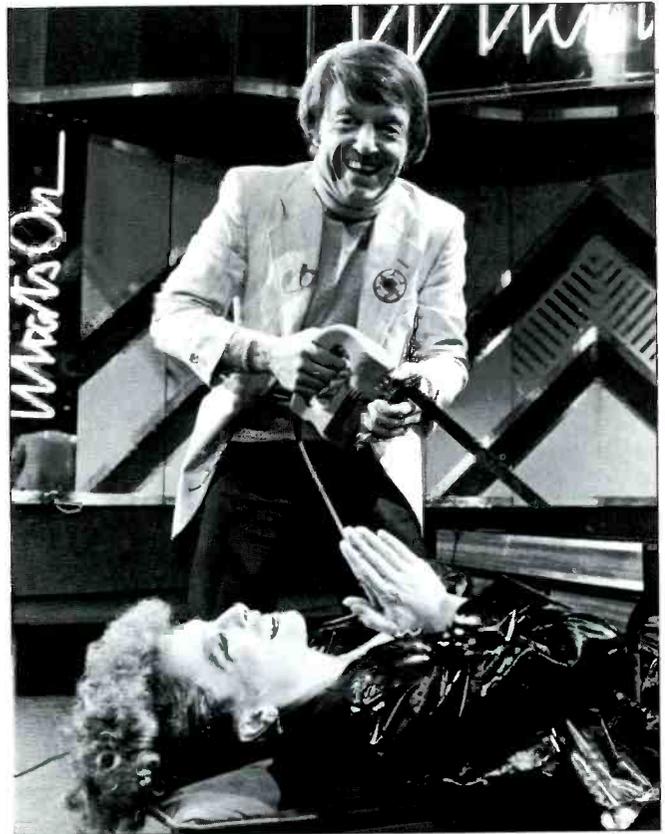
Granada Television, based in Manchester, came on the air in May 1956. It is one of the five major network companies of the ITV system and many of its programmes in all fields of production are well known throughout the country. Some of these programmes convey a strong flavour of the Lancashire background,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

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



▲ **Face the Press.** James Anderton, Chief Constable of Greater Manchester being interviewed by a panel of journalists. TYNE TEES

▼ **What's On.** Comedian/magician Paul Daniels and Margox as they appear in the regional programme which presents a round-up of coming events. GRANADA



scenes of Westminster and the North-West's town halls and periodically surveys consumer affairs.

YORKSHIRE

Yorkshire Television has served the Yorkshire television area since 1968 and is one of the five networking companies. It contributes major networking productions in most programming fields; in particular it has gained a high reputation in drama, documentary and investigative television journalistic programmes such as the recent three-part *The Secret Hospital* dealing with Rampton Mental Institution. Also noteworthy are the regular contributions made by Alan Whicker – the 1978–79 series covered the Indian Continent – and award-winning director/producer Barry Cockroft with his six-part series *Once in a Lifetime*. In major drama there have been some notable single plays and also the major filmed series *Flambards* based on the trilogy by Kathleen Peyton.

Yorkshire Television is also a local company which has produced many programmes seen only by the viewers in the Yorkshire Television region. There are many off-shoots of *Calendar*, the nightly news/magazine programme, such as *Calendar Sunday* (politics) *Calendar Sport* (Fridays) *Calendar Specials* (e.g., *Who Wants The Humber Bridge?*).

In a recent six-part series called *The Book Tower* Tom Baker covered books written specially for children. Light Entertainment with *3-2-1*, *Selwyn* and *You're Only Young Twice* had many followers and Ned Sherrin's *Song by Song* was a four-part series on the work of the great American lyric writers of the inter-war years.

▼ **Flambards.** A major networked drama series based on the trilogy by Kathleen Peyton and dramatised by Alan Plater. YORKSHIRE



MIDLANDS

ATV Network has provided weekday programmes in the Midlands area since February 1956 and since 1968 has been responsible for the service throughout the week. As one of the five ITV network companies, ATV makes major contributions to all categories of programmes. Of those produced from its studio centre in Birmingham, the best known is perhaps the drama serial *Crossroads*, set in a Midlands motel; the drama series *Heartland* was also set against a regional background. Outside broadcasts of sports events and church services from the Midlands are also regularly offered to the network.

In local programming ATV has a formidable task in covering such a large and diverse region. The mainstay of the output for local viewers is the weekday news magazine *ATV Today* dealing with topical stories from throughout the region and providing a special sports focus on Fridays, plus a weekly *Police 5* spot. A revamp of local programming produced the documentary series *England, Their England* and *Format 'V'* (an anagram of 'From ATV') which offers a varied mix of current affairs, discussion, light entertainment and a motoring magazine. *Left, Right & Centre* provides a Midlands-eye-view on the political scene alongside other regular strands on farming, gardening and the Saturday children's marathon *Tiswas*.

Two series which have provided much-needed information and encouragement to particular sections of the community are *Link*, presented by and for the disabled and its twin programme for the elderly, *Getting On*.

▼ **England, Their England.** 'Life is Woburn Now ...!' Henrietta, Marchioness of Tavistock, getting a new view of Woburn through the lens of a film camera. ATV





EAST OF ENGLAND

Anglia Television continues to provide a wide range of programmes for the East of England, of which *About Anglia*, the news/magazine programme transmitted daily from Monday to Friday, provides information about affairs in the region. A special service for a largely agricultural area is provided by *Farming Diary*, a programme of information for farmers about matters both in the UK and the EEC, which is transmitted weekly throughout the year. Political and current affairs are well catered for in the programme *Probe* transmitted on Friday evenings throughout much of the year.

On a wider scene, programmes are also made for national audiences and for showing overseas. The quiz programme *Sale of the Century* remains widely popular and a series of half-hour dramas, *Tales of the Unexpected* based on the stories by Roald Dahl, is shown overseas as well as in this country. *Survival* programmes are as popular as ever and provide a service to the cause of conservation in a most effective way.

▲ **Farming Diary.** Presenter David Richardson, a farmer himself, casts an expert eye over one of the 'guests' on the popular part-networked weekly farming magazine. ANGLIA

WALES AND WEST OF ENGLAND

Probably the most complex in terms of engineering and cultural characteristics the Wales and West of England ITV region has a viewing population of about 4 million: 1.4 million in the HTV West area and 2.7 million in Wales, one-fifth of whom speak Welsh. There are three distinct audiences to be served from the resources of one company and the nature of the terrain creates its own engineering and reception problems.

The uhf colour service is transmitted through seven main stations and nearly 100 relay stations; some areas, mainly in Mid-Wales, still rely upon the vhf service but strenuous efforts are being made to extend and improve the range and quality of those currently deprived areas.

HTV have provided the ITV services for Wales and West of England since 1968 and, although one company, its production centres at Cardiff and Bristol are virtually autonomous, each having its own board of directors.

Their combined programme output exceeds that of any other regional company. During 1978-79, the total output was 847 hours: 513 hours in Cardiff and 334 hours in Bristol. The Cardiff output includes 304 hours Welsh programming and regular consultation takes place between HTV Wales and BBC Wales to avoid problems of scheduling overlaps. The company's programme schedule is complex, with different uhf colour services for HTV West and for HTV Wales.

The role and influence of television in respect of the Welsh language is important and is fully recognised. An extra one-and-a-half hours per week of children's programmes will be introduced in the Spring of 1980, mainly aimed at the pre-school age group. This extends the Welsh language output to about seven-and-a-half hours per week.

Plans are advanced for a new studio complex in Cardiff and for transmissions from the studio complex

at Theatr Clwyd in Mold. These facilities will ease the constraints caused by inadequate resources at the existing Television Centre.

More emphasis is increasingly placed upon programmes about Wales in English; some of these programmes, including the three single plays in the series *Border Country*, have been networked.

Both studios provide a daily news service and a variety of current affairs programmes. Regular attention is given to farming and sport. Children's drama series from Bristol have been regularly featured on the network; *Kidnapped* achieved particular distinction. The drama serial *Murder at the Wedding* was shown throughout the UK in July. *Jobline*, a programme to help the unemployed - particularly school-leavers - has been very successful, attracting over 4,000 enquiries. Music, light entertainment and the arts feature in both series and individual programmes.



THE IBA'S WELSH COMMITTEE

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

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

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

The Members of the Welsh Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Wales. The membership (1979) is:



Professor Huw Morris-Jones (*Chairman*)
Mr Frank C Evans

Professor Huw Morris-Jones (Chairman of the Welsh Committee) is the Member of the Authority who makes the interests of Wales his special care. Appointed in March 1976 he was, until July 1979, the Head of the Department of Social Theory and Institutions at University College of North Wales, Bangor. He lives at Menai Bridge, Gwynedd.

Authority Member for Wales.

District Secretary of the Amalgamated Union of Engineering Workers based at Neath, West Glamorgan. Councillor for North Neath. Former member of the Swansea Local Radio Advisory Committee.

Mrs Margaret Evans, MBE, JP

Magistrate. Secretary of the League of Friends of Aberystwyth Hospitals and Welfare Homes.

Rev Herbert Hughes

Trinity College, Carmarthen. Member of the IBA's Religious Advisory Panel.

Mr Meirion Lewis, OBE

Chief Executive of the Development Corporation of Wales.

Mr Brian Lymbery

Director of the Prince of Wales Committee.

Mr Gareth Morgan

Solicitor. Represents Llanidloes on Powys County Council. Chairman of the Mid-Wales Television Reception Action Committee.

Mrs Rhian Phillips
Mr Robin Reeves

Part-time teacher. Represents *Financial Times* in Wales and the West of England.

Mr Vaughan Williams

Assistant Director of Education for the Gwent Education Authority.

The Secretary of the Committee is the Authority's Officer for Wales, Mr Eirion T Lewis.

RHAGLENNI CYMRAEG

Bu galw cyson am fwy o raglenni ar gyfer plant a phobl ifainc a bu cynnyrch HTV yn adlewyrchiad o hyn. Bu arloesi gwerthfawr dros y blynyddoedd mewn cyfresi megis *Miri Mawr*, *Wstibethna*, *Seren Wib*, *Goglis*, *Rydw i am fod*, *Camau Cantamil*, *Un Tro*, ac yn y blaen, a barnwyd bod angen mwy eto.

Felly yng Ngwanwyn 1980 ychwanegir awr a hanmer o raglenni at y cynnyrch rheolaidd, awr ohonynt yn arbennig ar gyfer y plant bach. Dyma faes lle mae angen arbenigrwydd a syniadau newydd; mae'n faes ac iddo her bwysig.

Un o broblemau cwmni o faint HTV Cymru yw'r adnoddau stiwdio ar gyfer gwneud rhaglenni; mae'n gyfyng yw eu Canolfan ym Mhontcana ond disgwylir bydd yr adnoddau newydd yn Theatr Clwyd ac, ymhenn amser, y ganolfan newydd ar gyrion gorllewinol Caerdydd yn goresgyn y problemau sydd yn bod.

Parhaodd yr adran grefyddol a'u cynnyrch o raglenni – yn eu

plith *Cred a Chrefft*, *Ysgol Sul*, a *Testament yr Artist*.

Y mae *Hamdden* a *Bywyd* bellach yn sefydliadau yn y byd teledu ac maent yn cyflwyno eitemau diddorol ac amserol. Enillodd *Yr Gŵr o Gwr yr Aran* – un o raglenni Gwyn Erfyl – wobwr rhyngwladol dan nawdd Undeb Darlledu Asia. Cyflwynwyd y newyddion yng Nghymru – gan gynywys cymlethodau'r gwahanol etholiadau a'r Refferendwm yn ystod 1979 – gan adran newyddion sydd nawr o dan ofal Geraint Talfan Davies – a'r cyfan yn deg a chynhwysfawr ac yn unol a gofynion y Ddeddf Darlledu.

Mae rhaglenni adloniant ysgafn, megis *Sion a Sian* yn dal i ddenu a gwelwyd cyfres newydd *Pwy Fose'n Meddwl* – cyfle i unigolion a phrofiadau arbennig i herio panel – o dan gadeiryddiaeth David Meredith.

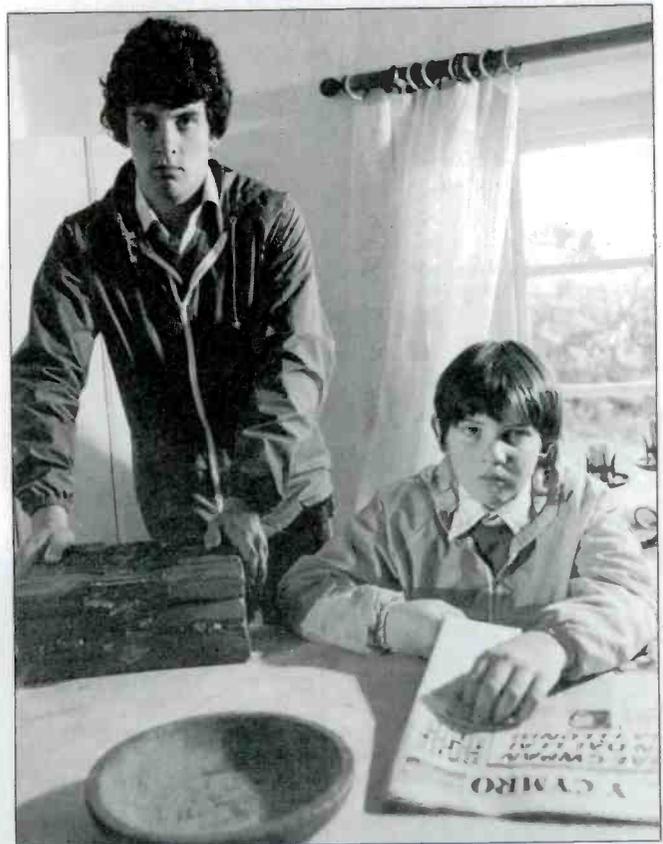
Mae hwn yn faes pwysig i ddatblygiadau'r dyfodol; nid hawdd yw hyfforddi comediwyr a pherfformwyr ond mae cyfle gwyich i'r sawl a fedd y ddawn a'r hunan hyder i fentro i'r maes.



▲ **Job-Line.** Richard Wyatt presents the weekly programme for the young unemployed and those about to leave school. HTV

▶ **Tân yn y Môr.** Chwith i'r dde Huw Owen, pymtheg oed, o Gaerdydd a Julian Jones, tair ar ddeg oed o Frynaman gyda'r blwch dirgel. Cyfres antur i blant mewn chwe rhan. HTV

▼ **TV Eye.** Llew Gardner interviews the Rt. Hon. James Callaghan before his party's election defeat. THAMES



LONDON

Two ITV companies serve the area covering London and the Home Counties: Thames Television provides the programmes on weekdays and London Weekend at weekends from 7 p.m. Friday. In addition to producing an extensive range of programmes for the entire ITV network, both companies also fulfil the difficult task of

catering for the tastes and outlook of over twelve million people in their transmission area.

Thames produces news-orientated magazine programmes, such as *Thames News* introduced by Andrew Gardner, which aim to keep viewers in London and the South-East informed about current affairs issues, sport, entertainment, education and the arts. A variety of local issues have been examined in depth in *Thames Report*; and a five-minute *Help!* feature has given valuable information and advice as well as appeals for help for a number of voluntary causes.

Serving the special interests of viewers in the London area is also an important consideration in the programme planning of LWT, although its weekend-only franchise inevitably conditions the nature of the company's local output. *The London Programme* adopts an investigative approach, enquiring into such subjects as London's hospitals and the future of the East-end docks, while a new series of programmes has been produced to help certain minority groups in London; *The Big Match* brings the best of the game to London's soccer fans; and *Police 5* continues to give valuable assistance to the police in solving crimes in the capital.

► **The London Weekend Show.** In this edition of the magazine programme, regular presenter Janet Street-Porter looks at the sport of speedway. Pictured with her is rider Sean Willmott. LWT

▼ **Out of Town.** The final of a sea angling competition in Jack Hargreaves' regular series on country matters and events. SOUTHERN

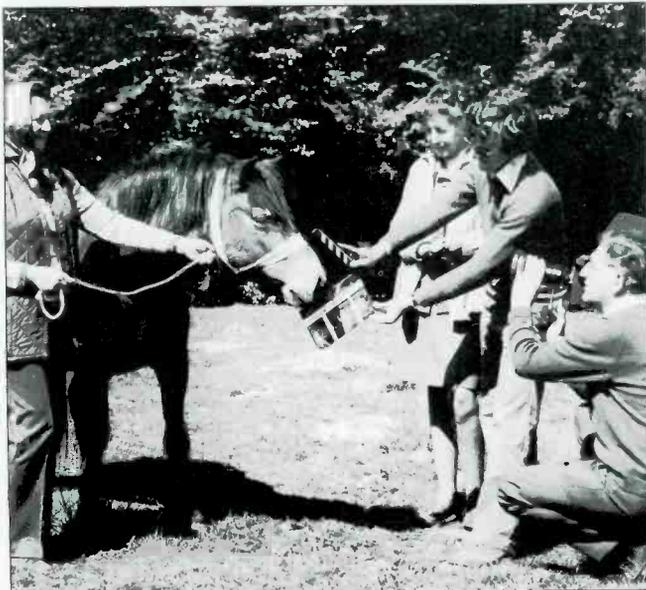


SOUTH OF ENGLAND

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

Southern Television is one of the most prolific of the regional companies in the field of news and current affairs. *Day by Day*, the local news magazine, brings viewers a lively and varied menu of serious and light items, including regular coverage of local government, consumer affairs and national politics. Split transmissions of the news for the Kent and East Sussex part of the area is provided from Monday to Friday, and the South-East has its own magazine programme produced in the Dover studio on Wednesdays and Fridays. Many documentaries are produced; most programmes concentrate on local topics but foreign reports are occasionally included. Music, the arts and farming also receive extensive local coverage.

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



▲ **Warhorse of the Britons.** A programme which deals with the future of Britain's oldest breed of ponies. WESTWARD

SOUTH-WEST ENGLAND

The South-West area includes the whole of Cornwall and the Isles of Scilly, most of Devon, and parts of Somerset and West Dorset. Its principal feature is a very long coastline, and much of the local life of the area is based on the sea, from fishing to tourism, and on agriculture.

Independent Television has been operating in the South-West since 1961, and programmes are provided by Westward Television with its studio centre in Plymouth. The company produces six-and-a-half hours a week of material designed to meet the interests of local viewers, and this includes a nightly news magazine, local news bulletins twice a day and at weekends, local documentaries, and regular programmes dealing with farming, the arts and religion.

CHANNEL ISLANDS

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

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



▲ **Talkback.** Politicians are joined in the studio by representatives of other interested groups for a live discussion in this edition of an occasional series. CHANNEL



ANGLIA TELEVISION

EAST
OF ENGLAND

Head Office: Anglia House,
NORWICH NR1 3JG Tel: 0603 615151
London Office: Brook House,
113, Park Lane, LONDON W1Y 4DX
Tel: 01-408 2288

Northern Sales Office: Television
House, 10-12 Mount Street,
MANCHESTER M2 5WT Tel: 061-833 0688
King's Lynn Office: 28 Tuesday Market
Place, KING'S LYNN PE30 1JJ Tel: 0553 64424
Luton Office: 12 King Street,
LUTON LU1 2DP Tel: 0582 29666
Peterborough Office: 28 Broadway,
PETERBOROUGH

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

Executives. I Artherton (*Engineering Facilities Manager*); A T C Barnett (*Chief Engineer*); V B H Birtles (*Group Press Officer*); C Bond (*Northern Sales Executive*); P J Brady (*Head of Public Relations*); H S Brooker (*Head of Presentation*); J Bunyan (*Production Manager*); R D Crombie (*Local Sales Manager, Norwich*); D Dawson (*Head of Stills*); K Elphick (*Deputy Programme Controller/Programme Planning Controller*); R Emery (*Sales Controller*); C Ewing (*Assistant*

Patrick Anthony, Pam Rhodes and Graham Bell, presenters of About Anglia, sample some of the gastronomic delights of a Victorian Christmas.



Programme Controller); P Garner (*Programme Controller*); M J Hughes (*Staff Relations Officer*); D S Little (*Programme Business Manager*); R J Pinnock (*Chief Accountant*); G M Rae (*Group Financial Controller/Company Secretary*); J Rosenberg (*Head of Drama*); J F M Roualle (*Administration Controller*); J Stoker (*Promotion Manager*); P J Waldron (*Station Engineer*); H J A Wilson (*Head of News/Assistant Programme Controller*); N Wood (*Head of Film*); **Survival Anglia Ltd** (Natural History Unit). C Willock (*Executive Director*); M Hay (*General Manager*). **Trident Anglia Sales.** T Buxton (*Chief Executive*).

Programme Adviser. Brian Connell.

Religious Adviser. Canon A R Freeman.

Education Adviser. Prof Glyn Daniel.

Education Officer. C W Newman-Sanders.

Engineering. Anglia Television Headquarters are in the centre of Norwich at Anglia House where there are two main production studios – Studio A, 3,224 sq.ft. and Studio B, 1,025 sq.ft. A third studio, 234 sq.ft., is used for continuity purposes. Studio A is equipped with four colour cameras, Studio B is equipped with three colour cameras, and the third studio with one colour camera. There is also a further studio facility situated approximately half a mile from Anglia House which contains a studio of approximately 5,000 sq.ft. This studio is equipped with four colour cameras and has its own separate videotape facilities. The central technical facilities area in Anglia House contains: **TELECINE:** three 16mm channels with Sepmag facilities, and three 35mm channels. A colour slide scanner and caption/slide colour facilities are also provided. **VIDEOTAPE RECORDING:** The VTR suite contains five reel to reel machines and one videotape cartridge machine. There is also a time code editing system in conjunction with two VTR editing suites and a synchronised off-line audio editing facility. **OUTSIDE BROADCASTS:** There are three outside broadcast units. OBU 1 is a 'compact' unit with three cameras and a VTR machine together with ancillary facilities. OBU 2 is a five-camera vehicle equipped with two VTR machines. OBU 3 is a single camera

unit with a self-contained power supply and radio link.

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

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

Programmes. NEWS AND MAGAZINES: *About Anglia; Anglia News; Police Call; Countryman; Heirloom; Round Robin; Summer Showcase; Eastern Sport.* **CURRENT AFFAIRS AND DISCUSSIONS:** *Arena; Probe; European Probe Specials; Cross Question; Cambridge Union Debate; Enterprise; The Brian Connell Interviews.* **FEATURE SERIES:** *Bygones; Divorce and After; Portrait of a Village; Frontiers of Discovery; About Britain; Treasures in Store; Alternative Medicine; The Moving Picture Show; Those Golden Years.* **DOCUMENTARIES:** *No Lullaby for Broadland (networked); It Spoke for Itself (Movietone); The Fight for the Kite; The Eleventh Enterprise; Operation Hand Flint; Morecambe and Stone; Betjeman's Britain.* **CHILDREN:** *The Next Week Show; The Whisper of Glocken; Sounds of Music.* **SPORTS AND OUTSIDE EVENTS:** *Match of the Week; Snooker; Speedway; British Matchplay Darts; Basketball; Neumarket Racing (networked).* **RELIGIOUS:** *Church Services (networked); The Big Question; Reflections; Christians in Action; Anthology; My God.* **FARMING:** *Farming Diary; Face the Camera.* **ENTERTAINMENT:** *Sale of the Century (networked); Gambit (networked); Folk in the East; Sounds of Britain; Miss Anglia.* **DRAMA:** Under John Rosenberg, Head of Drama, this department is continuing its production of the highly successful *Tales of the Unexpected* for ITV networking through 1980, all with international stars and a number of exotic locations as before. Other full-length plays, of an hour and an hour-and-a-half, are also being produced for the network, and further series projects are in the planning stage. **NATURAL HISTORY:** In addition to supplying the network and overseas stations with half-hour series and one-hour specials the Survival unit also produced *The Seas Must Live*, a special film commissioned by the European Broadcasting Union to mark the Year of the Child. The film was transmitted simultaneously throughout Europe. The hour specials include: *The Leopard that Changed Its Spots; Shark; The Lions of Etosha;* and films on Asian elephants and award-winning camera team, Alan and Joan Root.



ATV NETWORK

MIDLANDS

ATV Centre, BIRMINGHAM B1 2JP
Tel: 021-643 9898
ATV Studio Centre, Eldon Avenue,
BOREHAMWOOD, Herts WD6 1JF
Tel: 01-953 6100
ACCHouse, 17 Great Cumberland
Place, LONDON W1A 1AG
Tel: 01-262 8040

President. Lord Grade.

Directors. Jack Gill, CBE (*Chairman*); Lord Windlesham (*Managing Director*); Leonard Mathews, OBE (*Senior Resident Director*); Francis Essex (*Director of Production*); Charles Denton (*Programme Controller*); Dennis Basinger (*Studio Controller - Elstree*); Cecil Clarke (*Head of Special Drama*); Cliff Baty (*Financial Director*); Peter Mears (*Director of Sales*); Ann Spokes.

Officers. Richard Creasey (*Head of Documentaries*); Alan Deeley (*Chief Press Officer*); Cliff Fox (*Midlands Controller*); Peter Gibson (*Head of Staff Relations*); Bob Gillman (*Head of Regional Development*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Terry Johnston (*Head of Regional Programmes*); Gerry Kaye (*Chief Engineer*); Brian Lewis (*Film Production Executive*); Anthony Lucas (*Legal Adviser and Company Secretary*); Jean Morton (*Head of Audience Relations*); David Reid (*Head of Drama*); Jon Scoffield (*Head of Light Entertainment*); Stanley Smith (*General Sales Manager*); Barry Spencer (*Sales Controller*); John Terry (*Programme Planning and Promotion Controller*); Malcolm Truepenny (*Assistant Midlands Controller*); Frank Usher (*Head of Technical Services*); Dorothy Viljoen (*Head of Scripts*); Billy Wright, CBE (*Head of Sport and Outside Broadcasting*).

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

Colin Ward, General Adviser to Schools (Junior Education) for the City of Coventry.

Religious Advisers. The Rev D R MacInnes, Diocesan Missioner to the Diocese of Birmingham (*Church of England*); The Rev Richard J Hamper, General Secretary, The Free Church Federal Council (*Free Church*); The Rev Geoffrey R Tucker, Priest of St Mary's, Harvington, Kidderminster, Worcestershire (*Roman Catholic*).

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

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

tional and documentary programmes. Eight cutting rooms and 2 x 35mm/16mm theatres back up this shooting effort.

BOREHAMWOOD: At this centre three colour studios, of which one has permanent seating for an audience of 300, provide a total production floor area of 24,000 sq.ft. The two largest studios share eight four-tube cameras and a third studio uses four three-tube colour cameras. The technical facilities block includes an electronic (optical) colour standards converter to facilitate international programming. In the VTR area, a computer-assisted editing system has been installed and another recent addition is an ATV-developed sound dubbing system.

Programmes. **RELIGION:** *Morning Worship; Jaywalking. LIGHT ENTERTAINMENT:* *Celebrity Squares; The Muppet Show; The Masterspy; Bonkers!; Nurse of the Year; A Sharp Intake of Breath; The Losers; All God's Children Got Rhythm; Spooner's Patch; Tropic; Oh Boy!; A Soft Touch. ADULT EDUCATION:* *Astronomy; All About Toddlers; For Better For Worse; Doctor; You and Your Children; Link; Link Age; Vet. DOCUMENTARIES:* *Pilger; James Baldwin; Hijack; Auditions; The Gamekeeper; India; Personal Report; Heritage in Danger; Here Today Here Tomorrow; The Moonies; Why England?; The Will to Live; Flight Line. DRAMA:* *Heartland; Turtle's Progress; Honky Tonk Heroes; Sapphire & Steel; Sounding Brass; Sons and Lovers; Donkeys' Years; The Lady; New Girl in Town; Perfect Stranger; All the Fun of the Fair; Visitors for Anderson; Friends in Space; Ratzenberger; Crossroads; Why Can't I Go Home? CHILDREN:* *A Bunch of Fives; Come Back Lucy; Pipkins. SCHOOLS:* *Leapfrog; Watch Your Language; Stop, Look, Listen; Over To You; Look Around; Alive and Kicking; Good Health; Work; Starting Out. ATV LOCAL PROGRAMMES:* *ATV Newdesk; ATV Today; Left, Right & Centre; England Their England; Farming Today; Gardening Today; Angling Today; The Royal Show; Something Different; Tiswas; Miss ATV; Star Soccer; Format 'V'.*

Noele Gordon visits her local greengrocer during the filming of a day in her life for Format 'V' - Nolly.





Border Television

BORDER TELEVISION

THE BORDERS
AND ISLE OF MAN

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

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

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

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

Staff. Total members of staff: 192.

Script Requirements. Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal. A special Border edition of the *TV Times* gives full details of all the programmes.

Studios. The studio centre, situated in Carlisle, includes two fully-equipped colour production studios of 94 sq.m. and 58 sq.m. The lighting system has recently been updated and the studio scenery requirements are serviced by a newly-constructed scenery block. There is a colour presentation studio of 20 sq.m. and a film interview studio of 16 sq.m.

Technical Facilities. The telecine suite is equipped with two multiplexed photo-conductive and one 35mm flying-spot machine. In addition there is magnetic sound follower equipment with a full interlock system. Both slides and opaque captions can be handled in this area. Two 2-inch quadraplex videotape machines with editing facilities and a 2-inch quadraplex cassette machine cover all VTR needs.

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelancers cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock facilities being incorporated in camera and sound recorders.

Programmes. Border Television's programmes include *Lookaround* (Mondays to Fridays), a magazine of news and features about people and events in the region, which on Friday evenings includes a preview of the weekend's sport; *Border Diary*, a summary of forthcoming events; *Your MP*, a monthly review of events at Westminster by Border area MPs; *Border Month*, a late night look back at news and events in the region during the preceding month with some of the major stories dealt with in greater depth; *Borderers*, which features well-known people in the area; *This Sporting Month* highlights local sports events and looks at sporting organisations in the area; *Border Journey*, a series of film documentaries visiting different parts of the Border area and meeting the people who live and work there; *The Dog Show*, a programme all about dogs with expert advice and veterinary hints as well as film of working dogs in action; *Mr. & Mrs.*, a husband and wife quiz game taken by the ITV network, as is *Look Who's Talking*, a chat and entertainment show; *The Sound of . . .* a series of fifteen-minute musical programmes featuring top names from the musical world; *Triangle*, a magazine reflecting the arts, music and amateur and professional theatre in the Border region; *Mick and All That Jazz*, a late night jazz programme featuring Border jazz man Mick Potts, his band and guests; a *Lunchtime News* and a *Late News Summary* are broadcast each weekday and occasional documentaries are produced.

Triangle, a light-hearted arts programme presented by Eric Wallace, seen here with Scottish caricaturist Emilio Coia, and Liz Howell.





CHANNEL TELEVISION

CHANNEL ISLANDS

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

Directors. E D Collas, CBE (*Chairman*); K A Killip, OBE (*Managing Director*); Harold Fielding; Sir Giles Guthrie, Bt; J Kay-Mouat; M Letto; G Le G Peek; A E O'D Troy.

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

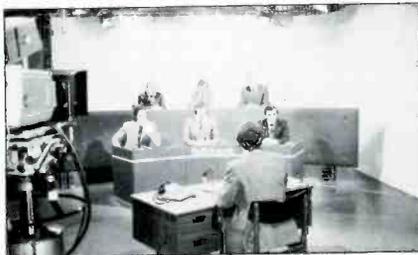
Staff. The total staff of the company is 66.

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

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

Studios. JERSEY. Studio One 40ft by 25ft – three colour cameras equipped with ten to one zoom lenses, and normal sound facilities for television and film recording. Presentation Studio with colour camera.
 Two colour telecine units for 35mm, slide

Channel's Paul Brown faces the live discussion panel for Talkback.



and 16mm projection with optical, magnetic and SEP/MAG facilities. In addition one telecine unit equipped with 'Cobox' colour synthesiser for presentation and advertiser's slides.

GUERNSEY. Studio measuring 30ft by 20ft designed for live television usage and 16mm 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 16mm Pro-600 and Bolex Reflex electrically driven hand-held-sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot sync are used with the above cameras. The station is equipped with transfer facilities from Neopilot 1/4 in. tape to double-headed working, using PAG magnetic film recorders. There is a preview theatre equipped with a 16mm projector capable of showing COM-OPT, COMMAG, SEP/MAG and DUO-SEP/MAG films, and a dubbing suite with commentary recording booth. Channel also processes and prints its own VNF Colour Film.

Programmes. *Channel News*, a ten-minute bulletin is broadcast at six o'clock on Monday, Wednesday and Thursday and takes a 'hard news' look at the day's events with frequent film and live reports. This bulletin is often extended beyond its normal running time to include major stories and regular reports on debates and decisions in the Islands' Parliaments. *Channel Lunchtime News, What's On Where and Weather*, an eight-minute bulletin and diary of events taking place in the Islands. This programme is transmitted every weekday immediately after ITN's *News At One*. *Report at Six*, a 35-minute news and current affairs magazine broadcast at six o'clock on Tuesday and Friday. The programme has a ten-minute 'hard news' section illustrated with frequent on-the-spot reports and more detailed items on some of the week's major stories. There is also room for 'lighter' reports on subjects of particular local interest in areas such as sport, the arts and events organised by the Islands' many clubs and associations. The Tuesday *Report at Six* also includes 'Police File', a live five-minute insert on the local crime scene,

presented by a police officer. This item has helped police in the recovery of stolen property and led to many arrests. *Report at Six* regularly features as the region's top rating show. *Channel Late Night News and Weather* is a three-and-a-half-minute round-up of the day's news headlines, together with late-breaking stories and a weather summary. It is transmitted at the end of ITN's *News at Ten*. *Channel News Headlines* – a three-and-a-half minute summary of weekend news and sport at about 6.30pm on Sunday.

French-speaking inhabitants are provided with several programmes in their own language, including *Actualités*, a live news bulletin broadcast on Monday, Wednesday, Thursday and Friday nights, and *Commentaires*, a current affairs programme, on Tuesday. During the summer months extended French programming includes *Visages de France* and *Actualités et Projections* on Tuesday and Thursday respectively.

Puffin's Pla(i)ce is a regular Saturday programme in which Oscar Puffin, the station mascot, sends birthday greetings to young viewers. Oscar also appears daily in the junctions between children's programmes. *Link Up* is a monthly half-hour religious programme which is occasionally in a magazine format and includes many aspects of the lives of local religious communities. *Link Up* has also examined Bible teachings and tested their relevance in the Channel Islands of today. *Good News* is a sort of 'prologue'. Transmitted as the first programme on Sunday afternoon, it can best be described as an illustrated Bible story with a modern message.

A Chance to Meet... is an occasional series which presents islanders with the opportunity of meeting well-known people from public life who have something interesting to say. Subjects have included Dr Christian Barnard, Morecambe and Wise, Charles Aznavour and Cliff Michelmore. Another occasional series is *Talkback*, a studio discussion programme in which local politicians debate with interested members of the public important local topics. *Ladies First* is a magazine programme with women in mind but with sufficiently wide appeal for the whole family. Studio guests have included Elizabeth Beresford, creator of the Wombles, naturalist Gerald Durrell; actress Dilys Laye and best-selling author Jack Higgins. *One Man's Music* is a series of programmes featuring well-known local pianist Stanley Sackett who plays music to suit all tastes from Chopin and Bach to Scott Joplin and Abba. *Report at Six Special* occurs when an item of importance cannot be contained within the normal 35-minute slot. On these occasions, *Report at Six* is extended to a full hour.

During the past year there have been a number of one-off programmes which have been very successful. *The Jersey Battle of Flowers* has been seen in most ITV regions while *Questions Sans Frontières* brought together school children from Guernsey, Jersey and France in a bilingual quiz and *Music for Advent* brought together the Jersey Ladies Choir and Spanish harpist Marisa Robles.



GRAMPIAN TELEVISION

**NORTH-EAST
SCOTLAND**

Queen's Cross, ABERDEEN AB9 2XJ

Tel: 0224 53553

**Albany House, 68 Albany Road, West
Ferry, DUNDEE DD5 1NW Tel: 0382 739363**

Directors. Captain Iain M Tennant, JP (Chairman); Alex Mair, MBE (Chief Executive); G Wallace Adam; Robert L Christie (Operations Manager); Professor James Drever; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, JP; Calum A MacLeod; Neil Paterson; Sir George Sharp, OBE, JP; Donald Waters (Company Secretary).

Officers. Alastair Beaton (Programme Planning Controller); Edward Brocklebank (Head of News and Current Affairs); Sydney Clark (Administration Executive); Graham Good (Accountant); Elizabeth Gray (Personnel Officer); Michael McLintock (Publicity & Promotions Executive); Andrew McNeil (Production Executive); Alex Ramsay (Head of Engineering); Michael Stubbings (Facilities Executive); Sheena Young (Education Officer).

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

The Dundee home of Grampian Television's new electronic studio where one of the company's two ENG units is based.



3, a dubbing suite and control room. Laboratory facilities exist for the processing of 16mm colour film and slides and two 16mm film units operate out of the Aberdeen base. There is also an outside broadcast unit equipped with three lightweight cameras and a 1-inch reel-to-reel videotape recorder. An ENG unit is based in Aberdeen. **DUNDEE:** Dundee is served by a new base with a 450 sq.ft interview studio containing a remote controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG unit.

Schools Advisory Committee. James R Clark, CBE (Former Director of Education); Arthur Lennox (Educational Institute of Scotland); R S Johnston (HM Chief Inspector, Scottish Education Department); Harry W H Marnie (Educational Institute of Scotland); Cllr J C Campbell (Convention of Scottish Local Authorities); George W G MacGregor (Educational Institute of Scotland); Cllr E G S Traill, MC (Convention of Scottish Local Authorities); James Scotland, CBE (Principal, Aberdeen College of Education); Ian Sharp, (Educational Institute of Scotland).

Staff. Total members of staff: 196.

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

Studios. ABERDEEN: The studios occupy an area of 40,600 sq.ft. The building provides for all the needs of the administration and operational staff. A central technical area on the first floor is equipped with a studio and all the necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner, two 2-inch reel-to-reel videotape recorders, one 1-inch reel-to-reel videotape recorder and one cartridge recorder are available. On the ground floor two studios of 2,000 sq.ft. and 750 sq.ft. can be linked to form a common floor area. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq.ft film interview studio and, on the first floor, Studio

Programmes. Grampian Television's transmission area, stretching from Shetland in the north, to Fife in the south and west to Lewis, is ITV's largest region, spanning an enormous range of cultural, industrial and economic interests and problems. North Sea oil and gas continue to have a major impact on life in the area and subsequently on Grampian's programmes. Much of the strain of reporting on, and reflecting, the rapidly changing events brought about by the discovery of the North Sea's energy resources, falls on News and Current Affairs. *Grampian Today*, the 6 o'clock news magazine programme, examines in detail the implications of the day's news; ENG and the new Dundee facilities add to Grampian's ability to give a good regional news service. The interests of the farming community are served in *Country Focus*, a fortnightly series, while *Points North*, the monthly political programme, gives local MPs and other politicians the chance to discuss important topical issues. In addition to these regular series, *Special Debates* devote an hour of peak viewing time to subjects of local importance, and major documentaries and news specials are produced. Contributions to the network include programmes in the *About Britain*, *Treasures in Store* and *Sounds of Britain* series, as well as other series such as *Welcome to the Ceilidh* and *Andy's Party*, made for north-east viewers and subsequently shown by other ITV companies. Bands, comedians and singers from both sides of the border and the Atlantic give solo performances in *The Entertainers*, which is transmitted in other areas; and Leila Aitken's dressmaking series for beginners, entitled *Simply Sewing*, has been screened on the network. The movie magazine series, *The Electric Theatre Show*, now a regular item in many ITV schedules, has gone from strength to strength. *Sportscall* brings viewers up to date on sporting fixtures and news as well as giving television coverage to minority sports. *Perspective* takes an in-depth look at the arts, featuring music, art and the theatre in a regular, lively series, while *Flair* is a magazine series aimed primarily at women. In the field of education, *Let's Do It* deals with the arts in the widest interpretation of the word. For adults, *Let the Music Take You* describes developments in folk music.

As new transmitters have increased Grampian's coverage in the west, so its Gaelic programming has expanded. In addition to the regular *Cuir Car* and *Bonn Oir*, there is now a weekly Gaelic news.

GRANADA



GRANADA TELEVISION

LANCASHIRE

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

Directors. Alex Bernstein (*Deputy Chairman*); Sir Paul Bryan, MP; Robert Carr; Sir Denis Forman (*Chairman & Joint Managing Director*); David Plowright (*Joint Managing Director*); Leslie Diamond; Donald Harker (*Director of Public Affairs*); William Dickson (*Company Secretary & Financial Controller*); Peter Rennie (*Sales Director*); Andrew Quinn (*General Manager*); Mike Scott (*Programme Controller*); Leslie Young.

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

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

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

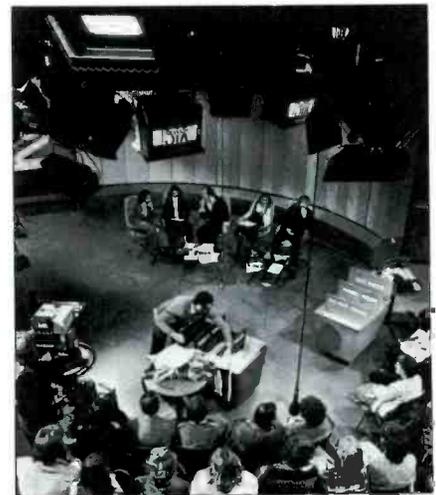
Studios. The Granada TV Centre covers five acres in the heart of the city of Manchester. The four major colour studios together have 21,500 sq.ft. of floor space. The Centre's eight-storey administrative block, topped by a 250ft. steel lattice tower, is a landmark on the skyline of the new city centre. Granada also has a news and current affairs studio in Liverpool to cover Merseyside and the West of the region.

Programmes. REGIONAL: *Granada Reports*, news and views from North-West MPs; *What's On*, a round-up of coming events;

This Is Your Right, Advice Bureau of the TV screen; *Kick Off*, sports news and round-up; *Clapperboard North West*, film history; *Live From 2*, interviews, music and discussions; *Granada 500*, Bolton as an election barometer; *City at Risk*, what does the future hold for Liverpool?; *Open Night*, viewers become TV critics for the night. **DRAMA:** *Spoils of War*, John Finch's saga of Northern family life from the end of the Second World War; *The Mallens*, Catherine Cookson's best-selling story of romance, passion and suspense; *Love Among the Artists*, adapted from Bernard Shaw's novel of life in an artists' community; *Fallen Hero*, further adventures of the one-time Rugby League star Gareth Hopkins, invalidated out of the game and sorting out his future; *Coronation Street*, now in its 19th year; *Crown Court*, fictional trials fought out before a jury of viewers; *Gossip from the Forest*, drama behind the signing of the First World War Armistice; *The Sound of the Guns*, first play by the doyen of war correspondents, James Cameron, set in Cyprus at the time of Suez; *Waxwork*, Sergeant Cribb investigates; *Talent*, Victoria Wood's comedy-with-music set backstage in a North Country club on amateur night; *Secret Orchards*, strange but true story of the double life of Roger Ackerley. **DOCUMENTARIES, CURRENT AFFAIRS** and **SPECIALS:** *World In Action*, stories that will make the headlines tomorrow; *What the Papers Say*, how Fleet Street covers the news; *This England*, series of individualistic films on England and the English today; *Inside Europe*, world problems analysed by international programme-makers; *The State of the Nation - The Bounds of Freedom*, how men who run newspapers and TV make their decisions; *Collision Course*, drama-documentary on the world's worst mid-air disaster; *Khyber*, how the Pathans fought the British for the Khyber Pass; *National Drink Test*, a look at Britain's social drinking habits. **ARTS:** *Camera*, the story of early photography - how the world's first photographers took the world's first pictures; *Never Forget Me . . .*, Sir Thomas Beecham, through the eyes of people who worked with him. **LIGHT ENTERTAINMENT:** *The Comedians*, the show that brings in clubland's undiscovered talent and finds the comedy stars of the future; *MP Lords, Ladies and Gentlemen*, each week the members of the Vicious Circle meet after dinner to assassinate still more characters; *Leave it to*

Charlie, adventures of Charlie Fisher, happy-go-lucky insurance man. **QUIZZES:** *The Krypton Factor*, the search for Superperson of mind and muscle, brains and brawn; *University Challenge*, teams from Britain's universities race against the clock and Bamber Gascoigne's barrage of high-power questions; *Cabbages and Kings*: Who said that? When? Why? Guest celebrity contestants unravel the sources of quotes, graffiti, quips and epigrams. **MUSIC:** *On The Road*, series of rock concerts featuring top groups and artists; *Get It Together*, today's top pop sounds with Roy North and Linda Fletcher; *Pop Gospel*, songs of hope and happiness, with a message and a meaning. **CHILDREN'S:** *The Danedyke Mystery*, The Rev Septimus Treloar, detective-turned-parson, unravels mystery goings-on in his parish; *Clapperboard*, news of films and film-makers; *The Mersey Pirate*, Britain's first floating pirate TV station hi-jacks the ITV network. **EDUCATION:** Pre-school: *Once Upon a Time*. Lower Infants (4-6 year olds): *Reading With Lenny*, a reading series. Primary School: *Picture Box*; *History Around You*; *A Place to Live*. Secondary School: *The Living Body*, human anatomy and physiology for lower secondary pupils; *The Land*, films illustrating the geography of Britain; *Facts for Life*, programmes on pregnancy and parenthood; *Politics - What's It All About?*, documentary films to encourage political understanding among students of 14 plus; *Experiment*, chemistry, biology and physics for sixth-form students; *Flashback*, oral history for pupils over fourteen. **ADULT EDUCATION:** *Your Move*, a 'wargame' as protestors organise themselves to challenge a planning application; *Parents Day*, a grown-ups' guide to their children's education; *Facts for Life - Family Matters*, a series on child-birth and parenthood for young marrieds about to start a family themselves.

The scene in Granada's Studio Four as the Live From 2 magazine programme goes on the air on Wednesday afternoon.





HTV

**WALES AND
WEST OF ENGLAND**

HTV Wales, Television Centre,
CARDIFF CF1 9XL Tel: 0222 21021
HTV West, Television Centre, Bath
Road, BRISTOL BS4 3HG Tel: 0272 778366
HTV Limited, 99 Baker Street,
LONDON W1M 2AJ Tel: 01-486 4311

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

*Member of HTV West Board
†Member of HTV Wales Board

Officers of the Management Group. P Dromgoole (*Assistant Managing Director, Programmes*); T Knowles (*Financial Director*); D Reay (*Director of Engineering*); M Towers (*Director of Operations*); A Vaughan (*Director of Programmes, Wales*); C Romaine (*Sales Controller*).

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

Studios. The production centres at Cardiff and Bristol provide a combined floor area of 14,500 sq.ft. There are four studios, served by fifteen colour cameras, four multi-channel sound mixing desks, some of the most sophisticated vision effects mixers in the UK, and computerised lighting. The central technical area facilities include eight quad VTR machines (one mobile), seven 1-inch broadcast helical VTR machines, two automatic video cassette recorders, three duplex 16/35mm telecine machines, three 35mm

simplex machines, three 16mm simplex machines and four 35mm slide machines. There are two dubbing theatres, with associated transfer suites for film and tape, each incorporating 30-channel stereo mixers and 16-track tape facilities with audio synchronisers. For outside broadcasts there is a five-camera unit backed by microwave link facilities and a fleet of technical support vehicles. A two-camera unit, including two 1-inch helical VTR machines, will be in use from 1980 onwards.

Programmes. HTV uses its combined resources to serve two adjacent but disparate communities. It has the advantages of size and strength, while retaining a highly individual character for each of its twin branches – HTV Wales and HTV West. It creates more programming than any other regional ITV company.

HTV WEST Output from the Bristol studios has as its backbone the nightly news magazine *Report West*; the afternoon, late evening and weekend news headlines; and a variety of current affairs programmes that probe regional issues. Community service projects such as *Help Yourself*, *Police Five* and *Jobline* have continued their worthwhile role; and there is a substantial support for the gardening and farming magazines. Documentary output is designed to reflect a regional life-style that is exceptionally varied. A dog show at Bath (*It's A Dog's Life*) helped HTV to win a Royal Television Society accolade; poet

A sound dubbing console at the Bristol studios.



Laurie Lee provided *A Return to Rosie*; and inspiration for a stream of other programmes came from Georgie Fame, the Duke of Beaufort, a farmer's wife on lonely Exmoor, one of the last boxing booths in Britain, Morris dancing, power-boating in Bristol docks, canal boat theatre, and the links West Country towns share with 'twin-towns' in Europe.

Music and the arts are again strongly represented and naturally so in a region rich in talent. Among recent programmes, some of which earned a place on the network, were *Country Comes West*, *Folk on the Avon*, *Gallery*, *The Grapes of Rothwell*, *Adam's Tale* and *Music Makes People*. Light entertainment productions include *Definition*, *What's On*, *Three Little Words* and *Mr and Mrs*; and for adult education HTV has featured the Robert Carrier series, *Food*, *Wine and Friends* and *Home and Design*. Bristol's reputation for high-quality drama is maintained with such productions as *Murder at the Wedding* (serial); *Our Little Town* (series); *Rat-trap*; *The Square Leopard* (serial); and, of course, the much-praised adaptation of *Kidnapped*. The outside broadcast unit has made possible extensive coverage of showjumping from Royal Bath and West, plus regional cricket, rugby and soccer.

HTV WALES

Of the ten hours of programmes produced each week well over half is in the Welsh language. This major broadcasting contribution to the region includes a full range of programmes – news and current affairs, drama, children's programmes, music, women's programmes, adult education, religion, light entertainment, sport and the arts. The quality of HTV Wales' programmes, both in English and Welsh, has been reflected in a string of international awards and overseas sales. A Welsh language documentary on the life of a disabled North Wales schoolteacher, *The World of Frank Letch*, won the 1978 Asian Broadcasting Union prize. The adventure and exploration series continue to reap success all over the world: *Dudh Kosi – Relentless River of Everest* has now won more than a dozen awards and sold to nearly 30 countries; *Everest Unmasked – The First Ascent Without Oxygen* has also collected awards and sold to several countries. The latest venture was a ballooning expedition to the Sudan.

Drama productions include the work of three eminent Anglo-Welsh writers portrayed in three plays shown on the ITV Network under the title *Border Country* and new writers were also given the opportunity of a wider audience with *Corpse Candle*, *Music Cupboard* and *See You Tomorrow*. *What the Old Man Does is Always Right*, adapted from a story by Hans Andersen, followed the operas *Don Pasquale* and *Christmas Carol*. HTV Wales continues to sponsor the Cardiff Festival of Choirs and records the major works. News and current affairs are covered in both languages by the five-nightly news programmes *Y Dydd* and *Report Wales* and the weekly current affairs programme *Yr Wythnos*.

LWV/T

LONDON
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WEEKEND
TELEVISION

regular basis specifically by *The London Programme*, an investigative series about local issues; *The London Weekend Show*, for London teenagers; *The Saturday Morning Show*, for London children; *The Big Match*, for London football enthusiasts; *Police 5*, produced in association with Scotland Yard; current affairs series dealing with London minority groups; *Look Here*, which enables London viewers to become involved in issues concerning the television medium itself; and entertainment programmes like *Saturday Night People* and Russell Harty's chat show.

LWT assumes the principal network responsibility at the weekend for such specialised programming as current affairs with *Weekend World*; sport, with the weekly *World of Sport* and *On the Ball* and special events like The World Cup and the FA and League Cup Finals; and the arts, with *The South Bank Show*. In 1978, a specially extended edition of *The South Bank Show*, devoted to a study of Kenneth MacMillan's ballet 'Mayerling', won the International Prix Italia Music prize. LWT makes a significant contribution to the weekend's religious programmes, with such series as *Credo, Islam, Soldiers, Wedding Day* and the roster of weekly church services; and to the network's adult education output, with such series as *Stalin - The Red Czar, A Question Of Sex, The Do-Gooders* and *How To Stay Alive*.

The company also contributes the major proportion of the network's weekend drama and entertainment. Among the thousands of hours of such programmes produced since the company's formation in 1968, programmes which have won awards, audiences, critical acclaim and world-wide sales, are comedy series such as *Please Sir!*, *The Doctor Shows, On The Buses, Pig In The Middle, The Rag Trade, No - Honestly, Two's Company, Mind Your Language, Mixed Blessings, Maggie and Her, Bless Me, Father, Agony*; novel entertainment shows such as the multi-award-winning Stanley Baxter Specials, *Freddie Starr's Variety Madhouse, Muhammad Ali's Greatest Hits, The Faith Brown Awards, The World of Pam Ayres, The John Curry Ice Spectacular, Bruce Forsyth's Big Night, Search For A Star, An Audience With Jasper Carrott and It'll Be Alright On The Night*; drama series like Agatha Christie's *Why Didn't They Ask Evans?*, *Upstairs, Downstairs, Bouquet of Barbed Wire, Enemy At The Door, People Like Us, Two People, Love For Lydia, Lillie, Thomas And Sarah, Kids, Within These Walls*; and major single plays, including *The Death of Adolf Hitler, Crown Matrimonial*, the Henry James dramatisations *Affairs Of The Heart*, the Alan Bennett anthology, the Dennis Potter plays and the drama documentary *Eighteen Months To Balcombe Street*. London Weekend's successful children's series for the network include *The Adventures of Black Beauty, Just William, Dick Turpin and End Of Part One*. Documentaries include *Robert Redford On The Outlaw Trail* and an anthology series in which Brian Moore meets *The Sporting Super Stars*.

London: South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9LT Tel: 01-261 3434
Outside Broadcast Base: Wycombe Road, WEMBLEY, Middlesex Tel: 01-902 8899
Regional Sales Office: Eyton House, 12 Park Place, LEEDS LS1 2RU Tel: 0532 451677

Thomas (*Head of Legal Services*); Tony Wharmby (*Controllor of Drama*).

The South Bank Television Centre. The South Bank Television Centre, situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated television centres in Europe, containing five studios with a net total of 22,050 sq. ft. of floor space.

Enquiries and Tickets for Programmes. Enquiries about artistes and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

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

The company's studios and Wycombe Road outside broadcast base are fully operative throughout the year, producing a comprehensive range of programming for the Greater London area audience and the ITV network, ranging across current affairs both international and local, the arts, religion, adult education and children's programmes, as well as main-stream drama, light entertainment and sport.

Over twelve million viewers in the London Weekend transmission area are served on a

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



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

Executives. Roger Appleton (*Chief Engineer*); Humphrey Barclay (*Head of Comedy*); Charles Bayne (*Head of Press and Publicity*); David Bell (*Controllor of Entertainment*); John Birt (*Controllor of Features and Current Affairs*); John Blyton (*Controllor of Programme Management*); Warren Breach (*Head of Presentation and Promotion*); John Bromley (*Controllor of Sport*); Peter Cazaly (*Production Controllor and Deputy General Manager*); Alf Chapman (*Controllor, Wycombe Road*); Barry Cox (*Head of Current Affairs*); John Donovan (*Group Chief Accountant*); Andrew Drummond (*Head of Design*); Nick Elliott (*Head of Features*); Bernard Finch (*Head of Administration House Maintenance*); Eric Flackfield (*Controllor of Programme Planning and Presentation*); Colin Freeman (*Head of Programme Finance*); Roy Van Gelder (*Controllor, Staff Relations*); Tony Hephher (*Controllor, Visual Services*); John Howard (*Head of Programme Organisation*); Skip Humphries (*Head of Music Services*); Tony Jones (*Head of Wardrobe*); Wendy Liley (*Head of Make-Up*); John Loney (*Head of Programme Contracts*); Cyril Orr (*Company Secretary*); Craig Pearman (*Controllor of Sales*); Doug Pettitt (*Head of Administration Services*); Richard Price (*Head of Casting*); Clifford Shirley (*Chief Accountant*); Sue Stoessl (*Head of Research and Management Services*); Judith



SCOTTISH TELEVISION

**CENTRAL
SCOTLAND**

Cowcaddens, GLASGOW G23PR
Tel: 041-332 9999
70 Grosvenor Street, LONDON W1X 0BT
Tel: 01-493 5201
Station Tower, COVENTRY CV1 2GR
Tel: 0203 29724
Thomson House, Withy Grove,
MANCHESTER M60 4BJ Tel: 061-834 7621
The Gateway, EDINBURGH EH7 4AH
Tel: 031-556 5372

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

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

Officers. Bryan Izzard (*Head of Entertainment*); F Morris (*Business Manager*); Walter Hayward (*Sales Controller, North*); Brian Sanctuary (*Sales Controller*); R Bishop (*Administrative Controller*); Jonathan Shier (*Marketing Sales Controller*); R McPherson (*Edinburgh Controller*); Russell Galbraith (*Programme Administration Controller*); John Dunlop (*Chief Engineer*); Michael Trotter (*Head of Programme Sales and Acquisition*); Peter Alexander (*Head of Design*); Rev Dr Nelson Gray (*Religious Programmes Editor*); James McNair (*Information Officer*); Arthur Blake (*Musical Director*); Sean Magee (*Facilities Manager*); T Ross Wilson (*Educational Programmes Editor*); Ken Vass (*Head of Current Affairs and Documentaries*); Ken Blackie (*Head of News*); Les Hatton (*Publicity and Promotions Manager*); Ron Franchetti (*STAGS Production Manager*).

Staff. Total members of staff 656.

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

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

Sales and Research. STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical informa-

The Scottish Television Centre.



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

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

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

Programmes. **NEWS AND CURRENT AFFAIRS:** *Scotland Today*; *Weir's Way*; *Weir's Aweigh*; *Report*; *What's Your Problem*; *Ways and Means*; *The Royal Highland Show*; *From The Top*; *Election '79*; *The New Alliance*. **DOCUMENTARIES:** *Edinburgh Festival*; *Highland Clearances*; *World Worth Keeping*. **SPORT:** *Scotsport*; *European Cup Football - Scotland v Norway*; *Wilkie on Water*; *Wilkie in Winter*; *Scottish Professional Golf Championships*; *European Golf Championships*; *International Curling*; *Ayr Racing*; *Squash*; *Scottish Age Group Swimming Championships*; *John Jacobs Golf Lessons*; *International Snooker*; *Scottish Club Rugby*. **RELIGION:** *Divine Truth - The Greek Search*; *Late Call*; *No Easy Answer*; *The Week's Appeal*; *By The Way*; *That's The Spirit*; *Bookmark*; *My Vision*; *Good News for Ne'erday*; *Morning Worship*; *What's The Score*. **CHILDREN:** *The Glen Michael Cavalcade*. **EDUCATION:** *Festival Cinema*; *Time to Think*; *Playfair*; *Home and School*; *Treasures in Store*; *Special Education*; *About Gaelic*; *Moneywise*. **ENTERTAINMENT AND DRAMA:** *Charles Endell Esquire*; *Between The Covers*; *Airport Chaplain*; *White Tie and Tails* (The Jack Buchanan Story); *Those Wonderful Scottish Girls* (New Year's Eve Programme); *A-Z of Allan Stewart*; *The Allan Stewart Tapes*; *Christian Loves...*; *Devine Country*; *The Show Stoppers*; *High Road - Low Road*; *Garnock Way*; *The Best Disco in Town*; *Miss STV*; *Steve Jones Illustrated*; *Encore for the Arts*; *The Jolly Beggars*.



SOUTHERN TELEVISION

SOUTH
OF ENGLAND

Southern Television Centre, Northam,
SOUTHAMPTON SO9 4YQ Tel: 0703 28582
Glen House, Stag Place, Victoria
LONDON SW1E 5AX Tel: 01-834 4404
Dover Studio, Russell Street,
DOVER CT16 1PY Tel: 0304 202303
Peter House, Oxford Street,
MANCHESTER M1 5AQ Tel: 061-236 2882/0893
38 Earl Street, MAIDSTONE ME14 1PS
Tel: 0622 53114
63 High West Street, DORCHESTER
Dorset DT1 1UY Tel: 0305 3324
39 Duke Street, BRIGHTON BN1 1AH
Tel: 0273 29053
23-24 Union Street, READING RG1 1EU
Tel: 0734 57515

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

Officers. Derek Baker (*Company Secretary*); Peter Battle (*General Sales Manager*); Basil Bultitude (*Controller of Engineering*); John Brayton (*Education Officer*); Michael Crawford (*Overseas Sales Executive*); R H C Davidovitz (*Controller of Production*); Tim Fell (*Controller of Staff Relations*); John Fox (*Controller of Sales*); Alan Gardner (*Chief Accountant*); Miss Joan Green (*Head of Programme Planning*); David Haigh (*Studio Manager, Dover*); Derek Heasman (*Head of News and Current Affairs*); Anthony Howard (*Executive Producer, Features*); David Parncutt (*Station Engineer*); Sydney Perry (*Regional Controller of Programmes*); Michael Phillips (*Head of Programme Administration*); Peter Pritchett-Brown (*Head of Presentation*); Lewis Rudd (*Assistant Controller - General Programmes*); Simon Theobalds (*Head of Press and Public Relations*); Stephen Wade (*Head of Outside Broadcasts*); Leslie Willson (*Data Processing Manager*); C Vine (*Head of Technical Operations*); Harry Urquhart (*General Manager*).

Religious Advisers. The Rev Eric Blennerhassett (*Free Church*); The Rev

Leslie Chadd (*Church of England*); Father Antony Cashman (*Roman Catholic*).

Facilities. The studios at Southampton were custom built in 1969. They are 6,000 sq.ft., 3,000 sq.ft., 1,200 sq.ft. and 350 sq.ft. Facilities include four Uniplex 35mm and four 16mm colour telecine machines, and two dual colour slide scanners. There are also three Ampex reel-to-reel videotape recorders, two ACR-25 video cassette recorders and a videotape editing suite comprising one AVR-2 2-inch videotape recorder and two Sony BVH-1100P/S 1-inch videotape recorders with computerised control, and an off-line editing suite and multitrack sound dubbing suite. **FILM:** Eight sound/silent film units with processing facilities; film editing and sound dubbing suites. One sound film unit and one silent film unit are also based at Brighton. Two sound and one silent unit are based at Dover with processing, editing and sound dubbing facilities. The Dover studio is 1,125 sq.ft. with four colour cameras; Rank Cintel 16/35mm, slide multiplex telecine and one Ampex VR-2000 videotape recorder. **OUTSIDE BROADCAST UNITS:** There are two units based at Southampton, one with three Marconi Mk VII cameras and one Mk IX portable camera and a light unit with one Mk VII camera and two IVC-7000P portable cameras, with an Ampex 1200C videotape recorder.

Programmes. Southern Television has the largest population coverage of the regional companies in ITV, making more than twelve hours of programmes each week for over 4½ million people in the South. Southern also

The Wessex Rangers in Spearhead.



makes a significant contribution to the ITV network. Southern's intensive news service with three bulletins a day is a special feature of the region. *Day by Day* is watched by most viewers each weekday and last year won the Royal Television Society's award as the best news magazine. News bulletins and two news magazines - *Scene Midweek* and *Scene South-East* - are also broadcast separately to viewers in Kent and East Sussex from Southern's Dover studio.

Southern programmes are shown where possible before and after the evening network schedule. *Day by Day* runs for an hour three nights a week. *Out of Town* and *Tell Me Another* fill early slots. Monday at 10.30 p.m. is used for entertainment programmes, Thursday is for politics - *Your Westminster* dealing with Parliament and *People Rule* with local issues have been joined by *Cross Channel* which looks at the EEC. Fridays are reserved for documentaries and *Opinions Unlimited*, an audience participation show which tours the region. *Day by Day* is also often on the road. Special OBs include the *Poole Proms* and a number of major sporting events. *Communion* early on Sunday and *The Late, Late Show* on Friday cover the extreme ends of the day. Old favourites like *House-party* and *Farm Progress* continue to hold the loyalty of their audiences, while the search for new ideas goes on with pilots of *Open Dors*, *Dance Crazy*, *Anna*, *Helene* and *Sue* and *Some of My Favourite Things*. These four pilots were shown to viewers in a series called *Like It Or Not*, seeking their opinion; more than 600 people wrote in.

On the network *Dick Barton* was shown in the winter, the second series of *Spearhead* in the summer, shortly followed by a drama series for the religious period, *Sally Ann*. The 'Feature Film' unit is working non-stop making network drama on location for adults and children - two four-part films, 'High Tide' and 'Dead Man's Kit' for the 1980 series of *Armchair Thriller*, a new action drama series based on Southern's continental links and more episodes of *Worzel Gummidge*. Two further drama series for children have been produced, *The Ravelled Thread* and *Noah's Castle*, set in the past and future respectively. *How* and *Runaround* are still getting information across to youngsters in an exciting way and the same approach to adult education led to a further series of *Talking Bikes* and Alan Badel's *Invasion Road*. The inventive and unpredictable *Saturday Banana* returned to enliven Saturday mornings in the Autumn.

Music remains a high priority with a further series of the much-acclaimed *Music in Camera*, the development of the religious entertainment programme *Come Sunday* and a spectacular recording of Berlioz's *Te Deum* from Winchester Cathedral. Southern's position as one of ITV's main producers of opera was maintained with the recording at Glyndebourne of Haydn's *La Fedelta Premiata* and Peter Hall's much-acclaimed production of Beethoven's *Fidelio*.

Southern Television celebrated its 21st birthday on August 30th.



THAMES TELEVISION

LONDON
WEEKDAYS

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

International House,
149 Tottenham Court Road,
LONDON W1P 9LL
Tel: 01-388 5199

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

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

Directors. The Rt Hon Lord Barnetson (*Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; John T Davey; D R W Dicks; H S L Dundas, CBE; J M Kuipers; Sir John Read; Ian M Scott (*Deputy Managing Director & Director of Finance*); James F Shaw (*Director of Sales & Marketing*); Colin S Wills.

Executives. Ben Marr (*Director of Administration and Company Secretary*); Richard Dunn (*Director of Production Resources*); R G J Godfrey (*Engineering & Technical Director*); John O'Keefe (*Industrial Relations Director*); F J Atkinson (*Technical Controller*); Donald Cullimore (*Controller Public Relations*); John Frankau (*Controller of Drama*); John Hambley (*Controller Children's Programmes*); R J Hughes (*Sales Controller*); Philip Jones, OBE (*Controller Light Entertainment*); Max Lawson & Derek Hunt (*Assistant Directors of Finance*); Sam Leitch (*Controller Sport & Outside Broadcasts*); Geoffrey Lugg (*Head of Programme Liaison*); Pat Mahoney (*Head of Purchased Programmes*); Ian Martin (*Controller of Features, Education & Religion*); Malcolm Morris (*Controller Programme Administration*); Peter Pagnamenta (*Head of Current Affairs*); A C Parkinson (*Controller Administration*); Eric E PARRY (*Controller Programme Services*); Mike Phillips (*Controller Advertising & Publications*); Tim Riordan (*Head of Programme Planning & Presentation*); Brian G Scott (*Chief Engineer*); Douglas Thornes (*Sales Principal of Research & Marketing*); Mike Wooller (*Head of Documentaries*).

Thames Television International (for Programme Sales) Howard Thomas, CBE (Chairman); Muir Sutherland (Managing Director).

Enquiries. Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306-316 Euston Road, LONDON NW1 3BB.

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

Programmes. Thames Television's area covers over twelve million people in and around London from Monday morning to 7 p.m. on Friday. But the company's fame reaches throughout the world. In 1976 Thames programmes won two of the three prizes awarded in the prestigious Prix Italia - the Documentary prize for *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton*, and the Drama prize for *The Naked Civil Servant*. Then in 1977 a Thames programme, an outside broadcast recording of Benjamin Britten's *St. Nicolas Cantata*, won the third Prix Italia, the Music prize. Also in 1976 Thames bought a week on WOR-TV, New York's Channel 9, and showed New Yorkers nothing but Thames programmes. That project was repeated with equal success in Los Angeles last summer when Thames bought time on KHJ-TV and showed a little British enterprise to the home of show-business.

All this international fame was achieved with programmes made specifically for British viewers. Thames' contract covers the whole range of television, and most of its programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events.

Working from its own independent base at Hammersmith is Euston Films, the fourth important element of Thames' production structure. As well as pleasing viewers abroad, and winning major overseas awards, Thames has also regularly won the top British prizes - winning awards in recent years from the Broadcasting Press Guild, and from the British Academy of Film and Television Arts, and the Royal Television Society. But the main aim is still to please British viewers, and, in terms of ratings, Thames remain dominant.

DRAMA: Drama series: *The Sweeney*; *Hazell*; *Armchair Thriller*; *Danger UXB*; *Rumpole of*

the Bailey; *Edward and Mrs Simpson*; *Quatermass*; *Minder*; *Macbeth*. **CHILDREN'S:** *Magpie*; *Rainbow*; *Fanfare for Young Musicians*; *The Boy Merlin*; *Jukes of Piccadilly*; *Horse in the House*; *Sooty*; *Paperplay*; *We'll Tell You a Story*; *The Great Children's Party*; *Cinderella*; *Chorlton and the Wheelies*; *Jamie and the Magic Torch*; *Just So Stories*. **LIGHT ENTERTAINMENT - COMEDY:** *The Kenny Everett Video Show*; *Robin's Nest*; *George and Mildred*; *Shelley*; *The Planks*; *Chalk and Cheese*. **VARIETY AND SPECIALS:** *This Is Your Life*; *Morecambe and Wise*; *The Benny Hill Show*; *London Night Out*; *Bernie*; *Lingalongamax*; *Quincy*. **PANEL SHOWS:** *Give Us A Clue*; *Looks Familiar*. **CURRENT AFFAIRS:** *TV Eye*; *Thames At Six*; *Inside Business*; *Thames Report*; *Thames Debate*. **DOCUMENTARIES:** *Hollywood*; *Mickey Duff - Matchmaker*; *Elkie & Co*; *Sport of Kings*. **SPORT AND OUTSIDE BROADCASTS:** *Football*; *Racing*; *Snooker*; *Darts*; *Show Jumping*; *Gymnastics*; *Swimming*; *Boxing*; *Specials*; *The World Disco Dancing Championship*; *Wish You Were Here . . . ?*; *Star Games*; *Star Gardens*; *Big Top Variety Show*; *Britain's Strongest Man*; *Miss Thames TV*. **FEATURES:** *After Noon Plus*; *Money Go Round*; *Help*; *Childhood*; *Song and Dance*; *The Hands of Katherine Stott*; *Crits*. **SCHOOLS:** *Seeing & Doing*; *Finding Out*; *It's More Life*; *Writer's Workshop*; *The English Programme*; *French Studies*; *Music Round*; *It's Your Future*; *Teacher Training*; *Botanic Man*; *History of the Future*. **ADULT EDUCATION:** *Our People*; *The English Garden*; *The National Gallery*. **RELIGION:** *Christmas Pie*; *The First Christmas*; *Crisis*; *The Cross on the Donkey's Back*; *The Guinea Pig Club*; *The Journey of the Magi*; *Cardinal Hume*.

Half an hour of pure escapism led by Kenny Everett in *The Kenny Everett Video Show*.





TYNE TEES TELEVISION

NORTH-EAST
ENGLAND

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

**Trident House, 15/16 Brooks Mews,
LONDON W1Y 2PN Tel: 01-493 1237**

**Brazennose House, Brazennose Street,
MANCHESTER M2 5BP Tel: 061-834 4228/9**

**Corporation House, Corporation Road,
MIDDLESBROUGH Tel: 0642 219181**

Directors. Sir Ralph Carr-Ellison, TD, JP (*Chairman*); Peter S Paine, DFC (*Managing Director*); R H Dickinson; J P Graham (*Company Secretary*); Lord Peart, PC; Viscount Ridley, TD, DL; G Oliver Worsley, TD; Prof L Woodward Martin; Peter Wrightson, OBE; Sir Maurice Sutherland.

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

The studio audience takes part in a communal breathalyser test in the 90-minute late night series Friday Live.



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

LONDON: Trident House,

15/16 Brooks Mews,

LONDON W1Y 2PN Tel: 01-493 1237

NEWCASTLE: The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL

Tel: 0632 610181

LEEDS: The Television Centre, LEEDS LS2 1JS

Tel: 0532 38283

MANCHESTER: Brazennose House, Brazennose Street, MANCHESTER M2 5BP

Tel: 061-834 4228/9

EXECUTIVES: Clive Leach (*Sales Director*); Neil Welling (*Sales Controller*); Brian Adcock (*Regional Sales Manager*).

Religious Advisers. Canon Charles Smith (*Church of England*); Rev Father Thomas Towers (*Roman Catholic*); Rev Stanley O Jones (*Free Church*).

Technical Facilities. The two main studios, which are equipped for all types of colour television, are 380 sq.m and 220 sq.m respectively. Studio One has recently been re-built with the most up-to-date equipment. The Central Technical Area is being completely re-equipped and five new 1-inch Broadcast Standard Helical Video Tape Recorders have been installed together with a new Rank Cintel Mark 3 telecine machine. Location production is covered by outside broadcast and film departments which include a five-camera OB unit with mobile VTR, three micro-wave link units and six 16mm film units. There are comprehensive film and VTR editing facilities in the studio centre together with facilities for processing stills and 16mm colour film. The sound dubbing and transfer suites are fully equipped with multi-track and audio synchronising equipment.

Programmes. NEWS. *Northern Life* has strengthened its position in the regional ratings and the Newsroom now supplies three additional daily bulletins. During the General Election, the Middlesbrough studio provided live coverage in a two-way link with Newcastle. An entire edition of *Northern Life* came from the annual Newcastle Race Week

'Hoppings'. In addition, *Northern Life* carried an exclusive interview with the Prince of Wales when he visited the region.

FEATURES AND CURRENT AFFAIRS. Films on naturalist James Alder and Jack Charlton's view of his native Northumberland have featured in the networked *About Britain*. Along with contributions to *Treasures In Store* and *Sounds of Britain* other networked programmes include *Stars In Their Eyes*, a documentary portrait of backstage life at the Italia Conti Stage School, London; *Show Jumping With Harvey Smith*; *Helping Hand* and a further series of *Face the Press*. Regional features include *Behind The Bow Ties*, a profile of the Northern Sinfonia Orchestra, *Come In If You Can Get In* and *A Good Read*. Also for the region, *Northern Scene*, a regular series of documentaries on North-East life has become an established part of the station's output. *Northern Report* takes a weekly look at politics, nationally and locally. *Farming Outlook* is provided for Northern and Scottish farmers. A major development in regional programming, *Friday Live* with its new concept in local coverage of major issues, provides 90 minutes of live argument, discussion and entertainment with a strong phone-in element on Fridays between 10.30 p.m. and midnight. **CHILDREN.** The thriller serial *Quest of Eagles* with a powerful international cast, follows a boy's search for a priceless Polish treasure hidden by his dead father on Tyneside; *Check It Out* is a lively new teenage magazine examining numerous everyday problems faced by young people today; and other programmes include a third series of the award-winning *You Can Make It* and the regular weekend show *Saturday Shake-Up* offering facts and fun galore for younger viewers. **SPORT.** The one-hour Sunday football programme *Shoot* provides its discerning North-East audience with coverage of action from matches of major interest to the region backed by informed comment from a panel of experts in the studio. A world amateur record break recorded in *Invitation Snooker* brought another first for Tyne Tees while *Double Top* has continued to reflect the increasing television popularity of darts. The regular weekly output of *Sportstime*, which added to its laurels a national award for its basketball coverage, has been supplemented by outside broadcasts of showjumping and speedway and contributed to the network with horse racing from major regional tracks. **RELIGION.** A John Wesley-founded church, The International Year of the Child, the 'Chorister of the Year', and a moorland reservoir on St Swithin's Day, have all been themes of networked *Morning Worship*. Daily Bible readings are introduced with explanatory prefaces and *Epilogues* now include interviews, comment on topical issues and contemplative readings by sixth-formers. **ENTERTAINMENT.** The part-networked pop magazine series *Alright Now!*, widely acclaimed by the national music press, scored a notable success with presenter Den Hegarty and a host of star names from today's pop scene. *Time To Spare* offers older viewers help, advice and nostalgic entertainment in a studio setting.



ULSTER TELEVISION

**NORTHERN
IRELAND**

**Havelock House, Ormeau Road,
BELFAST BT7 1EB Tel: 0232 28122**
19 Marylebone Road, LONDON NW1 5JJ
Tel: 01-486 5211

Directors. J L MacQuitty, QC (*Chairman*); R B Henderson, CBE (*Deputy Chairman & Managing Director*); J B McGuckian (*Deputy Chairman*); M R Hutcheson (*Sales Director*); J A Creagh (*Assistant Managing Director*); J B Waddell (*Controller of Local Programmes*); Angela, Countess of Antrim; R E Benner; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson, DL; G C Hutchinson; Major G B MacKean, DL, JP; Mrs Betty MacQuitty; E M R O'Driscoll (*alternate E J O'Driscoll*).

Officers. F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); K F Hamilton (*Northern Ireland Sales Manager*); H Mason (*Head of Administration*); E A L Radclyffe (*London Sales Manager*); J D Smyth (*Financial Controller*); N J McCafferty (*Programme Planning Executive*).

Religious Advisory Panel. The Rev David Burke; The Rev Gerard McConville; The Rev H L Uprichard; The Rev R Roddie.

Educational Advisory Panel. J J Campbell; W C H Eakin; E G Quigley; Doctor P Froggatt; Mrs S Watts.

Staff. Ulster Television employs a total staff of 230, 31 of whom are located in the London Sales Office.

Enquiries. General enquiries from the public concerning programmes should be made to the Publicity Department.

Scripts. The company's staff provide the majority of scripts, but occasionally they are commissioned from other sources when the need arises.

Programme Journal. A special edition of *TVTimes* is published weekly which contains details of the company's programmes.

Sales. The majority of the company's sales personnel are based in the Marylebone Road office, London. At Havelock House in Belfast the Northern Ireland Sales Manager and his

staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. The master control suite contains a Marconi presentation switcher, while the adjacent telecine area has two Rank Cintel Mk III, two Marconi Mk VII and one B3404 telecine channel, plus sound follower facilities. The VTR area has two quadruplex machines and one cartridge machine. The two production studios are each equipped with three Marconi Mk VIII cameras and in the presentation studio there is the company's seventh Mk VIII.

Both studios have recently been equipped with new lighting grids. Film facilities include four Arriflex Bleq cameras with both commag and sepmag, using Nagra tape recorders with crystal sync. The film processing laboratory is equipped with two Omac colour film processors.

A new three-camera broadcast unit is due to come into operation early next year.

Programmes. Ulster Television serves an area about the size of Yorkshire with a population similar in size to that of Birmingham;

45 seconds and counting to 'On Air' for Good Evening Ulster.



about one-and-half-million people are capable of receiving its programmes.

During the year Ulster Television became the first company to introduce into teatime viewing an hour-long, week-day magazine, *Good Evening Ulster*, presented by Gloria Hunniford. At times the programme captured up to 80 per cent of the viewing audience.

The newsroom is never without national material, producing *Lunchtime*, *Ulster News Headlines*, *Ulster Television News* and *Bed-time*. The current affairs team producing *Counterpoint* also had to cope with a General Election and a European Election literally within weeks of each other.

For the second year Ulster Television networked a St Patrick's Day light entertainment special called *Stars Across the Water*.

Three local summer series proved popular: the pioneering *Family Matters* provided a layman's guide to entitlements within the Social Services; *Milestones or Millstones* covered the watersheds in 1,500 years of Irish history; and *Look and See* looked at educational resources.

Ulster Television continued its religious programming with *Face to Faith* and *Compass*. The arts were served by the magazine *Review*. Sport was catered for in the weekly programme *Sportscast* and there were contributions to the *About Britain*, *Sounds of Britain* and *Treasures In Store* networked series.

The company produced a number of specials including one on the colourful Twelfth celebrations, a documentary on the Isle of Man in millennium year - *Our Island Neighbour*, and one on the return home of Cardinal O'Fiaich following his elevation to the Sacred College of Cardinals.

Ulster Television were again the sponsors for the week-long leisure exhibition, *Hobbies and Holidays*.

It was a case of so near and yet so far for Ulster's folklore documentary *Me Da* which was piped at the post at the prestigious Golden Harp Festival in Galway.

Finally, in the 20th year of programming, the company's deputy chairman and managing director, Brum Henderson, was made a CBE in the Queen's Birthday Honours.



WESTWARD TELEVISION

SOUTH-WEST ENGLAND

Derry's Cross, PLYMOUTH PL1 2SP
Tel: 0752 69311

Sloane Square House, Holbein Place, Sloane Square, LONDON SW1W 8NT
Tel: 01-730 5101

Dominion House, 23-25 St Augustine's Parade, The Centre, BRISTOL BS1 4UG
Tel: 0272 211321

3 Frederick Place, St Thomas Street, WEYMOUTH Tel: 030 57 75050

Directors. Peter Cadbury (*Executive Chairman*); The Rt Hon The Earl of Lisburne (*Deputy Chairman*); George H Lidstone (*Vice-Chairman*); Ronald Perry (*Managing Director*); R J Brimacombe; Sir Robert Cooke; Terry Fleet (*Programme Controller*); The Rt Hon The Lord Harris of Greenwich; Michael F Heathcoat Amory; The Hon Simon Lennox-Boyd; Harry Turner (*Sales Director*).

Officers. PLYMOUTH: Roy Baker (*Company Secretary*); John Cooper (*Head of Films*); David Dickinson (*Technical Controller*); Michael Reinhold (*Head of Education*); Keith Spann (*Head of Publicity*); Henry Stracey (*Regional Sales Manager*); David Sunderland (*Head of Presentation*); Michael Warren (*Programme Planning Controller*). LONDON: Jon Duffield (*Marketing Services Manager*); Ian James (*Deputy Head of Sales*); A W Maillardet (*Chief Accountant*); Peter Spicer (*Head of Sales*). BRISTOL: Derek Prosser (*Regional Sales Manager*).

Religious Advisers. Rev John Ashplant (*Free Churches*); Father A Bede Davis (*Roman Catholic*); Prebendary John Parkinson (*Church of England*).

Agriculture Advisers. R G Pomeroy (*Chairman*); V H Beynon; J H Brock; V Davey; A Gibson; D Mathews; M Pengelly; D Rickard; F H Thomas.

Educational Advisers. B Taylor (*Chairman*); J Anderson; R G F Bull; J F Gale; C Grey; J Owen; R Pim; F R Rayner; R V Saunders; J Stone; Miss S M Thomson.

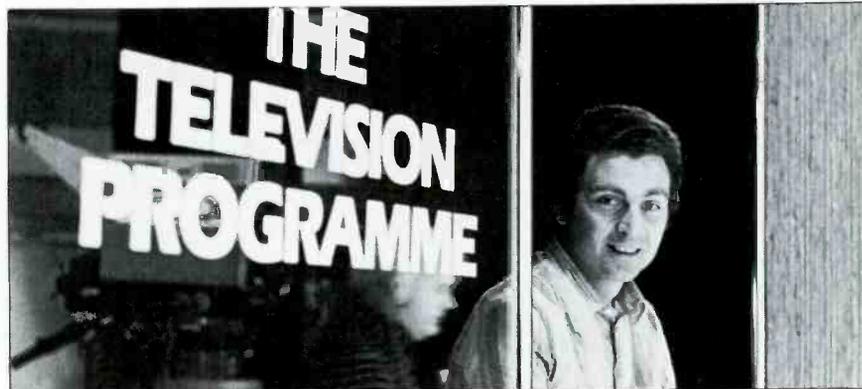
Programmes. Westward Television's strength lies in comprehensive coverage and programming for the region. Major develop-

ments in these areas and in technical facilities have given Westcountry viewers an even better service. Regional news output has been doubled, with longer and more varied local bulletins after national news bulletins, and the top-rating nightly news magazine *Westward Diary* has been supplemented by live Saturday sport, news and a results service.

The company has taken delivery of the country's first fully operational mobile recording unit, which has made possible big advances in coverage for the far corners of the region. The £300,000 unit, mounted on a special chassis, carries lightweight cameras, and sophisticated camera-to-unit micro-wave and radio control systems. All this took place in one of Westward's busiest years which saw major light entertainment, local and network religion, documentaries, news and current affairs, plus a unique peaktime exercise in community television.

Contributions to the network have included Spike Milligan's off-beat look at the WRVS in *The Best of British*; Clive Gunnell's affectionate portrait of summer seaside theatre *Send in the Clowns*; and four Sunday night religious programmes comparing the British sabbath with those in Italy, France and Germany under the title *Sunday, Sweet Sunday*. The Guardian TV critic Peter Fiddick presented a definitive examination of the medium itself in his seven-part adult education network series *The Television Programme*

'Guardian' TV critic Peter Fiddick examines the television medium itself in the networked series The Television Programme.



and Westward also provided seven editions in the network series *About Britain, Sounds of Britain and Treasures in Store*. Another network success was *They'll Never Get It To Fly*, which chronicled the development of the helicopter.

A bold experiment in local community programming came with two hours of peak television time turned over to a searching investigation of what the future holds for the region. Other programmes made in and for the South-West include a week-night religious series *Lifespan* examining Shakespeare's seven ages of man in a contemporary context; a commemoration of the centenary of Britain's first woman MP, Plymouth's Viscountess Astor; and a reconstruction of the baffling disappearance of Devon school-girl Genette Tate. In light entertainment, Ralph McTell, Marion Montgomery, and Gallagher and Lyle were among artistes who recorded special TV concerts, while more than 500 regional entertainers auditioned for the talent show *Southwest Showcase*, introduced by Shaw Taylor. The new mobile unit features strongly in new programming. It is being used in the popular *Talk of the Town* series spotlighting Westcountry centres, an inter-schools fun-game series, and a number of other new programmes.

A network drama first for Westward is the seven-part children's narrative drama, *Maggie's Moor*, and an ambitious dramatised documentary to mark the 400th anniversary of Sir Francis Drake's circumnavigation is also being considered.

A wide range of documentaries is planned: George Melly has scripted one examining the development and influence of art, and others range from daffodils and dogs to ships and swimming. Six special programmes on different aspects of Dartmoor are already underway. Network series are scheduled on village life, food production and voluntary organisations. Many regular series will continue, including *Encounter*, which brings MPs face-to-face with constituents, and Clive Gunnell's *Walking Westward*.

In a lighter vein, a fast-moving series of celebrity panel games is under way and musical portraits of Moura Lympany and John Williams and a series on youngsters who like exciting risk sports like hang-gliding and white water canoeing, is planned.



YORKSHIRE TELEVISION

YORKSHIRE

The Television Centre, LEEDS LS3 1JS
Tel: 0532 38283 Telex: 557232

Trident House, 15/16 Brooks Mews,
LONDON W1Y 2PN Tel: 01-493 1237
Telex: 25202

29/30 Old Burlington Street,
LONDON W1X 1LB Tel: 01-493 1237
Telex: 25202

Charter Square, SHEFFIELD S1 4HS
Tel: 0742 23262

185 Ferensway, HULL HU1 3PH
Tel: 0482 24488

2 Saltergate, LINCOLN LN2 1DH
Tel: 0522 30738

8 Bullring Lane, GRIMSBY,
SOUTH HUMBERSIDEDN31 1DY
Tel: 0472 57026

Brazennose House, Brazennose Street,
MANCHESTER M2 5BP Tel: 061-834 4228

Directors. Sir Richard B Graham, Bt, OBE, DL (*Chairman*); G E Ward Thomas, CBE, DFC (*Deputy Chairman*); Paul Fox (*Managing Director and Director of Programmes*); Tony Preston (*Deputy Managing Director*); Stanley H Burton; Stephen H Hall; J G S Linacre, CBE, AFC, DFM; Nicholas G W Playne; George Brotherton-Ratcliffe; David L Sumner (*Group Personnel Officer*); Prof William Walsh; Peter Willes, OBE.

Executives. Kenneth Bellini (*Head of Programme Planning*); David Cunliffe (*Head of*

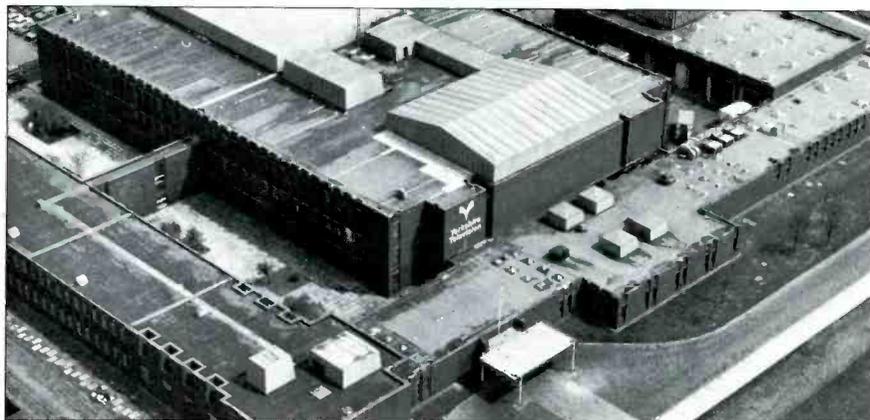
Drama); Don Dorling (*Group Labour Relations Officer*); Mrs Liz Evert (*Head of Casting*); Brian Harris (*Head of Management Services*); Lawrie Higgins (*Head of Sport and Outside Broadcasts*); Clive Leach (*Director of Sales*); Philip Parker, MIEE (*Director of Engineering*); Frank Smith (*Head of News, Current Affairs and Documentaries*); Geoff Smith (*Head of Production Planning*); John Smith (*Head of Production Services*); David Thorn (*Regional Sales Manager*); Leslie Thornby, FCIS (*Company Secretary*); Jeremy Taylor (*Head of Press and Publicity*); Joy Whitby (*Head of Children's Programmes*); Duncan Wood (*Head of Light Entertainment*); Ted Wright (*General Operations Manager*).

Programmes. DRAMA: Both critical acclaim and high ratings were given to Yorkshire's drama series *Flambards*, Alan Plater's dramatisation of the story of youth and romance in the era before the First World War. The thriller series *The Racing Game* has brought to television the famous jockey turned private-eye, Sid Hayley, the role created by best-selling author Dick Francis. Elizabeth Jane Howard's trilogy *After Julius* broke new ground for ITV by being scheduled on a Friday, Saturday and Sunday night in the same sequence as the drama happened. *Plays for Pleasure* brought together spies, romance, the supernatural and the gorilla at the bottom of the garden. *Emmerdale Farm* gained even higher ratings. **DOCUMENTARIES:** The three-part documentary on *The Secret Hospital* by John Willis and Michael Deakin stirred the conscience of the nation. It revealed allegations

of maltreatment of mental patients at Ramp-ton. Barry Cockcroft continued his successful series, *Once In A Lifetime*. David Frost's *Global Village* brought together on the same live programme, for the first time on television, Ian Smith, former Prime Minister of Rhodesia, and Joshua Nkomo of the Joint Patriotic Front. A remarkable documentary, *Kitty - Return to Auschwitz*, showed the camp through the eyes of survivor Kitty Hart. In science, Yorkshire Television started a new popular science series asking the viewers to join in scientific experiments - *Don't Just Sit There*, with Magnus Pyke, David Bellamy and Robert Buckman.

COMEDY: James Bolam starred in a new situation comedy, *Only When I Laugh*, by Eric Chappell who wrote *Rising Damp*. Ted Rogers topped the ratings again with the popular family entertainment show 3-2-1. Thora Hird and Christopher Beeny starred in another new series, *In Loving Memory*, by Dick Sharples. Ned Sherrin introduced three more of his series *Song By Song*, with the lyrics of Alan J Lerner, Dorothy Fields and Sheldon Harnick. Peggy Mount and Pat Coombs returned in *You're Only Young Twice*. **LOCAL PROGRAMMES:** This year, *Calendar*, Yorkshire's local news, sport and current affairs programme, not only covered local issues, but also included seven special outside broadcasts to cover the General Election from Sheffield, Hull, Grimsby, Chesterfield, Lincoln, Mansfield and Guiseley. Special programmes from the *Calendar* team included an interview with J B Priestley, a report on the Viking dig at York with Prince Charles and a documentary on the Flower Festival at Spalding. *Calendar* has reporters and film units in Leeds, Hull, Lincoln and Grimsby to serve the nightly split-edition of the programme - from the Emley Moor transmitter in West Yorkshire and from Belmont in Lincolnshire. **SPORT AND OUTSIDE BROADCASTS:** Yorkshire co-ordinated for the ITV network coverage of golf in the UK and in the USA. Showjumping was covered from the Lincoln Show and the Great Yorkshire Show. The Miss YTV Contest came from Scarborough and a Gala Evening of Fashion from The Theatre Royal, York. **CHILDREN'S:** Tom Baker presented the first series about children's books for television - *The Book Tower*. Valerie Pitts introduced a new series of *ExtraOrdinary*. *Stay Alive* with Eddie McGee featured 'survival'. A new collection of folk stories was presented in the series *Under The Same Sun*. **RELIGION:** Moira Anderson presented the last series of *Stars On Sunday* which ended its ten-year run. Yorkshire has started a new series - *Your 100 Best Hymns* with choirs, children and soloists. Elgar's *Dream Of Gerontius* was an outside broadcast from Huddersfield Town Hall. **EDUCATION:** Another of the award-winning schools series *How We Used To Live* was transmitted and in further education, *The Special Child* again looked at the problems of children growing up with a handicap. Dorothy Sleightholme returned with a new series of *Farmhouse Kitchen* with special guest cooks.

The Yorkshire Television Centre.





INDEPENDENT TELEVISION NEWS

ITN, ITN House, 48 Wells Street,
LONDON W1P 4DE Tel: 01-637 2424

Organisation. ITN is a non-profit making company which provides the daily programmes of national and international news to all ITV stations. It also produces a number of programmes and services for the ITV companies. It is a joint owner in UPITN which produces newfilm agency services for overseas television.

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

Directors. John Freeman (*Chairman*); David Nicholas (*Editor and Chief Executive*); Peter Cadbury; Norman Collins; Frank

Copplestone; Bryan Cowgill; Sir Denis Forman, OBE; Paul Fox; David McCall; William Hodgson (*General Manager*); Daniel Moloney (*Company Secretary and Financial Controller*).

Officers. Donald Horobin (*Deputy Editor*); Hugh Whitcomb (*Editorial Manager*); Barrie Sales (*Associate Editor*); Derek Murray (*Assistant Editor*); Michael Batchelor (*Assistant General Manager - Staff*); Peter Ward (*Chief Engineer*); Paul Mathews (*Assistant General Manager - Production*); Jack Laidler (*Facilities Controller*); Ron Newberry, Bill Reay (*Facilities Managers*); Peter Banyard (*Head of Film Production*); Douglas Wilkins (*Head of Assignments*); David Warner (*Film and Tape Library Manager*); Frank Duesbury (*Public Relations Officer*); Peter Cole (*Senior News Editor*); Mark Andrews, John Flewin, Nigel Hancock, David Tune (*Home News Editors*); David Mannion (*Deputy News Editor*);

Michael Morris (*Senior Foreign Editor*); Tony Millett, Margaret Eales (*Foreign News Editors*).

Programmes. Daily news programmes, including the half-hour *News at Ten*, *News at 5.45* and the lunchtime *News at One*; and special news programmes on major events.

Facilities. ITN House was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcasters and for commercial production companies. It has two studios with seven EMI cameras and its own lightweight outside broadcast unit equipped with 2 KCR 40 Fernseh cameras. Other facilities include digital DICE standards converters, three multi-gauge telecines, eleven Ampex VTRs and VPRs, time code editing facilities, a comprehensive range of video-cassette, sound recording and dubbing equipment, and a film laboratory. ITN has its own news film camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.



INDEPENDENT TELEVISION COMPANIES ASSOCIATION

Knighthouse, 52-66 Mortimer Street,
LONDON W1N 8AN
Tel: 01-636 6866
Telegrams: Itcatel, London W1
Telex: 262988

Organisation. Incorporated as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Broadcasting Authority. A voluntary non-profit-making organisation, it provides a channel for joint action on matters of concern to the programme companies. The governing body is

the Council, responsible for formulating joint company policies over a wide range of subjects. Several committees - Network Programme, Finance, Management, Labour Relations, Marketing, Rights, and Technical, supported by specialised subcommittees and working groups - deal with the detailed work of the Association.

Officers. Miss Mary Lund, OBE (*General Secretary*); Lionel Dunn (*Secretary*); John Jackson (*Head of Copy Clearance*); Norman W Green (*Co-ordinating Engineer*); Berkeley A Smith (*Director, Programme Planning*

Secretariat); Ronald Carrington (*Labour Relations Adviser*).

Programmes. The Programme Planning Secretariat is responsible to the Network Programme Committee which serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

Advertisement Copy Control. The Association has a special Copy Clearance Department dealing with the examination and approval of all commercials before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.



INDEPENDENT TELEVISION PUBLICATIONS

247 Tottenham Court Road,
LONDON W1P 0AU Tel: 01-636 3666

Constitution. Independent Television Publications Ltd is owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and *Look-in*.

Directors. George A Cooper (*Chairman*); R W Phillis (*Managing Director*); Peter Jackson (*Deputy Managing Director*); James Bredin; William Brown, CBE; Frank Copplestone; Bryan Cowgill; Donald Harker; R B Henderson, CBE; The Earl of Lisburne; Alex Mair, MBE; Leonard Mathews, OBE; D S McCall; Peter McNally; Peter S Paine; L J Thompson; G E Ward

Thomas, CBE, DFC; R W Wordley.

Chairman's Committee. George A Cooper (*Chairman*); R W Phillis (*Managing Director*); Peter Jackson (*Deputy Managing Director, Editor TVTimes*); James Bredin; William Brown, CBE; Donald Harker; Peter McNally; L J Thompson (*Financial Director*).

Management Committee. R W Phillis (*Managing Director*); Peter Jackson (*Deputy Managing Director, Editor TVTimes*); L J Thompson (*Financial Director*); Eric Blott (*Personnel Director*); Nigel Cole (*Director of Promotion*); John Littlejohn (*Sales Director*); Mike McGrath (*Advertisement Director*); Doug Richardson (*Production Director*); Alwyn Wise (*Marketing Director*); R L Pipe

(*Deputy Editor*); Eric Linden (*Head of Forward Planning*); Pat Brangwyn (*Executive Assistant Editor*). **Look-in.** Editor - Colin Shelbourn.

INDEPENDENT TELEVISION BOOKS LIMITED

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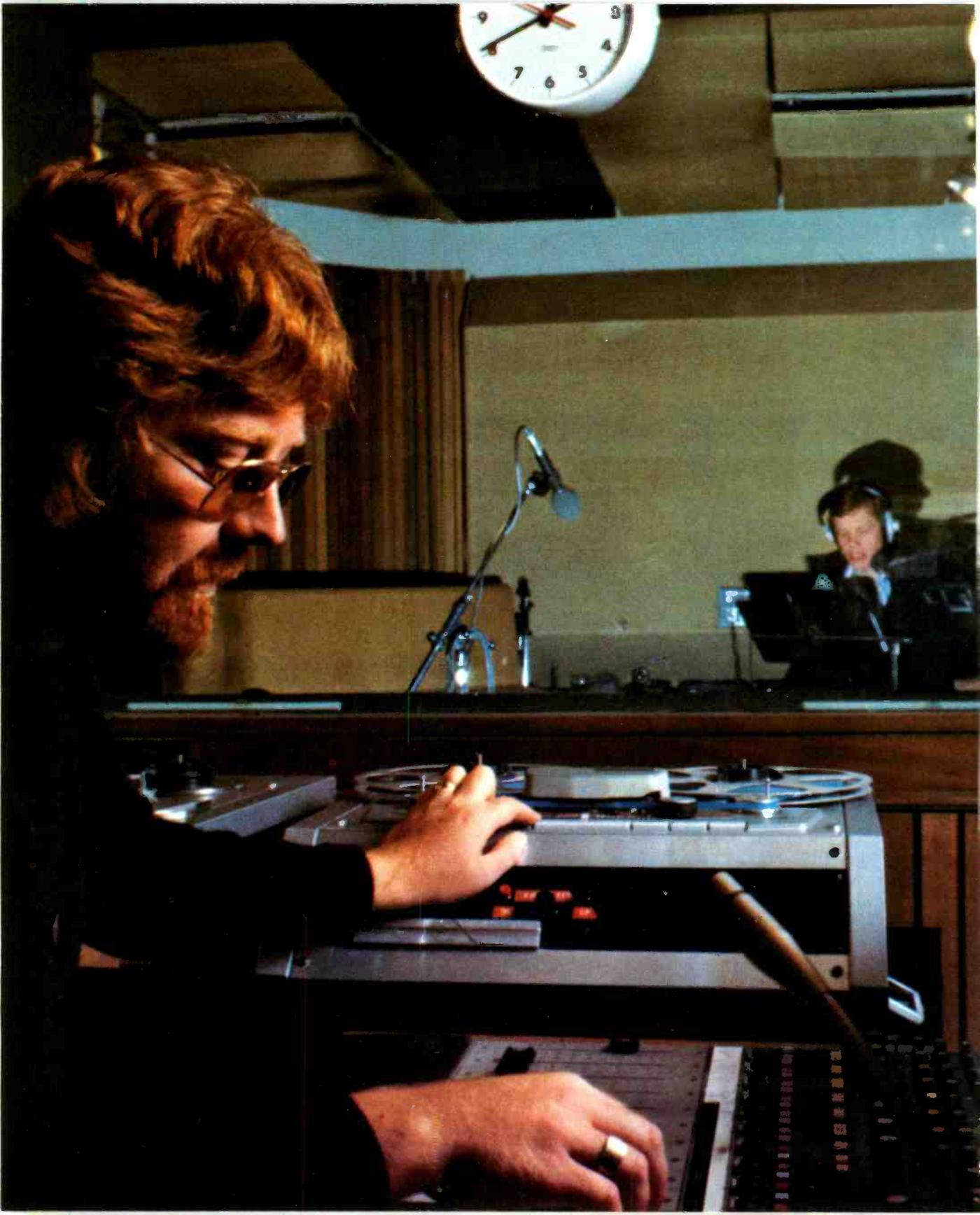
Directors. R W Phillis (*Chairman*); Nigel Cole; Peter Jackson; L J Thompson.

Executives. John Doyle (*Editor*).

RADIO GUIDE LIMITED

A subsidiary company of Independent Television Publications Ltd, publishes *Tune-in*, the programme journal of Independent Local Radio.

Directors. R W Phillis (*Chairman*); Peter Jackson; L J Thompson.



ILR-GROWING INTO THE 1980s

Since the first Independent Local Radio stations went on the air at the end of 1973, ILR has firmly established itself as an accepted feature of everyday life. In eighteen areas of the United Kingdom, ranging from major cities like London, Birmingham or Glasgow to smaller towns like Ipswich, Swansea or Plymouth and their surrounding countryside, the local ILR station is a popular and reliable source of local news, local information and entertainment for its many listeners. Throughout the country, over seventeen million people living within ILR areas now listen each week to their local service, tuning in to it for an average of around two hours each day.

At breakfast time, when most people listen to the radio, the directly local relevance of the news and information provided by ILR gives it a strong edge over the national radio services. During the daytime, the companionship and friendliness of the local ILR station is appreciated by listeners who tune in for long periods, including housewives at home, the elderly and the housebound. With ten of the nineteen ILR stations now broadcasting continuously for 24 hours each day, ILR has also pioneered the provision of an entertaining and useful radio service for a section of the community that is usually neglected by the media – the night workers.

For Independent Local Radio, the 1970s fell into two phases. During the first part of the decade, plans were made for the development of an ILR system which would eventually include around sixty stations, covering some 90 per cent of the population of the United Kingdom. The first ILR stations, LBC and Capital Radio in London, began broadcasting in October 1973; by April 1976 nineteen new stations had been established throughout the United Kingdom. The Government, however, had decided that no further expansion should take place until the report of the Annan Committee on the Future of Broadcasting had been studied and decisions taken on the future pattern of radio development.

The nineteen ILR stations grew increasingly successful in every respect. Having survived the recession in advertising spending that affected all media in the mid-1970s, the stations began rapidly to establish their popularity with the audiences and to become soundly-based enterprises. By 1979 the stations' annual revenue

had risen to over £30 million. The increasing financial stability of ILR was reflected in its programming as stations could afford to undertake more ambitious projects. The national and international news service provided by Independent Radio News (IRN) grew in stature and achievement, and around the country the individual ILR stations continued to develop their local news-gathering resources. ILR programming began to diversify into new fields, including documentaries and some occasional drama. Every station grew in experience and expertise. Audiences, too, grew steadily. In 1977 ILR overtook BBC Radio One to become the most popular radio service in those parts of the country where it was established; the gap has subsequently widened.

Despite this progress, frustration was caused by the limitation of ILR to the nineteen stations and coverage of at most only some 60 per cent of the population. In July 1978 the Government's White Paper on Broadcasting at last announced the renewed expansion of local radio. For the IBA it was 'all systems go' again. In October 1978 the Home Secretary announced which areas of the country would be the next to receive a local radio service, and the IBA was authorised to set up new ILR stations in nine further areas initially. Quickly the applications procedure was put in motion and the first of the new ILR contracts advertised.

So what does this mean for Independent Local Radio in the 1980s? Quite simply, that the nineteen pioneering stations will be joined by more and more new stations in other areas of the UK as the decade unfolds. Cardiff and Coventry will be first in line; these areas can expect to be tuning in to their own local stations by the summer of 1980. Among the next will be Bournemouth, Dundee/Perth, Exeter/Torbay, Gloucester & Cheltenham, and Peterborough. Stations for Aberdeen/Inverness in Scotland and Chelmsford/Southend in Essex will complete the first phase of development.

In July 1979 the Home Office Local Radio Working Party recommended a further fifteen localities for ILR development. These were Ayr, Barnsley, Bristol, Bury St. Edmunds, Canterbury/Dover, Guildford, Leeds, Leicester, Londonderry, Luton/Bedford, Newport, Preston/Blackpool, Swindon, Worcester/Hereford, and Wrexham & Deeside. The Authority hopes to make an early start with the award of the contracts for the new areas, following authorisation from the Home Secretary. And so development will continue into the 1980s.

◀ Part of the studio complex at Radio Victory. The nineteen existing ILR stations will during the next few years be joined by many more stations serving local communities throughout the UK.

How the IBA Selects Contractors

The process leading to the award of an Independent Local Radio contract formally begins with notices placed by the Authority in the local press announcing the contract and inviting applications. By this stage, however, much work has already been done by the IBA and probably by the groups hoping to win the franchise. Earlier the IBA makes known in general terms the areas to which it hopes to bring ILR; the Home Secretary then announces the areas in which he authorises the Authority to proceed; and before the contract is advertised the Authority issues a press statement announcing that applications are about to be sought.

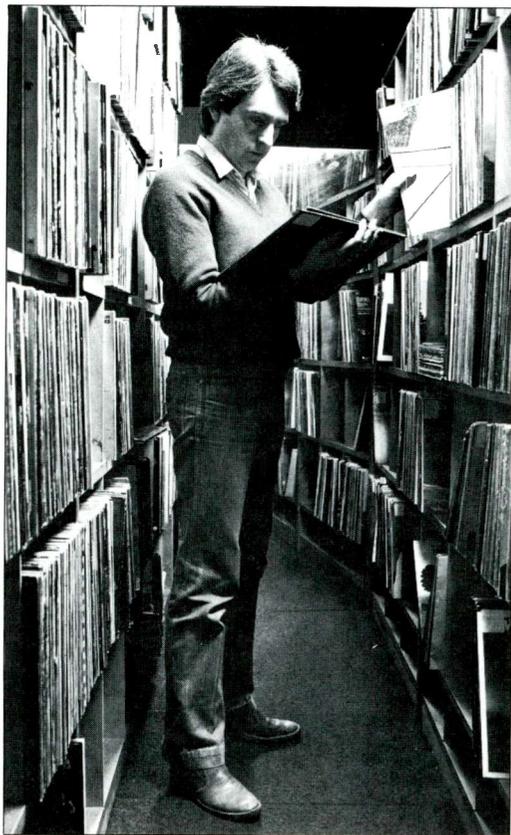
Knowing the amount of time and effort involved in preparing a successful application, applicants are likely to have been hard at work for some time, forming a well-balanced group, making their programming plans,

and arranging sources of finance. They will know in general terms, from the specifications issued by the IBA for earlier contracts, the requirements they will need to meet. But until the contract is advertised and (simultaneously) the related contract specification becomes available, groups will not know the details of such matters as the population coverage for their particular area and the rental payable to the IBA.

The specification document, which runs to some 30 pages, is available to anyone interested in applying for an ILR contract. The specifications aim to set out as clearly as possible the requirements that the contractor will have to meet, and the sort of information that applicants need to supply. They make plain that, within the basic requirements imposed by the IBA Act, the Authority has no preconceived notion about the proposals that should be put forward. The maximum scope is given to applicant groups to come forward with their *own* ideas about the local radio service that would be appropriate for their area, and that the area could support. The contractor will be operating within a self-financing system and its proposals must be realistic. But being realistic does not prevent them from being original and imaginative.

Some nine to ten weeks are normally allowed between the date of the contract advertisement and the deadline by which applications must reach the Authority. There follows a period of intense activity at the IBA during which the applications are studied, compared and analysed in all their various aspects – programming, composition, financial, advertising, and technical. Within three to four weeks of applications being received, preliminary interviews are held with all the applicant groups in the main town or city of the area. These are preceded by a public meeting (sometimes more than one) at which the station's future listeners can express *their* views about the needs that a local radio service should meet, and question the Authority about Independent Local Radio and the IBA's role as the controlling body. Additional views will have been sought in the previous weeks by the IBA's Regional Office

► The successful applicant must assess the needs and tastes of its local audience. Here Piccadilly Radio's Pete Reeves selects albums from the record library before going on-air.





◀ An ILR station must display a keen interest in the affairs and activities of its area. The picture shows Radio Forth on the spot at 'Safedrive 79', a community-orientated event.

from a wide spectrum of local organisations and individuals.

The Authority party for the preliminary interviews and public meeting consists of a sub-committee of three Members of the Authority, supported by three or four senior staff including the Regional Officer. After the interviews they report back to the full Authority. Short-listed groups are then invited to the IBA's headquarters in London for a further interview, this time with the full Authority.

Between the initial and second interviews any necessary further checking and analysis is done and the Members of the Authority study the transcripts of the first encounters. By this time points of detail are likely to have been dealt with, and the emphasis at the second interview is on the wider issues that may determine the Authority's eventual decision. As always, the intention is to give applicants the opportunity to put their case frankly and boldly, and to show how far they have thought-through their capability for providing an acceptable service of local radio.

After the second interview the Authority may take some time to reach a final decision. It is conscious of the amount of time, thought and effort that has gone into the preparation of the applications: whether it is faced by two

or more consortia, each of whom could be judged likely to provide a competent service, or by one which appears outstanding, the merits of all are considered with the greatest care. In the end only one group can be successful; the rest, however able, are inevitably left with nothing other than, it is to be hoped, the knowledge that their case has been attended to, studied, and examined with sympathy, understanding and care.

For the successful group there follows a year or so of intense activity, of detailed planning and preparation, before the new station comes on air to face the judgement not only of the IBA but of its whole potential audience.

The Association of Independent Radio Contractors (AIRC)

8 Great James Street, LONDON WC1N 3DA
Tel: 01-405 5036

AIRC is an association representing the programme companies appointed to ILR franchises by the Authority. It is the radio companies' central body for much of the practical side of advertisement control (representing the companies' views within the IBA's advertisement control system explained in pages 168-173) and also for audience research, as well as providing a forum for the discussion of standardisation and for the exchange of ideas between the companies. AIRC undertakes publicity and promotion on behalf of ILR.

Consulting the Public

Consultation with the public goes on at all stages in the development of ILR, right from the time that new areas are being selected. Quite apart from the close links that the ILR programme companies themselves establish with the public in their areas, the Authority needs to keep itself closely informed of views and opinions about the ILR services. Much of this work outside London is done by the IBA's Regional Offices. There is also regular use of audience research, to provide a systematic and reliable picture of audience reactions.

In addition the Authority has special Local Advisory Committees for ILR, and in each area holds public meetings from time to time after the station has come on air. These meetings follow up those held before applicant groups are interviewed and the contract is awarded. Some account of these two particular facets of the Authority's consultation with the public is given below.

Local Advisory Committees for ILR

The Local Advisory Committees provide an informed local view of the ILR services, and thus help the Authority to identify local needs and interests, and to establish priorities for programming development.

A Local Advisory Committee is appointed by the IBA for each locality in which an ILR station is operating. Consisting usually of between nine and twelve carefully chosen members, each Committee meets four or five times a year to discuss the ILR service and

other topics relevant to ILR progress and planning. Members do not serve as representatives of particular organisations or interests; but, besides putting forward their own views, they frequently act as channels for the opinions of wider groups of listeners, through their contacts with colleagues at work, for example, or with people living locally.

One third of the membership of each Committee is appointed, in accordance with the IBA Act, from nominations put forward by local authorities. The remainder are chosen as individual listeners from the community. All the members are interested in the contribution ILR can and does make to local life. That is why they take the trouble to attend meetings. Together, members reflect a broad cross-section of ages, backgrounds and viewpoints.

The Local Advisory Committees are always pleased to receive opinions on ILR programming from listeners, whether giving praise or criticism. Amongst the topics which a Committee might consider at one of its regular meetings are the following: the range of music, including the provision of specialist music for minority interests; entertainment programming, bearing in mind the tastes of different age groups; the balance between local, national and international news; the comprehensiveness and accuracy of news reporting; the provision of educational material of broad appeal; and programming for minorities. If you have views on these, or on other aspects of ILR programming (and advertising) please write to the Local Advisory Committee for your area, c/o the IBA's headquarters at 70 Brompton Road, London SW3 1EY, or c/o the IBA's appropriate Regional Office. (Alternatively, you may wish to send your views direct to the station concerned, which will always be pleased to receive constructive comments on its output.)

ILR Public Meetings

The public meetings for ILR which are held by the IBA from time to time are another means of assessing local attitudes towards the ILR services. The meetings are helpful, too, as a source of practical suggestions for

▼ Representatives from the IBA, London Local Advisory Committee, Capital Radio and LBC face a lively audience at Camden Town Hall.



Programmes for the Young

1979 was declared by the United Nations as the International Year of the Child. This focused attention on the rights of children and on facilities and provision for them. In this country, questions were asked in the Houses of Parliament; campaigns such as a Child Minders Week and a Breast Feeding Week were mounted to highlight particular problems; and celebrations were held including the Great Children's Party in Hyde Park at the end of May, which was attended by Her Majesty the Queen.

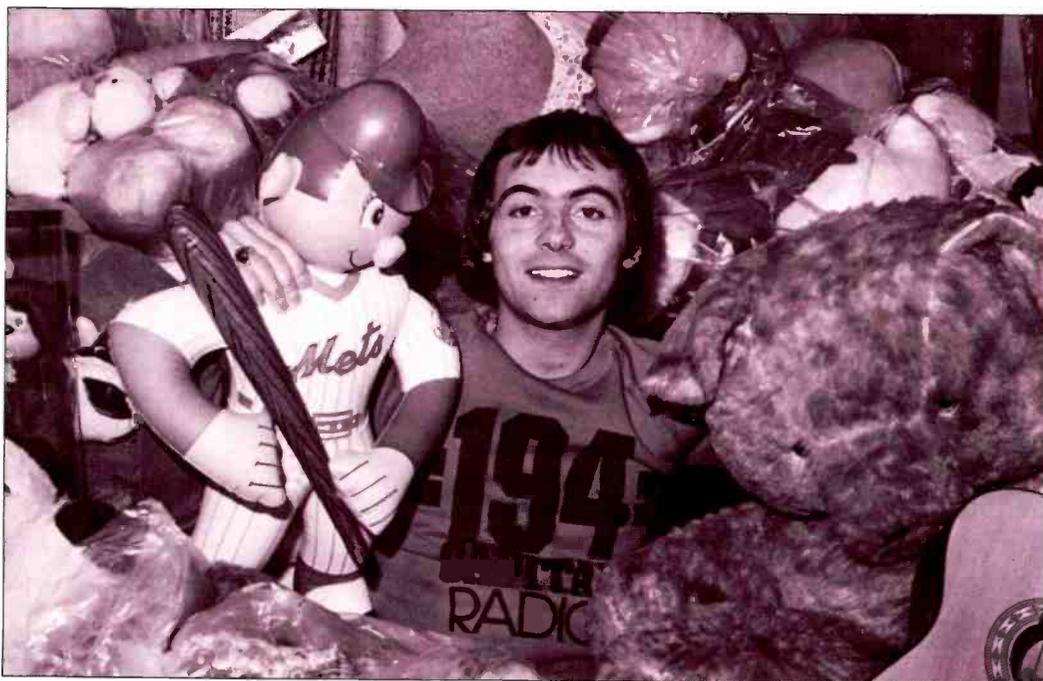
Several ILR stations took a group of children from their area to enjoy the Party. There was a marquee where a presenter demonstrated how to operate a 'studio desk', showing what a fader is, how to cue records, and to play 'carts' (tape cartridges). Radio 210 Thames Valley brought its outside broadcast vehicle. Capital Radio set up a tent as an 'Operation Drake' adventure course. This included wild life such as 'Monty' the python and a pygmy goat, plus the opportunity to dig for buried treasure. For some time now, Capital Radio has sponsored youngsters to

voyage on the 'Eye Of The Wind', following Francis Drake's epic journey round the world. Other stations, for example Plymouth Sound and Metro Radio, have joined in this exercise or sponsored their own teenagers on similar sailing expeditions. Less distant outings, such as Beacon Radio's trip on the Severn Valley Railway, are frequently arranged.

These are only some of the many ways in which ILR regularly encourages its young listeners to participate in activities in and around their areas or abroad. Radio Trent has helped finance Bilborough College's Sixth Form Orchestra on an invited tour of Austria. Radio 210 Thames Valley helps children to put together one-hour broadcasts after a nature ramble or visits to a TV studio or airport, for example.

Within the regular children's programmes there are opportunities for children to participate by telling jokes, being junior reporters, interviewing celebrities and guests on-air, or acting as junior disc jockeys—playing requests or their own choice of music. There are also, of course, many competitions and quizzes to

► Capital's Graham Dene buried alive amongst some of the many toys given by listeners in exchange for tickets to a Cliff Richard concert. The toys were then distributed to Children's Homes throughout London in time for Christmas.



test the imagination, skill or knowledge of the young audience either by answering questions in the studio, telephoning or writing in. These vary from quick short-answer replies to more time-consuming tasks such as a painting or 'Write A Story or Play' competitions.

Stations have helped with examinations by producing programmes on particular parts of the syllabus, like Piccadilly Radio's History 'O' level series and Radio Victory's dramatisation of Macbeth (a set text in the Portsmouth area). Special programmes were mounted also for revision purposes. Capital Radio put the examiners themselves on the spot by inviting them into the studio to be questioned by phone-ins on aspects of the examinations: *Are only a certain percentage of candidates passed? If I'm running out of time what should I do? What is looked for in an essay?* Plymouth Sound has concentrated on helping school-leavers in the difficult transition from school to work, especially in these days of high youth unemployment, with 'Just The Job'.



▲ Miss Anglia 1979 visited Radio Orwell and met children from a local school who were having a tour to complete their school project on communications in the area.

In their regular weekly series many stations have established favourite characters. Chirpy Chipmunk, who 'lives' in a treehouse behind Downtown Radio's studio, pops up throughout the programming asking pertinent and entertaining questions. LBC's 'Mr Nasty' has no shortage of calls from kids willing to take him on in argument. The programming undertaken by ILR attempts to be as wide and varied as children's own interests, concerns and likes. The approach by each station is as different as the titles of their children's programmes: BRMB's *Pow-Wow*, LBC's *Jellybone*, Radio Forth's *Saturday Morning Fever*, Radio Victory's *Wonderful Wobbly Wireless Show*, Swansea Sound's *Rollerride* or Capital Radio's *Hullaballoo*.



◀ Two of the Easter Bunnies from Radio Forth who go around the Lothian and Fife areas distributing Easter eggs and records to children.

▲ Washing the dishes is no longer a chore at Jesmount Orphanage in Newcastle. James Whale presented a dishwasher to the orphanage on behalf of a travel company which bought the machine in the Metro Charity Appeal.

ILR Out and About

Radio needs its pictures. This is not a conundrum. If it is not to seem merely studio-bound and lifeless, modern radio must master a wide range of outside broadcasting techniques and equipment. An Independent Local Radio station, with its special relationship with a particular area, must constantly devise new ways of extending its coverage within its area. And the reporters and presenters must familiarise themselves with the techniques and arts which make this possible.

News and information is particularly reliant on good communications from outside the studio. The radio reporter with his tape recorder and microphone is only the basic means of pursuing a story. Where it is impossible physically to return a taped report to the studio for transmission, the reporter has to rely on a variety of means. These include the use of ordinary telephone lines, and a wide range of vehicles – radio news cars and vans, and at Radio Forth a radio news scooter! The radio car or van is usually equipped with a mast and low-powered transmitter which allows the reporter to relay his report back to the studio.

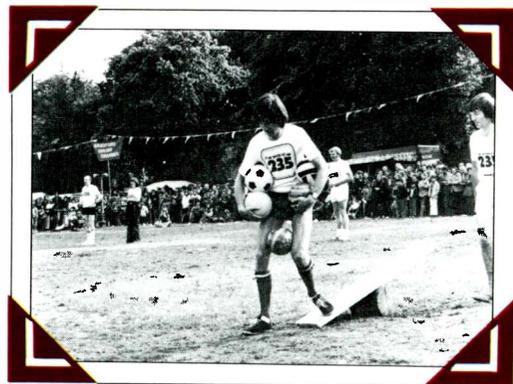
Increasingly, ILR stations have installed permanent sound circuits from important venues in and around their areas. These include council chambers, football grounds and sports arenas, exhibition and com-

munity centres. Thus, BRMB in Birmingham has a permanent line installed in the National Exhibition Centre for events such as the Motor Show, while Radio 210 Thames Valley possesses a link to the local Hexagon Centre in Reading. There is also now, of course, a regular daily supply of sound material from Parliament provided by IRN's Parliamentary Unit to all stations when the Houses are in session.

Regular daily sources of information such as the police, motoring organisations, transport authorities and airports are generally linked into ILR stations. LBC's news and information service in London is fed by permanent links with Scotland Yard, the Automobile Association, London Transport and Heathrow Airport.

The recording and transmission of musical concerts and other performances places more complex demands on equipment and personnel. Facilities for stereo recording and 'mixing' of the sound material are increasing-

▼ Olympic cyclist Ian Hallam signs autographs at Radio Victory's cycling proficiency tests, held as part of the station's road safety week.



▲ Stewart Francis entertains the crowds with other Pennine personalities at the Bradford Lord Mayor's Gala.

► Few men go on a jungle survival course, yet it is all part of the job for Capital Radio's producer David Briggs on part of the two-year round-the-world voyage of 'Operation Drake'. Here he is before and after!

ly advanced, with facilities for multi-track recording often being employed. Some ILR stations, such as Capital and Tees, have also experimented with live music recorded in quadrasonic sound, requiring highly-specialised microphone and amplification equipment.

Most ILR stations broadcast regularly from a wide range of venues. Radio Hallam has weekly outside broadcasts from local clubs, exhibitions and halls. Piccadilly Radio visits the towns and boroughs of Greater Manchester with special days, and makes a point of broadcasting from resorts like Blackpool and Southport. These more informal, relaxed programmes give the public a chance to be heard on the air. Programmes such as Radio Orwell's *People and Places* and Beacon Radio's *Brass Tacks* reflect local places, history and humour. The irrepressible Monty Modlin's *Monty at Large* on LBC seeks out the traditional character of parts of London. Other stations such as Plymouth Sound and

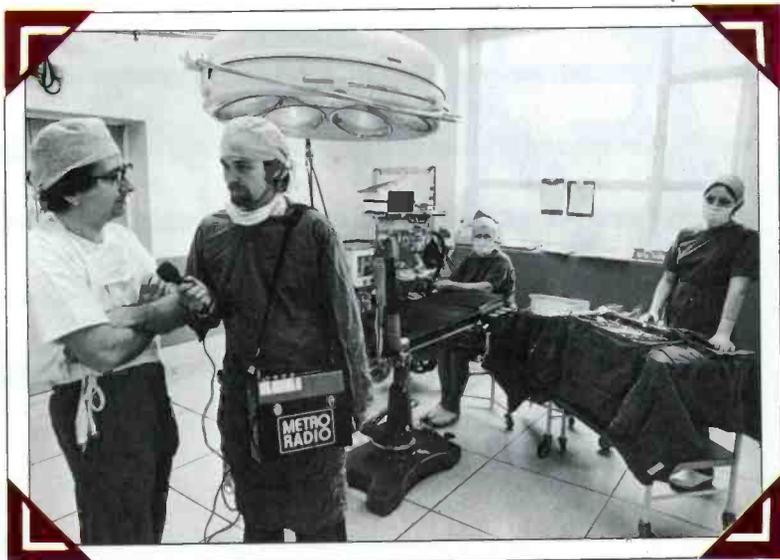
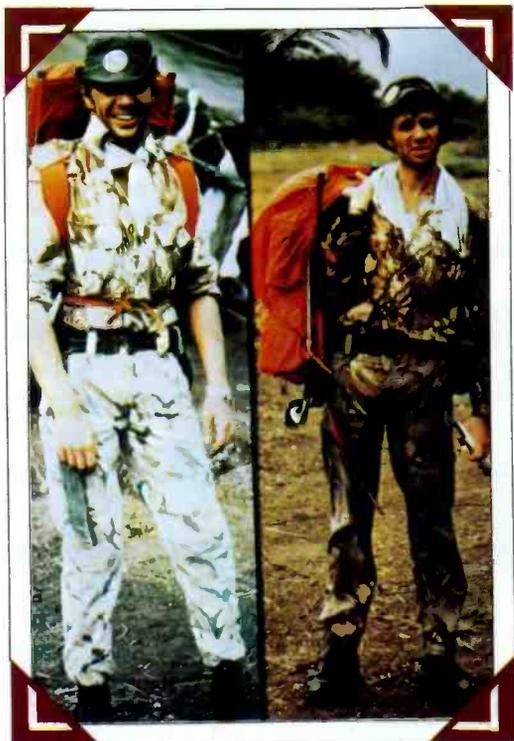
Radio Tees reflect the rural interests of their transmission areas with farming news or country diary features, sometimes supplied by local farmers themselves.

Many sports programmes provide news and summaries from football, rugby, cricket and other sports grounds in their seasons. This extends to away games; sometimes, as in Radio Trent's coverage of Nottingham Forest's progress to the final of the European Cup in 1979, from venues all over Europe.

Co-operation between stations in sport and other fields extends these possibilities and many stations are developing the techniques for linking together in live broadcasts. Capital Radio produced a programme, *A Tale of Two Cities*, featuring a live link between Capital and a station in New York.

Many ILR station staff become well-known figures in their local areas. Station involvement in local activities such as Pennine's 'open-day' at Odsal Stadium in Bradford or the 'fun-runs' organised by Radio Tees and Metro Radio is important to the sense of belonging to the community. On a different scale, a project such as Capital's 'Operation Drake' which has sent young explorers round the world on a scientific expedition gives a sense of wider horizons in which listeners at home may share.

▼ When gynaecologists at Tynemouth appealed for a microscope to assist with a medical operation, Metro reporter Steve Sutton interviewed surgeon Michael Burke in the operating theatre.



Alive and Well

Music is very much alive on ILR.

One of the characteristic developments of ILR has been the increasing place of 'live' music in the stations' output. This is one of the ways in which they blend together the best aspects of local enthusiasm and world-renowned talent, and link what is heard on air with what happens in the community.

What does 'live' music mean in this context? It is a balancing element to the commercially recorded music, and is the material recorded by the stations in their own studios, or in local venues, or performances broadcast by live relay. The ILR companies are required to spend a minimum of three per cent of their net advertising receipts on this sort of live music. This has already meant well over £3 million spent on providing employment for musicians, performances for the local public and attractive high-quality programming.

One way in which this live music has its expression is in 'session music'. This often involves local musicians, playing all sorts of music, usually in a station's own studios, which is then used alongside commercially recorded records in specialist music pro-

grammes, or as part of the general mixed output.

Another very noticeable aspect is the promotion of performances. Many of the ILR companies help their local symphony orchestras to mount public concerts, which are then available for broadcast. They also help to bring major and international symphony orchestras to perform locally, where they might otherwise never be heard live. This provides local people with a chance to be present at public performances, as well as to hear the resulting radio programme. The companies arrange concerts in virtually all the musical styles; pop, rock, jazz, folk and country and classical music. Touring artists and local musicians can share the ILR limelight.

Some companies have even formed their own groups and orchestras, such as Capital Radio's Wren Orchestra in London. They can also be a valuable first stage in the broadcasting career of talented singers and instrumentalists from the locality.

One way of encouraging young local talent is through competitions. ILR has taken a lead, as the range of contests shows: BRMB



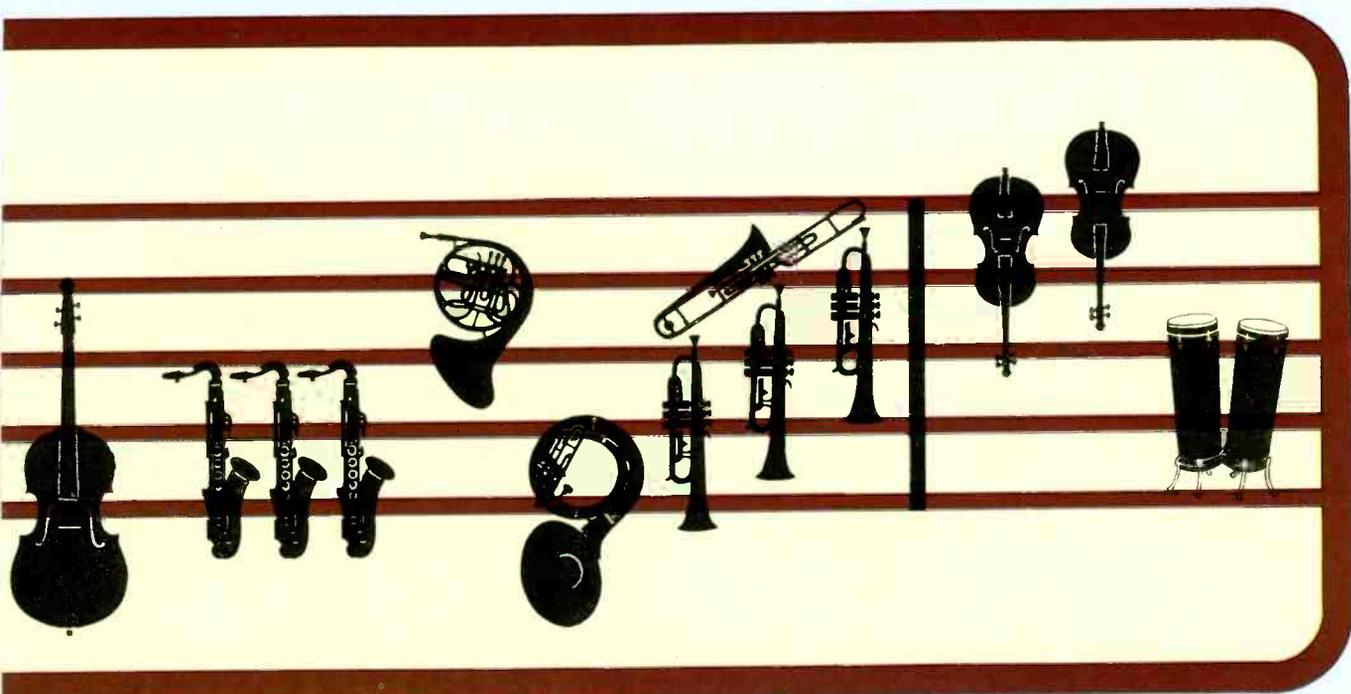


◀ Capital Radio's Wren Orchestra at rehearsal, with Howard Snell conducting. The orchestra plays at venues as varied as civic centres and the Royal Festival Hall.

in Birmingham, Radio Trent in Nottingham, and Downtown Radio in Belfast all run Young Musician of the Year competitions. Capital has instituted the Anna Instone Memorial Award.

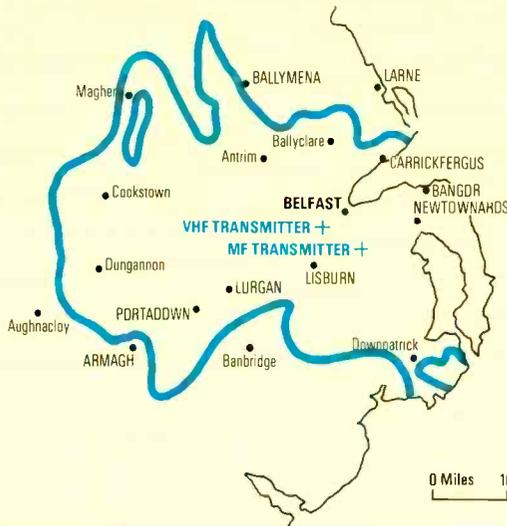
uniqueness through music in a highly effective way. ILR aids that expression by supporting and broadcasting local live music and helping its listeners hear the best of world music.

The local community can express its





BELFAST



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Black Mountain
(NGR: J 278 727)
96.0 MHz
Max erp 1 kW
Circular polarisation
Aerial ht. 1748 ft ood

MF Transmitter
(medium wave, mono only)
Knockbracken
(NGR: J 372 675)
293 m (1026 kHz)
Transmitter power 1 kW

Air Date: 16.3.76

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Downtown Radio, now in its fourth year on the air, has again increased the large number of listeners built up over the first three years, and in the 1979 JICRAR survey was attributed with the highest audience reach of any ILR station in the United Kingdom.

Downtown has its own distinctive sound, a unique blend of pop, middle of the road, country and western and locally produced music, which has been the recipe for the station's success from the beginning and holds large audiences even during peak television times.

In a Province where news is important, Downtown has built up a reputation for fast, accurate reporting and is continuously improving and extending its news coverage; the station now broadcasts over eleven hours of news each week. Local and national issues are highlighted in current affairs programmes and the daytime shows are interspersed with features, competitions and guests dropping in to brighten up the listener's day.

Evening programmes continue to cater for diverse interests ranging from classical music to brass bands.

Phone-in features are still popular and give the opportunity for the listener to perhaps air a grievance, put across a point of view on a controversial issue, seek

advice, or simply make a dedication for a lonely friend at home.

Since its inception Downtown has had a policy of taking some of its programmes to the audience and during 1979 the outside broadcast unit and promotional caravan could often be seen in the towns and villages throughout Northern Ireland.

Sport is a key item on the programme schedule with a daily results service, a weekly review of the weekend's sport and a Saturday afternoon sports show which in 1979 was nominated the best sports programme in the Radio and Record News/Radio Month Local Radio Awards

Downtown radio tries to inform, entertain and educate the people of Northern Ireland in its own unique, distinctive and popular manner and the listeners seem to like the way the station is making its voice heard.

One of the Downtown girls chalks up the latest Budget news while reporter Kate Smith assesses public opinion from a special outside broadcast in Belfast city centre on Budget Day 1979.

Downtown Radio (Community Radio Services Ltd), PO Box 293, NEWTOWNARDS BT23 4ES, Northern Ireland
Tel: 0247 815555 (Sales: 0247 815151; News: 0247 815211) Telex: 747570

Directors. N Kennedy (*Chairman*); J T Donnelly (*Vice-Chairman*); D E Alexander; D S Birley; R Crane; Marquis of Hamilton; J P Hinds; G Lavery; J A Nesbitt; J O'Hara; J C G Rodgers; I E Tinman; E B Walmsley.

Officers. Ivan Tinman (*Chief Executive*); John Rosborough (*Head of Programming*); Gavin Crothers (*Company Secretary*); Brian McCusker (*Chief Engineer*); David Sloane (*Head of News and Sport*); Alastair McDowell (*Publicity/Promotions Manager*); Kieran Boyle (*Sales Manager*).

IBA Local Advisory Committee for Independent Local Radio in Belfast
Miss M Seale, MBE (*Chairman*); T Caldwell; Cllr S J Cowan; Rev R D Drysdale; Mrs V Horner; J V Leonard; Miss C Lusty; P McCartan; Miss P McCauley; Cllr H McLean; P McVeigh.
Secretary: A Bremner (IBA Assistant Officer for Northern Ireland).





24 HOUR RADIO



BIRMINGHAM

**IBA Transmitters**

VHF Transmitter
(FM with stereo capability)
Lichfield
(NGR: SK 164 043)
94.8 MHz
Max erp 2 kW
Circular polarisation
Aerial ht. 1390 ft aod

MF Transmitter
(medium wave, mono only)
Langley Mill
(NGR: SP 160 968)
261 m (1152 kHz)
Transmitter power 0.8 kW

Air Date: 19.2.74

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Since first going on air in February 1974, BRMB Radio has grown to become one of the most popular stations in its area, achieving its primary aim of making the station as much a part of the Midlands as Birmingham Bull Ring, Aston Villa and Spaghetti Junction.

The station prides itself on its information and educational output, for instance, topics such as insurance, adult education and social security benefits are featured. Birmingham's Lord Mayor visits the station on a regular basis as a phone-in guest, and international personalities also feature in phone-ins.

The station's musical output aims to meet the listening needs of Midland people whilst also catering for minorities: in addition to the station's presentation of pop and middle of the road music, BRMB supports the City of Birmingham Symphony Orchestra, and runs specialist black music, soul and rock shows.

Listener involvement is encouraged throughout the 24 hours-a-day transmission period, phone-ins being an important part of BRMB programmes. *The Breakfast Show* features fun phone-ins such as 'Juke Box Fury' and 'Ring and Sing' as well as regular information reports on news, traffic situations and police reports. *The Mid-morning Show* is aimed at housewives and includes guests from show business plus talks on cookery, fashions, beauty and shopping tips. *The Afternoon Show* features *Tradio*, a very popular series in which listeners phone in to sell, buy or exchange goods between £5-£100.

261 Tonight fills the early evening with its one-hour rolling news format including traffic information, sport and interviews on current affairs. From 6.30-7.30 p.m. is *Talk-In*, allowing listener participation on subjects ranging from local community matters to major Midland sporting events, with local experts and guests coming into the studio.

BRMB's major evening programme includes easy listening music, studio guests talking on a variety of topics, reviews of the theatre and cinemas and news of the arts and sport. The late show follows with reviews of new records local concerts and bands, interviews with artists and information about live music shows.

BRMB's 24-hour service has something for everyone in Birmingham and the West Midlands. A look at the audience figures show that BRMB listeners are well

representative of the demographic pattern; and the station's coverage of the interests of a wide audience is one of the reasons for its success.

Community involvement stretches from providing a 'Christmas toy' bus (which tours the Birmingham area and gathers thousands of toys for local Childrens' Homes) to running community health campaigns. In the past twelve months a job service called *Youthline* has been set up for the young unemployed; and a series of community service broadcasts has been established under the title *Contact*, in conjunction with Birmingham Police Force, to help listeners find friends and relatives and trace officially missing persons.

One area in particular in which BRMB benefits from listener feedback is the news output. The News Editor refers to his 'army of reporters' when talking about the listeners who call in with news items throughout the day and night. BRMB reporters cover every major story in the Midlands at such places as the National Exhibition Centre, British Leyland, and other major companies.

Five hours of sports coverage every Saturday afternoon means that listeners get sports news, results and comments quickly. There are live reports from major cricket and football matches in the area, and BRMB's Head of Sport keeps the pot bubbling with the inter-club rivalry inherent in Midland sport.

During the run-up to the European Elections, Home Secretary William Whitelaw was interviewed by BRMB Radio's Ed Doolan.



BRMB Radio
(Birmingham
Broadcasting Ltd),
Radio House, PO Box 555,
BIRMINGHAM B6 4BX
Tel: 021-359 4481/9

Directors. A J Parkinson (*Chairman*); David Pinnell (*Managing*); G N Battman; Reg Davies (*Sales*); B Foyle; J F Howard; J C Mason; John Russell (*Programme*); E Swainson.

Officers. David Wood (*Chief Engineer*); Tony Trethewey (*Company Secretary*); Brian Sheppard (*News Editor*); David Bagley (*Publicity and Promotions Manager*).

IBA Local Advisory Committee for Independent Local Radio in Birmingham

D Larder (*Chairman*); S G Bliss, JP; Mrs S Gaunt; Miss D Lawless; J Sever, MP; Mrs R Phillips; H S Kalsij; Cllr A H Webb; S Wright, JP.

Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).



BRADFORD



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Idle
(NGR: SE 164 374)
96.0 MHz
Max erp 0.5 kW
Circular polarisation
Aerial ht. 849 ft aod

MF Transmitter
(medium wave, mono only)
Tyersal Lane
(NGR: SE 197 322)
235 m (1278 kHz)
Transmitter power 0.1 kW

Air Date: 16.9.75

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

'Allow me, on behalf of everybody I have spoken to, and countless thousands of others, to pass on a big pat on the back to Pennine Radio. During the big snow snarl-up the local station has done Bradford and district a great service.' So wrote the local evening paper during the bad snows of last winter; just one example of the praise Pennine has received over the last year for its services to the community. Other services have ranged from raising over £5,500 for deprived children to helping the police solve a murder case by allowing an Asian police woman speaking Urdu to appeal for information from the Asian community.

It is perhaps the everyday exchange of information that has made local radio such an essential part of community life. For example, each morning seventeen calls an hour are made to provide West Yorkshire with the most comprehensive and up-to-date travel, traffic and weather service; about 150 clubs and organisations use Pennine's free *What's On* service each week; volunteers are recruited throughout the year for social projects;

and the station tries to maintain a philosophy of keeping its doors open and of being of general use to the community as a whole.

As well as keeping West Yorkshire up to date with information, Pennine has aimed to maintain and improve its standards of entertainment.

In the Radio and Record News/Radio Month Local Radio Awards Pennine presenters won the prize for, and were runners up in, the category for the best mixed daytime show and *Greensleeves*, a history of British Music, won the award for the best specialist music programme.

Despite the progress made in the past year Pennine hopes to continue to expand its services to the community. In music, entertainment, news, information and education Pennine aims to offer West Yorkshire a complete radio service.

Brian McSharry with the Pennine Radio Road Show visits Keighley.

Pennine Radio (Bradford Community Radio Ltd), PO Box 235, Pennine House, Forster Square, BRADFORD BD1 5NP
Tel: 0274 31521
(Sales: 0274 392211)
Telex: 517444

Directors. Sir Richard Denby (*Chairman*); K Marsden (*Vice Chairman*); M S Boothroyd (*Managing Director*); P J D Marshall; J H Brunton; J N Smallwood; J S D Towler; Mrs A Firth; D V Brennan; D Roebuck; A H Laver; S E Scott; S W Harris; D K Bramham.

Executives. Jeff Winston (*Programme Controller*); Dave Barton (*Sales Manager*); Steve Bowley (*Chief Engineer*).

IBA Local Advisory Committee for Independent Local Radio in Bradford
D Walsh, OBE (*Chairman*); Ms S Bamford; G Burnley; Mrs F Burns; N Farrar; Cllr C Richardson; Miss S Robb; G Seager; Dr H K Shah; Mrs M Thackray, JP; Cllr J Womersley.

Secretary: R Cordin (IBA Regional Officer, Yorkshire).



104 Radio Forth



EDINBURGH



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Craigkelly
(NGR: NT 233 872)
96.8 MHz
Max ERP 0.5 kW
Circular polarisation
Aerial ht. 975 ft aod

MF Transmitter
(medium wave, mono only)
Barns Farm
(NGR: NT 178 842)
194 m (1548 kHz)
Transmitter power 2 kW
MF omnidirectional aerial

Air Date: 22.1.75

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

The year 1979 has been a full and exciting one for Radio Forth with a substantial increase in listening reflecting the continued enthusiasm and loyalty of the audience.

In geographical terms, Radio Forth has a very extensive transmission area. It is therefore not surprising that great stress is laid on moving around the area, broadcasting live and recording programmes from small towns, villages, fields, shops and hotels. During the last few months *Barclay Spin* with Bill Barclay was recorded each week from hotels in Forth Country and this was followed by *On The House Country Style* with Bill Torrance and Gerry Ford, with guest appearances by many Country and Western artistes. This series of programmes proved to be very popular and did much to increase awareness of the local radio station in the area.

Promotions involving the community over recent months included the Toy Appeal when thousands of toys were collected and distributed to Children's Homes; the Easter Bunnies when disc jockeys and 'bunnies' travelled round Forth Country in the Radio Forth buses distributing Easter eggs and badges to thousands of children; Safedrive '79, a test of driving skills open to all drivers in association with the Institute of Advanced Motorists and Lothian and Borders Police.

Honours have included the Imperial Tobacco/Society of Authors Awards for Local Radio 1978 won by Hazel Fowlie and Andy Monaghan for *View from Earth*. The same programme won the Local Radio Awards 1979, Best Minority Interest Programming section; the Best Emergency Programming section was won for *Snowline*, the 24-hour emergency service set up during the New Year holiday period when bad weather brought the country to a standstill.

The station has its own continuing community information unit, *Forthbeat*, whose main concern is to provide a platform for, and information service to, all sectors of the community.

Operating from the capital of Scotland, Radio Forth must and does have an exceptional news service. The station is constantly conscious of its responsibility in this area and the news output is prodigious. Apart from the regular bulletins throughout the broadcasting day, Radio Forth's news team provide a daily extended news programme, *Forth Report*, examining national, international and local stories in depth.

Radio Forth is a growing station and will continue to grow as a result of the constant efforts to improve and to understand the needs of its listeners. It is a highly diverse area and one with a strong economic future – Radio Forth reflects that diversity and will continue to play an important part in that future.

The Radio Forth disc jockeys visited a day centre for spastics. The patients learned about local radio and the Dj's learned how Radio Forth can help disabled people through events for the disabled, and requests to ILR listeners for new equipment in the centre.

Radio Forth Ltd, Forth House, Forth Street, EDINBURGH EH1 3LF
Tel: 031-556 9255.
Telex: 727374

Directors. L M Harper Gow, MBE (*Chairman*); K A Baker (*Canada*); Mrs W Blakey; J H Currie; D C C Ford; C B Lascelles; R McPherson; R Ridley-Thomas; J A Romanes.

Executives. Richard Findlay (*Managing Director*); Derek Gorman (*Sales Director*); Alan Wilson (*Financial Director*); Tom Steele (*Programme Controller*); Bill Greig (*News Editor*); Ian Wales (*Chief Engineer*); Hamish Wilson (*Features & Special Projects Producer*).

IBA Local Advisory Committee for Independent Local Radio in Edinburgh
N Menzies (*Chairman*); Cllr W Anderson; J R Dawson; Cllr D Leslie; Miss I. Moran; Mrs A Pollock; C Reid; Cllr J Sibbald; Sister Nora Smyth; D Sutherland; Cllr D O Thomson; D P Thomson.
Secretary: J Lindsay (IBA Officer for Scotland).





GLASGOW

**IBA Transmitters**

VHF Transmitter
(FM with stereo capability)
Black Hill
(NGR: NS 828 647)
95.1 MHz
Max ERP 3.4 kW
Circular polarisation
Aerial ht. 1653 ft ad

MF Transmitter
(medium wave, mono only)
Dechmont Hill
(NGR: NS 647 578)
261 m (1152 kHz)
Transmitter power 2 kW

Air Date: 31.12.73

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Radio Clyde commenced broadcasting on 31st December 1973. The station broadcasts 24 hours a day, and about 2½ million people in West Central Scotland can receive the station's medium wave signal. About 60 per cent of the local population listen to Clyde each week.

Only nine hours a day can be filled with 'needletime' – gramophone records. The daytime programming includes in this general music bed, news bulletins, news

headlines, news features, traffic and weather information, what's on spots, food news, consumer advice, recipes, thought for the day, and items of special interest to old age pensioners and blind listeners. The fact that such public service items are carried on what is basically a popular service ensures that they reach a wide audience.

Although it is hoped that all the music played is popular, less than half of the records in daytime programmes come from the top 40. In the evenings it is possible to cater at greater length for minority tastes. There are hour-long current affairs programmes on education, consumer advice and politics, frequently with a phone-in element and also hour-long in-depth interviews and documentaries. In the music field, there are specialist programmes on classical music, opera, jazz, country and western, folk, brass bands, big bands and soul.

Twenty-three times a day, the newsroom keeps listeners informed of what is happening in the world. More than 90,000 words a week (or the equivalent of two novels) make up the bulletins compiled and read by the newscasters.

Clyde is now actively seeking a site for a new £1 million custom-built studio complex. The station now has two highly sophisticated mobile recording studios which make it possible to extend the range of live music recordings.

ILR is not simply about broadcasting. Stations are anxious to play their full part in the community they serve. Radio Clyde achieved this initially through holding a series of festivals for the West of Scotland. Two years ago it launched a mobile Citizens Advice Bureau which tours the station's coverage area, supplementing and extending the work done by the existing CABs. In 1979, the station introduced Clyde Action in conjunction with Community Service Volunteers to help harness the spirit of community self-help by recruiting volunteers for voluntary organisations and for specific projects.

The station's top priority, however, must always be a constant striving for improvement in programming. New ideas are all carefully examined. Some of them are tried out and frequently become regular features.

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; Kenneth McKellar; A J Murray; Sir Iain Stewart.

Executives. Andy Park (*Head of Programmes*); Alex Dickson (*Head of News, Current Affairs & Sport*); Peter Elliott (*Sales Manager*); John Lumsden (*Chief Engineer*); Norman Quirk (*Chief Accountant & Head of Administration*).

IBA Local Advisory Committee for Independent Local Radio in Glasgow

J Hutchison (*Chairman*); J Baird; Cllr F Carlin, JP; Cllr Mrs N Cochrane; Cllr Mrs J M Edmondson; Mrs E Ferraioli; Cllr M Kelly; Miss H Lauder; B Logan; Miss M Mahon; F McMahon; Cllr W Slater; D Wilson.
Secretary: J Lindsay (IBA Officer for Scotland).

Inside the Mobile 1 recording unit.

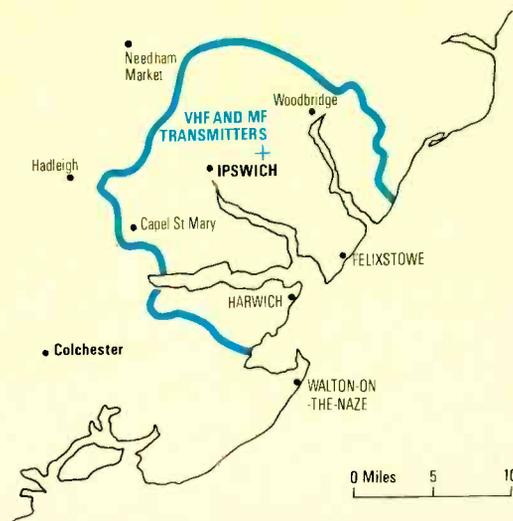


257

Radio Orwell



IPSWICH



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Foxhall Heath
(NGR: TM 212 445)
97.1 MHz
Max crp 1 kW
Circular polarisation
Aerial ht. 265 ft aod

MF Transmitter
(medium wave, mono only)
Foxhall Heath
(NGR: TM 212 445)
257 m (1170 kHz)
Transmitter power 0.3 kW
(MF omnidirectional aerial)

Air Date: 28.10.75

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

The most dramatic incident in the life of Radio Orwell during the past year was the blizzard which hit East Anglia in February. For three days the station was on the air almost continuously: all programmes other than news were abandoned and replaced by a Snow Service, providing information about road and transport conditions, the services available to people stranded in villages cut off from the outside world, and giving general help and advice.

The telephone switchboard was manned round the clock, and at the height of the storm over two thousand calls were received in 24 hours. The strain on staff was considerable: they grabbed a few hours' sleep on the office floor or in a nearby hotel, and in one case a presenter was brought from home at 4 a.m. by a police Range Rover.

The co-operation of the police was magnificent, and in fact Radio Orwell greatly assisted the Suffolk Force in providing public information, allowing the Force to deploy the maximum number of men to deal with problems on the ground.

As the crisis subsided, over 500 letters came in to Radio Orwell from members of the public, and in every case the message was the same: 'Whatever did we do before we had local radio?'

In May, a local maternity home telephoned the newsroom to ask if Radio Orwell could give help to a mother who had just given birth to a baby which had a condition which meant that it was imperative that it be fed on breast milk. The mother had insufficient milk and the hospital asked if Radio Orwell could appeal for a wet nurse. Within minutes of a news item, the hospital received four offers, from which one was chosen and the baby's life was saved.

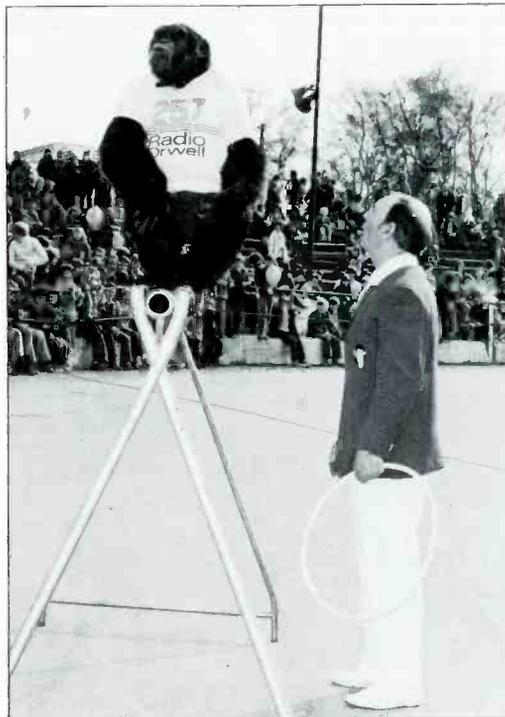
In May 1979 there was a major shift of emphasis in programming: much of the serious speech content from the 6-8 p.m. period was moved to the morning and afternoon programmes where it attracted a larger and wider audience. The main evening news was moved back from 6 p.m. to 5.30 p.m. to avoid clashing with the television news, and a new children's programme *Boomerang* was introduced which won the support of a large and enthusiastic audience.

Also in 1979 Radio Orwell and Capital Radio collaborated by presenting the Wren Orchestra at Snape

Maltings, the home of the Aldeburgh Festival. This was a most successful operation and plans are in hand for the two stations to hold regular presentations of the orchestra at Snape.

The largest single project undertaken during the year was the production of a series of thirteen half-hour documentary programmes, *What about the workers?*, covering the state of British industry and economy.

Not one of Radio Orwell's presenters, but one of the attractions at the station's Speedway meeting!



Radio Orwell Ltd, Electric House, Lloyds Avenue, IPSWICH IP1 3HZ.
Tel: 0473 216971.
Telex: 98548

Directors. Commander John Jacob (*Chairman*); Donald Brooks (*Managing Director*); R Blythen; A H Catchpole; G H C Copeman; David Cocks (*Deputy Managing Director & Sales Director*); T R Edmondson; W Le G Jacob; J P Margetson; D H S Missen; Mrs R A Skerritt; S F Weston.

Executives. Bernard Mulhern (*Programme Controller*); Andy Kluz (*Head of News*); Nigel Hunt (*Chief Engineer*).

IBA Local Advisory Committee for Independent Local Radio in Ipswich
G T Allen (*Chairman*); N R Arbon; Mrs L Bestow; Cllr J Cann; Cllr J P Carter; Mrs M Chown; Miss Green; D W Griffith; M W Sheppard.
Secretary: J N R Hallet (IBA Regional Officer, East of England).

194 RADIO CITY



LIVERPOOL



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Allerton Park
(NGR: SJ 412 866)
96.7 MHz
Max crp 5 kW
Circular polarisation
Aerial ht. 353 ft aod

MF Transmitter
(medium wave, mono only)
Rainford
(NGR: SD 464 001)
194 m (1548 kHz)
Transmitter power 1.2 kW

Air Date: 21.10.74 (MF)
8.2.75 (VHF)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

It has been a year of consolidating five years of successful broadcasting for Merseyside's 24 hour-a-day Independent Local Radio station. The fifth birthday celebrations saw the completion of a major refitting and re-equipping of the premises, which puts the station in the forefront of radio development. The programming/editorial and sales floors have been totally refitted with modern open-plan unit furnishings. A complete new newsroom has been installed, which includes a self-op. news studio for programming and bulletin preparation together with a voice booth and two editing bays. A purpose-built news desk, designed to allow ten journalists to operate at any one time, completes the news area. A new record library with space-saving roll-track shelving has been installed together with a librarian suite and listening room.

The year also saw the completion of an up-dated commercial production studio situated on the newly-furnished sales floor. The reorganisation of studio facilities gives the station two side-by-side self-op. presentation studios, and a studio and control room for speech programming. The station also maintains a large basement studio which can cater for audience participation programmes, seating forty people.

As well as developing its links with the community through programming, the station has also been able to assist the Merseyside community in a number of valuable ways during the year. Money raised by the station's Christmas Charity appeal was distributed over a number

of activities and organisations, including cancer research, youth projects and a range of urgently needed life-saving medical equipment for Liverpool Children's Hospital. Most of the equipment was for use in the care of newly-born babies.

The station continued to foster the arts locally in a unique way. Three concerts featuring the Royal Liverpool Philharmonic Orchestra were sponsored by Radio City. The sponsorship allowed more than two thousand Merseyside youngsters the opportunity of hearing this world-famous orchestra for only 50p per concert. At each concert eight hundred tickets were reserved at this special low price for people under the age of 25. The concerts were recorded and later broadcast as part of the station's general output.

On another occasion the station organised a free Christmas Circus performance for local children from community homes and organisations in the poorer areas. Among the guests were one hundred blind children who all thoroughly enjoyed the traditional sound, smells and fellowship of the circus, whilst receiving a running commentary of the performance from station presenters Billy Butler and Norman Thomas.

The Chairman of Radio City, Mr Kenneth Medlock (2nd from left), presents urgently-needed equipment to Dr J A Wilkinson of Liverpool Children's Hospital.

Radio City (Sound of Merseyside) Ltd, PO Box 194, 8-10 Stanley Street, LIVERPOOL L69 1LD
Tel: 051-227 5100.
Telex: 628 277

Directors. G K Medlock, JP (*Chairman*); J S Swale (*Vice-Chairman*); T D Smith (*Managing Director*); W H Alldritt, JP; K A Dodd; Mrs R Hollins; Mrs P Marsden; I G Park, JP; Mrs M G Rogers; W J L Rushworth, JP, OBE; G C Thomas; J F Wood.

Senior Staff. David Maker (*Programme Controller*); Roger Wilkes (*News Editor*); Peter Duncan (*Chief Engineer*); Geoffrey Moffatt (*Sales Manager*); Walter Nelson (*Financial Controller*).

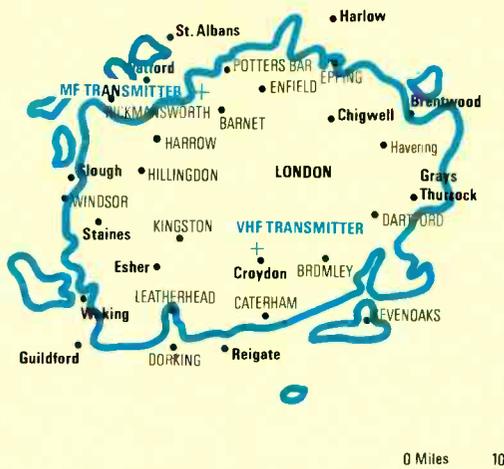
IBA Local Advisory Committee for Independent Local Radio in Liverpool
Rev D Gray (*Chairman*); Cllr Miss R Cooper; Mrs P Joyce; N Khan; J Moore; Cllr P Papworth; Cllr H A Quayle.
Secretary: J E Harrison (IBA Regional Officer, North-West England).



LBC radio

ILR
INDEPENDENT
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 2 kW
Circular polarisation
Aerial ht. 905 ft aod

MF Transmitter
(medium wave, mono only)
Saffron Green
(NGR: TQ 216 977)
261 m (1152 kHz)
Transmitter power 5.5 kW

Air Date: 8.10.73

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

LBC, London's news and information service broadcasting 24 hours a day, came on the air in 1973 as the first of the Independent Local Radio stations. It now has a regular audience of well over 2½ million people in the London area, who listen for a total of 21 million hours a week. This audience is still growing. The 1979 JICRAR survey recorded an increase of 24 per cent in the number of hours spent listening to LBC.

LBC is, in fact, many radio stations under one roof. It is the home of Independent Radio News, which provides a full national and international service to the fast expanding ILR system. LBC carries the IRN news live every hour, with updated news highlights every fifteen minutes.

It is the radio station serving the important institutions of the capital city: Parliament, the City, Whitehall and the many thousands of people involved in national and local government who need fast and reliable news and information as part of their jobs.

It serves the businessman, the employer, the trade union official and the hundreds of organisations which are based in London.

And not least, it serves the citizens of London. The stockbrokers of Surbiton, the housewives of Dulwich and the millions of men and women who daily travel by bus, tube, train and car to work all over the city.

LBC's business is news and information: live coverage of the first speech in Parliament by Britain's first woman Prime Minister; live coverage of a traffic jam in Forest Hill; the entire story of the Zimbabwe Rhodesia conference at Lancaster House; the full story of a fire at a warehouse in Hackney.

LBC's information tells you which trains are not running this morning, where to go for a country walk in the heart of dockland, how to get a grant to lag your water pipes, and what to do if your delphiniums are droopy.

For many Londoners the day starts on LBC with the AM Show. From 6 a.m. to 10 a.m. Bob Holness and Douglas Cameron, backed up by teams of producers, reporters, and sports reporters, traffic and airport staff, cover all the major news stories, discuss the day's events, and give details of the news every fifteen minutes. A major part of AM is the news bulletin 'on the hour, every hour' from IRN. The main bulletin, six

minutes at peak times, is read from LBC's studios and goes live into the programmes of more than half of Britain's Independent Local Radio stations.

On the half hour, the London News Desk provides up-to-the-minute reports on the London stories which concern only Londoners – the news from your street.

The successful all-news format continues from 1 p.m. to 8 p.m. with Britain's longest-running news show – LBC Reports. Max Miller, Alan Clark and Sue Jameson host the continuous news show covering the events of the day as they happen.

The phone-in on LBC has developed into a highly skilled and specialised aid to living in London. Brian Hayes, each weekday from 10 a.m., brings the people in today's news to the microphone to face the public live; at night and at weekends, *Nightline* presenters bring their own guests from show business, politics, the arts, industry and commerce to the studio's public platform.

LBC keeps going through the night too – from 1 a.m. to 5 a.m. a news review which gives a complete picture of the day ending, and the day beginning.

Other established programmes include *Jellybone* for children; *Geet Mala* and *The London File* for London's Asian and Black communities; and *Sportswatch*, covering every London football league match live on Saturday afternoons.

The LBC newsroom where Brian Hayes (left, foreground) is seen talking to Tom Maddocks, Assistant Financial Editor.



London Broadcasting Company Ltd (LBC), Gough Square, LONDON EC4P 4LP
Tel: 01-353 1010

Directors. Sir Geoffrey Cox (*Chairman*); Brian Harpur (*Deputy Chairman*); George Cromarty Bloom (*Deputy Chairman*); George Fitch (*Managing Director*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; William Hutton; Michael Rapinet.

Executives. Ron Onions (*Editorial Director*); Brian Wallis (*Company Secretary and Financial Controller*); Roger Francis (*Head of Engineering*); Peter Thornton (*Deputy Editorial Director, Editor IRN*); Keith Belcher (*Controller, News*).

IBA Local Advisory Committee for Independent Local Radio in London

Miss F Lane Fox, OBE (*Chairman*); J Bassett; Miss S Beers; Cllr Mrs M M Biggart; D Brown; Cllr Mrs M R Crick; Cllr Mrs G Dimson, CBE; M Elwes; Mrs S King; Mrs M Lewis; Cllr H Mote, JP; Cllr W J Pearmine; C Samar; D Scott; Mrs A Secker, MVO; C Granville Smith; A Wills.
Secretary: c/o IBA Radio Division, London.



MANCHESTER



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Saddleworth
(NGR: SD 987 050)
97.0 MHz
Max. ERP 2 kW
Circular polarisation
Aerial ht. 1278 ft aod

MF Transmitter
(medium wave, mono only)
Ashton Moss
(NGR: SJ 925 994)
261 m (1152 kHz)
Transmitter power
0.35 kW

Air Date: 2.4.74

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Piccadilly Radio, in its first five years of broadcasting, has established itself as a friend to its listeners and an integral part of life in the Greater Manchester area.

The North West was hit particularly badly during the severe winter of 1978-79 and an Emergency Desk was set up to provide information and advice to listeners, helping them to cope with the problems of severe weather, schools closures and industrial unrest. Information was received from the police, local authorities, social services, fire services and Greater Manchester Transport and other calls brought news and information which could help listeners.

In 1979 Piccadilly's two young explorers on *Operation Drake* set off for three months on Phase 2 of the expedition to Panama. Steven Barrow, a BSc in Zoology, and Helen Mallinson, then an 'A' level student, joined the expedition at Caledonia Bay, an old Scottish settlement in Panama, and spent three months living and studying in the Panama jungle. On their return home they both felt they had been given 'the opportunity of a lifetime'.

Three awards were received in 1979 from the radio and marketing industries: Sales Controller Bert Tatlock accepted the Marketing Week Award for the Best Community Service Commercial, in conjunction with Greater Manchester Council, and Tony Hawkins won the Local Radio Award for Best Live Music Programming, featuring the final night of the Hallé Proms; Tim Grundy's broadcast during his first ever parachute jump won the Best Station Promotion Award at the Awards ceremony.

Following the Golborne mining disaster in April 1979, Piccadilly promoted a charity concert for the dependants of the miners at Manchester's Free Trade Hall. The proceeds, including the performance fees of artistes, totalled £7,700 and were donated to the Leigh Miners' Institute for distribution to the families concerned.

In conjunction with the Manpower Services Commission, Piccadilly held a 'jobweek' in February 1979. Over 2,000 vacancies were received from employers and 1,100 interviews were arranged. The station also presents each week a *Job Focus* on different towns in the area giving details of vacancies.

Piccadilly works in close contact with the Greater

Manchester Police; each week Chief Inspector Brian Shackleton of the Crime Prevention Division presents a *Crime Spot* with Phil Sayer on Phil's afternoon show.

Tony Hawkins produced five special *Arena* programmes in May. The programmes were linked to the 'O' level history syllabus and intended to assist students with revision for the forthcoming examinations. The programmes were well received by schools and local education authorities.

In a year of crucial by-elections and the General Election itself, Piccadilly's news and current affairs team provided immediate news and results for listeners, with live broadcasts from the various counts and spot interviews with MPs.

Cheery winners and runners-up in a children's religious art competition face the camera with Bryce Cooke (far left) from Piccadilly Radio and John Dean, Scripture Union's representative in Africa.



Piccadilly Radio Ltd,
127/131 The Piazza,
Piccadilly Plaza,
MANCHESTER M14 4AW
Tel: 061-236 9913

Directors. Joe Wilmut (Chairman); Norman Quick (Vice-Chairman); P T Birch (Managing Director and Chief Executive); Sir Paul Bryan; A Blond; S Friedland; D H May; J H Perrow; I M Peacock; Lord Winstanley; A Hopcroft; Dame Kathleen Ollershaw; Mrs M E Mosen.

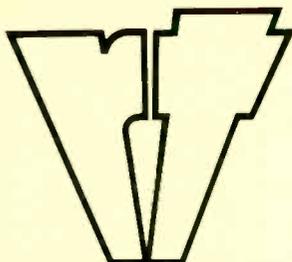
Senior Executives. Bert Tatlock (Sales Controller); Geoffrey Jones (Company Secretary); Colin Walters (Programme Controller); Phil Thompson (Chief Engineer).

Senior Staff. Tony Emmerston (Music); David Vear (News); Brian Clarke (Sport); Tony Hawkins (Drama & Education); Tom Tyrell (Production); Liz Bracken (Commercial Traffic); Paul Veysey (Commercial Production); Tony Ingham (Promotions); Maureen Burke (Public Relations).

IBA Local Advisory Committee for Independent Local Radio in Manchester

Mrs S V Hartshorne, JP, (Chairman); P Capper; D Clayton; Cllr E Grant; Miss L Hall; C L Jones; Mrs S Kerry; T McGoldrick; Miss P McManus; Cllr Mrs J M Novick, JP; Mrs M H Oldham; H Saunders; Cllr D Silverman.

Secretary: J E Harrison (IBA Regional Officer, North-West England).



Radio Trent



NOTTINGHAM

**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 ht. 436 ft aod

MF Transmitter
(medium wave, mono only)
Trowell
(NGR. SK 506 398)
301 m (999 kHz)
Transmitter power 0.2 kW

Air Date: 3.7.75

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Radio Trent's policy is quite simply to entertain, inform and educate; in 1979, Trent's fourth year, dramatic strides have been made to meet this philosophy.

News, documentaries and features now account for about a third of the station's output and, to help in the overall effort, a new purpose-built outside broadcast unit has been brought into service. Built and equipped by the station's engineering department, it is one of the most sophisticated units in use by any radio station in Britain.

Trent reporters have literally covered the world for stories and documentaries; ranging from Christmas messages from local servicemen abroad to the start of Nottingham Forest's European Cup success in Athens.

For the first time in the station's history, Trent stayed on the air for twenty-four hours on three occasions; to provide an emergency service during the winter snows and to present the May General Elections.

By widening the scope of its programming, Trent now runs special interest programmes, ranging from countryside matters and gardening to a regular job-finder service.

In the Autumn, more new programmes designed for the elderly and the very young were introduced and the station also put into production its first situation comedy series, starring local actor and comedian Bill Maynard.

Special series concerned with helping Nottinghamshire school-leavers find jobs and higher education prospects are to be repeated again next year. So, too, are the Young Musician of the Year Awards, staged for the first time in March, when Nottinghamshire's young musical talent was given the opportunity of playing on the concert platform with a major local Symphony Orchestra.

Involving itself with the community has always been at the forefront of Trent's thinking and last year the station raised more than £14,000 from its audience in a special Christmas Appeal for a local children's home. An even more dramatic appeal raised in excess of £20,000 to send a 16-month-old Nottingham boy to America for a liver transplant operation.

Considerable strides, too, have been made in specialist music output with regular weekly programmes for lovers of country, soul, jazz, contemporary rock, classical, disco and rock 'n roll. The series is now being extended to cover brass band and folk music.

Sport, education and religion also continue to play an important role in the station's programming and in the year ahead Trent has plans to move more into drama and other programmes of general entertainment.

'Seems like a nice boy!' Larry Grayson (right) meets Radio Trent presenter Dale Winton.



Radio Trent Ltd, 29-31 Castle Gate, NOTTINGHAM Tel: 0602 581731

Directors. N Ashton Hill (*Chairman*); Lord John Manners (*Vice-Chairman*); D P F Maitland (*Managing Director*); Mrs V J Baker; E B Bateman; G Boulton; F E Doherty; R D Kennedy; T W H Kearton; Miss M J Lyon; R W K Parlyby; Mrs A Stanley; S Williams.

Executives. Tony Churcher (*Sales Manager and Deputy Managing Director*); Geoffrey Woodward (*Chief Engineer & Associate Director*); Alan Bailey (*Production Manager*); Dave Newman (*Head of News*); Len Groat (*Head of Presentation*); Chris Theobald (*Promotions Manager*); John Barter (*Head of Music*).

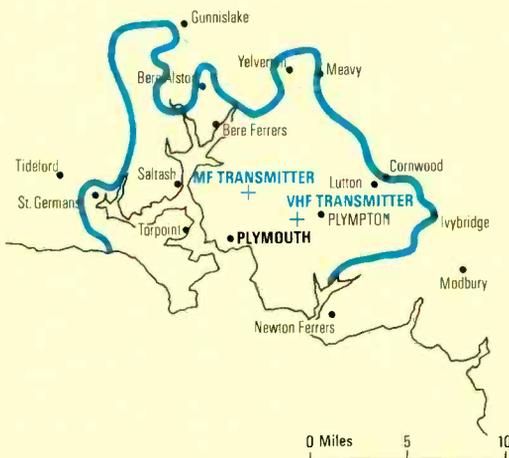
IBA Local Advisory Committee for Independent Local Radio in Nottingham

Miss E Lewis (*Chairman*); S R Beeching; Cllr F Dennett; A E Hardy; Cllr Mrs J Jenkin-Jones; Miss H Johnson; J Morris; Cllr Mrs S Read; G Thompsell; Mrs J Woodhouse; J Wray.

Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).



PLYMOUTH



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Plympton
(NGR: SX 531 555)
96.0 MHz
Max crp 1 kW
Circular polarisation
Aerial ht. 513 ft aod

MF Transmitter
(medium wave, mono only)
Plumer Barracks
(NGR: SX 490 585)
261 m (1152 kHz)
Transmitter power 0.5 kW
(MF omnidirectional aerial)

Air Date: 19.5.75

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

From the start, Plymouth Sound established that its programming would be based on a two-way relationship with the listeners of Plymouth and South East Cornwall. Now into the fifth operational year, station and listeners continue to work well together.

Because of its devotion to local news and public service, much good work was done again during last winter's blizzards and storms.

Plymouth Sound was extremely busy during the run-up to the Local, General and European elections in 1979. The station persisted with its 'ward by ward' and 'constituency by constituency' campaign coverage policy despite the difficulties that the Representation of the People Act imposes that broadcasts in which candidates take part can only go ahead if all the candidates agree to participate.

In the sphere of education, Plymouth Sound has come up with an entirely fresh concept called *The Homework Show*, broadcast on the third Friday of every month. This unique feature responds directly to listeners' own queries and interests. Tutors from the Open University do the monitoring, and then prepare answers and explanations with specialist contributors. Open-line action is of course the main ingredient of *The Homework Show*.

In the field of religion this years 'resident' clergyman is a local Roman Catholic priest who conducts an eclectic and entertaining show on Sunday evenings for two hours called *The Christian Glass Onion*. (Next year the 'resident' will in all probability be a spokesman for the Jewish Orthodox religion and the title for his spell is *Rap with the Rabbi*.)

Plymouth Sound's regular youth feature, *Just the Job*, for school-leavers and other unemployed young people continues to grow in popularity and is aired on Tuesdays at 7 p.m. It is proving most helpful.

On the good works front the station has again (and with the listeners of course) exceeded the hamper show target with a figure of £4,300 providing some Christmas cheerfulness for over 1,000 local children of under-privileged single-parent families. More recently Plymouth Sound helped to get about 10,000 people to the Plymouth Lions Summer Fayre which is held annually for all local charities. A traditional promotion by the station for this event is the great 'Ad Lib Caper' in which listeners get on the open line and speak extemporaneously for one minute. Great fun it always is. Great fun is Plymouth Sound.

The Plymouth Sound Big Band

**Plymouth Sound Ltd,
Earls Acre, Alma Road,
PLYMOUTH PL3 4HX**
Tel: 0752 27272. Telex:
45682

Directors. The Earl of Morley, DL, JP (*Chairman*); R B H Russell (*Managing Director & Sales Director*); J A D Campbell; D J Cherrington; J A Constable; G E H Creber; S J Day; Mrs J Doyle; S Edgcombe; T T Fleet; B V C Harpur; R K L Hill; Mrs E Sitters; J H Trafford.

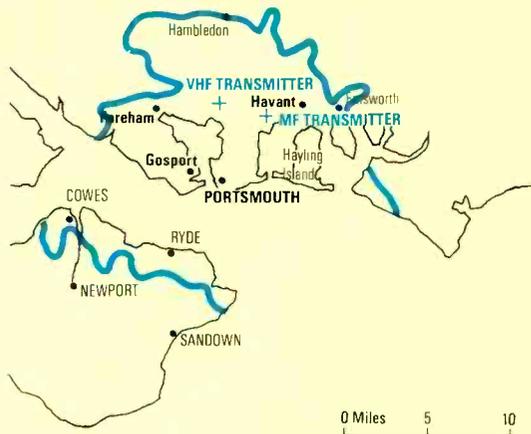
Executives. T D Bassett (*Programme Controller*); J M Carroll (*Head of News & Public Affairs*); Louise Churchill (*Head of Women's & Children's Programmes*); T Mason (*Chief Engineer*); M Allen (*Local Sales Manager*).

IBA Local Advisory Committee for Independent Local Radio in Plymouth
D Aldous (*Chairman*); T Bird; Cllr Mrs H Drake; T D Healey; Cllr F Milligan; J Montgomery; Cllr Mrs M Moon; Mrs J Mutton; Miss F Richards; S Scott; Mrs D Weeks; D Yeates.
Secretary: F W L G Bath (IBA Regional Officer, South-West England)





PORTSMOUTH



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Fort Widley
NGR: SU 657 065
95.0 MHz
Max erp 0.2 kW
Circular polarisation
Aerial ht. 429 ft aod

MF Transmitter
(Medium wave, mono only)
Farlington Marshes
NGR: SU 688 052
257 m (1170 kHz)
Transmitter power 0.2 kW
(MF omnidirectional aerial)

Air Date: 14.10.75

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

After broadcasting for more than four years to areas of Hampshire, West Sussex and the Isle of Wight, Radio Victory has become a part of the community, fulfilling its role of providing news, information and entertainment for the diverse yet mutual needs of its listeners. The station is constantly aware of the need to be close to, and involve all sections of, the south coast communities that it serves.

The Victory outside broadcast and promotions teams spend little time at the station's main studios in Portsmouth. An average summer of 'out and about' can include transmissions from shows, fetes, air displays, exhibitions, festivals, galas and carnivals, with coverage and involvement in sporting occasions ranging from county and village cricket matches to the county and tennis tournaments, motor racing and equestrian events.

There are also the wintertime events to think about. And it's not only the well known voices and faces at Victory that believe in 'having a go'. From a full-time staff of just under 40 people, Radio Victory has its own darts, soccer, cricket, netball, ten-pin bowling, jogging and running, motor racing and even pentanque (boule) teams, who all regularly give up their spare time to take part in charity matches and events that have realised tens of thousands of pounds for fund raising organisations from all over the Victory area.

On-air, appeals and community projects tackled have included the enormously successful campaign in aid of Portsmouth's Lord Mayor's appeal 'Give a Child a Chance' which raised some four thousand pounds towards hospital equipment for the care of newly-born children. Later on in the year the station also handed over a cheque to the local 'Age-Concern' organisers towards the purchasing of a mini bus for elderly people.

Victory also believes that local radio should entertain as well as inform, however, and along with regular news and current affairs programming, listeners can enjoy sport, drama, arts, and hobby features covering the whole spectrum of human interest - *The Wonderful Wobbly Wireless Show*, produced and presented by local children for local children with just a little help from Sal Richardson, is a good example.

Musically, Radio Victory also believes in looking after all types and shades of tastes, with regular jazz, folk, country, rock, popular and classical programmes presented by local enthusiasts.

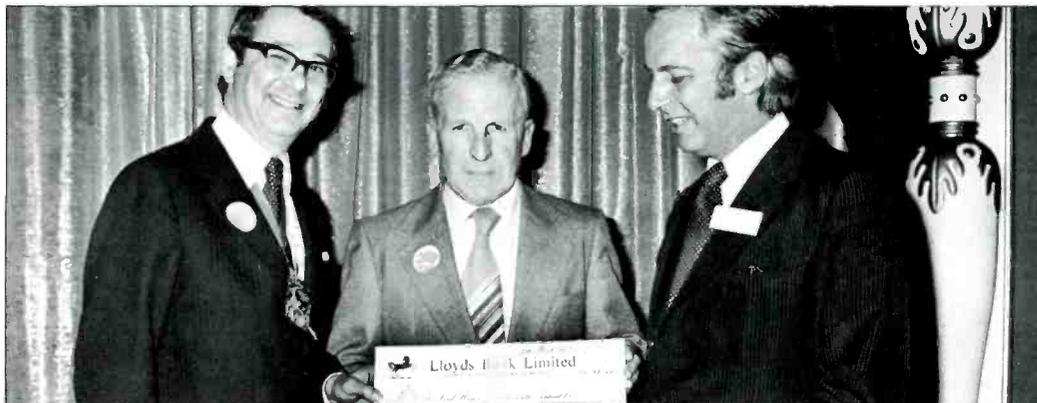
Radio Victory's Managing Director Guy Paine (right) presents a cheque to Portsmouth's Lord Mayor (left). The £3,500 went to the Give a Child a Chance scheme to prevent unnecessary mental handicap in newly-born children.

Radio Victory (Portsmouth) Ltd, PO Box 257, PORTSMOUTH PO15RT
Tel: 0705 27799. Telex: Victory Prtmsht: 86856. 21 Castle Way, SOUTHAMPTON
Tel: 0703 38888

Directors. J P N Brogden (Chairman); G Paine (Managing Director); P S Ashley; A Ball; E W Borrow; Mrs K E Childs; G Cromarty Bloom; G A Day; P Duncan; G C Edyvane; F P Faulkner; R T Glanville; Miss C Hurlin; A B Logan; K Mason; J S McKerchar; J L S Mitchell; J A Nye; D Penketh.

Senior Executives. Jack McLaughlin (Head of Programmes and News); Russell Tollerfield (Chief Engineer); Bruce Jenkins (Company Secretary/Accountant); John Roach (Sales/Promotions Manager).

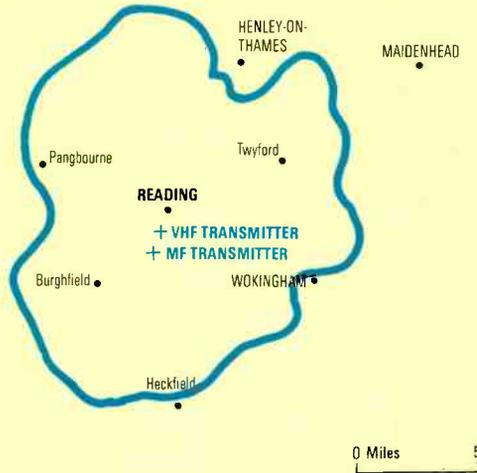
IBA Local Advisory Committee for Independent Local Radio in Portsmouth
G Sapsed (Chairman); Cllr S Duncan-Brown; Mrs A Green; T R Gregory; Mrs S Harrison; J Miller; Cllr Mrs R Pockley; Cllr B Smith; Cllr Miss M W Sutcliffe; R A J Thomas; Miss A Whitley.
Secretary: J A Blair Scott (IBA Regional Officer, South of England)



radio 210



READING



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Butts Centre
(NGR. SU 713 734)
97.0 MHz
Max erp 0.5 kW
Circular polarisation
Aerial ht. 320 ft aod

MF Transmitter
(medium wave, mono only)
Manor Farm
(NGR. SU 710 709)
210 m (1431 kHz)
Transmitter power 0.1 kW
(MF omnidirectional aerial)

Air Date: 8.3.76

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Radio 210 has continued to give priority to the development of its local news service, and surveys have shown this to be the most widely appreciated part of programming. Autumn 1978 saw the introduction of *60 Minutes*, a daily news and current affairs programme which, just a few months later, was nominated for the best programme of its type in a nationwide local radio competition.

Another popular addition to the schedule has been a weekly advice programme hosted by Mike Matthews who, along with his panel of experts including doctors,

Tony Fox and children from a local school talk to the crew on the Radio 210 yacht *Royana* in the 1979 AZAB race.



vets, gardeners and solicitors, is kept busy with non-stop questions phoned in by listeners seeking advice.

In 1979, the Year of the Child, the station's links with young people were strengthened. Radio 210 has sponsored a number of concerts with the Reading Youth Orchestra and on one occasion persuaded Rolf Harris to join this group of under-18-year-old musicians in a special concert which included a 'first' for Rolf who narrated *Peter and the Wolf*. Radio 210 is now planning to produce a new work specially composed for the orchestra and a local rock band.

More than 350 schools and 7,000 children took part in a series of programmes on Radio 210. Using a radio set loaned by Racal Electronics, the yacht *Royana* which took part in the AZAB Race to the Azores and back, the children were in daily contact with the crew, two local yachtsmen Terry Wilkinson and Gregor Johnston from Wokingham. The children charted the yacht's progress on maps distributed by Radio 210. 'This is by far the most successful promotion we have yet achieved,' says the station's Managing Director, Chris Yates. 'The marvellous thing is that all the time the children are taking part, they are also learning both geography and mathematics.'

During the harsh winter, problems for local education authorities were heightened by a tanker drivers' dispute which meant scores of schools and colleges were forced to either close completely or send some children home. Working with Southern Television, Radio 210 set up a special Schoolwatch unit which supplied the area with the only complete information service about schools affected. Each day virtually every child of school age was tuned in to the regular bulletins and in many cases when schools were closed only a handful of children turned up at the gates unaware of the closure.

Playing its role in training, the station recently ran a four-week training course for radio journalists in co-operation with the London College of Printing and plans are now in hand for more of these on a regular basis.

1978-79 saw a tremendous growth in recruitment advertising on Radio 210. This followed a major drive by the station with the co-operation of the local Job Centre to create jobs in the area for the young unemployed and currently the station is broadcasting a regular series of career advice programmes.

Thames Valley Broadcasting, PO Box 210, READING Berkshire RG3 5RZ
Tel: 0734 413131 (Phone-ins: 0734 25622)

Directors. Sir John Colville, CB, CVO (Chairman); The Marquess of Douro (Deputy Chairman); Christopher Yates (Managing Director); Neil French Blake (Programme Director Deputy Managing Director); H E Bell; F A Butters; Rupert Hambro; Brian Harpur; H McGhee; Mrs Buntly Nash; Kenneth F Rivers; Max Lawson; Howard Thomas; A Steel.

Executives. David Oldroyd (Sales Manager); David Porter (Company Secretary); Paul Atkinson (Chief Engineer); David Addis (Head of News).

IBA Local Advisory Committee for Independent Local Radio in Reading

Mrs E Salisbury (Chairman); D Barnes; J Downs; Cllr M Francis; Mrs A Jeater; Miss D Saint; Miss P Seville; H Stoddart; Mrs S Swift; R Whitehead; J Widdows.

Secretary: c/o IBA Radio Division, London



ILR
INDEPENDENT
LOCAL RADIO

SHEFFIELD & ROTHERHAM



IBA Transmitters

VHF Transmitters (FM with stereo capability)
(i) Tapton Hill (NGR: SK 324 870)
95.2 MHz
Max ERP 0.2 kW
Mixed polarisation
Aerial ht. 950 ft aod
(ii) Rotherham (NGR: SK 432 913)
95.9 MHz
Max ERP 0.05 kW
Circular polarisation
Aerial ht. 486 ft aod
MF Transmitter (medium wave, mono only)
Skew Hill (NGR: SK 327 933)
194m (1548 kHz)
Transmitter power 0.3 kW
Air Date: 1.10.74 (MF)
8.2.75 (VHF)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

There can be little doubt that the winter of 1978-79 emphasised the importance of 24-hour local radio. As crisis after crisis hit the public, round-the-clock radio was there to provide up-to-the-minute information.

Radio Hallam, now in its sixth year of broadcasting, helped listeners with a number of special programmes. *Snowline*, broadcast whenever heavy snow brought the region to a standstill, was praised in Parliament after a Government minister visited Sheffield and saw Hallam's direct link with the police for traffic flashes. A strike by South Yorkshire water workers meant people had to boil their water before drinking it; in *Water Desk* Radio Hallam set up an advice desk manned by Community Projects Organiser Howard John and water board experts to give help and guidance to listeners. And *Schools Report* provided a daily check of which schools were closed due to shortage of heating oil.

Local children's charities were helped when over £15,000 was raised by 'Money Mountain' - a day-long radio auction of donated gifts. The figure was more than double the original target.

Another anti-smoking campaign has been launched following a successful campaign four years ago which led to the setting-up of a non-smoking clinic in Sheffield.

Radio Hallam is now involved in the regular production of documentaries to complement its news and features output. This follows producer Ralph Bernard's award-winning series *Dying for a Drink* which was broadcast by virtually all the ILR stations and prompted

questions in the House of Commons on some of the information unearthed in the five-part series.

The station has continued to get out and about to meet listeners and a notable success was the series of live shows from the Fiesta nightclub in Sheffield where mothers and children, businessmen and others looked in to see the programme presenters at work.

Musically, the station has sought out local talent for recording, encouraged musicians to perform at venues in South Yorkshire and promoted various concerts. The first International Jazz Festival, sponsored by the station and held over four days at Sheffield's Crucible Theatre, attracted top international jazz stars and was a sell-out.

A Sunday programme for children called *Kelly's Eye* has proved so popular that adults are listening in to find out why their children listen so much.

In the last year Mike Rouse, who presents the Saturday top-forty show *Rousey Saturday*, was appointed Promotions Manager; his float for Radio Hallam's entry in Sheffield's Lord Mayor's Parade was voted 'highly commended', winning for Radio Hallam a silver cup.

Audience research has indicated that, with new ideas, new programmes and more involvement with the community, Radio Hallam's 24-hour service is providing what its listeners want.

Radio Hallam takes to the air during the 1979 Lord Mayor's Parade in Sheffield.

Radio Hallam Ltd,
PO Box 194, Hartshead,
SHEFFIELD S1 1GP
Tel: 0742 71188
(Sales: 0742 738566)

Directors: Michael J Mallett (Chairman); Bill MacDonald (Managing); Mrs D De Bartolome; John P Graham; John J Jewitt, JP, OBE; Keith Skues (Programme Director); Thomas P Watson, JP; Herbert Whitham.

Executives: Audrey Adams (Sales Manager); Graham Blincoe (Company Secretary); Derrick Connolly (Chief Engineer); Jim Greensmith (News Editor); Bill MacDonald; Keith Skues.

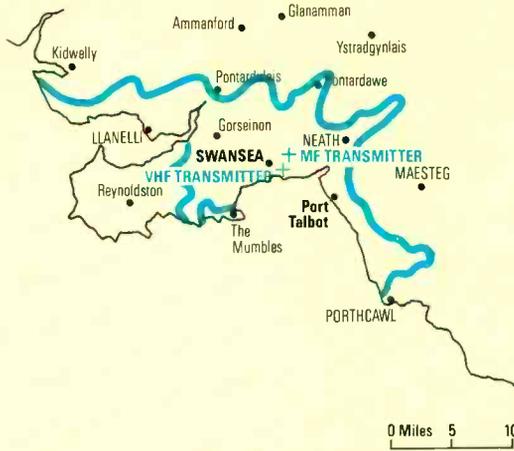
IBA Local Advisory Committee for Independent Local Radio in Sheffield and Rotherham

N Hutton (Chairman); Dr A K Admani, JP; Mrs P Allen; P Bennett-Keenan; P Bruce; Miss M Glossop; Cllr R J Hughes; Cllr G R Munn; Miss K Steer; Cllr A E Wood. Secretary: R Cordin (IBA Regional Officer, Yorkshire).





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 ht. 752 ft aod

MF Transmitter
(medium wave, mono only)
Wish-wen
(Jersey Road)
(NGR: SS 681 966)
257m (1170 kHz)
Transmitter power 0.8 kW
(MF omnidirectional aerial)

Air Date: 30.9.74

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Swansea Sound, the first local radio station in Wales, has developed to become an integral part of the community it serves. The station broadcasts programmes in Welsh and English for a total of 20 hours a day, staying on the air to provide all-night coverage on special occasions. A typical listener's comment: 'How did we manage before Swansea Sound?'

Following the experiences of February 1978, when Swansea Sound pioneered the 'Snowline' to help people in trouble during severe weather, a communication network has been established for weather centres to contact the radio station any time of day or night to give early warning of adverse conditions which might affect listeners and local services.

The station's news output has been strengthened with *257 Today*, a daily one-hour look at topical issues in the Principality, which will investigate matters of special concern to South West Wales. In the early months of 1979 the news staff covered the Referendum on Devolu-

tion, as well as the European, General and Local Elections.

Over 45,000 items of non-perishable food were donated to the station's Christmas Appeal for the elderly, house-bound and needy.

Several of the station's senior programme staff are playing an active part in organising the Royal National Eisteddfod of Wales, Dyffryn Lliw, 1980, which is to be held a few hundred yards from the studios. Many of the concerts, hymn-singing festivals, and ceremonies which were held during the Proclamation event in the summer of 1979 were broadcast, and detailed coverage is planned for the 1980 Festival itself. The station is introducing its listeners to some of the terms and traditions of the Festival as part of the series of daily Welsh language lessons explaining Welsh words and phrases in common usage.

Concern has been growing in the area about the increasing number of unemployed young people. The Swansea Sound daily *Jobline* run in association with the Manpower Services Commission, has already made many successful introductions between young job seekers and employers.

The station broadcasts the best of contemporary pop, traditional music, light classical and opera, as well as Welsh rock. Recording facilities include 16-track, so Swansea Sound has become a natural meeting point for local singers and musicians.

Information and sport, education and news, all find their place in Swansea Sound's programmes and more than 200 news bulletins a week go out in English and Welsh. The aim is to reflect as accurately as possible the interests of the local community.

One of many programme highlights was *To Begin at the Beginning*, a special drama documentary marking the 25th anniversary of the death of Swansea-born poet Dylan Thomas.

Unwaith yn rhagor cyflwynwyd pob math o raglenni Cymraeg ar yr orsaf, gyda'r rhaglen nosweithiol 'Amrywiaeth' yn cynnig cymysgedd o sgwrs a chan. Y gerddoriaeth yw'r elfen yn y rhaglenni Cymraeg sy'n denu gwarantawyr di-Gymraeg i fwynhau cerddoriaeth ysgafn Cymreig, Corau Meibion, Opera a Bandiau, tra mae'r sgwrsiau a'r cystadleuthau yn adlewyrchu Cymreictod naturiol yr ardal.

Swansea Sound Ltd,
Victoria Road, Gowerton,
SWANSEA SA43AB
Tel: 0792 893751

Directors. Prof J Howard Purnell (*Chairman*); Charles Braham (*Managing Director*); Mrs Margaret Aeron-Thomas; John Allison, JP, CBE; William Blyth, JP; Vernon Rees Davies, JP; David Goldstone; Brian Harpur; Leslie Rees; Selwyn Samuel, OBE; R D Kennedy.

Executives. Brian Fullerton (*Sales/Marketing Controller*); Stanley Horobin (*Chief Engineer*); David Lucas (*Programme Controller*); Colin Stroud (*Financial Controller/Company Secretary*); Wyn Thomas (*Head of Welsh Programmes*); David Thomas (*Head of News*).

IBA Local Advisory Committee for Independent Local Radio in Swansea
Dr W D Treharne (*Chairman*); Miss A Dalrymple; E J Daniels; Miss G Graham; Mrs J Griffiths; Cllr B Ludlam; Cllr H Morgan, JP; M J Murphy; Cllr D I J Thomas; Cllr J Huw Thomas, JP; Mrs E White, JP.

Secretary: E Lewis (IBA Officer for Wales and West of England).

The trumpets are sounded to open the Proclamation ceremony of the Dyffryn Lliw National Eisteddfod which will be held in August 1980.



RADIO TEES



TEESSIDE



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Bilsdale
(NGR: SE 553 962)
95.0 MHz
Max ERP 2 kW
Circular polarisation
Aerial ht. 2144 ft Aod

MF Transmitter
(medium wave, mono only)
Nr. Stockton
(NGR: NZ 420 218)
257 m (1170 kHz)
Transmitter power 0.5 kW
(MF omnidirectional aerial)

Air Date: 24.6.75 (MF)
15.9.75 (VHF)

VHF MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Imagine waking up one morning and finding no milk, no newspapers, no mail – and, to end it all, a thick blanket of snow.

Well, this happened to Radio Tees listeners numerous times during last winter. Not only did Cleveland, North Yorkshire and South Durham have snowdrift problems but also flood problems.

It is at times like these that Radio Tees leads the field

Up to her eyes in Wellington boots, Sally Wright helps out Radio Tees with the Flood Appeal.



in providing local up-to-the-minute news, information, on-the-spot reports and help. 'Snow lines' and 'rain lines' were set up enabling listeners to find out or give more up-to-date information. Beds were found for 150 snowbound people stranded overnight in Sedgfield and more than enough inflatable boats were provided by co-operative listeners in order to evacuate 100 families from a flooded Billingham housing estate. The immense response to the requests was made possible by Radio Tees putting out urgent messages to listeners.

Radio Tees can also find long-lost families as in June when a family was reunited after losing touch for over 54 years. An announcement was made on the *Morning Call* programme and contact was made within an hour. And Radio Tees found two Golden Hearts residing in the area – listeners were invited to nominate people who, in their mind, had showed outstanding kindness. The response was overwhelming; as too, was the first Radio Tees Fun Run – although it should have been called the 'Soggy Jog' due to the downfall of rain – hundreds of Radio Tees listeners enjoyed a run around one of the area's picturesque parks.

On a cultural note, Radio Tees sponsored numerous concerts in the Tees area, including a prestigious concert at Middlesbrough Town Hall featuring the London Symphony Orchestra, conducted by André Previn, and violinist Kyung Wha Chung. Recordings were made of a Christmas Mass at Ampleforth College and the Brighthouse and Rastrick Brass Band.

The 24-hour service which Radio Tees offers its listeners has proved very successful. The Tees area houses a substantial number of shift workers, which means many of these people listen through the early hours of the day. A Tees insomniac has been known to bring home-made bread straight from the oven at four in the morning and fruit and vegetables are often delivered *en route* to the early morning market by a long-distance listener.

Phone-ins are increasing even more in popularity and a wide variety of topics has now been covered ranging from immunisation and vaccination to uniting town and country on the regular Friday gardening spot.

Radio Tees involvement with the community has expanded and will certainly continue to do so during its fifth year of broadcasting.

Radio Tees,
74 Dovecot Street,
STOCKTON-ON-TEES,
CLOCKLAND TS18 1HB
Tel: 0642 615111

Directors. J B Robertson (Chairman); T Horton (Managing Director); W Allison; J Bradford; A Clifford; M L Cohen; The Lord Crathorne; R Crosthwaite; M A Heagney; P A Hill-Walker; E S Hoare; M E Humphrey; T W G Jackson; Mrs R Mackenzie; Mrs F M Mitchell; H Whitehead; T R C Willis.

Executives. Michael Best (News Editor); Jeffrey Blood (Financial Controller); D Cline (Commercial Producer); Bob Hopton (Programme Controller); Chas Kennedy (Chief Engineer); Russ Stuart (Sales Controller).

IBA Local Advisory Committee for Independent Local Radio in Teesside

Mrs E Keenan (Chairman); Miss C Boyce; J Brass; Mrs M Chambers; Cllr Mrs A Collins; Cllr S R Haswell; Cllr J C Herbert; Cllr Mrs Pease; P Rowbotham; M Thompson.

Secretary: R F Lorimer (IBA Regional Officer North-East England).

METRO RADIO



TYNE & WEAR



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Burnhope
(NGR: NZ 184 474)
97.0 MHz
Max erp 5 kW
Circular polarisation
Aerial ht. 1407 ft aod

MF Transmitter
(medium wave, mono only)
Greenside (Nr. Ryton)
(NGR: NZ 151 627)
261 m (1152 kHz)
Transmitter power 1 kW

Air Date: 15.7.74

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Metro Radio has, over the last five years, continued an expansion of its programme and news operation. In May a news office was opened in the heart of Sunderland, one of several such satellite facilities planned.

In the area of community programming, a number of major projects have been undertaken. One of the first ventures was Metro's Adult Literacy project. The aim was not to teach adults how to read and write but rather to help them overcome their embarrassment and reluctance to seek professional help. Over 580 people contacted Metro; the vast majority are now taking part in courses as tutors or students.

Another problem identified and tackled was hypothermia. Anticipating the severe winter, Metro, in consultation with Age Concern, The Health Education Council and Social Services, launched a big 'Keep Warm Campaign'. Over five days information was broadcast on the prevention and treatment of hypothermia; the ailment was also the subject of a special phone-in; and over 1,200 hypothermia packages were mailed out to elderly listeners. These packs included a specially designed thermometer which showed at a glance safe room temperatures. It was for this particular project that Metro Radio received a national award for 'The Best Community Project' undertaken by a local radio station in the United Kingdom.

With over 40,000 children in the UK still deprived of the advantages of being part of a family unit, Metro organised a week's fostering campaign, encouraging listeners to apply as potential fostering parents. The success of the scheme can be measured by the volume of phone calls received - over 500.

Celebrities of all kinds visit Metro regularly. Visitors have included two of Britain's top soccer managers who hail from the North-East - Laurie McMenemy and the outspoken Brian Clough - both have been the guests of Sports Editor Charles Harrison voicing their opinions during special football phone-in programmes.

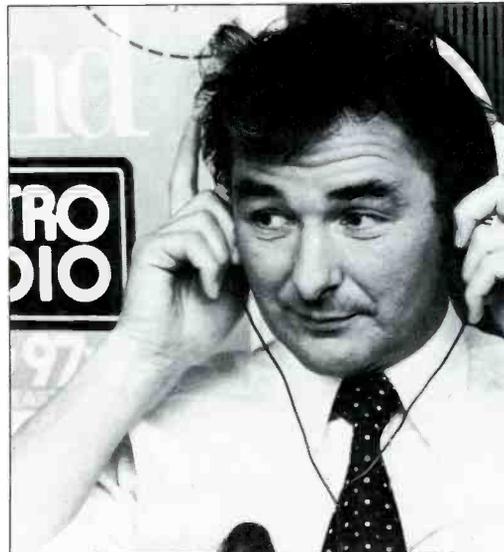
Metro Radio on the road is quite a spectacle and this year Metro has been out and about visiting Alnwick, Sunderland, Ashington, Seaham and many other places. From a giant marquee covering more than 11,000 square feet at the North East's premier show - the Tyneside Summer Exhibition - Metro provided non-stop entertainment including outside broadcasts, fashion

shows, live concerts, and appearances by recording celebrities.

In the field of recreation and sport Metro has encouraged athletics in schools throughout the North East. The Metro Radio Schools Medley Relay Race has schools from the three counties of Northumberland, Durham and Tyne and Wear participating with an exciting climax at the prestigious Philips International Games.

The Metro Radio Boxing Day Road Races have grown from strength to strength. Over 650 runners took part in the last race which included thirteen international athletes. Running for fun has also been encouraged by Metro; its Fun Run has now become a recognised part of the North East's Spring Bank Holiday when thousands of 'fatties', 'thinnyies' and 'inbetweenies' turn out each year to participate or just watch this fun spectacular.

Football manager Brian Clough visits Metro Radio.



Metro Radio,
NEWCASTLE UPON TYNE
NE99 1BB
Tel: 0632 884121
Telex: 537428

Executive Directors. Sir John Hunter, CBE, DL (Chairman); N S Robinson (Managing Director); J Josephs (Company Secretary); Norman Bilton (Sales Director); Mic Johnson (Programme Controller).

Directors. J W Harper, CBE; L Harton JP; Mrs S Ramsden; Miss N Ridley; E Ward; H Whitehead; T McIver, CBE; R D Kennedy; E S Hoare.

Executives. C Harrison (Sports Editor); J Russell (Chief Engineer); M Taylor (Promotions Executive); Helen Brennen (Commercial Producer); Doreen Smith (Management Accountant); Tony Cartledge (News Editor).

IBA Local Advisory Committee for Independent Local Radio in Tyne/Wear
M J Payling (Chairman); Cllr Mrs S Bolam; Cllr Mrs C Buckingham; P Couper; Mrs M Curran; Miss R Douglas; Miss J Draycott; Cllr K Skethway; K Stone; Mrs P Thornton; D Williams.
Secretary: R F Lorimer (IBA Regional Officer, North-East England).

beacon radio303



WOLVERHAMPTON & BLACK COUNTRY



0 Miles 5 10

IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Turners Hill
(NGR. SO 969 887)
97.2 MHz
Max crp 1 kW
Circular polarisation
Aerial ht. 975 ft aod

MF Transmitter
(medium wave, mono only)
Sedgley
(NGR. SO 905 939)
303 m (990 kHz)
Transmitter power 0.1 kW
(MF omnidirectional aerial)

Air Date: 12.4.76

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

As one of a number of moves to strengthen its service and coverage of the West Midlands, Beacon Radio 303 extended its hours of broadcasting to 24 hours in the autumn of 1978 after two-and-a-half years on air. The station therefore now broadcasts around the clock with the *Through-the-Night* programme – a mixture of music, interviews and news – for overnight listeners.

Beacon has moved away from its original concept of IRN news on the hour and local news on the half-hour. Instead, the news team provides a mixture of local, national and international news on the hour. The news output is now controlled and edited at its studios in Tettenhall, Wolverhampton. A nightly news and current affairs magazine programme has also been launched, offering a more detailed look at the day's main news stories, especially regional news.

Sports coverage, headed by Pat Foley, continues to grow. There is regular news of the area's five league football clubs and also a strong emphasis on speedway, rugby, non-league football and cricket. The station's prestige sports programme runs on Saturday evening,

with reports, interviews and news from the day's main events.

On the community front, the jobspot and workforce spots have continued helping to find work for people in the area. There are now nightly specialist programmes, featuring music such as jazz, reggae and country. There is also *Brass Tacks*, a new programme that covers happenings and people in the Black Country.

Prior to staging its own all-night General Election special, Beacon broadcast interviews with top politicians such as Cyril Smith and Roy Hattersley in the run-up to voting. Plans are in the pipeline to set up a brand new newsroom. Beacon's engineers have already designed and made a custom-built 16-track commercial production facility, while new portable vhf equipment has increased the station's scope for outside broadcasts.

Free pantomime tickets were given to listeners in return for Christmas presents, which were then distributed to local Children's Homes.

Beacon Broadcasting Limited, PO Box 303, WOLVERHAMPTON WV6 0DQ. Tel: 0902 757211. Telex: 336919

Directors. A W Henn (*Chairman*); Peter Tomlinson (*Managing Director*); K Baker; B F Blakemore; G Cromarty Bloom; M G D Graham; C J Halpin; J C Jones; P B Woodman; J B Plant (*Company Secretary*).

Senior Staff. Robbie Dunn (*Acting Sales Manager*); Clement Jones (*Consultant Director External Affairs and Programming*); Mike Stewart (*Head of News*); Gerry Laing (*Head of Presentation*); Bruce Warburton (*Chief Engineer*); Ian Edwards (*Studio Manager*); Chris Harper (*Commercial Productions*); James Plant (*Company Secretary*); Robert Gilligan (*Promotions Manager*).

IBA Local Advisory Committee for Independent Local Radio in Wolverhampton/Black Country
A King (*Chairman*); Cllr J Adams; C J Carder; Cllr Mrs C Durham; Mrs C McNichol, JP; Miss P Nock; A Rashid; D Simpkins; Cllr J Smith; Mrs V Stone; L Thomas.
Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).



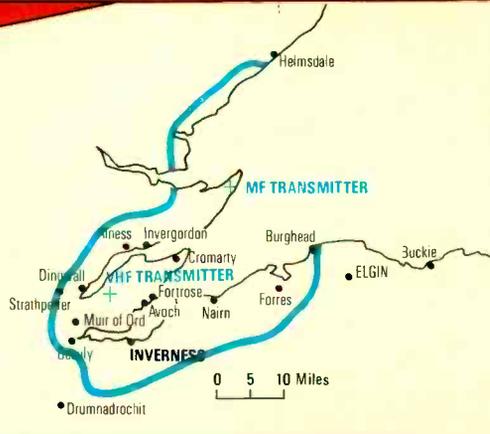
NEW IRL STATION
INDEPENDENT LOCAL RADIO

**ABERDEEN/
INVERNESS**

Contracts to provide ILR services in Aberdeen and Inverness were advertised in July 1979. The award is due to be made late in 1979.

IBA Transmitters

ABERDEEN: VHF Transmitter (FM with stereo capability) Granite Hill (NGR: NJ 910 080); MF Transmitter (medium wave, mono only) Nigg (NGR: NJ 955 032); INVERNESS: VHF Transmitter (FM with stereo capability) Mounteagle (NH 839 580); MF Transmitter (medium wave, mono only) Tarbat Ness (NH 929 839).



NEW IRL STATION
INDEPENDENT LOCAL RADIO

BOURNEMOUTH

Bournemouth Independent Local Radio Ltd
Lord Stokes (*Chairman*)



IBA Transmitters

VHF Transmitter (FM with stereo capability) Poole (NGR: SZ 037 921)

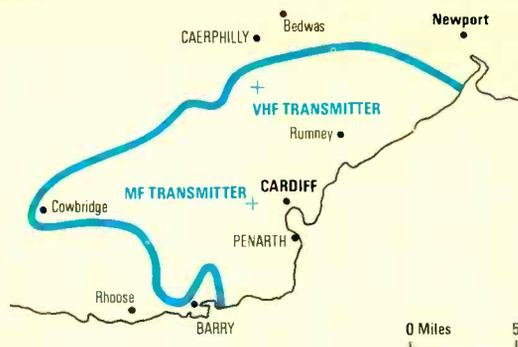
MF Transmitter (medium wave, mono only) Fern Barrow (NGR: SZ 037 926)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

NEW IRL STATION
INDEPENDENT LOCAL RADIO

CARDIFF

Cardiff Broadcasting
David Williams (*Chairperson*)
A J Gorard (*Managing Director*)



IBA Transmitters

VHF Transmitter (FM with stereo capability) Wenallt (NGR: ST 153 835)

MF Transmitter (medium wave, mono only) Hadfield Road (NGR: ST 165 746)

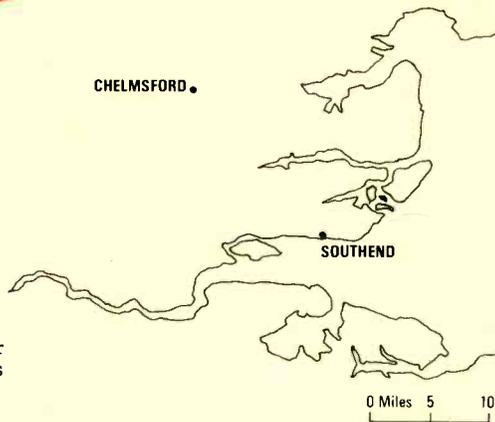
VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

Air date: The Cardiff and Coventry stations are expected to start broadcasting in the spring or early summer of 1980. The other stations will follow during 1980-81.

NEW IR STATION
INDEPENDENT LOCAL RADIO

CHELMSFORD/ SOUTHEND

The contract to provide an ILR service for Chelmsford/Southend will be advertised as soon as possible, and the coverage area will be known then.



NEW IR STATION
INDEPENDENT LOCAL RADIO

COVENTRY

Midland Community Radio Ltd
J B Butterworth, JP (*Chairman*)
J R F Bradford (*Managing Director*)



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Shilton
(NGR: SP 410 836)

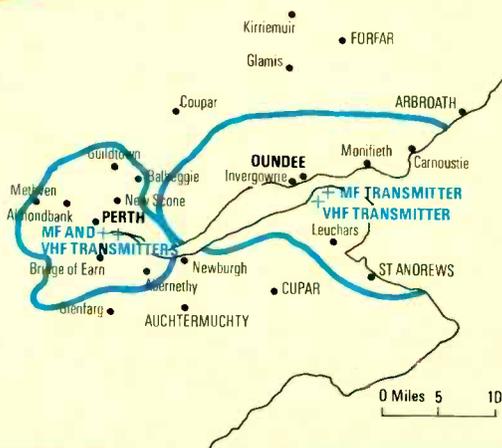
MF Transmitter
(medium wave, mono only)
Shilton
(NGR: SP 410 836)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

NEW IR STATION
INDEPENDENT LOCAL RADIO

DUNDEE/ PERTH

Tay Sound Broadcasting Ltd
James B Pow, JP (*Chairman*)



IBA Transmitters

DUNDEE
VHF Transmitter
(FM with stereo capability)
Tay Bridge (NGR: NO 430 284)

MF Transmitter
(medium wave, mono only)
Greenside Scalp
(NGR: NO 431 290)

PERTH
VHF Transmitter
(FM with stereo capability)
Perth (NGR: NO 119 213)

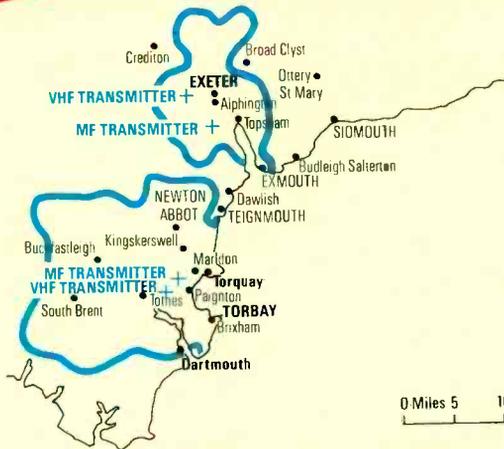
MF Transmitter
(medium wave, mono only)
Perth (NGR: NO 119 213)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

NEW IR STATION
INDEPENDENT LOCAL RADIO

EXETER/ TORBAY

Radio Haldon Ltd
Norman Devonport (*Chairman*)



IBA Transmitters

EXETER
VHF Transmitter
(FM with stereo capability)
St. Thomas (NGR: SX 898 922)
MF Transmitter
(medium wave, mono only)
Exeter (NGR: SX 930 880)

TORBAY
VHF Transmitter
(FM with stereo capability)
Beacon Hill (NGR: SX 857 619)
MF Transmitter
(medium wave, mono only)
Torbay (NGR: SX 878 630)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

NEW IR STATION
INDEPENDENT LOCAL RADIO

GLOUCESTER & CHELTENHAM

Gloucestershire Broadcasting Company Ltd
(Severn Sound)
Clive D Lindley (*Chairman*)



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Churchdown Hill
(NGR: SO 880 188)

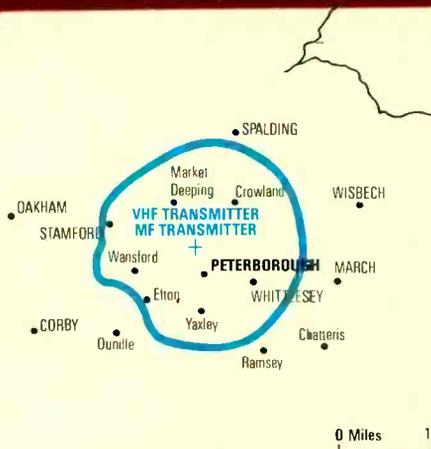
MF Transmitter
(medium wave, mono only)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.

NEW IR STATION
INDEPENDENT LOCAL RADIO

PETERBOROUGH

Hereward Radio Ltd
P G Sharman (*Chairman*)
Cecilia Garnett (*Managing Director*)



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Gunthorpe
(NGR: TF 189 032)

MF Transmitter
(medium wave, mono only)
Gunthorpe
(NGR: TF 189 032)

VHF/MF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.



Advertising on Independent Broadcasting



NO SPONSORSHIP

Television and radio advertisers can have nothing to do with programme production. They buy time on ITV and ILR just as they buy space in newspapers. They do not 'sponsor' programmes.

TOTAL DISTINCTION BETWEEN PROGRAMMES AND ADVERTISEMENTS

The advertisements pay for Independent Television and Independent Local Radio. Independent Broadcasting receives no part of the licence fee. The cost of the services is met entirely from advertising revenue.

The ITV and ILR programme companies under contract to the Independent Broadcasting Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the IBA in administering the system and broadcasting the programme services.



The IBA controls the advertising

IN AN AVERAGE HOUR ON ITV
A maximum of 6 minutes of advertisements
3 advertising breaks

The IBA controls the amount and distribution of advertising.

Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g., 6-7 p.m., 7-8 p.m.). In radio the advertising is normally limited to a maximum of nine minutes in each hour.

The IBA controls the content of the advertising. The Independent Broadcasting Authority Act 1973 makes it the IBA's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection.

The IBA Code of Advertising Standards and Practice

OVER 11,000 NEW TELEVISION ADVERTISEMENT SCRIPTS A YEAR CHECKED IN RELATION TO THE CODE

ADVERTISING CONTROL

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The Independent Television (ITV) and Independent Local Radio (ILR) programme companies appointed by the IBA obtain their revenue from the sale of spot advertising time in their own areas; and they pay the IBA a rental to cover its costs in administering the system and broadcasting the services.

Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV and ILR.

The controls over the advertising are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the IBA Act and the extensive rules and principles laid down by the Authority. No programmes may be provided or sponsored by advertisers; and there must be a total distinction between programmes and advertisements. The frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

The Authority's basic principles of broadcast advertising are set out in the IBA Code of Advertising Standards and Practice, drawn up in consultation with its Advertising Advisory Committee on which consumer, medical and advertising interests are represented.

Programme Sponsorship Forbidden

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 television and radio companies and the Authority. The advertiser's role is limited to buying time for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.

Two provisions in the IBA Act require a total distinction between programmes and advertisements. First, it is the duty of the IBA to ensure that the advertisements are 'clearly distinguishable as such and recognisably separate from the programmes'. Secondly, the Act lays down that 'Nothing shall be included in any programmes broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority

which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor'.

Exceptional allowance is made for charitable appeals, various publications or entertainments, commercially-financed documentary programmes or other items of intrinsic interest to the public, provided that they do not comprise an undue element of advertisement; but none of the exceptions revokes the force of the general requirement that nothing should be done which might give reasonable viewers and listeners even the impression that an advertiser has provided or suggested a programme. Of course, some of the popular imported television programmes do owe their existence to advertisers who have sponsored them in their country of origin – notably some of the programmes from the United States that are enjoyed by viewers of the British television services. But for British viewers, those programmes have been bought and broadcast on the decision of the broadcasters and not on the decision of advertisers.

The Amount of Advertising

The IBA 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 p.m., 7 to 8 p.m., etc.). In radio the normal maximum is nine minutes in any one clock-hour.

Some television and radio programmes do not easily lend themselves to advertising – for example classical music concerts, opera, Parliamentary broadcasts, or programmes of a sensitive or emotional character. In such

cases the Authority is prepared to allow the transfer of advertising to adjacent clock-hours when this appears desirable in the interests of good programme presentation.

Distribution of Advertisements

The IBA Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable—breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *TV Eye* and *World in Action*; half-hour documentaries; programmes

for schools; half-hour adult education programmes; religious services and devotional programmes; half-hour children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts; and any programme lasting less than 20 minutes.

Control of Standards of Advertising

The Independent Broadcasting Authority Act 1973 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

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

OVER HALF THE PROGRAMMES ON ITV HAVE NO ADVERTISING

Of the 180 programmes in a typical week:

100 programmes have no internal advertising
e.g., *TV Eye*, *World in Action*, etc.

- School programmes
- Half-hour adult education
- Half-hour documentaries
- Religious services and devotional programmes
- Formal Parliamentary broadcasts
- Some half-hour plays
- Half-hour children's programmes
- Programmes under 20 minutes



60 programmes have one internal advertising interval
e.g., 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.



- ▲ Education
- ◀ Half-hour documentaries
- ▶ Religious services



companies, the Authority's Advertising Control staff examine the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under the Independent Broadcasting Authority Act 1973 the Authority is required to appoint:

a committee so constituted as to be representative of both (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the Authority in the drawing up of the IBA Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable.

The Committee plays an important part in the preparation and periodic review of the Code. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

THE ADVERTISING ADVISORY COMMITTEE

Prof R M Goode, OBE, LL D (*Chairman*); E Burleton; Mrs M F Chalkley; Dr H Fidler, MA, MRCP; Dr G Fryers, MD, MRCP; Mrs H Halpin, JP; D F Lewis, OBE, FPS; P Scruton; R Singh, JP; R Wadsworth.

THE MEDICAL ADVISORY PANEL

Dr P Emerson, MA, MD, FRCP, FACP; Prof R D Emslie, MSc, BDS, FDS; Dr Philip Evans, CBE, MD, MSc, FRCP; Miss Dorothy Hollingsworth, OBE, BSc, FRIC, FIFST, FIBiol; Prof H Keen, MD, FRCP; Mr T L T Lewis, FRCS, FRCOG; Dr M J Linnett, OBE, MB, FRCP; Lord Richardson, MVO, MA, MD, FRCP; Mr Ian G Robin, MA, FRCS, LRCP; Prof Sir Eric Scowen, MD, DSc, FRCP, FRCS, FRCPEd, FRCPath; Mr W B Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc, FRCP; Dr K A Williams, BSc, PhD, MInstPet, AInstP, FRIC.

The Medical Advisory Panel

The IBA Act 1973 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- advertisements for medicines and medical and surgical treatments and appliances;
- advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such

other advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations of medicine agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical Advisory Panel is sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which has been drawn up by the Authority in consultation with its advisers, is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

The general rules range from the prohibition of 'subliminal' advertising, the exclusion of advertisements by money-lenders, matrimonial agencies, undertakers, betting tipsters and bookmakers, private investigation agencies, or for cigarettes and cigarette tobacco, through conditions for the offer of guarantees, mail ordering and the sale of goods direct to the public (to keep out the 'bait' advertiser and 'switch' seller) to restraints on trade descriptions and claims.

As well as rejecting misleading claims and presentations which might cause harm, the Authority ensures, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed – for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix I of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are likely to see, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty. For example, children must not be encouraged to enter strange places or speak to strangers in an effort to collect

coupons, etc.; toys may have to be shown against something that reveals their true size; children should not appear to be unattended in street scenes unless they are obviously old enough; and an open fire must always have a fireguard if children are in the scene.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The Authority's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of over 11,000 new television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally submitted. The other twenty per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between two and three per cent of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television,

UNACCEPTABLE ADVERTISING

Products or services that are not acceptable for advertising on ITV include cigarettes and cigarette tobacco; 'girlie' magazines and other publications which may offend; clinics for the treatment of hair and scalp; and betting (including pools).



... cigarettes ...



... hair restorers ...



... football pools ...



... 'girlie' magazines ...



No advertisement is acceptable that might encourage the adoption of any unsafe practices, especially by children.

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.

Ensuring High Radio Advertising Standards

From the beginning of Independent Local Radio in 1973 the Authority was determined to ensure that the high standards of advertising achieved in Independent Television should be maintained in the new radio service. Its Code of Advertising Standards and Practice, originally drawn up for television, was amended to take into account the special requirements of radio.

Some 90 per cent of television advertising time is for nationally produced and marketed products and much of the advertising is planned some weeks prior to transmission dates. This enables a central commercial clearing machinery to be established to ensure that the advertising complies in every respect with the IBA Code and the rules and regulations established over the years. Much of radio advertising, however, is local – in some cases the proportion is as high as 70 per cent – and the advertising of nationally marketed products often has a ‘local flavour’. To enable the radio programme companies to operate efficiently the Authority has delegated the responsibility to the local companies to clear the bulk of radio advertising in relation to the Code of Advertising Standards and Practice and the Notes of Guidance issued by the Authority. Consultation with the IBA is always available. However, there are certain categories of advertising which the Authority requires to be cleared centrally – medicinal, financial, alcohol, advertisements containing claims relating to guarantees, those needing the advice of specialist consultants, and commercials for transmission on more than one station. The copy clearance machinery, geared to the speedy

The television programme companies find time throughout the network for over 19,000 transmissions each year of public service films on health, safety and welfare at no cost to the Government Departments concerned. The Independent Local Radio service also regularly broadcasts similar items.



clearance of advertising proposals, is used for these categories of advertising.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it and there is evidence of a growing awareness of advertisers and agencies of the special needs of radio. The Authority's rules require that advertising must be clearly separated from programmes and obvious for what it is, but this should not inhibit

advertisers from creating entertaining, informative and interesting commercials which can make a special contribution to the sound of Independent Local Radio.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers – is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems arising during the everyday control of advertising. Through extensive television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1978–79 a total of 1,100 letters and telephone calls of complaint or comment was received. These were helpful to the Authority in ascertaining the opinions of viewers and listeners, although the great majority of the comments related to minor matters of individual taste or opinion, difficulties experienced in obtaining advertised products, or expressed opposition to certain general aspects of advertising.

Changes in the Code in recent years have included a strengthening of the rules applying to advertising directed to children and the advertising of medicines and treatments. The strict requirements relating to the advertising of alcohol have been formalised; matters such as the age of those shown drinking, appeals to the young, the portrayal of heavy drinking and the association of drinking and driving. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services. The Authority has also agreed, after an extended trial on air, the advertising of feminine hygiene products (tampons and sanitary towels) on Independent Local Radio, subject to timing restrictions and restraint in style and presentation. The Authority and its Advertising Advisory Committee have given full consideration to the inclusion of financial information in advertisements by companies seeking to promote their corporate image and have concluded that, provided the information was not specifically designed to enhance the financial reputation of a company in the minds of investors, there need be no objection to this in principle.

The Code also allows for the broadcast advertising of local lotteries, permitted under the Lotteries and Amusements Act 1976, and for the advertising of Member Firms of the Stock Exchange which must not include, however, the recommendation of any specific investment offer.



BETTER VIEWING AND LISTENING

The viewer switches on the set and settles down to watch the colourful programmes. For most viewers, most of the time, it is as simple as that, and who would have it otherwise? Yet to make this possible involves one of the success stories of modern technology and many specialist engineering skills – in the studios, the control rooms, the technical areas, the Post Office switching centres, the colour control rooms. And behind it all the broadcast equipment industry, the research and development engineers, the network planning and administrative staffs, the transmitter design, construction and maintenance people, the aerial engineers and the riggers who climb the 1,000-ft masts . . . the list is long and yet the aim of them all is to ensure that they pass on to the next link in the chain a television picture or music every bit as good as it reached them. Seldom can so much skill have been used with the sole aim of doing nothing!

For ten years Independent Television has provided a colour service of the highest technical quality, based on technical facilities that are the most extensive of any system in Europe.

The engineering functions within the IBA follow from the IBA Act under which the IBA is required to provide television and local sound broadcasting services 'of high quality, both as to the transmission and as to the matter transmitted, for so much of the United Kingdom, the Isle of Man and the Channel Islands as may from time to time be reasonably practicable'.

The Act authorises the IBA to establish, install and use transmitting stations, to arrange for the provision and equipment of studios, and by arrangement with the Post Office to provide for the distribution of the programmes.

The IBA transmits TV programmes over 400 transmitting installations to some 98 per cent of the population of the United Kingdom, the Channel Islands and the Isle of Man. To fill in the small remaining gaps, some 70 new relay stations are opened each year and this will continue at the same time as the IBA plans and builds the second Independent Television service – the long-awaited 'Channel Four'.

◀ The ITV programme companies have for a decade been the most comprehensively equipped colour television system in Europe. STV

The ITV programme companies are also engaged in re-equipping and expanding their studio and field facilities on a massive scale.

New local radio transmitters and studios are being built for the extra ILR stations that may in some cases be on the air before the end of 1980.

The introduction of colour on the complex and constantly changing pattern of ITV's inter-city distribution network some ten years ago presented severe technical problems if successful consistent colour quality were to be achieved. It was also clear that the change from vhf to uhf transmission would inevitably require very many more transmitting stations and that an unparalleled degree of automatic, unattended operation would be needed to avoid a large increase in operational costs. To help solve these problems, the IBA initiated in 1967 an expanded programme of engineering research and development. This policy has been maintained and extended to include sound broadcasting.

The facilities for such research were improved when, in 1973, the engineering teams moved to Crawley Court, near Winchester. This is a purpose-built Broadcast Engineering and Administrative Centre in a pleasant rural setting. The staff includes a large number of highly qualified engineers covering many disciplines within the broad spectrum of electronics and mechanical engineering: their work includes research and development as well as the planning, provision, operation and maintenance of the IBA television network, local radio network, and its responsibilities for distribution networks and the technical quality of all transmissions.

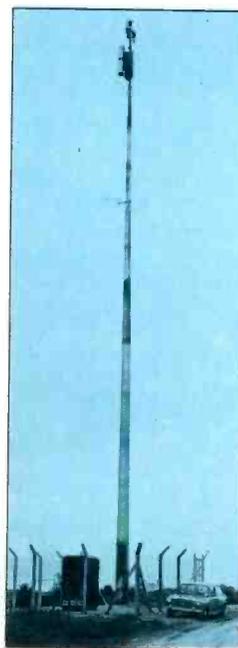
Nothing in engineering stands still. New ideas, new technology are constantly under development or hammering at the door. Very large-scale integrated circuits, those ubiquitous micro-processors and micro-computers, digital video processing, super satellite broadcasting, 'surround-sound' – all these form part of tomorrow's broadcasting. They will be absorbed into the changing world of 'plain ordinary television', which is in fact seldom plain but often extraordinary, and where the boundaries between television, ORACLE teletext and digital audio grow technically ever more blurred.

Ten Years of Colour

Officially, the Independent Television colour service began on 15th November 1969 – just over ten years ago. But like most such ‘anniversaries’ a single date tells only part of the story. A sparkling new colour service is not suddenly ‘born’. Indeed, for a number of years before ‘C-day’, ITV companies had been working on colour systems, investigating various systems of colour encoding and producing programmes in colour for export to the United States. In fact ITV was the only organisation that transmitted experimental colour in the three different systems: PAL, NTSC and SECAM, including 405-line versions.

Formal permission to go colour on 625-line uhf was announced by the Postmaster-General on 15th February 1967. This triggered off a hectic rush to build new colour studios and a new network of uhf transmitters. ITV faced a special problem: a fully switched regional system where one minute colour would need to come from the flexible inter-city network and the next would need to be locally inserted. In the 1960s that was a prospect that was enough to daunt even the most experienced television engineers. Analogue colour signals are notoriously fickle and easily degraded.

Yorkshire Television, a brand-new company, created in 1967, was the first with a purpose-built colour studio centre at Leeds; it was followed by ITN, ATV, Thames, Southern, and LWT, all with entirely new colour studio centres, while other companies undertook extensive modifications to convert existing black-and-white studios. Then there were the heavy, equipment-crammed outside broadcast vehicles that, for example, brought the racing ‘colours’ into the homes.



◀ Unattended colour uhf transmitters all over the country will eventually be remotely supervised from just four IBA Regional Operations Centres. IBA



◀ Good colour pictures in the home depend to a large extent on the quality of the original film or recording. Here the film processor adjusts the temperature of the colour development on a 16mm VNF 1 process machine.
TYNTEES

The IBA took the decision that from the outset all uhf transmitters would be operated 'unattended' using techniques it had pioneered for vhf.

For many months it was touch and go whether everything could be ready on time. A major setback was the collapse of a 1,265-ft transmitting tower at Emley Moor in Yorkshire; there were also anxious moments when industry ran into problems with special equipment being developed for the

transmitting stations. But gradually 405 lines gave way to 625 in the studios, with electronic converters to allow the unsuspecting viewer to continue to use his 405-line vhf receiver.

In the end of course it all worked extremely well. Colour for four ITV regions opened on the agreed date and steadily progressed through the country. By 1971 all mainland ITV regions were on uhf colour – only the special problems of getting colour signals to the Channel Islands remained, and these were solved finally in 1976 when IBA engineers developed the highly successful SABRE adaptive aerial, the first adaptive array ever to be built for television broadcasting.

Colour was a success from the word 'go'. Today between two-thirds and three-quarters of all viewers watch in colour (a higher percentage than in any other European country except Sweden): Technical development of transistors and better colour cameras ensured that viewers saw stable colours with none of the old problems of green faces and 'never twice the same colour' that slowed down American colour for ten years from 1954 to 1964. But perhaps the engineers made it all too easy. British viewers simply

▼ London Weekend Television's new outside broadcast fleet. LWT



▲ The ITV company serving North-East Scotland was a front-runner in introducing 1-inch videotape machines into its operation. One machine is located in the Aberdeen studios and another (pictured here) in the company's outside broadcast unit. GRAMPIAN





▲ The Philips LDK 5-B Triax, one of a new generation of colour television cameras in use on outside broadcasts. THAMES

took it for granted that colour television was a great step forward – penny plain, tuppence coloured – though it has continued to enthral and captivate viewers, even if they notice it most when occasionally it is not there in the older films made for the cinema.

And if 1969 was the quantum leap forward, it was not the end of the line. Colour equipment has steadily become more consistent, more reliable, uses less power and becomes steadily smaller and lighter. Micro-computers assist the technical staff. Helical video machines can be edited with the frame-by-frame precision of film. The digital time-base correctors of 1973–74 paved the way for

► The four panels of the SABRE adaptive aerial installed on Alderney. It is the most sophisticated aerial system ever built for television 'rebroadcast' links and helps ITV to provide an excellent 625-line colour service in the Channel Islands despite the long sea crossing. IBA



'electronic news gathering' (ENG) and 'electronic field production' (EFP). The space satellites bring us colour pictures from across the oceans and IBA-developed DICE converts them into the 625-line PAL system. Lighting no longer need dry-out the artists or half-blind them.

Much of the original colour equipment has already been replaced – 1979-80 will see further expansion and re-equipping on a scale unprecedented since the start of colour. Granada at Manchester is spending £6 million on new colour cameras and OB units; ATV has a £2 million project; LWT, Westward, Grampian, Anglia, HTV, Southern, etc. . . . all expanding or refurbishing their technical facilities.

For the viewer it will mean even more consistent colour, slicker post-production editing, crisper electronic pictures of news as it happens or soon afterwards, the gradual replacement of less-than-convincing 'sets' with field production. And of course electronics is one of the few areas where costs in 'real' terms continue to come down: a colour camera costs much the same today as at the start of colour broadcasting, despite inflation.

Engineers try not to let their enthusiasm for new technology get out of hand. They know that for most viewers it is the programme that counts and that technical quality has to come second: but it is an important 'second'. And the new technology makes possible programmes that could never have been tackled in the early days of colour.

But the very success of colour poses a major problem for engineers: 'follow that'! Exciting though many of the latest developments are – ORACLE teletext, digital special effects, digital video recording (pioneered by the IBA at Crawley Court, Winchester), satellite broadcasting direct to homes or community aerials, large-screen domestic receivers, 'programmed' receivers with microcomputers to ensure you watch programmes selected a week at a time, high-resolution 1500-line systems – none of these we suspect will ever represent such an advance for the viewer as the day when his plain ordinary television suddenly burst into glorious colour.

Engineering for the 1980s

'We have got an extremely good television system at the moment, so why all this talk of improving it? Forget the technology and concentrate on the programmes!' One can indeed understand and sometimes sympathise with this viewpoint. But then one remembers that, even today, programmes are moulded and defined by the technology. Producers and directors still say 'Wouldn't it be wonderful if we could only...' and then enthuse about the programmes they could make with lighter cameras that would work with natural lighting and never drift out of registration; news editors fume at the difficulty of providing 'live' coverage from far-away places; company accountants are horrified at the cost of 'machine-time' in post-production editing; artists grumble at the number of technicians who get between them and their audience or the 'noisy' pictures that can result from multiple generations of editing; while everybody who works in the studios is convinced that the picture was fine leaving them (a view shared of course by transmitter engineers who blame the set makers who blame the broadcasters who...).

The simple truth is that, to critical eyes, the pictures seen on a domestic set are not consistently 'perfect' although those seen in the UK certainly stand comparison with anywhere in the world.

Every engineer has his own ideas as to how we could achieve more consistent quality while providing more flexibility to the programme people. Many of the solutions are based on techniques for handling the signals in 'digital' form (systems which process the picture by using a sort of extremely high-speed Morse code technique). Others believe that there is still scope for improving and extending the more conventional 'analogue' systems.

Teams of engineers and scientists, highly skilled in problem-solving disciplines, and with clearly defined objectives, are working on research projects. Within Independent Television the IBA has 50 scientists and engineers employed at Crawley Court, Winchester on applied engineering research and development work, looking at any given



time at about 70 different projects, large and small. Some 80–90 per cent of these projects involve the use of digital techniques for the 1980s and beyond. In addition, the ITV companies are also undertaking many development projects, often in conjunction with educational or research establishments or with industry.

▲ The modular mixer unit installed in the IBA's mobile recording unit has 20 mono inputs and five surround-sound channels, and has been specially designed for the investigation of surround-sound systems and techniques. IBA

Space Satellites

Some of the most exciting projects are those working towards the future-intensified use of space satellites. Initially these are directed towards the use of a proposed Eurovision space system for the international distribution of news and programmes and as a means of providing temporary 'links' for news and sport relays from places not otherwise easily or quickly 'linked' to the studio centres.

The IBA has built two major experimental facilities for the investigation of space broadcasting: (1) a compact satellite receiving terminal (3.5-metre dish antenna) for the study of 12 GHz propagation and the assessment of picture quality over space circuits; and (2) a transportable 14 GHz terminal for sending pictures up to the satellite – this was



▲ This trailer-mounted 14 GHz transmitting antenna forms part of the IBA's transportable up-link terminal – the first of its type to be built in Europe. IBA

the first such facility to be built in Europe and has a trailer-mounted 2.5-metre dish aerial with the high-power transmitter installed in a transportable cabin. Using this 'up-link' won for ITN the Royal Television Society's 1979 International Current Affairs Award for new techniques. With the permission of the Post Office, television pictures of high quality can be sent from almost anywhere in Europe, via the European OTS satellite 22,300 miles above equatorial Africa and then down again to earth stations varying in size from the large dishes at Goonhilly to the compact installation at Crawley Court.

Digital Video Tape Recorder

The IBA has built and publicly demonstrated the first digital video tape recording system capable of providing high-quality pictures at low tape speed. This five-year project has already encouraged a number of international manufacturers to develop similar systems, mostly drawing directly on the IBA work.

Digital machines will in future allow programmes to be intensively edited without the multiple generations of tape resulting in picture defects. They will also overcome the moiré patterning (similar to the effect of looking through a silk screen) that can sometimes be seen at present. A digital recorder could in fact be virtually 'transparent' in providing played-back pictures indistinguishable from those fed to it during recording.

Pictures Along Glass Fibres

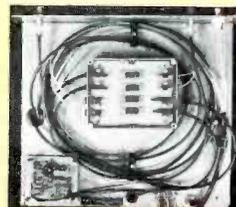
An experimental two-way picture link has been installed at Crawley Court as part of the investigation into the feasibility of 'all-digital' studio centres, using a 'cable' made up of hair-fine glass strands along which pictures in the form of digitally-modulated light are guided. Gradually over the next decade we are likely to see such techniques used in studios, in inter-city distribution links and possibly as a means of distributing programmes to the home. As the amount of digital equipment grows, so increasingly we shall need to take advantage of this form of guided transmission.

Surround-sound

Will radio listeners want to take advantage of systems of sound broadcasting and recording that would provide additional information? For example, a system that would enable them to 'locate' the relative positions of the instruments, voices and sounds and so provide a more realistic 'illusion' of being present in the studio. This is not an easy question to answer, but IBA engineers are convinced that it would be possible to provide such surround-sound systems of the highest technical quality – though they are equally adamant that very great care needs to be taken in choosing a national or international system – and that the worst thing to do would be to rush into a hasty decision.

A good standard needs to be acceptable to broadcasters and to the recording industry; it should also not degrade conventional monophonic or stereo reception, reduce significantly the service area of the stations or make it impossible to carry automatic programme-identification signals or to provide a separate lower quality channel (SCA).

The IBA has equipped two vehicles as a surround-sound recording unit and the tapes made by this unit have been broadcast on a number of ILR stations. In particular the engineers are looking at what are called '2½-channel' and '3-channel' systems.



◀ Part of the IBA's high-quality two-way optical-fibre digital video link equipment. IBA

ITV: Your Guide to Good Reception

The Television Set

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the ‘know-how’.

The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size. You should expect your service engineer to make sure these controls are correctly set, *but you should not attempt to do it yourself.*

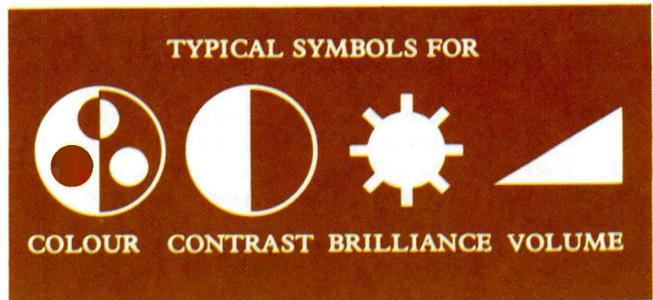
Many dealers and rental companies provide ‘operating instructions’ for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

STATION SELECTION. Some sets have ‘touch’ or ‘remote’ selection; many more have push-buttons for selecting the programmes. Often these buttons also serve as tuning controls so that the set may be tuned to different channels. Just occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models of receivers, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the manufacturers’ or rental companies’ instruction leaflet.

BRIGHTNESS AND CONTRAST. These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour ‘saturation’ control to a minimum. Then adjust ‘brightness’ (or ‘brilliance’) and ‘contrast’ alternately so that you get good reproduction of both ‘highlights’ and ‘dark’ areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes ‘garish’ with the faces too red. So having set the ‘brightness’ and ‘contrast’ controls, turn up the ‘colour’ control for natural colour. There is often a tendency to overset this knob for rather too much colour. Some colour sets also have a ‘hue’ or ‘tint’ control as a further adjustment to the colour picture. This control should be set after adjusting all other controls, to give natural ‘flesh tones’.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.



Maintenance

You will probably find it worth while having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, poor reception is caused more by old or faulty aerials than by faulty sets.

Sometimes an aerial may still be in good condition but the picture may be poor because:

The foliage of trees or bushes may be obstructing and reducing the signal.

A new high building may be blocking the signal, or another domestic aerial may have been put very close to your own.

Moisture may have got into your aerial cable, or the indoor flexible lead may have broken internally or become disconnected from the plug.

Installation and maintenance of uhf aerial systems for colour/black-and-white 625-line reception needs technical knowledge and special test instruments – it really is not a job for any ‘do-it-yourself’ enthusiast. Your local rental company or dealer should be able to advise you on suitable aerials for your locality.

Remember that if a local relay transmitter opens in your area it could make a considerable improvement to your reception and justify the relatively low cost of changing your aerial. Again, your local dealer or rental company will be able to advise you. It will also be necessary to re-tune your set to the new channels.

Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains-plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Over-heating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The Need for a Good Aerial

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now less than an average of one a year. This is good news for viewers – but it does mean

that if your pictures are poor or unsatisfactory the fault is more likely to be due to your aerial system than your set. Aerials grow old and deteriorate, particularly in seaside and industrial environments; cable connections may break or become unsatisfactory. If your picture is not as good as you think it should be, or if you are moving to a new district, the following notes will help you to get good viewing of ITV, and to keep it good.

The 625-line Service

All modern sets are intended either solely or primarily for use on the 625-line system, used by ITV since 1969. The 405-line service, which may continue until about 1982, carries exactly the same programmes that are transmitted on the 625-line system.

There are now over 400 transmitting stations providing 625-line colour transmissions on uhf (ultra high frequencies) and reaching about 98 per cent of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power and are meant just to fill in a small ‘gap’ of perhaps just one part of a small town or a few villages. Although almost all the 625-line transmissions are in colour (using the PAL colour system) they can be equally well received in black-and-white.

The main requirement for consistently good reception on any type of receiver is that your aerial system provides it with a good, steady ‘clean’ signal. In some areas this may need only a simple aerial, but elsewhere it may pose rather more problems. Of course, the receiver must be in good working order, correctly adjusted.

Which Station Should I Receive?

When you first acquire a uhf receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in uhf tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of uhf signals rapidly. New relay stations continue to be opened at the rate of over one a week, and there will eventually be some 600 or more relays.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power uhf main station may have an overall coverage area with a radius of 30–40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new uhf transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, WINCHESTER, Hants SO21 2QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient,

01-584 7011, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The uhf band covers a very large number of channels, and each transmitter is allocated a set of channels which falls into one of four groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all uhf channels.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour and ORACLE reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements required, depends on various factors:

- the distance away from the transmitter*
- the power and radiating characteristics of the transmitter*
- the nature of the intervening ground*
- the height at which you mount the aerial.*

In general terms, viewers within a few miles of a main transmitter or very close to a relay station, require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports

required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted clear of the roof? In difficult reception areas it might be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a high quality 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length and the size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e., the higher the channel number, the greater the loss.

For uhf it is essential to use 'low loss' coaxial cable, unless the signals are particularly strong and the cable-run is short. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade picture quality.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions and is also often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be either eliminated or greatly reduced by using an aerial with good directional properties and with careful mounting.

The requirements for good ORACLE teletext reception - that is to say the avoidance of 'errors' in the displayed characters - are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

Portable Receivers

The use of portable TV sets (for example, in caravans) is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in set-top antenna may not always be satisfactory, for example, inside a metal-skinned caravan.

Check beforehand whether you are taking your portable set to an area well served by a transmitter. In the case of a single-standard model, this must be a uhf transmitter, but for a dual-standard set it can be a uhf or

vhf transmitter. Uhf coverage is nearly as extensive as vhf, but reception in some favourite holiday spots, which are thinly populated, is sometimes difficult.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for uhf reception if you are travelling around. It can be used over the whole uhf range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a uhf transmitter and provided that it can be mounted for either horizontal or vertical polarisation.

Receiving more than one ITV Service

The country is divided into fourteen areas for ITV programmes and viewers can normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is sometimes possible to receive distant transmitters which carry programmes of other ITV areas.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. This would usually mean a multi-element aerial at the maximum possible height, well clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the

coaxial cable from a second small unit fitted near the TV.

Such 'out-of-area' reception is more liable to be marred by interference from another station using similar channels. This produces a patterning on the picture and is known as 'co-channel interference'.

Interference to the Picture

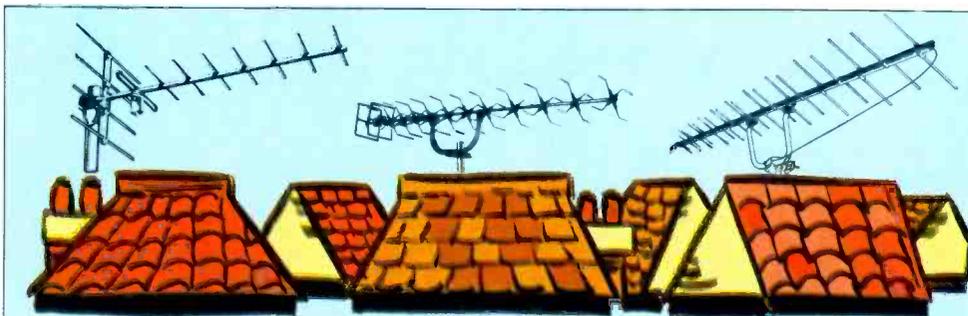
UNUSUAL WEATHER CONDITIONS

While television signals in vhf and uhf normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture, or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference). Such weather conditions may occur only every few months and last for only a few hours, but exceptionally may persist for several days.

LOCAL ELECTRICAL INTERFERENCE

Any nearby electrical apparatus – for example, a vacuum cleaner, power drill or motor car – may sometimes cause interference.

Parliament has introduced legislation which restricts the amount of interference which may legally be produced by new equipment. Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', available at any main Post Office.



A Typical UHF Receiving Aerial

This is a typical 9-element aerial which is designed for use in areas of good signal strength well inside the transmitter coverage area. It is inadequate for places where there are significant reception difficulties.

A Multi-element High-gain Aerial

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the multi-element uhf aerial shown here.

A Log-periodic Design Aerial

Picture ghosting can often be eliminated using a log-periodic uhf aerial. This type of aerial has good directivity but relatively low gain and so is only effective in areas of good to moderate signal strength. A log-periodic aerial also has a large bandwidth giving good reception over the whole uhf range.

The Essentials for Good Reception

To enjoy the best in your TV viewing:

Make sure that your TV set is in good working order and correctly adjusted.

Where possible, install an outdoor aerial, suitably high up and clear of obstructions.

Use an aerial of the correct group, mounted either with the rods horizontal or vertical as appropriate to the transmitter providing the best signals in your area.

Use good quality low-loss coaxial cable between the aerial and TV set. To ensure a good, lasting connection, ensure that the inner conductor of the cable is properly connected to the aerial and soldered to the receiver connecting plug.

Reception of ILR—Some Useful Tips

The Independent Local Radio programmes are of high technical quality. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.

Advantages of VHF/FM

Real connoisseurs of good quality are advised, wherever possible, to use the vhf/fm service rather than medium waves. The use of vhf/fm gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day and night; and a constant level of reception, summer and winter.

The large number of stations, the effect of the ionosphere at night (which brings in distant stations as ‘interference’) mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain ‘high-fidelity’ by listening to vhf/fm. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But vhf/fm usually gives lower ‘background’ noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (mf) and vhf/fm transmitters. After dark the medium-wave service area is often drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

A special feature of ILR vhf transmissions is the use of circular polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Most domestic receiving aerials are horizontally polarised, but where a listener is close to a high-power horizontally polarised transmitter which swamps his reception of the more distant or lower-power ILR transmissions it may prove better to use a vertically polarised aerial for ILR since this will discriminate against the unwanted signals.

Good Aerial and Earth for MF

For mf reception the importance of a good aerial and earth system is often overlooked and many listeners

needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On mf a good outdoor aerial and earth system will greatly extend the daytime range. A large ‘frame aerial’ can also be very effective in discriminating against unwanted signals.

Stereo Reception

ILR provides the only local stereo broadcasts in the UK and most programmes are transmitted in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a ‘sound stage’. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a ‘stereo decoder’ is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good ‘hiss-free’ stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the ‘hiss’ on stereo.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be ‘coloured’ by excessive reflections from walls and the floor. If possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and the carpeting.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

ILR has made experimental broadcasts with surround-sound systems – possibly the next step.

Tune your receiver carefully, learn how to set the controls. The quality of modern radio reception is well worth the little extra trouble ... particularly on ILR!

UHF TELEVISION COVERAGE

IBA 625-line colour/black-and-white transmitters

The individual area maps on the following pages give more detailed information about existing or proposed uhf transmitting stations:

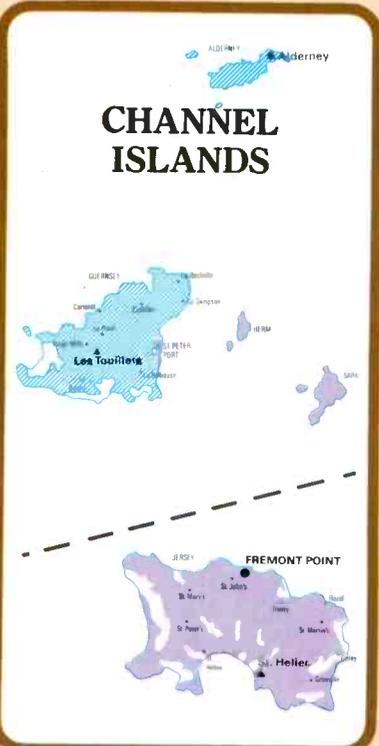
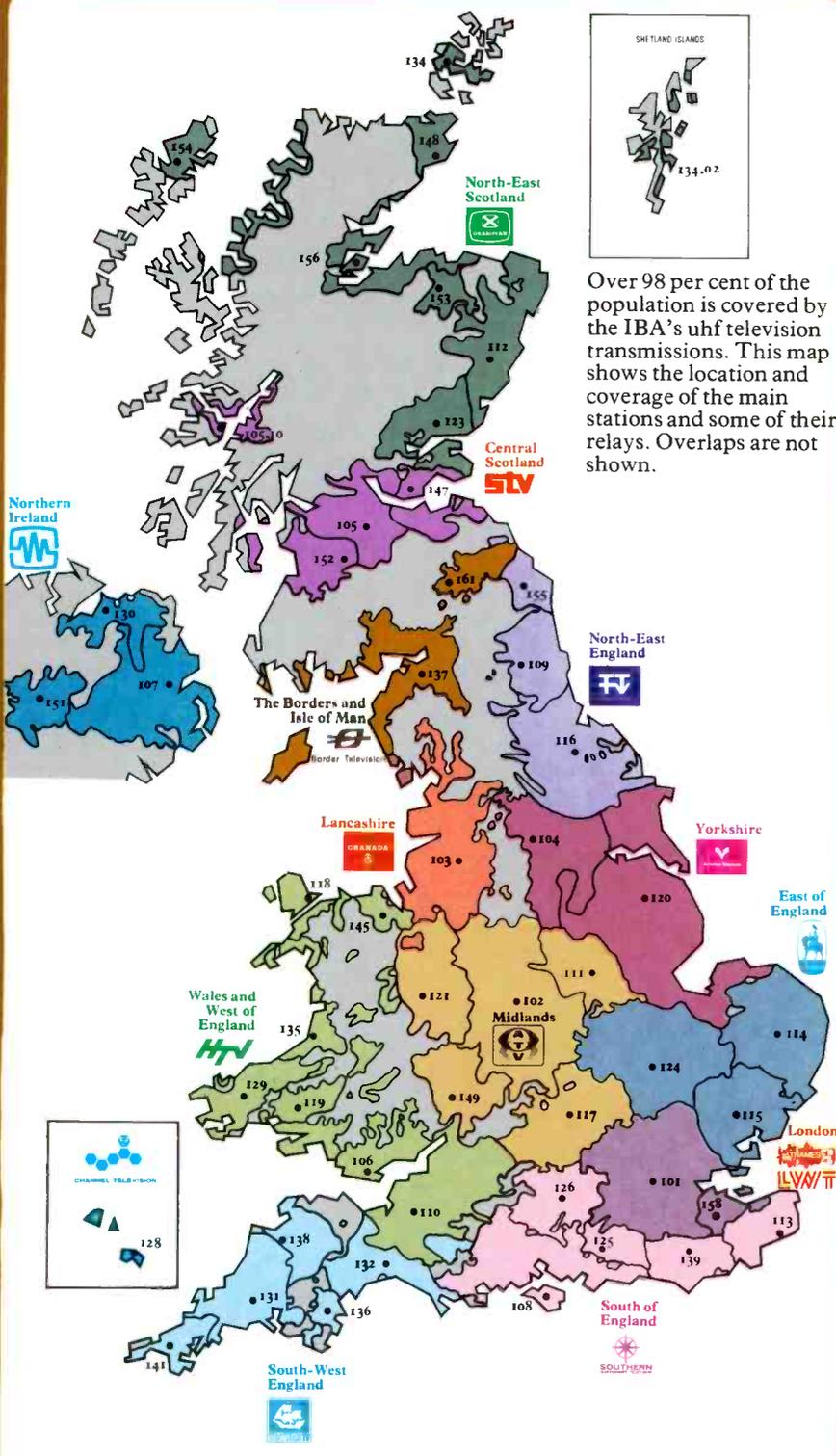
● **MAIN TRANSMITTER**
The principal service area, where the signal is normally stronger than from any overlapping station, is shown in a solid colour.

■ **SUPPLEMENTARY SERVICE AREA**
Signal expected to be satisfactory but may be weaker than alternatives.

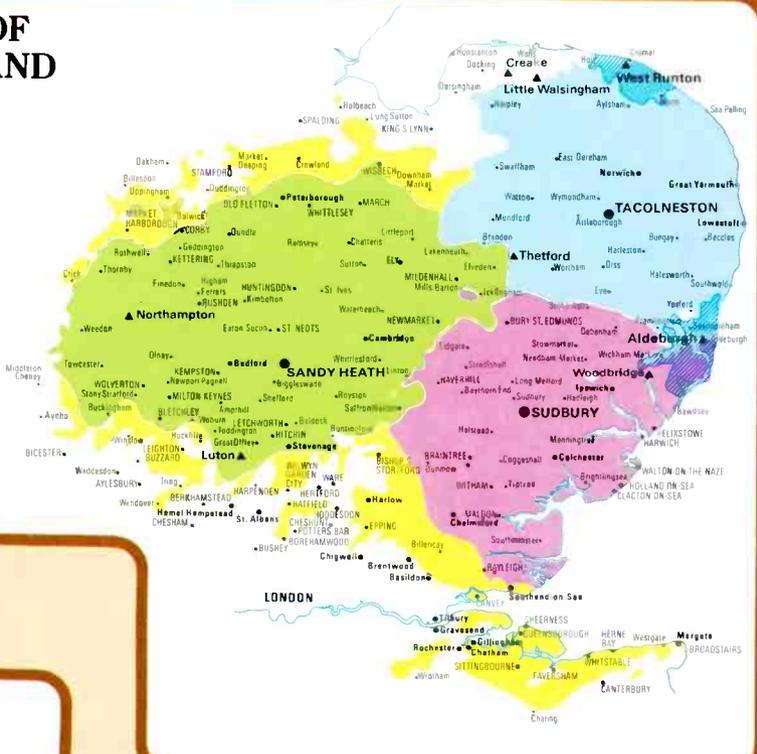
▲ **RELAY TRANSMITTER**
Coverage shown ▨

N.B. See pages 193 to 197 for full station list and details.

Over 98 per cent of the population is covered by the IBA's uhf television transmissions. This map shows the location and coverage of the main stations and some of their relays. Overlaps are not shown.



EAST OF ENGLAND



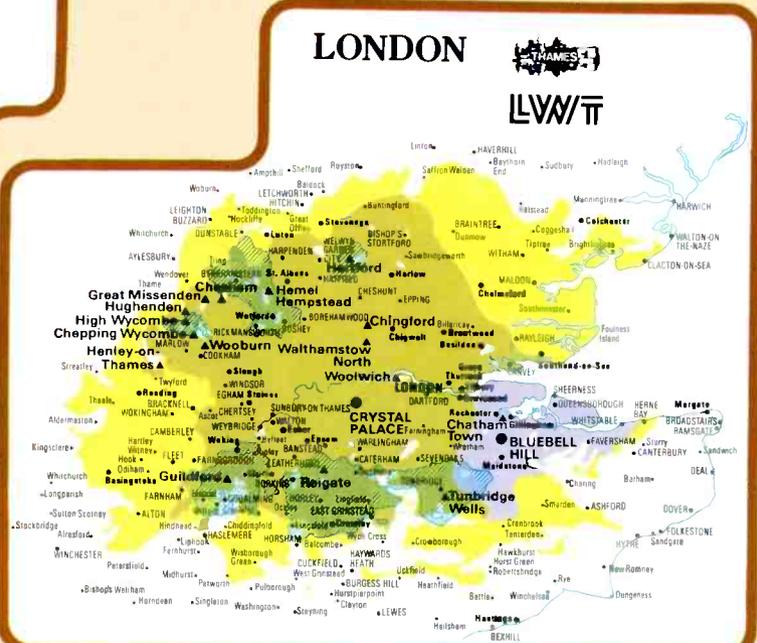
LANCASHIRE

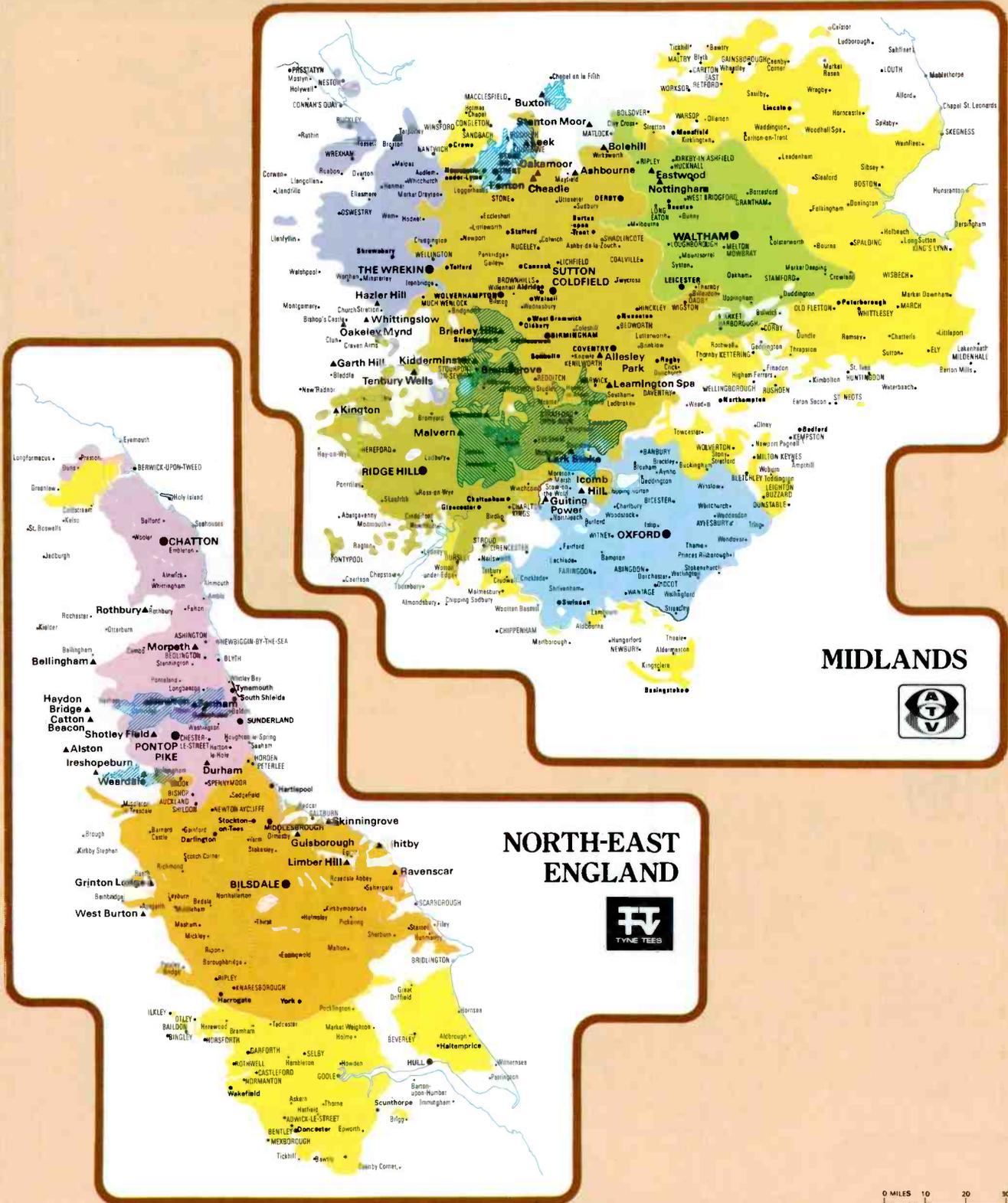


LONDON



LLW/TI





MIDLANDS

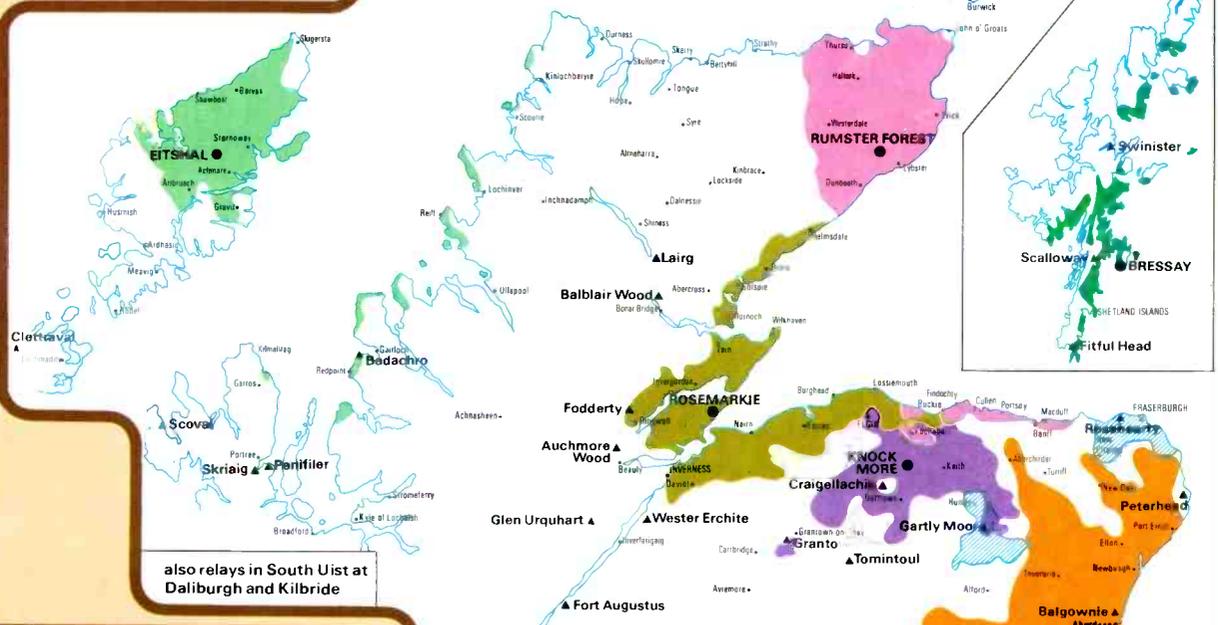
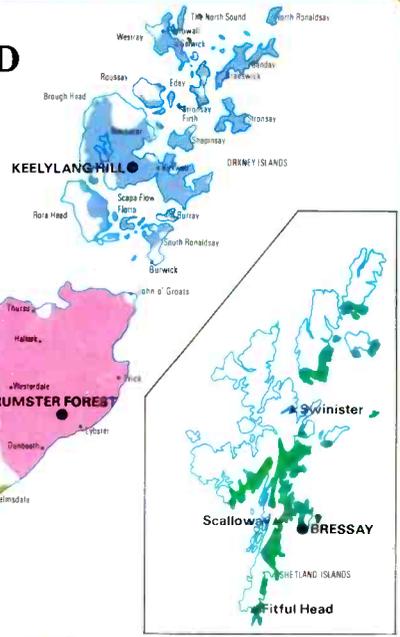


NORTH-EAST ENGLAND

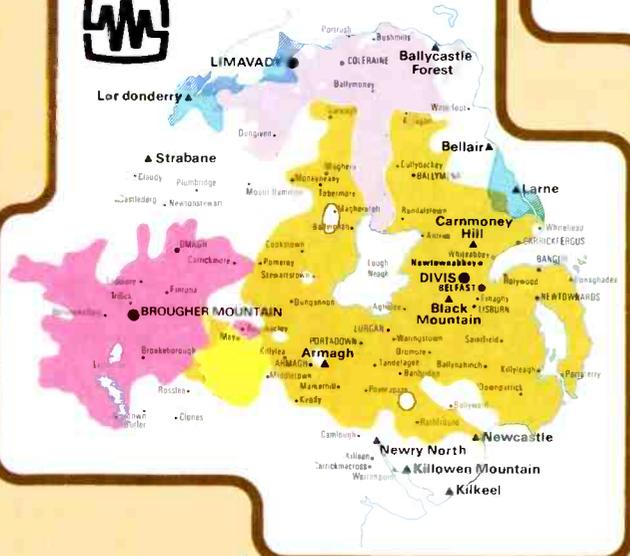


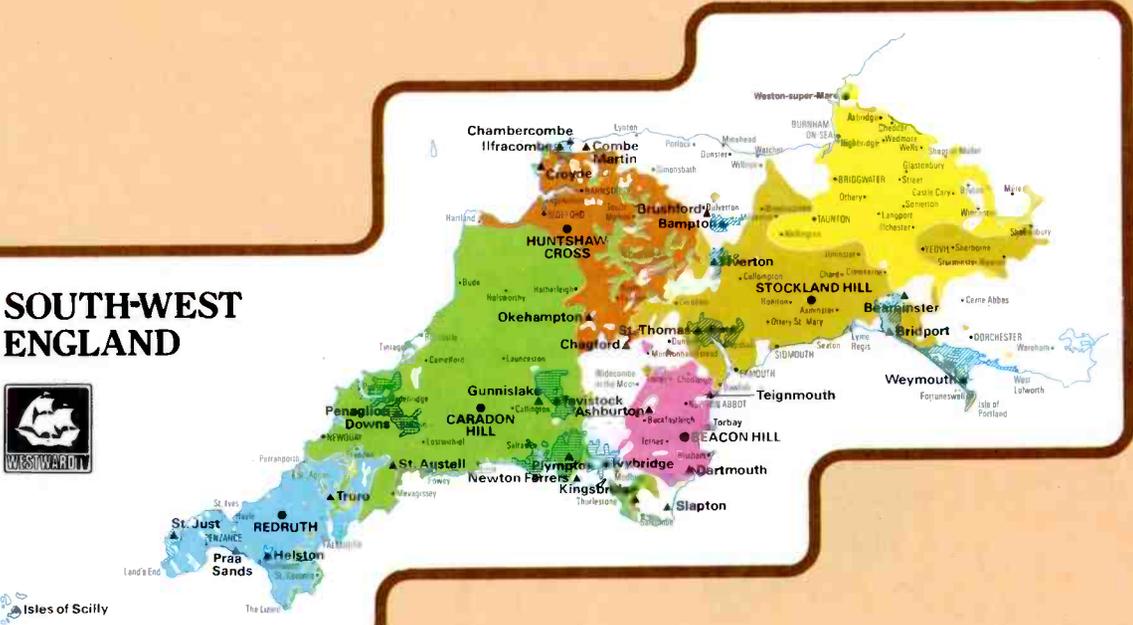
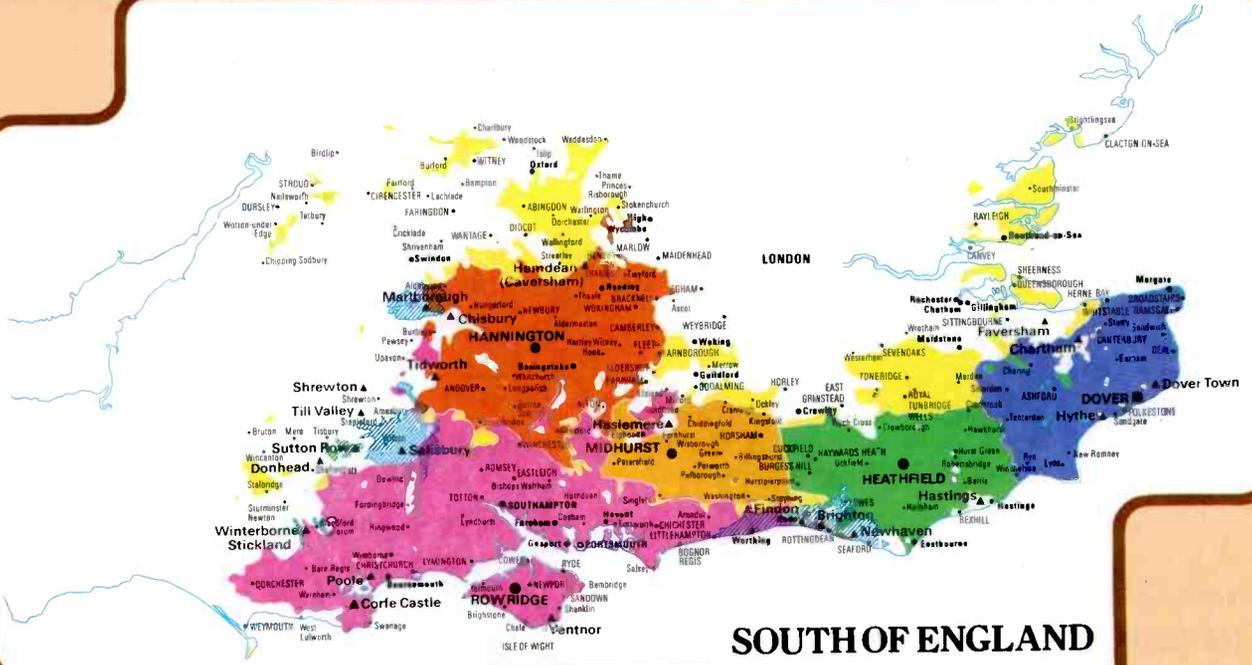
0 MILES 10 20 30

NORTH-EAST SCOTLAND



NORTHERN IRELAND



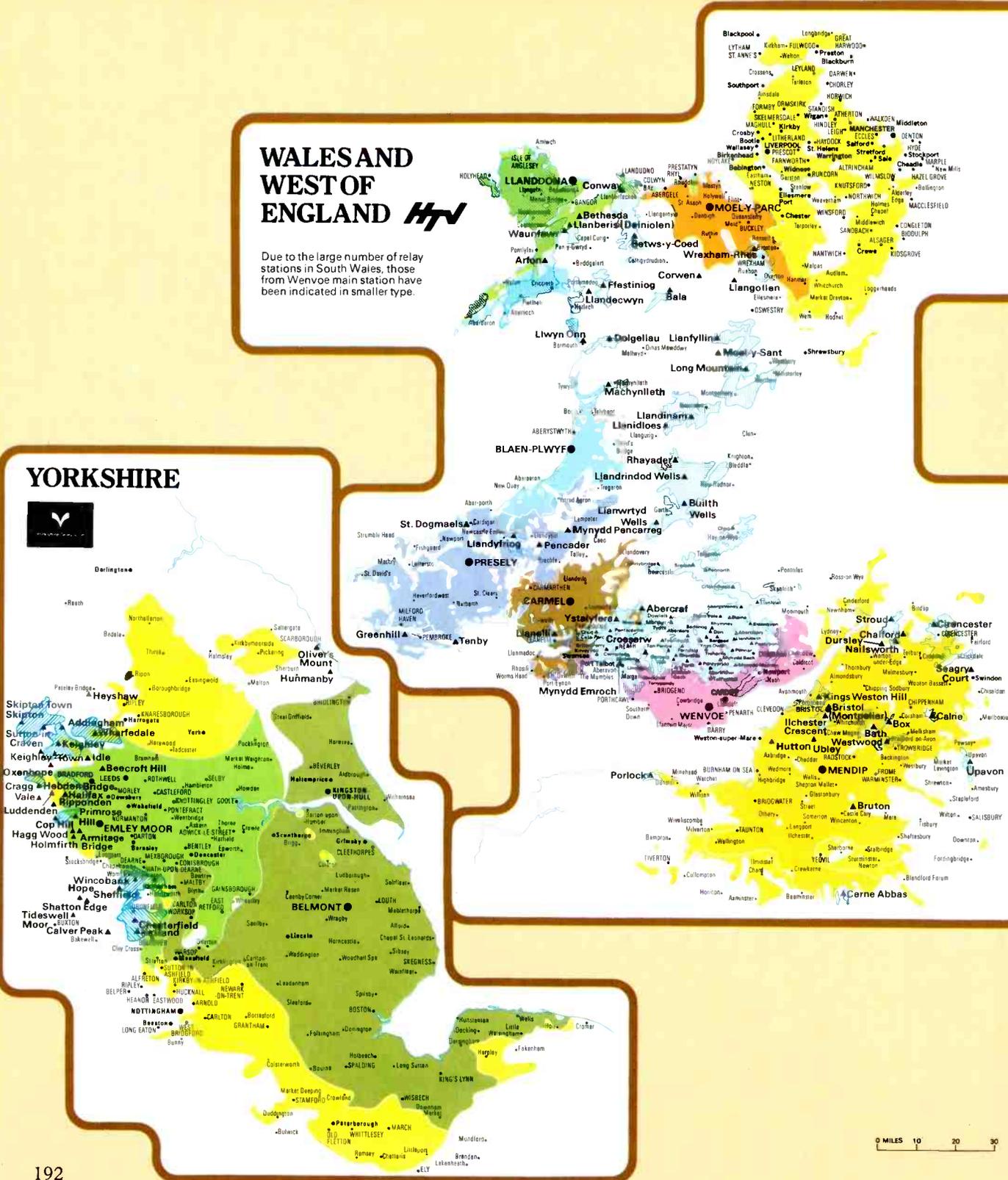


0 MILES 10 20 30

WALES AND WEST OF ENGLAND **HV**

Due to the large number of relay stations in South Wales, those from Wenvoe main station have been indicated in smaller type.

YORKSHIRE





Transmitting Stations

Existing and Proposed UHF Television Stations

UHF Station Number	Name	Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
		IBA	BBC 1	BBC 2	Fourth				

THE BORDERS AND ISLE OF MAN (B) Border Television

137 Caldbeck	28 30 34 32	HA	500	599	1.971
137,01 Whitehaven	43 40 46 50	VB	2	184	6.10.72
137,02 Keswick	24 21 27 31	VA	0.12	226	23.4.76
137,03 Threlkeld	60 57 63 53	VC/D	0.0112	258	late 79
137,05 Haltwhistle	59 55 62 65	VC/D	2	241	5.4.74
137,06 Gosforth	61 58 64 54	VC/D	0.05	91	30.3.79
137,07 Bassenthwaite	49 52 45 42	VB	0.16	138	19.3.76
137,10 Douglas	48 68 66 56	VC/D	2	195	1.10.76
137,11 Beary Peak	43 40 46 50	VB	0.25	326	25.3.77
137,12 Port St. Mary	61 58 64 54	VC/D	0.25	124	4.3.77
137,14 Laxey	61 58 64 54	VC/D	0.025	140	25.3.77
137,15 Langholm	60 57 63 53	VC/D	0.025	308	6.2.76
137,16 Thornhill	60 57 63 53	VC/D	0.5	374	26.11.76
137,17 Barskocoh Hill	59 55 62 65	VC/D	2	229	30.7.76
137,18 New Galloway	23 33 26 29	VA	0.1	200	27.8.76
137,19 Stranraer	60 57 63 53	VC/D	0.25	240	29.7.77
137,20 Portpatrick	61 58 64 54	VC/D	0.006	119	early 80
137,21 Cambret Hill	41 44 51 47	HB	16	415	11.2.77
137,23 Creetown	61 58 64 54	VC/D	0.032	69	early 80
137,24 Kirkcudbright	24 21 27 31	VA	0.006	62	late 79
137,26 Glenluce	61 58 64 54	VC/D	0.015	134	15.7.77
137,29 Bleachgreen	60 57 63 53	VC/D	0.006	149	mid 79
161 Selkirk	59 55 62 65	HC/D	50	519	1.3.72
161,01 Eyemouth	23 33 26 29	VA	2	244	15.3.74
161,02 Galashiels	41 51 44 47	VB	0.1	301	18.10.74
161,03 Hawick	23 33 26 29	VA	0.05	198	16.5.75
161,04 Jedburgh	41 51 44 47	VB	0.16	160	8.4.77
161,07 Peebles	25 22 28 32	VA	0.1	405	23.5.75
161,08 Innerleithen	61 58 64 54	VC/D	0.1	271	8.8.75
161,09 Berwick-upon-Tweed	24 21 27 31	VA	0.038	159	28.10.77

CENTRAL SCOTLAND (CS) Scottish Television

105 Black Hill	43 40 46 50	HB	500	543	13.12.69
105,01 Kilmacolm	24 21 27 31	VA	0.032	157	25.7.75
105,02 South Knapdale	60 57 63 53	VC/D	1.45	531	9.1.76
105,03 Biggar	25 22 28 32	VA	0.5	373	30.1.76
105,06 Killearn	59 55 62 65	VC/D	0.5	162	4.6.76
105,07 Callander	25 22 28 32	VA	0.1	190	9.7.76
105,10 Torosay	25 22 28 32	VA	20	477	11.6.76
105,12 Cow Hill	43 40 46 50	VB	0.065	343	5.11.76
105,13 Netherton Braes	25 22 28 32	VA	0.005	141	*
105,15 Tarbert (Loch Fyne)	24 21 27 31	VA	0.0036	90	7.4.78
105,20 Ballachulish	23 33 26 29	VA	0.018	50	17.11.78
105,22 Haddington	61 58 64 54	VC/D	0.02	97	21.5.76
105,23 Kinlochleven	59 55 62 65	VC/D	0.012	283	17.11.78
105,24 Onich	61 58 64 54	VC/D	0.017	80	17.11.78
105,26 Spean Bridge	24 21 27 31	VA	0.07	120	8.12.78
105,27 Oban	41 51 44 47	VB	0.012	167	6.7.79
147 Craigkelly	24 31 27 21	HA	100	310	27.9.71
147,01 Penicuik	61 58 64 54	VC/D	2	300	16.1.76
147,03 West Linton	23 33 26 29	VA	0.025	322	13.2.76
152 Darvel	23 33 26 29	HA	100	443	1.1.72
152,01 Muirkirk	41 51 44 47	VB	0.1	317	25.6.76
152,02 Kirkconnel	61 58 64 54	VC/D	0.25	528	19.12.75
152,03 West Kilbride	41 51 44 47	VB	0.35	216	10.12.76
152,04 Lethanhill	60 57 63 53	VC/D	0.25	361	23.3.73
152,05 Girvan	59 55 62 65	VC/D	0.25	233	7.5.76
152,06 Campbeltown	60 57 63 53	VC/D	0.125	133	28.11.75
152,08 Port Ellen	25 22 28 32	VA	0.09	126	late 79
152,09 Bowmore	49 39 45 42	VB	0.08	94	late 79
152,10 Millburn Muir	42 39 52 49	VB	0.25	200	13.6.75
152,11 Rosneath	61 58 64 54	VC/D	10	218	13.8.76
152,13 Troon	61 58 64 54	VC/D	0.02	42	18.11.77
152,15 Rothsay	25 22 28 32	VA	2	208	24.12.76
152,16 Tighnabraich	49 39 45 42	VB	0.092	190	early 79
152,17 Lochwinnoch	60 57 63 53	HC/D	0.086	147	1.9.78
152,20 New Cumnock	43 40 46 50	VB	0.012	201	early 80
152,22 Claonaig	59 55 62 65	VC/D	0.074	81	6.7.79
152,23 Carradale	41 51 44 47	VB	0.029	45	mid 79

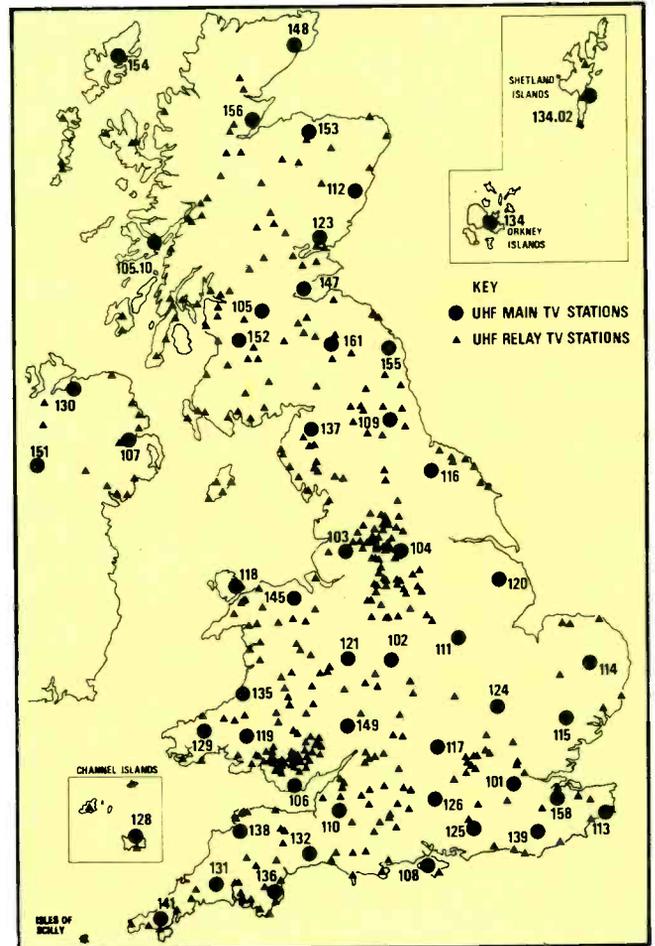
UHF Station Number	Name	Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
		IBA	BBC 1	BBC 2	Fourth				

CHANNEL ISLANDS (Ch) Channel Television

128 Fremont Point	41 51 44 47	HB	20	244	26.7.76
128,01 St. Helier	59 55 62 65	VC/D	0.034	75	8.12.78
128,02 Les Touillets	54 56 48 52	HC/D	2	126	26.7.76
128,03 Alderney	61 58 64 68	VC/D	0.1	97	1.4.77

EAST OF ENGLAND (E) Anglia Television

114 Tacolneston	59 62 55 65	HC/D	250	221	1.10.70
114,01 West Runton	23 33 26 29	VA	2	151	6.4.73
114,02 Aldeburgh	23 33 26 30	VA	10	81	24.11.72
114,04 Thetford	23 33 26 29	VA	0.02	64	10.6.77
114,05 LittleWalsingham	41 51 44 47	VB	0.011	84	15.12.78
114,06 Creake	49 39 45 42	VB	0.005	91	22.6.79
115 Sudbury	41 51 44 47	HB	250	216	22.6.79
115,01 Woodbridge	61 58 64 54	VC/D	0.1	63	21.10.77
124 Sandy Heath	24 31 27 21	HA	1000	290	18.1.71
124,01 Northampton (Dall. Park)	56 66 62 68	VC/D	0.065	104	11.2.77
124,02 Luton	59 55 62 65	VC/D	0.08	204	14.6.74



UHF Station		Channels				ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth			

LANCASHIRE (La) **Granada Television**

103	Winter Hill	59	55	62	65	HC/D	500	718	15.11.69
103.01	Darwen	49	39	45	42	VB	0-5	312	1.11.71
103.02	Pendle Forest	25	22	28	32	VA	0-5	326	2.8.71
103.03	Haslingden	23	33	26	29	VA	8	394	25.8.72
103.05	Todmorden	49	39	45	42	VB	0-5	273	31.5.72
103.06	Saddleshworth	49	52	45	42	VB	0-5	393	28.1.72
103.07	Storeton	25	22	28	32	VA	2-8	101	mid 79
103.08	Bacup	43	40	46	53	VB	0-25	383	9.3.73
103.09	Ladder Hill	23	33	26	29	VA	1	460	16.11.73
103.11	Birch Vale	43	40	46	53	VB	0-25	353	21.6.74
103.12	Whitworth	25	22	28	32	VA	0-05	384	21.6.74
103.13	Glossop	25	22	28	32	VA	1	315	10.8.73
103.15	Sedbergh	43	40	46	50	VB	0-5	262	6.9.74
103.18	Trawden	60	57	63	67	VC/D	0-2	313	31.1.75
103.19	Whalley	43	40	46	53	VB	0-05	214	28.3.75
103.20	Walsden	60	57	63	67	VC/D	0-05	297	7.2.75
103.22	Littleborough	24	21	27	31	VA	0-5	270	21.6.74
103.25	North Oldham	24	21	27	31	VA	0-04	292	7.3.75
103.27	Congleton	41	51	44	47	VB	0-2	160	6.9.74
103.31	Oakenhead	41	51	44	47	VB	0-1	286	6.6.75
103.32	Whitewell	60	57	63	67	VC/D	0-08	323	28.11.75
103.35	Lancaster	24	31	27	21	VA	10	182	26.6.72
103.36	Kendal	61	58	64	54	VC/D	2	223	17.11.72
103.38	Windermere	41	51	44	47	VB	0-5	253	13.4.73
103.41	Cornholme	61	58	64	54	VC/D	0-05	361	10.6.77
103.44	Millom Park	25	22	28	32	VA	0-25	188	24.6.77
103.45	Coniston	24	21	27	31	VA	0-09	307	28.11.75
103.47	Ramsbottom	56	48	66	68	VC/D	0-08	278	28.10.77
103.48	Dalton	43	40	46	53	VB	0-025	115	20.5.77
103.49	Over Biddulph	30	34	67	48	VW	0-022	239	late 79
103.51	Grasmere	60	57	63	67	VC/D	0-02	215	23.6.78
103.53	Parbold	41	51	44	47	VB	0-036	38	30.3.79
103.54	Chinley	61	57	64	67	VC/D	0-0116	284	2.6.78
103.55	Dog Hill	43	40	46	53	VB	0-085	299	9.3.79
103.58	Romley	41	51	44	47	VB	0-011	166	17.11.78
103.59	Bollington	24	21	27	31	VA	0-021	213	late 79
103.60	Langley	24	21	27	31	VA	0-0045	239	23.2.79
103.67	Walsden South	43	40	46	53	VB	0-006	236	mid 79

LONDON (Ln) **Thames Television/London Weekend Television**

101	Crystal Palace	23	26	33	30	HA	1000	313	15.11.69
101.01	Guildford	43	40	46	50	VB	10	188	24.3.72
101.02	Hertford	61	58	64	54	VC/D	2	97	10.3.72
101.03	Reigate	60	57	63	53	VC/D	10	282	15.11.71
101.04	Tunbridge Wells	41	51	44	47	VB	10	172	4.2.72
101.05	Hemel Hempstead	41	51	44	47	VB	10	226	10.3.72
101.06	Woolwich	60	57	63	67	VC/D	0-63	54	11.4.74
101.07	High Wycombe	59	55	62	65	VC/D	0-5	211	14.1.72
101.09	Woburn	56	49	52	68	VC/D	0-1	143	24.12.76
101.10	Henley-on-Thames	67	48	64	54	VC/D	0-1	157	10.1.75
101.12	Chesham	43	40	46	50	VB	0-1	170	30.4.76
101.14	Gt. Missenden	61	58	64	54	VC/D	0-085	215	29.11.74
101.18	Chipping Wycombe	41	51	44	47	VB	0-02	192	28.5.76
101.21	Hughenden	43	40	46	50	VB	0-06	186	9.12.77
101.23	Chingford	52	56	50	48	VC/D	0-0075	70	11.5.79
101.24	Hemel Hempstead (Town)	61	58	64	54	VC/D	0-013	152	1.6.79
101.25	Walthamstow North	49	45	66	68	VE	0-0017	57	6.7.79
158	Bluebell Hill	43	40	46	55	HE	30	251	25.2.74
158.02	Chatham Town	61	58	68	54	VC/D	0-014	86	*

MIDLANDS (M) **ATV**

102	Sutton Coldfield	43	46	40	50	HB	1000	395	15.11.69
102.02	Kidderminster	60	58	64	54	VC/D	2	133	31.3.72
102.03	Brierley Hill	60	57	63	53	VC/D	10	180	3.12.71
102.06	Bromsgrove	24	31	27	21	VA	4	198	4.2.72
102.07	Malvern	66	56	62	68	VC/D	10	211	26.5.72
102.08	Lark Stoke	23	33	26	29	VA	7-6	280	7.7.72
102.09	Stanton Moor	59	55	62	65	VC/D	2	355	27.9.74
102.10	Leek	25	22	28	32	VA	1	313	28.2.75
102.11	Fenton	24	31	27	21	VA	10	241	21.1.72
102.12	Ashbourne	25	22	28	32	VA	0-25	213	28.2.75
102.13	Bolehill	60	57	63	53	VC/D	0-25	352	22.8.75
102.19	Icomb Hill	25	22	28	32	VA	0-11	290	12.12.75
102.21	Leamington Spa	66	56	62	68	VC/D	0-2	135	28.5.76
102.23	Nottingham	24	21	27	31	VA	2	183	30.3.73

UHF Station		Channels				ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth			

102.24	Buxton	24	21	27	31	VA	1	475	7.12.73
102.26	Eastwood	23	33	26	29	VA	0-0072	117	13.10.78
102.27	Allesley Park	25	22	28	32	VA	0-033	154	22.6.79
102.28	Cheadle	56	48	66	68	VC/D	0-024	259	26.5.78
102.29	Tenbury Wells	60	57	63	53	VC/D	0-014	131	16.2.79
102.33	Guiting Power	41	51	44	47	VB	0-0115	245	late 79
102.37	Whittingslow	60	57	63	53	VC/D	0-056	285	18.5.79
102.38	Oakmoor	24	21	27	31	VA	0-011	187	late 79
111	Waltham	61	58	64	54	HC/D	250	429	28.2.70
117	Oxford	60	57	63	53	VC/D	500	289	15.6.70
121	The Wrekin	23	26	33	29	HA	100	448	22.12.75
149	Ridge Hill	25	22	28	32	HA	100	363	26.2.73
149.01	Kington	49	39	45	42	VB	0-025	281	1.9.78
149.02	Garth Hill	60	57	63	53	VC/D	0-025	372	26.3.76
149.05	Hazler Hill	41	51	44	47	VB	0-025	360	late 79
149.06	Oakeley Mynd	49	39	45	42	VB	0-05	342	mid 79

NORTH-EAST ENGLAND (NE) **Tyne Tees Television**

109	Pontop Pike	61	58	64	54	HC/D	500	443	17.7.70
109.02	Newton	23	33	26	29	VA	2	212	28.4.72
109.03	Fenham	24	21	27	31	VA	2	170	10.12.71
109.06	Weardale	41	44	51	47	VB	1	450	24.8.73
109.08	Alston	49	52	45	42	VB	0-4	535	25.7.75
109.09	Catton Beacon	43	40	46	50	VB	0-14	371	29.8.75
109.10	Morpeth	25	22	28	32	VA	0-044	110	28.6.74
109.11	Bellingham	24	21	27	31	VA	0-05	274	2.9.77
109.13	Haydon Bridge	41	51	44	47	VB	0-1	258	14.5.76
109.14	Shooley Field	25	22	28	32	VA	0-2	249	15.10.76
109.15	Durham	43	40	46	50	VB	0-015	116	1979
109.17	Ireshopburn	59	55	62	65	VC/D	0-011	429	13.7.79
116	Bilsdale	29	33	26	23	HA	500	685	15.5.71
116.01	Whitby	59	55	62	65	VC/D	0-25	106	11.5.73
116.04	Grinton Lodge	43	40	46	50	VB	0-025	268	5.8.77
116.05	Guisborough	60	57	63	53	VC/D	0-05	215	9.9.77
116.06	Ravenscar	61	58	64	54	VC/D	0-2	313	mid 79
116.08	Limber Hill	43	40	46	50	VB	0-05	191	22.4.77
116.09	Skinninggrove	43	40	46	50	VB	0-014	93	23.3.79
116.13	West Burton	43	40	46	50	VB	0-013	296	late 79
155	Chatton	49	39	45	42	HB	100	349	19.8.74
155.02	Rothbury	65	55	62	59	VC/D	0-05	318	late 79

NORTH-EAST SCOTLAND (NS) **Grampian Television**

112	Durris	25	22	28	32	HA	500	636	19.7.71
112.01	Peterhead	59	55	62	65	VC/D	0-1	97	19.7.74
112.02	Gartly Moor	61	58	64	54	VC/D	2-2	463	8.2.74
112.03	Roseworthy	41	51	44	47	VB	2	112	16.2.73
112.04	Balgownie	43	40	46	50	VB	0-04	108	31.1.75
112.05	Tullich	59	55	62	65	VC/D	0-07	511	5.8.77
112.07	Tomintoul	43	40	46	50	VB	0-0065	484	15.12.78
123	Angus	60	57	63	53	HC/D	100	547	30.9.72
123.01	Perth	49	39	45	42	VB	1	170	3.11.72
123.02	Crieff	23	33	26	29	VA	0-1	269	19.12.75
123.03	Cupar	41	51	44	47	VB	0-02	77	23.4.76
123.05	Pitlochry	25	22	28	32	VA	0-15	419	14.11.75
123.06	Kenmore	23	33	26	29	VA	0-12	475	late 80
123.07	Blair Atholl	43	40	46	50	VB	0-05	436	18.6.76
123.08	Tay Bridge	41	51	44	47	VB	0-5	148	22.11.74
123.12	Auchtermuchty	49	39	45	42	VB	0-05	131	29.10.76
123.13	Camperdown	23	33	26	29	VA	0-002	144	late 79
147.04	Dunkeld	41	51	44	47	VB	0-1	297	21.5.76
134	Keelylang Hill (Orkney)	43	40	46	50	HB	100	270	19.12.75
134.02	Bressay	25	22	28	32	VA	10	284	24.12.76
134.03	Fifful Head	49	39	45	42	VB	0-094	299	mid 80
134.04	Scalloway	60	57	63	53	VC/D	0-029	101	mid 80
134.05	Swinister	59	55	62	65	VC/D	0-21	167	late 80
148	Rumster Forest	24	31	27	21	HA	100	456	24.12.7

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. a.o.d	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
154.05	Penifiler	49	39	45	42	VB	0.04	84	22.12.78
154.08	Badachro	43	40	46	50	VB	0.035	45	early 80
154.11	Kilbride (South Uist)	49	39	45	42	VB	0.13	54	late 79
156	Rosemarkie	49	39	45	42	HB	100	323	8.10.73
156.01	Auchmore Wood	25	22	28	32	VA	0.1	239	12.3.76
156.02	Fort Augustus	23	33	26	29	VA	0.011	347	15.9.78
156.04	Fodderty	60	57	63	53	VC/D	0.12	221	24.12.76
156.06	Wester Erchite	24	21	27	31	VA	0.016	162	22.12.78
156.07	Glen Urquhart	41	51	44	47	VB	0.09	259	mid 79

NORTHERN IRELAND (N) **Ulster Television**

107	Divis	24	31	27	21	HA	500	512	14.9.70
107.01	Larne	49	39	45	42	VB	0.5	169	3.9.76
107.02	Carnmoney Hill	43	40	46	50	VB	0.1	245	7.12.73
107.03	Kilkeel	49	39	45	42	VB	0.5	304	2.9.77
107.05	Newcastle	59	55	62	65	VC/D	1	289	14.10.77
107.06	Armagh	49	39	45	42	VB	0.12	162	9.9.77
107.07	Black Mountain	49	39	45	42	VB	0.025	499	8.8.75
107.09	Bellair	52	48	56	67	VC/D	0.04	237	18.8.78
107.13	Newry North	41	51	44	47	VB	0.01	93	late 79
107.30	Killowen Mountain	24	31	27	21	VA	0.015	434	2.9.77
130	Limavady	59	55	62	65	HC/D	100	394	1.12.75
130.01	Londonderry	41	51	44	47	VB	3.2	280	1.12.75
130.02	Ballycastle Forest	49	39	45	42	VB	0.0125	145	17.11.78
130.04	Strabane	49	39	45	42	VB	2	584	15.7.77
151	Brougher Mountain	25	22	28	32	HA	100	370	6.10.78

SOUTH OF ENGLAND (S) **Southern Television**

108	Rowridge	27	31	24	21	HA	500	280	13.12.69
108.01	Salisbury	60	57	63	53	VC/D	10	157	11.8.72
108.02	Till Valley	43	46	40	50	VB	0.075	111	early 80
108.03	Ventnor	49	39	45	42	VB	2	273	7.9.73
108.04	Poole	60	57	63	53	VC/D	0.1	112	17.12.76
108.05	Brighton	60	57	63	53	VC/D	10	172	28.4.72
108.06	Shrewton	41	51	44	47	VB	0.0045	139	mid 79
108.07	Findon	41	51	44	47	VB	0.05	161	24.4.75
108.10	Winterborne Stickland	43	40	46	50	VB	0.1	207	5.3.76
108.17	Corfe Castle	41	51	44	47	VB	0.014	136	1979
108.27	Donhead	41	51	44	47	VB	0.029	187	early 80
113	Dover	66	50	56	53	HC/D	100	366	13.12.69
113.03	Dover Town	23	33	26	30	VA	0.1	112	31.3.78
113.04	Hythe	24	21	27	31	VA	0.051	27	mid 79
113.05	Chartham	24	21	27	31	VA	0.1	116	5.12.75
113.06	Faversham	25	22	28	32	VA	0.013	66	6.7.79
125	Midhurst	58	61	55	68	HC/D	100	300	18.12.72
125.01	Haslemere	25	22	28	32	VA	0.015	216	6.1.78
126	Hannington	42	39	45	66	HE	250	369	1.11.71
126.05	Tidworth	25	22	28	32	VA	0.01	171	3.12.76
126.06	Chisbury	59	55	62	52	VC/D	0.025	184	24.3.78
126.07	Sutton Row	25	22	28	32	VA	0.25	207	29.4.77
126.09	Hemdean (Caversham)	56	49	52	59	VC/D	0.022	84	1979
110.24	Marlborough	25	22	28	32	VA	0.1	248	21.6.74
139	Heathfield	64	49	52	67	HC/D	100	300	1.11.71
139.01	Newhaven	43	39	45	41	VB	2	133	16.2.73
139.02	Hastings	28	22	25	32	VA	1	126	19.10.73

SOUTH-WEST ENGLAND (SW) **Westward Television**

131	Caradon Hill	25	22	28	32	HA	500	603	22.5.71
131.01	St. Austell	59	55	62	65	VC/D	0.1	240	23.1.76
131.04	Gunnislake	43	40	46	50	VB	0.04	176	18.6.76
131.05	Plympton (Plymouth)	61	58	64	54	VC/D	2	165	30.11.73
131.08	Tavistock	60	57	63	53	VC/D	0.1	217	11.6.76
131.10	Penaiglon Downs	49	39	45	42	VB	0.1	164	26.3.76
131.11	Newton Ferrers	59	55	62	65	VC/D	0.0065	111	late 79
131.12	Ifracombe	61	58	64	54	VC/D	0.25	251	27.8.76
131.13	Combe Martin	49	39	45	42	VB	0.1	179	8.10.76
131.14	Okehampton	49	39	45	42	VB	0.1	247	25.11.77
131.15	Ivybridge	42	39	45	49	VB	0.5	191	30.9.77
131.16	Kingsbridge	43	40	46	50	VB	0.2	142	4.11.77
131.19	Slapton	55	48	66	68	VC/D	0.125	148	30.6.78
131.20	Truro	61	58	64	54	VC/D	0.022	88	11.8.78
131.21	Croyde	41	51	44	47	VB	0.0015	116	22.12.78
131.22	Chambercombe	24	21	27	31	VA	0.007	95	late 79
132	Stockland Hill	23	33	26	29	HA	250	461	13.9.71

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. a.o.d	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
132.01	St. Thomas (Exeter)	41	51	44	47	VB	0.25	147	28.11.75
132.03	Tiverton	43	40	46	50	VB	0.1	195	8.10.76
132.04	Bampton	45	39	49	52	VB	0.03	273	9.6.78
132.06	Bridport	41	51	44	47	VB	0.1	112	19.12.75
132.07	Beaminster	59	55	62	65	VC/D	0.02	205	9.7.76
132.08	Weymouth	43	40	46	50	VB	2	114	14.9.73
136	Beacon Hill	60	57	63	53	HC/D	100	285	19.3.73
136.03	Dartmouth	41	51	44	47	VB	0.01	109	25.11.77
136.04	Ashburton	24	21	27	31	VA	0.003	186	16.3.79
136.05	Teignmouth	45	39	49	67	VE	0.025	100	late 79
138	Huntshaw Cross	59	55	62	65	HC/D	100	360	5.11.73
138.09	Chagford	24	21	27	31	VA	0.012	280	12.5.78
138.10	Brushford	24	21	27	31	VA	0.02	230	6.7.79
141	Redruth	41	51	44	47	HB	100	381	22.5.71
141.01	Isles of Scilly	24	21	27	31	VA	0.5	119	3.5.74
141.02	St. Just	61	58	64	54	VC/D	0.25	249	20.8.76
141.03	Helston	61	58	64	54	VC/D	0.01	104	30.7.76
141.09	Praa Sands	59	55	62	65	VC/D	0.01	96	11.8.78

WALES AND WEST OF ENGLAND (i) Wales (Wa) **HTV**

106	Wenvoe	41	44	51	47	HB	500	353	6.4.70
106.01	Kilvey Hill	23	33	26	29	VA	10	243	28.1.72
106.02	Rhondda	23	33	26	29	VA	2.5	370	7.1.72
106.03	Mynydd Machen	23	33	26	29	VA	2	410	25.2.72
106.04	Maesteg	25	22	28	32	VA	0.25	307	18.5.73
106.05	Pontypridd	25	22	28	32	VA	0.5	247	28.4.72
106.06	Aberdare	24	21	27	31	VA	0.5	333	8.12.72
106.07	Merthyr Tydfil	25	22	28	32	VA	0.25	311	22.12.72
106.08	Bargoed	24	21	27	31	VA	0.3	341	25.5.73
106.09	Rhymney	60	57	63	53	VC/D	0.15	463	2.3.73
106.12	Abertillery	25	22	28	32	VA	0.28	430	30.11.73
106.13	Ebbw Vale	59	55	62	65	VC/D	0.5	505	28.9.73
106.14	Blaina	43	40	46	50	VB	0.1	352	9.8.74
106.15	Pontypool	24	21	27	31	VA	0.25	298	25.5.73
106.17	Blaenavon	60	57	63	53	VC/D	0.15	413	27.4.73
106.18	Abergavenny	49	39	45	42	VB	1	485	28.9.73
106.19	Ferndale	60	57	63	53	VC/D	0.08	436	20.12.74
106.20	Porth	43	40	46	50	VB	0.08	305	27.12.74
106.22	Llangeinor	59	55	62	65	VC/D	0.19	358	19.7.74
106.23	Treharris	52	56	48	68	VC/D	0.05	205	31.1.75
106.24	Cwmafon	24	21	27	31	VA	0.07	245	16.8.74
106.26	Llanhilleth	49	39	45	42	VB	0.03	311	27.9.74
106.28	Gilfach Goch	24	21	27	31	VA	0.05	319	27.9.74
106.29	Taff's Well	59	55	62	65	VC/D	0.02	191	9.8.74
106.30	Ogmore Vale	60	57	63	53	VC/D	0.1	336	2.8.74
106.31	Abertridwr	60	57	63	53	VC/D	0.05	300	6.12.74
106.32	Ynys Owen	59	55	62	65	VC/D	0.08	365	23.12.77
106.35	Tonypanyd	59	55	62	65	VC/D	0.02	255	1.11.74
106.42	Mynydd Bach	61	58	64	54	VC/D	0.25	356	14.9.73
106.43	Bedlingog	24	21	27	31	VA	0.01	381	1.8.75
106.48									

IBA TV Channels and Nominal Carrier Frequencies (MHz)		VHF Television Transmitting Stations						
Channel	Vision	Sound	VHF Station					
			Number	Name	Channel/Polarisation	ERP (kW)	Mean Aerial Height m. aod	Service Date
BAND III								
6	179.75	176.25						
7	184.75	181.25						
8	189.75	186.25						
9	194.75	191.25						
10	199.75	196.25						
11	204.75	201.25						
12	209.75	206.25						
13	214.75	211.25						
BAND IV								
21	471.25	477.25						
22	479.25	485.25						
23	487.25	493.25						
24	495.25	501.25						
25	503.25	509.25						
26	511.25	517.25						
27	519.25	525.25						
28	527.25	533.25						
29	535.25	541.25						
30	543.25	549.25						
31	551.25	557.25						
32	559.25	565.25						
33	567.25	573.25						
34	575.25	581.25						
BAND V								
39	615.25	621.25						
40	623.25	629.25						
41	631.25	637.25						
42	639.25	645.25						
43	647.25	653.25						
44	655.25	661.25						
45	663.25	669.25						
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						
Frequencies for each channel are nominal. Off-set operation is used on uhf and vhf; on vhf either 0, +5/3, or -5/3 of line frequency; on vhf non-standard multiples of $i/12$ of line frequency. Carrier frequency tolerances on uhf are + or -500 Hz. For vhf, tolerances are + or -2.5Hz/10% of operating frequency.								
Uhf Receiving Aerial Groups and Colour Codes								
21-34	A	Red						
39-53	B	Yellow						
48-68	C/D	Green						
39-68	E	Brown						
21-68	W							

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC1	BBC2	Fourth				
119,04	Llandrindod Wells	49	39	45	42	VB	2.25	496	2.4.76
119,08	Rhayader	23	33	26	29	VA	0.1	395	8.4.77
119,09	Llanwrtyd Wells	24	21	27	31	VA	0.01	270	4.5.79
119,10	Builth Wells	25	22	28	32	VA	0.026	259	16.2.79
119,11	Tenby	49	39	45	42	VB	0.032	100	24.11.78
119,13	Abercraf	25	22	28	32	VA	0.125	320	3.9.76
119,15	Mynydd Emroch	43	40	46	50	VB	0.0125	210	29.9.78
119,16	Greenhill	24	21	27	31	VA	0.074	121	4.8.78
129	Presely	43	46	40	50	HB	100	564	16.8.73
129,01	Mynydd Pencarreg	61	58	64	54	VC/D	0.12	458	*
129,03	Llanfyrriog	25	22	28	32	VA	0.11	145	4.11.77
129,04	St. Dogmaels	23	33	26	29	VA	0.015	124	10.2.78
129,10	Llwyn Onn	25	22	28	32	VA	0.05	302	21.10.77
129,11	Dolgellau	59	55	62	65	VC/D	0.03	130	21.10.77
129,12	Croeserw	61	58	64	54	VC/D	0.12	390	28.2.75
129,13	Pencader	23	33	26	29	VA	0.006	217	mid 79
129,16	Rheola	59	55	62	65	VC/D	0.1	444	22.12.78
135	Blaen-Plwyf	24	31	27	31	HA	100	334	7.5.73
135,01	Machynlleth	60	57	63	53	VC/D	0.02	121	14.10.77
135,09	Long Mountain	61	58	64	54	VC/D	1	455	17.9.76
135,10	Llandinam	41	44	51	47	VB	0.25	502	19.11.76
135,11	Llandiloes	25	22	28	32	VA	0.005	271	17.12.76
135,12	Llanfyllin	25	22	28	32	VA	0.125	298	27.5.77
135,13	Moel-y-Sant	24	34	27	31	VA	0.11	301	9.6.78
145	Moel-y-Parc	49	52	45	42	HB	100	574	11.6.73
145,02	Llangollen	60	57	63	53	VC/D	0.015	338	27.4.79
145,08	Bala	23	33	26	29	VA	0.2	358	27.12.74
145,09	Corwen	25	22	28	32	VA	0.3	279	28.7.78
145,12	Wrexham-Rhos	67	39	—	—	VE	0.2	262	1.7.77
WALES AND WEST OF ENGLAND (ii) West (We) HTV									
110	Mendip	61	58	64	54	HC/D	500	589	30.5.70
110,02	Bath	25	22	28	32	VA	0.25	218	11.10.71
110,03	Westwood	43	40	46	50	VB	0.1	135	4.7.75
110,05	Calne	24	21	27	31	VA	0.05	138	3.3.78
110,07	Bristol KWH	42	45	48	52	VB	1	144	5.4.74
110,08	Bristol IC	43	40	46	50	VB	0.5	99	15.12.72
110,12	Stroud Court (Swindon)	41	44	51	47	VB	0.0025	158	30.7.76
110,18	Seagry	42	48	45	42	VB	0.5	270	23.5.75
110,19	Cirencester	23	33	26	29	VA	0.25	232	20.6.75
110,20	Nailsworth	23	33	26	29	VA	0.031	157	24.3.78
110,21	Chalford	24	21	27	31	VA	0.125	215	6.5.77
110,25	Upton	23	33	26	29	VA	0.07	168	23.12.77
110,26	Pollock	42	48	45	42	VB	0.025	189	6.10.78
110,29	Cerne Abbas	25	22	28	32	VA	0.11	282	16.4.76
110,30	Hutton	39	49	66	68	VE	0.142	106	15.12.78
110,31	Bristol (Montpelier)	23	33	26	29	VA	0.01	71	28.7.78
110,32	Box	43	40	46	50	VB	0.0068	147	15.9.78
110,33	Uley	43	40	46	50	VB	0.055	294	early 80
110,39	Bruton	43	40	46	50	VB	0.0015	116	7.7.78
110,42	Ubley	24	21	27	31	VA	0.079	172	late 79
YORKSHIRE (Y) Yorkshire Television									
104	Emley Moor	47	44	51	41	HB	870	567	15.11.69
104,01	Wharfedale	25	22	28	32	VA	2	264	1.9.71
104,03	Sheffield	24	31	27	21	VA	5	295	17.1.72
104,04	Skipton	49	39	45	42	VB	10	212	21.7.72
104,05	Chesterfield	23	33	26	29	VA	2	231	1.9.71
104,06	Halifax	24	21	27	31	VA	0.5	283	21.1.72
104,07	Keighley	61	58	64	54	VC/D	10	354	21.4.72
104,08	Shatton Edge	48	52	58	54	VC/D	1	413	13.6.75
104,09	Hebden Bridge	25	22	28	32	VA	0.25	266	9.2.73
104,10	Ripponden	61	58	64	54	VC/D	0.06	333	8.8.75
104,11	Cop Hill	25	22	28	32	VA	1	361	22.12.72
104,13	Idle	24	21	27	31	VA	0.25	263	29.12.72
104,15	Beecroft Hill	59	55	62	65	VC/D	1	195	30.4.76
104,17	Oxenhope	25	22	28	32	VA	0.2	408	6.9.74
104,18	Calver Peak	49	39	45	42	VB	0.25	322	29.8.75
104,22	Tideswell Moor	60	56	63	66	VC/D	0.25	451	14.3.75
104,26	Hope	25	22	28	32	VA	0.012	245	27.4.79
104,27	Addingham	43	40	46	50	VB	0.025	189	28.5.76
104,28	Luddenden	60	57	63	67	VC/D	0.059	295	late 79
104,32	Hasland	60	57	63	53	VC/D	0.0065	141	25.5.79
104,38	Oliver's Mount	60	57	63	53	VC/D	1	188	9.5.75
104,42	Skipton Town	24	21	27	31	VA	0.013	186	mid 79
104,44	Heyshaw	60	57	63	53	VC/D	0.5	333	28.6.74

Note: The vhf construction programme is now complete. vhf main station numbers are in bold type. *Also used for BBC1.



PEOPLE AND EVENTS

In addition to recording some significant milestones in the remarkable life of Independent Broadcasting, this chapter offers a glimpse of the people behind the scenes and describes some of the many ways in which the IBA and programme companies keep in touch with the audience.

The permanent staff of Independent Broadcasting as a whole amounts to some 15,000 people of whom about 12,600 are employed by the ITV programme companies, 1,300 by the Independent Broadcasting Authority and about 1,100 by the ILR programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting.

The fifteen separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. The five largest companies, with responsibility for providing programmes for the network, each have between about 1,200 and 2,200 permanent staff. The smallest companies, which tend to concentrate on local productions for viewers in their own areas, each employ under 250. A medium-sized company has a staff of about 500-700.

The rapid growth and development of Independent Local Radio has created additional momentum in the Independent Broadcasting system, providing new scope and opportunities for many people in the stations' localities. The permanent staff at an ILR station, however, is relatively small - usually between 30 and 70 people.

A number of the staff working in the IBA's specialist divisions have dealings with the programme companies. Television Division is concerned with the supervision of programme planning, and small groups of staff ensure that the companies produce the right balance of good quality programmes to inform, educate and entertain the viewing public. To this end some staff are specially concerned with the important task of scrutinising the programme schedules proposed by the companies; other staff have the job of consulting with the Authority's advisory bodies and the programme companies about

possible future programmes and more general developments within broadcasting. Another aspect of the work involves the answering of enquiries and the investigation of complaints made about the programme output. Radio Division's staff are also concerned with all aspects of the provision of a quality service and as ILR has grown so the advisory and monitoring duties carried out by the Division have been extended.

Specialist staff in the Advertising Control Division examine the scripts for all television advertisements to ensure that there is no breach of the IBA's Code and other requirements. The advertising on ILR is also closely monitored.

Staff in the Information Division co-ordinate press and public relations matters for the Authority, with separate departments responsible for publications and exhibitions.

Some two-thirds of the IBA's staff are employed in the Engineering Division. Their activities cover the selection of suitable transmitter sites, the building, operation and maintenance of transmitters, and investigation and development for the future. The operational engineering function is organised on a regional basis under the control of four Regional Engineers, and at Crawley Court, near Winchester, staff at the engineering headquarters contribute specialised skills to all aspects of broadcast engineering.

Other Divisions are concerned with finance and general administration.

Ten National and Regional Officers lead small teams in their respective areas and are in contact with the local ITV and ILR companies. They also fulfil a public relations and information function for interested groups and the general public within their areas.

Efforts are increasingly being made to improve training within the industry. ITV has organised courses on for example management, production, journalism and engineering and a number of companies have appointed training officers and instructors. The ILR stations too provide opportunities for training, and certain educational establishments organise courses in collaboration with the companies. The IBA is also active in the field of training providing facilities in technical engineering and general training for staff engaged in other areas of the Authority's work.

A Look Behind The Scenes



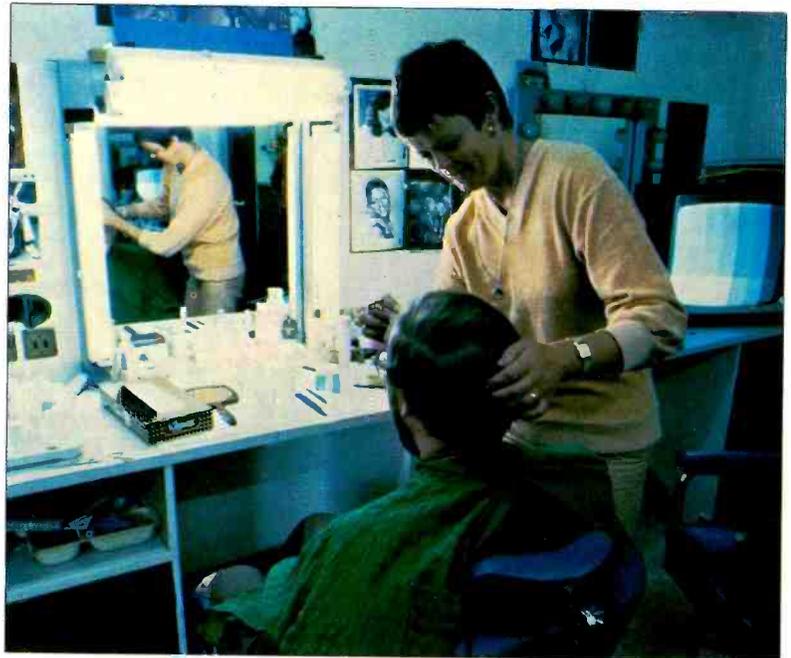
▲ A documentary on a golden eagle, nursed back from injury by Dick Balharrie before being returned to the wild, is filmed by the Grampian crew of (left to right) sound recordist, film cameraman, director, electrician and head of news and current affairs.

▶ Here film is edited and prepared for transmission. Pictured (left to right) are the preview projectionist, assistant editor, librarian and two assistant editors.



▲ A presentation clerk talks on the 'red telephone' to her counterparts around the network, taking details of programme timings to make up the routine sheet which specifies the planned second-by-second transmission from Grampian Television.

▶ A make-up artist prepares reporter Alan Cowie for another edition of *North Tonight*.





▲ Grampian's new ENG units bring greater immediacy to local news coverage.

► Controlling all the sound sources from the studio are the sound technician (foreground) and the senior sound engineer.

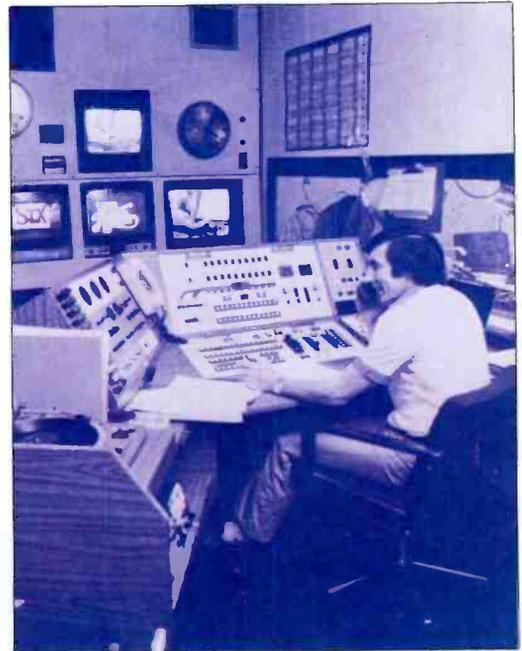


◀ The technical quality of Grampian's production and output is monitored and controlled at the desk of the technical engineer.

► The transmission controller needs a cool head and quick reactions to ensure that the station's output, as specified on the routine sheet, goes out as planned. He is the final link in the chain before the station's programmes pass to the IBA's transmitters.



▲ A senior cameraman seated on a camera crane in Studio One receives instructions from the programme director through his earphones or 'cans' during the recording of a programme with The Wurzels in *The Entertainers* series.



IBA People

Although the more creative and glamorous aspects of programme production are the concern of the ITV and ILR programme companies, the staff of the Independent Broadcasting Authority play an important role in the planning and organisation of the ITV and ILR services. Those who work for the IBA derive much satisfaction from the contribution they make to the provision of high quality broadcasting services which are regarded as second to none.

The IBA's headquarters in Knightsbridge, London, houses the Television, Radio, Advertising Control and Information divisions together with small groups of staff engaged in administration and ancillary services; a few miles to the north-west of

London at Harrow is the Purchasing and Supplies department. The staff dealing with Engineering, Staff Administration and Services, Finance and Data Processing are based at a purpose-built centre at Crawley Court near Winchester; National and Regional Officers and Regional Engineers operate from a number of key cities throughout the country. A number of engineering staff are located at transmitter control centres and mobile maintenance bases, often in remote parts of the countryside.

The IBA has now started work on the fourth television channel and this, coupled with the expansion of the Independent Local Radio network, means that the staff of the IBA face a challenging future.

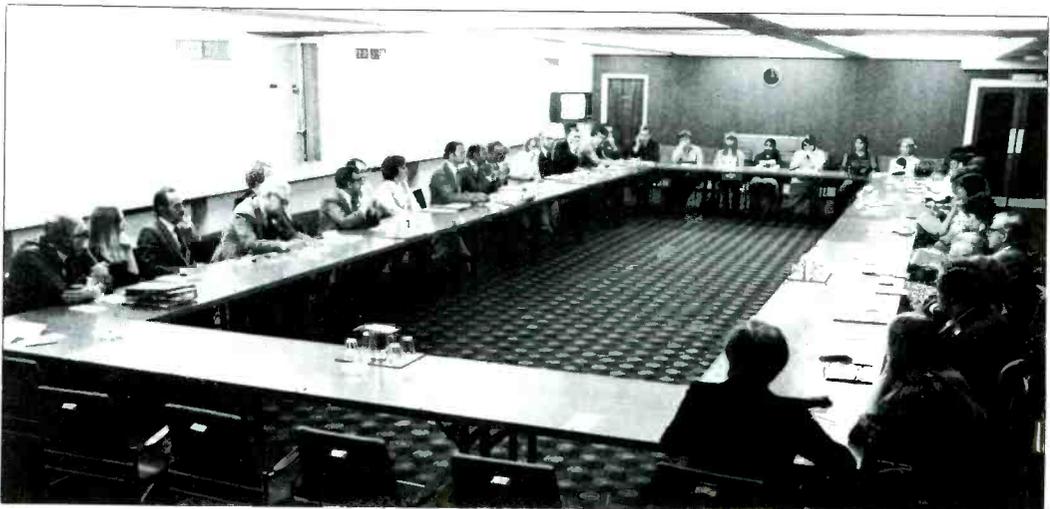


▲ The work of the radio division increases as more and more new ILR stations come on air.



◀ Before the television companies' programme plans are considered by the Members of the Authority, scheduling staff at the IBA's headquarters examine the proposals to ensure that viewers in each area of the country will be offered varied and balanced programming.

▶ Members of the IBA's television programme monitoring panel meet with senior staff concerned with programme control.

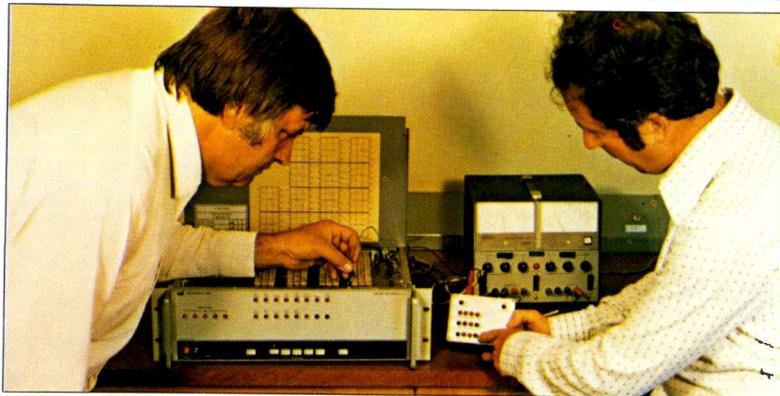




◀ A head for heights is just one of the requirements of the IBA riggers who climb the transmitter masts to conduct their routine maintenance checks. ATV



◀ Part of the new publications production office which is based at the IBA's headquarters in London. A wide range of literature, covering all aspects of Independent Broadcasting, is published to meet the information needs of the general public, educationalists, engineers and other specialist audiences.



◀ Transmitting station staff receive instruction in new equipment at the Harman Engineering Training College in Devon.

▲ Modern computer techniques enable the control desk engineer in the Regional Operations Centre at Croydon to monitor and control 54 transmitters in the south and east of England.

IBA Senior Staff

Sir Brian Young (Director General)

K W Blyth (*Chief Assistant (Director General)*).

A W Pragnell, OBE, DFC (Deputy Director General)

B Rook (*Secretary to the Authority*); J F Harriott (*Chief Assistant (Television Contracts and Hearings)*); BR Waddington (*Senior Administrative Officer*); W K Purdie (*Head of Staff Administration and Services*); F B Symons (*Deputy Head of Staff Administration and Services*); D A Horn (*Industrial Relations Officer*); G Whitaker (*Head of Personnel Administration Section*); G Story (*Head of General Services Section*).

C D Shaw (Director of Television)

D Glencross (*Deputy Director of Television*); P Jones (*Chief Assistant (Television)*); N E Clarke (*Senior Television Programme Officer*); C O B Rowley (*Senior Television Scheduling Officer*); M Gillies (*Television Administrative Officer*); C J N Martin (*Religious Broadcasting Officer*); S D Murphy and D P O'Hagan (*Television Programme Officers*); L C Taylor (*Head of Educational Programme Services*); C D Jones (*Deputy Head of Educational Programme Services*); Dr I R Haldane (*Head of Research*); Dr J M Wober (*Deputy Head of Research*).

R D Downham (Director of Finance)

M W J Reid (*Controller of Finance*); R N Rainbird (*Chief Accountant*); B W J Crane (*Deputy Chief Accountant*); C F Tucker (*Data Processing Manager*); B J Green and P H Young (*Senior Accountants*); J I Griffiths (*Financial Accountant*); N W Ingram (*Purchasing and Supply Officer*); A Tierney (*Cashier*).

T S Robson, OBE (Director of Engineering)

R C Hills (*Assistant Director of Engineering (Operations)*); J B Sewter (*Assistant Director*

of Engineering (Network and Development)); A L Witham (*Assistant Director of Engineering (Policy)*); J L E Baldwin (*Staff Engineer (Development)*).

Dr G B Townsend (*Head of Engineering Information Service*); B T Rhodes (*Deputy Head of Engineering Information Service*).

R J Byrne (*Head of Network and Service Planning Department*); B F Salkeld (*Head of Network Planning Section*); K F Hunt (*Head of Service Area Planning Section*); R M Bicknell (*Head of Site Selection Section*).

S G Bevan (*Head of Station Design and Construction Department*); R Wellbeloved (*Head of Transmission Group*); P J T Haines (*Head of Building Section*); D S Chambers (*Head of Local Radio and Project Section*); J A Thomas (*Head of Masts and Aerials Section*); J Belcher (*Head of Power Section*); P A Crozier-Cole (*Head of Telemetry and Automation Section*).

A James, MBE (*Head of Network Operations and Maintenance Department*); C W B Reis (*Head of Lines Section*); P J Darby, MBE (*Head of Technical Quality Control Section*).

T J Long (*Head of Experimental and Development Department*); G A McKenzie (*Head of Automation and Control*); G S Twigg (*Head of Engineering Services Section*); Dr M D Windram (*Head of Radio Frequency Section*); Dr K Lucas (*Head of Video and Colour Section*).

H W Boutall, MBE (*Head of Station Operations and Maintenance Department*); P S Stanley (*Head of Operations Section*); J D Lavers, MBE (*Head of Maintenance Section*).

W N Anderson, OBE (*Head of Long Range Studies*).

A W Reading, OBE, MC, TD (*Head of Technical Training*); J W Morris (*Principal, Harman Engineering Training College*).

G Mason (*Head of Safety Group*).

REGIONAL ENGINEERS

H French, MBE (*East and South*);

H N Salisbury (*Midlands and North*); L Evans (*Scotland and Northern Ireland*); G W Stephenson (*Wales and West*).

AREA ENGINEERS

A V Sucksmith (*The Borders*); D H Rennie (*Central Scotland*); W D Kidd (*Channel Islands*); P T Firth (*East of England*); G E Tagholm, MBE (*London*); A D Campion (*Midlands*); E Warwick (*North and West Wales*); A J Parker (*North Scotland*); D E Rider (*North-East England*); W G Learmonth (*North-West England*); R Cameron, MBE (*Northern Ireland*); M C W Gulliford (*South Wales*); A D B Martin (*South-East England*); K Archer (*South-West England*); I C I Lamb (*Yorkshire*).

J B Thompson (Director of Radio)

P A C Baldwin (*Deputy Director of Radio*); B Smith (*Head of Radio Programming*).

P B Woodhouse (Head of Advertising Control)

H G Theobalds (*Deputy Head of Advertising Control*); Mrs Y A Millwood and J B Smith (*Advertising Control Officers*).

Miss B N Hosking (Head of Information)

J Guinery (*Deputy Head of Information*); E H Croston (*Head of Publications*); B J Conway (*London Area Officer*); M H G H Hallett (*Publicity and Broadcasting Gallery Manager*).

NATIONAL AND REGIONAL OFFICERS

A D Fleck (*Officer for Northern Ireland*); J Lindsay (*Officer for Scotland*); E Lewis (*Officer for Wales and West of England*); J N R Hallett, MBE (*East of England*); Miss E C Mulholland (*Midlands*); R F Lorimer (*North-East England, The Borders and Isle of Man*); J E Harrison (*North-West England*); J A Blair-Scott (*South of England*); F W L G Bath (*South-West England, Channel Islands*); R Cordin (*Yorkshire*).

The IBA's Advisory Bodies

Membership as at autumn 1979

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 360 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

General Advisory Council

The General Advisory Council was appointed by the Authority early in 1964, and has remained in being since then. Its membership has remained constant at around 25. While some members are chosen for their eminence in aspects of public life, the majority come from a wider cross-section of the viewing public and are chosen not as representatives of particular organisations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are attended by senior members of the staff and others whose work is relevant to the topics under consideration. At the Council's request, a member of the Authority usually attends its meetings. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, sometimes with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Sir Ian MacLennan (*H M Diplomatic Service retired*). Members (*end 1979*): Mrs J M Abrahams (*Magistrate and Member of Immigration Appeals Tribunal*); Mr J B Abrams (*Teacher at Robert Montefiore School, London*); Mr R S Bangor-Jones (*Chartered Accountant*); Mrs Ivy Blackwell (*Chairman, States of Guernsey Prices Panel*); Mr R W Buckton (*General Secretary, Associated Society of Locomotive Engineers and Firemen*); Mrs M N Chermiside (*Governor and Vice-Chairman of Cheltenham Ladies College, Magistrate*); Mr Donald Elliott (*Telephone Engineer, Hexham*); Mr W H G Geen (*Farmer, North Devon*); Chief Supt Susan Gospel (*Police Chief Superintendent*); Mr Leslie Hares (*Security Engineer, Chubb and Sons, Wolverhampton*); Mr H Heulyn Roberts

(*Family Business and County Councillor, Dyfed*); Mr G Johnson Smith (*Conservative MP for East Grinstead*); Mr R MacLellan (*Chairman, Scottish Tourist Board*); Mr L G Marsh (*Principle Bishop Grosseteste College, Lincoln*); Lord McNair (*Liberal Peer, Author*); Mr Douglas Owen (*Formerly Chairman of ICI Companies in India*); Mrs Collett Quigley (*Voluntary Social Worker Londonderry, Governor, Irish Times*); Dr A A L Reid (*Director of Prestel, Post Office Telecoms*); Cllr Dr H Roy (*Medical Practitioner, Sutton Coldfield*); Mrs K B Shew (*County Secretary for Cumbria of Pre-School Playgroups Association*); Mrs Shirley Strong (*A Vice-President of the Association of Libyan Studies, County Commissioner for Girl Guides*); Mrs Judith Sutherland (*Director of Montrose Review group of Newspapers*); Miss Fanny Waterman (*Professional musician, teacher, adjudicator, author and broadcaster*); Mr F Welsh (*Banker and Company Chairman*); Mr Ian Wrigglesworth (*Labour and Co-operative MP for Teesside Thornaby*).

National Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to those Members of the Authority who, as required by the Act, make the interests of those countries respectively their special care. The Authority and its national Members have found it vital to have these national advisory bodies, with which the Members and Regional Officers can maintain close and regular contact. Further details on the national committees are given in the section *Regional Television*, page 105.

Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the Code of Advertising Standards and Practice. A list of members is given on page 171.

MEDICAL ADVISORY PANEL: Twelve distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 171.

Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Television system is the Educational Advisory Council assisted by the Adult Education Committee and Schools Committee. Members, drawn from different parts of the educational system, are chosen for their critical commitment to educational broadcasting.

EDUCATIONAL ADVISORY COUNCIL

The members are: Dr William Taylor (*Chairman*); Rev T Bartley; Prof R A Becher; Prof Tessa Blackstone; Dr T R Bone; R Bourne; Mrs Gwen Dunn; Mrs Elizabeth Garrett; J W Henry; G Hubbard; I C Jones; J Owen; J F Porter; S W Smethurst; Prof E A O G Wedell. *Representatives of Programme Company Advisory Committees:* Rt Hon Lord Evans of Hungershall (*Thames*); Prof R Gulliford (*ATV*); Prof W Walsh (*Yorkshire*); Prof E G White (*Granada*). R McPherson (*Scottish, Chairman of the Educational Sub-Committee of the Network Programme Committee*) is an *ex officio* member.

SCHOOLS COMMITTEE

The members are: J W Henry (*Chairman*); D C Brooks; Mrs J Burden; Miss M Clarke, OBE; Prof J Egglestone; D Gadsby; G Griffin; Mrs J Hunter; Prof A Little; Mrs S Marshall; D C Reid; M Scott-Archer; B W Simpson; R E Smith. *Representatives of Programme Company Advisory Committees:* Prof G C Allen, OBE (*Thames*); J Lavelle (*Yorkshire*); Miss M C Cockayne (*Granada*); Mrs Pat Woodfine (*ATV*). *Assessors:* G A B Craig (*HMI, Scotland*); J Ferguson (*HMI, Northern Ireland*); M Edmundson (*DES*); W E Thomas (*HMI, Wales*).

ADULT EDUCATION COMMITTEE

The members are: Joslyn G Owen (*Chairman*); D Blezard; J Brown; Dr W Davies; Dr D Eagleson; Dr M Kaufman; R J Kedney; A Kingsbury; D Logan; C MacLean; Dr R Moss; Mrs M Rawlings; M J Salmon; Miss Helen Taylor. *Assessors:* Dr D Duffin (*Staff Inspector, Northern Ireland*); J Steel (*HMI, DES*); Owen E Jones (*HMI, Wales*); R G Wilson (*HMI, Scotland*).

Appeals Advisory Committees

Assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee. The members (appointed jointly by the IBA and the BBC) are:

CENTRAL APPEALS ADVISORY COMMITTEE: Mr Lewis E Waddilove (*Chairman*); Mr Paul Adams; Mr Nicholas Barker; The Lady Digby; Mr David Dougan; Miss Barbara O Glasgow; Lady Goronwyn-Roberts; Major R T Hungerford; Brigadier M C Lanyon; Miss Pamela Lewis; Mr W E A Lewis, OBE; Dr Joyce Neill; Miss A J Norman; Mr Reginald Poole; Miss Jane Rowe; Dr P O Williams; Rev J Callan Wilson; Mr B H Woods; Miss Freda Wooldridge.

SCOTTISH APPEALS ADVISORY COMMITTEE: Rev J Callan Wilson (*Chairman*); Prof R C B Aitken; Mr J B Anderson; Dr Cyril Bainbridge; Mrs Anne Leask; Mrs Helen J Crummy; Ms Sue Innes; Mrs Y M Leggat Smith; Major Robert Maclean; The Very Rev Monsignor Brendan H Murphy; Ms Joyce Ross; Mr Harold Ross.

Central Religious Advisory Committee

In religious broadcasting, the Authority has continued since 1964 to share with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature.

The members of the Central Religious Advisory Committee are: The Rt Rev Colin James, Bishop of Wakefield (*Chairman*); Mr Martin Bax; The Rev James Bentley; Mr John Boyd, CBE; Sir Frederick Catherwood; The Rev Maxwell Craig, BD; The Most Rev E Daly, Bishop of Derry; Mr Robin Denniston; The Rt Rev Joseph Devine, Bishop of Motherwell; Mrs Margaret Duggan; Miss Anne Forbes; The Rev Dr Brian Greet; The Rev Rabbi Hugo Gryn; The Rev John Harvey*; The Rev Herbert Hughes*; Mr Neville Jayaweera; The Rev Dr D Jenkins; Miss Cindy Kent; Mr David Kingsley; The Rt Rev David Konstant; Prof B G Mitchell; The Very Rev Hugh Murphy*; The Rev Prof Ian Pitt-Watson; Bishop Malachi Ramsey; The Rev Donald Reeves*; Miss Doreen Stephens; The Rev D R Thomas; Mr S H Willink*; The Rt Rev Kenneth Woolcombe.

*Members of the IBA Panel of Religious Advisers.

PANEL OF RELIGIOUS ADVISERS

In addition to having the advice of CRAC, the Authority has from the outset been advised on matters of programme content by a smaller panel of religious advisers. This panel consists of six members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met over 200 times, and has assisted the staff in considering and approving religious programmes, as required by the IBA Act. Members of the panel are *ex-officio* members of CRAC, and attend joint sessions and sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities. Further details are given in the sections *Independent Local Radio* and *ILR Programme Companies*.

Complaints Review Board

In 1971 the Authority set up the Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of five people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are: Christopher Bland (*Deputy Chairman of the Authority*) *Chairman*; Mr J B Abrams, Mrs M N Chermiside, Mrs S K Strong (members of the Authority's General Advisory Council); Anthony Pragwell (*Deputy Director General of the IBA*).

(End 1979)

Audience Research

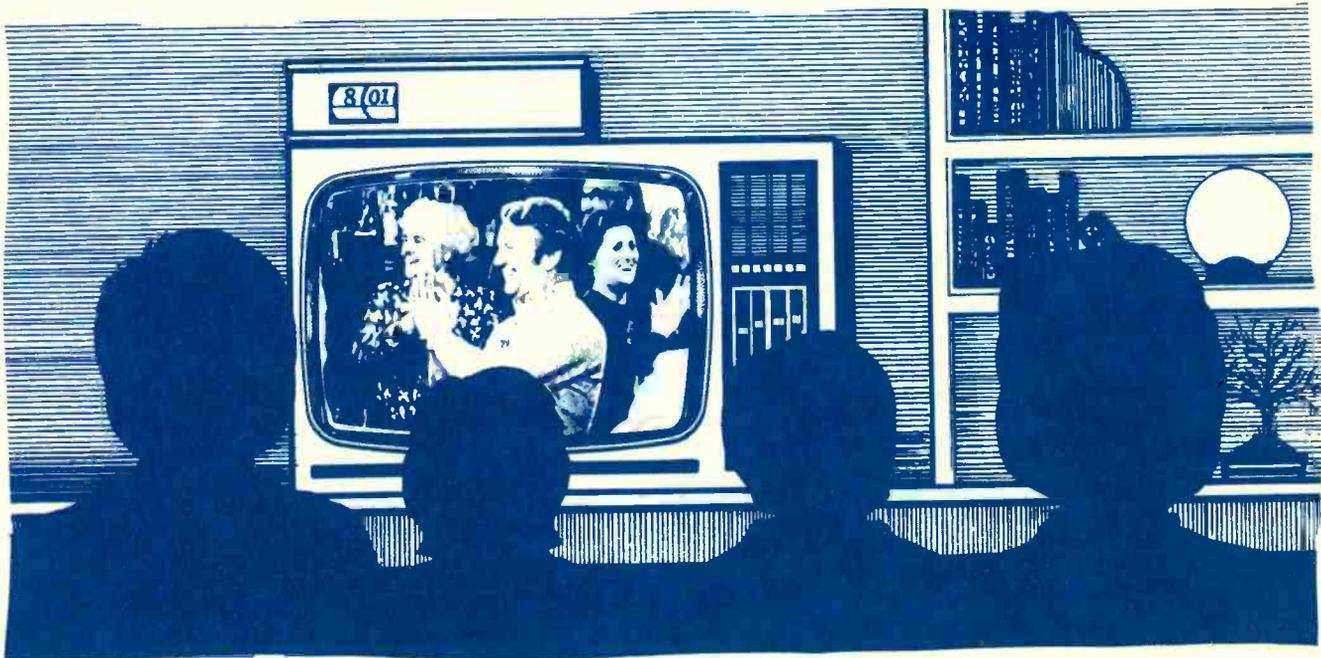
The Authority is required by the IBA Act 1973 to 'ascertain the state of public opinion concerning the programmes broadcast by the Authority'. It does so by a variety of means: by receiving advice from its staff both at headquarters and in each region, and from advisory bodies; by taking account of viewers' and listeners' letters; by receiving representations from interest groups and associations, and so on. But it is the activities of the Authority's Audience Research Department which provide the only fully representative and scientifically-based findings on the behaviour, attitudes and opinions of the audience. It is the responsibility of the Department to commission and initiate research activities which will provide a feedback of how individual members of the audience react to what is being transmitted.

How many people view or listen, what kind of people they are, how much they enjoy or appreciate the programmes which they choose, their opinions about the total 'programme mix', and their preferences among the items available on all channels are examples of the kind of information collated by the IBA's Research Department.

The Department also keeps in contact

with research departments of other broadcasting bodies in this country and abroad, and maintains liaison with various academic, government, educational and other institutions engaged in similar or relevant work, in order that the findings and implications of such research can be made available to those responsible for policy decisions.

Information about the size and composition of the audience is provided for ITV by an independent research organisation, Audits of Great Britain Ltd (AGB), through the Joint Industry Committee for Television Advertising Research (JICTAR), which is responsible for the service. Automatic electronic meters are attached to receivers in a representative sample of 2,655 homes which can receive ITV throughout the United Kingdom. These meters record, on a minute-to-minute basis, whether the set is switched on and, if so, to which channel it is tuned. In addition, diaries are completed on a quarter-hour basis within each sample household giving details of the age, sex and other characteristics of those viewing. Used in conjunction with data from other surveys this information provides statistical estimates of the size and composition of the audience for all



programmes in all areas, and of minute-to-minute changes in the audience during the time transmissions are taking place.

The size of the audience depends on many factors other than the quality of the programme broadcast – for example, the time of the broadcast, the day of the week, the preceding or following programme, and the competition on other channels will all affect the numbers choosing to view any programme.

Although it is necessary to have accurate, quick and reliable information about the size and characteristics of the audience, this kind of information will not by itself give a true indication of the degree of appreciation by the audience. The Authority is equally concerned with the reactions and satisfaction of the ITV audience, so the Research Department generates appropriate information through continuous studies of audience appreciation and also with detailed *ad hoc* studies as and when necessary.

Each week television diaries are sent to a sample of viewers. The object is to obtain a measure of audience appreciation from approximately 500 people who are representative of viewers in the area surveyed in terms of age, sex and social class. On alternate weeks the sample is drawn from a panel in Greater London and in intervening weeks from other ITV areas in rotation. Respondents are asked to rate on a six point scale each programme they personally choose to see; their opinions form, for every ITV and BBC programme, an Appreciation Index (AI). The AI can range from 0 to 100, a high AI indicating a high level of appreciation.

Children's appreciation of programmes differs considerably from adults', so in order to measure how much children enjoy their own programmes a national panel of over 1,500 viewers aged 4–12 has been enrolled, the children being chosen by strictly statistical procedures. Experimental work has enabled the design of a diary suitable for use by children, and the IBA Research Department now undertakes surveys of children's reactions at regular intervals. The data which are obtained are comparable with data from adults' surveys.

Each year the Authority undertakes a broader-angled public opinion survey to obtain a measure of what the public feels about television in general. The bulk of this annual survey is directed towards sounding public opinion in such areas as overall programming quality; political and social impartiality; and the wider questions of offensiveness, public taste and decency. Information is also obtained on general viewing habits and preferences. Roughly 1,000 people, representative of the adult British population, are questioned. The surveys provide useful comparisons with the findings of previous years and reveal shifts or swings in public feeling.

In addition to research into continuing problems (audience size, attitudes and reactions, opinions on specific programmes, etc.) there is a need for a longer-term more generalised type of research, the aim of which is to identify and analyse patterns and regularities in viewing behaviour, and so better to understand not only the structure of programme preferences of the viewers but also the probable consequences of changes in scheduling. The Authority has commissioned research of this kind for several years from ASKE Research Ltd, who have analysed various aspects of the viewing patterns of the ITV audience. The findings of this research are contained in a book which comprehensively describes this area of research (*The Television Audience: G J Goodhardt, A S C Ehrenberg, MA. Collins. Published by Saxon House*).

Although the preponderance of the effort of the Audience Research Department is devoted to television research, there is a significant and growing amount of research into various aspects of Independent Local Radio. As in the case of ITV, measurement of the audience for ILR stations is undertaken by an independent research company, Research Surveys of Great Britain Ltd (RSGB), to specifications drawn up by the Joint Industry Committee for Radio Audience Research (JICRAR). The Audience Research Department of the IBA has also undertaken surveys of listeners' attitudes and opinions of the output of their local ILR station.

A Selection of ITV Publications

A BUNCH OF FIVES. *Colin Rogers. Based on the ATV series.* 128pp. 'Look-in Books', ITV Books and Arrow, 1978. 60p.

2ND CLAPPERBOARD FILM QUIZ BOOK. *Graham Murray. Based on the Granada series 'Clapperboard'.* 128pp illustrated throughout. 'Look-in Books', ITV Books and Arrow, 1979. 65p.

CLIFTON HOUSE MYSTERY. *Daniel Farson. Based on the HTV series.* 144pp. 'Look-in Books', ITV Books and Arrow, 1978. 60p.

DAVE LANNING'S SPEEDWAY QUIZ BOOK. 144pp. ITV Books and Arrow, 1979. 75p.

ERIC & ERNIE'S TV FUN BOOK. *Denis Gifford and Terry Wakefield.* 128pp. 'Look-in Books', ITV Books and Arrow, 1978. 65p.

HANDLING OF COMPLAINTS. *A leaflet explaining the procedure of the Authority's Complaints Review Board.* IBA.

HOME AND DESIGN. *Based on the HTV adult education series.* 112pp. ITV Books, 1979. Direct mail, £1 (including postage and packing).

HOME-MADE FOR THE HOME. *Based on the Tyne Tees adult education series.* 112pp. ITV Books, 1978. Direct mail, £1 (including postage and packing).

IBA CODE OF ADVERTISING STANDARDS AND PRACTICE. *The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform.* 20pp. Revised edition. IBA, 1978 (reprinted with amendments 1979).

IBA ENGINEERING PROGRESS. *An illustrated booklet about the technical operations of the Authority's Engineering Division.* 20pp. IBA, 1978.

IBA TECHNICAL REVIEW. *A series of publications for broadcast engineers describing the technical activities and developments in Independent Television and Independent Local Radio.* Vol 2: *Technical Reference Book.** 64pp. IBA, 1977 (revised edition). Vol 10: *A Broadcasting Engineer's Vade Mecum.* 64pp. IBA, 1978. Vol 11: *Satellites for Broadcasting.* 72pp. IBA, 1978. Vol 12: *Techniques for Digital Television.* IBA, 1979.

INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1978-79. IBA (available HMSO). £1.50

INDEPENDENT BROADCASTING. *A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and many other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers and others with an interest in broadcasting.*

INDEPENDENT BROADCASTING IN WALES.* *An illustrated booklet outlining the ITV and ILR service in Wales.* IBA, 1977.

INDEPENDENT LOCAL RADIO ADVERTISING GUIDELINES. *To assist agency staff and others who may be concerned with radio advertising copy in relation to the law and the IBA Code of Advertising Standards and Practice.*

ITV EDUCATION NEWS. *An education news-sheet about ITV schools programmes.* IBA, annually.

ITV FOR COLLEGES. *A leaflet providing colleges with advance information about programmes in the coming term which may be of use to tutors in General Studies and other Departments.* IBA, termly.

KIDNAPPED. *Robert Louis Stevenson. From the HTV series.* 224pp plus photographic insert. ITV Books and Arrow, 1979. 75p.

LOOK-IN. *The junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children.* ITP, weekly, 10p.

MAGPIE BOOK OF BRITISH BIRDS. *Peter Schofield. Associated with the Thames series 'Maggie'.* 144pp. 'Look-in Books', ITV Books and Arrow, 1978. 65p.

MAGPIE LOTS MORE MAKE AND DO. *Janet Barber. Associated with the Thames series 'Maggie'.* 128pp. 'Look-in Books', ITV Books and Arrow, 1979. 65p.

THE MASTERSPY QUIZ BOOK. *Alan Radnor. Based on the ATV series, 'The Masterspy'.* 144pp. ITV Books and Arrow, 1979. 75p.

MR & MRS QUIZ BOOK. *Derek Batey, based on the Border series.* 128pp. ITV Books and Arrow, 1978/79. 75p.

ROLF HARRIS ON SAFARI QUIZ BOOK. *Martin Banks.* 128pp. 'Look-in Books', ITV Books and Arrow, 1979. 65p.

RUNAROUND QUIZ BOOK AND SECOND RUNAROUND QUIZ BOOK. *Based on the Southern series 'Runaround'.* 128pp. 'Look-in Books', ITV Books and Arrow, 1977 and 1978. 65p and 60p.

SPEARHEAD. *Nick McCarty. Based on the Southern series.* 192pp. ITV Books and Arrow, 1978. 75p.

STEWPTOT'S TRAVEL FUN BOOK AND STEWPTOT'S HOLIDAY FUN BOOK. 128pp. 'Look-in Books', ITV Books and Arrow, 1978 and 1979. 60p and 65p.

THE ITV BOOK OF THE OLYMPICS. Large format, 144 pages fully illustrated colour and black and white, ITV Books, February 1980. £1.95 paperback, £2.45 hardback.

THE STORY OF BROADCASTING.* *A folder outlining the history of broadcasting and giving details of the IBA's exhibition gallery.* 4pp. IBA, 1976.

TELEVISION PROGRAMME GUIDELINES. *The IBA's ground-rules for ITV's programme-makers and those who take part in programmes.* 40pp. IBA, 1979.

TOMORROW PEOPLE. *Five books in the children's series based on the Thames series.* ITV Books and Piccolo, 1979.

TRANSMITTING STATIONS: A POCKET GUIDE. *Full technical details of all ITV and ILR existing and proposed transmitting stations.* 12pp. IBA, 1979.

TUNE IN (incorporating Radio Guide). *Magazine published four times a year bringing together the musical personalities of the screen, radio, records and concerts.* ITP, 45p.

TVTIMES. *Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'.) ITP, weekly. 15p*

UNIVERSITY CHALLENGE QUIZ BOOK. *Jean Sedley. Based on the Granada series.* 112pp. ITV Books and Arrow, 1977. 65p.

VIEWPOINT. *A marketing journal published four times a year.* ITCA.

WHO DOES WHAT IN ILR. *A folder listing the names and addresses of all the Independent Local Radio companies.* IBA.

WHO DOES WHAT IN ITV. *A folder listing the names and addresses of all the Independent Television companies and the IBA's regional offices.* IBA.

WHODUNNIT? *Alan Radnor. Based on the Thames series.* 144pp. ITV Books and Arrow, 1978. 75p.

WHO'S WHO ON TELEVISION. *Compiled by ITV Books and TVTimes, published by ITV Books in association with Michael Joseph, February 1980. £2.50 paperback; £4.95 hardback.*

**These publications are now out of print, but are available for perusal in the IBA Library at Brompton Road.*

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications (ITP) and Independent Television Books (ITB) are located at 247 Tottenham Court Road, LONDON W1P 0AU. Tel: 01-636 3666.

Meeting the Public

Over the years the IBA has progressively extended and refined the means by which it listens to what the public and interested organisations have to say about the broadcasting services it provides.

Through public meetings, the work of the many advisory committees, the regular audience research activities and the careful consideration of complaints, the Authority is kept informed about public opinion and is able to keep any problems under close review.

Public meetings have always been important aspects of the work of the IBA's eleven national and regional officers. However, before making its final decisions on possible changes to ITV contract areas or in contract specifications at the end of 1979, the Authority stepped up its programme of public meetings and used a variety of means, including special research surveys to sound public opinion in all the regional areas and on-screen invitations to the audience at home to submit their views.

The audiences at the public meetings do indeed include a sprinkling of people who have an inside knowledge of broadcasting and technical matters related to it, but the great majority would cheerfully admit that they possess only a hazy idea of how pro-

grammes are made, financed and transmitted to their homes. What they do bring is a variety of experience in all walks of life, knowledge of their locality, and a richness of opinions, expectations and reactions which provide a deeper insight into the nature of the audience and which have an important bearing on both programming and scheduling. When broadcasting administrators, programme-makers and viewers meet face to face it is a valuable opportunity for mutual education; but no less valuable is the opportunity for viewers to educate each other. A person who believes his opinions to be peculiar to himself may find them reinforced by the agreement of those around him; and persons or groups with an axe to grind may find themselves exposed in lonely isolation. Those are at least two merits which the public meeting has over private correspondence.

The meetings have other advantages. The viewer can press his views and supplement his questions beyond the point that correspondence normally allows. He can peg away until the concern prompting his question is properly acknowledged. And the administrator or programme-maker is better able to judge, by being on the viewers' home ground, the strength and breadth of popular feeling.

▼ Capital Radio's Kenny Everett, standing behind his life-like effigy in the IBA's Broadcasting Gallery, talks to LBC's Bob Holness at the opening of a new display on ILR.



▲ Television announcements invited viewers to send their opinions about the ITV service direct to the IBA.

Later in 1980, when applications for ITV franchises have been received, the IBA will follow up with a round of more formal meetings at which the public can express their views on the published part of these applications.

No less important are the similar meetings held in each locality before the award of Independent Local Radio contracts.

Throughout the year the companies participate in a number of local exhibitions and events and take particular steps to meet local interest groups. The Authority, too, is represented on many occasions and thoughtfully-designed exhibitions and displays help to explain policy and specialist areas of the IBA's work.

The IBA's 20-minute film *Tale of a Tower* is another vehicle for explaining how Independent Broadcasting works. The film, which centres on the construction of the giant transmitting tower at Emley Moor in Yorkshire, was originally made in 1970; it proved so popular with film libraries that in 1978 it was re-made and brought up to date.

About 8,000 people a year visit the IBA's headquarters in London to see The Broadcasting Gallery, a striking permanent exhibition covering all aspects of broadcasting. Here, knowledgeable lecturers, with the aid of sophisticated display systems and animated sequences, explain the workings of ITV and ILR, place them in their context both historically and internationally, and talk and listen to a cross-section of viewers and listeners.

Recent changes to the exhibition have included the installation of a modern colour receiver for the demonstration of the IBA-developed ORACLE teletext system, and a colourful new section on ILR which features a life-size effigy of DJ Kenny Everett seated in a model studio setting.

A multiscreen presentation about the IBA's technical achievements has also been added and revisions have been made to the story of satellite broadcasting.

Throughout all these changes the stream of visitors has continued to come from all parts of the world in what has become a clearly established seasonal pattern. In term time, and particularly at the end of the school year in the first half of July, come the sixth forms and colleges of all sorts; and many hundreds of teachers bring fresh classes every year. In January come the American colleges who run graduate and post-graduate courses in communications; and in summer

other overseas students come to England on short educational visits. Throughout the year clubs, societies, women's organisations and other interested groups and individuals are received. And of course the Authority's special guests: Members of Parliament and their equivalents from many other countries, senior broadcasting executives from all over the world and people of similar stature who



◀ Posters like this help to draw the attention of local people to the IBA's public meetings on the future of ITV.

are all offered a tour of The Broadcasting Gallery. From this wide range of people much is learnt of their likes and dislikes about broadcasting, their complaints and criticisms as well as their praise.

A tour of The Broadcasting Gallery takes about 90 minutes and up to 30 people can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 a.m., 11.30 a.m., 2.30 p.m. and 3.30 p.m. and there is a minimum age limit of 16 years. *Advance booking is essential*, but it is only necessary to write to or telephone the Gallery. It is next door to Boots opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14, 30 and 74 stop nearby. The address is 70 Brompton Road, LONDON SW3 1EY Tel: 01-584 7011.

Independent Broadcasting Dates

1952

May An alternative television service to that provided by the BBC is proposed by the Government's Memorandum on the Report of the Broadcasting Committee 1949.

1953

November Specific proposals for Independent Television made in the Government's Memorandum on Television Policy.

1954

30 July Television Act 1954 receives Royal Assent.

4 August The Independent Television Authority (ITA) set up by the Postmaster-General under the Chairmanship of Sir Kenneth Clark, KCB.

25 August The Authority advertises for programme companies for the London, Midlands and North areas. [Twenty-five applications were received; contracts were offered in October.]

1 October Sir Robert Fraser, OBE, takes up appointment as the ITA's Director General.

1955

14 January The Authority's Advertising Advisory Committee first meets. [Advisory committees covering a wide range of responsibilities have since been appointed by the Authority and the programme companies.]

March Postmaster-General agrees to a weekly maximum of 50 hours of broadcasting, in addition to religious programmes and certain outside broadcasts; a break in programmes is required each evening.

May Postmaster-General agrees to distribution of advertising time and the 'insulation' of certain classes of broadcasts from advertising.

2 June Publication of Advertising Advisory Committee's 'Principles for Television Advertising'.

28 June Standing Consultative Committee, representing the Authority and the programme companies, firsts meets.

22 September London ITV service opens from the Authority's Croydon transmitting station. Programme Companies: Associated Television (Saturdays and Sundays), Rediffusion Television (Mondays to Fridays).

11 November The Authority's Children's Advisory Committee first meets.

14 December The Authority's Panel of Religious Advisers first meets.



1956

8 January The first regular Sunday evening religious TV programmes presented by ITV.

17 February Midlands ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Associated Television (Mondays to Fridays).

6 March Central Religious Advisory Committee first meets to consider ITV religious programmes.

3 May Northern area ITV service opens.

Programme Companies: ABC Television (Saturdays and Sundays), Granada Television (Mondays to Fridays).

13 October ITA and ITCA become members of the European Broadcasting Union.

1957

16 February Revision of agreed hours of broadcasting; evening closed period on weekdays abolished.



13 May First regular television broadcasts for schools introduced by ITV.

12 August The Authority's Scottish Committee first meets.

31 August Central Scotland ITV service opens. Programme Company: Scottish Television.

7 November Sir Ivone Kirkpatrick, GCB, GCMG, appointed Chairman of the Authority in succession to Sir Kenneth Clark.

1958

14 January South Wales and West of England ITV service opens. Programme Company: TWW.

27 May Mobile laboratory equipped by the Authority for experiment on the use of Bands IV and V for television broadcasting.

30 August South of England ITV service opens. Programme Company: Southern Independent Television.

1959

15 January North-East England ITV service opens. Programme Company: Tyne Tees Television.

27 October East of England ITV service opens. [The 1,000 ft mast at Mendlesham was at that time the highest in Europe.] Programme Company: Anglia Television.

31 October Northern Ireland ITV service opens. Programme Company: Ulster Television.

1960

5 January The Authority's Northern Ireland Committee first meets.

1961

29 April South-West England ITV service opens. Programme Company: Westward Television.

1 May Introduction of Television Advertisement Duty.

18 July New 1,000 ft mast and directional aerial brought into use at Lichfield.

25 July Consultation of religious advisers arranged by the Authority at Mansfield College, Oxford. (Consultations covering many other programme areas have since been organised.)

1 September The Borders ITV service opens. Programme Company: Border Television.

30 September North-East Scotland ITV service opens. Programme Company: Grampian Television.

1962

29 March Home Secretary informs Parliament of the Authority's offer to bear the heavy cost of an inquiry into the use of television as a means of fostering moral concepts and attitudes (the five-year research operation by the Noble Committee).

June Pilkington Committee Report on Broadcasting published.

2 July First of the *Midnight Oil* adult education series by Ulster Television.

11 July First transatlantic transmission of television, via the Telstar Communications Satellite.

1 September Channel Islands ITV service opens. Programme Company: Channel Television.

24 September First meeting of the ITA's Advisory Committee on Charitable Appeals (later known as the Central Appeals Advisory Committee).

5 December New Croydon tower—complete system taken into operational use.

23 December First charitable appeal transmitted nationally.

1963

20 January First regular teaching programmes for adults transmitted between 10-11 a.m. on Sunday mornings.

1 February Authority's Committee for Wales first meets.

8 February Authority's Adult Education Committee first meets.

March First issue of the Authority's annual handbook, *ITV 1963*.

1 July The Rt Hon Lord Hill of Luton appointed Chairman of the Authority in succession to Sir Ivone Kirkpatrick.

31 July The Television Act 1963 extends the life of the Authority for another twelve years to 1976. (In March 1964 the 1963 Act was consolidated with the retained parts of the 1954 Act as the Television Act 1964.)

1 August Announcement of Authority's future policy: the present pattern of areas and days to remain for the interim phase 1964-67; three-year contracts to be awarded.

September First issue of the *Adventures in Learning* series about educational programmes.

17 September The Authority's Scottish Religious Advisory Panel first meets.

1964

8 January Authority announces the programme contracts awarded for the three years from July 1964; appointment of the General Advisory Council.

24 April First meeting of the Authority's Joint Advertisement Control Committee.

1 May Publication of the Authority's research report on the viewing of the first adult education programmes in *Sunday Session*.

2 June Publication of new Independent Television Code of Advertising Standards and Practice.

July Publication of the Authority's Code on Violence in Programmes.

2 July First meeting of the Authority's new Educational Advisory Council under the chairmanship of Sir John Newsom. The Council is assisted by two other Authority committees, the

Schools Committee and the Adult Education Committee.

30 July Beginning of new statutory arrangements under the Television Act 1964. Exchequer Levy on advertising revenue replaces Television Advertisement Duty.

1965

30 January The State Funeral of Sir Winston Churchill covered in ITV's biggest and most elaborate outside broadcast so far.

15 February St Hilary (Channel 7) transmitter opened to provide Welsh programmes for South Wales.

26 March Transmitting station opens for the Isle of Man. Programme Company: Border Television.

16 September Tenth anniversary of the first regular ITV programme transmissions marked by a dinner at Guildhall in the City of London.



1966

January Pending a Government decision 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 joint arrangements for filming the interior of Buckingham Palace and other Royal Palaces.

22 December Authority announces that from July 1968 it will appoint five major programme companies instead of four; seven-day companies everywhere except London; two separate areas, Lancashire and Yorkshire, in place of the Northern area; total of 15 companies.

1967

15 February Postmaster-General authorises the Authority and the BBC to set up uhf transmitter networks on the 625-line standard and to introduce colour into these duplicate services.

28 February Applications for new ITV programme contracts invited.

May The Authority announces colour for all regions by 1972.

11 June New companies for 1968-74 announced: Thames (ABC/Rediffusion), HTV (in place of 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 *TVTimes* published in 14 editions by Independent Television Publications, jointly owned by the programme companies.

25 September The IBA Television Gallery opened—a unique permanent exhibition tracing the development of television.

1969

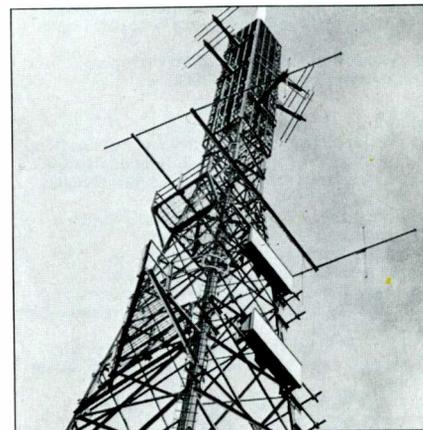
8 September Experimental colour transmissions on new 625-line uhf colour transmitter begin at Crystal Palace.

15 November The start of the Authority's first uhf transmissions, in colour as well as black-and-white, on the 625-line definition standard.

1970

June The Authority publishes *ITV Education News*, a colour tabloid on education programmes.

June Publication of the survey 'Religion in Britain and Northern Ireland'.



August Opening of local vhf relay station at Newhaven, Sussex, marks the completion of the Authority's network of 405-line vhf transmitting stations. All future transmitters to be uhf 625-line.

October Sir Brian Young (Kt 1976) takes up appointment as the Authority's Director General in succession to Sir Robert Fraser.

1971

21 January Emley Moor, Britain's highest tower, begins operation on uhf aerials.

29 March Government announces the Authority is to have responsibility for Independent Local Radio (ILR), with an eventual target of 60 stations.

October Publication of the Authority's new ITV Code on Violence in Television Programmes.

October The Authority announces a Complaints Review Board to investigate in depth allegations about programmes or their preparation.

December The Authority publishes its proposals for a second ITV programme service.

1972

19 January Minister of Posts and Telecommunications announces that the hours of broadcasting will no longer be subject to Government restriction; but postpones decision on allocation of a fourth TV service.

28 April Brighton local relay uhf transmitter begins number of transmitters up to 100.

9 June Minister of Posts and Telecommunications announces the locations of a projected 26 Independent Local Radio stations.

12 July Under the Sound Broadcasting Act 1972 the Authority becomes officially responsible for Independent Local Radio and changes its title to the Independent Broadcasting Authority (IBA). [The Act was later to be consolidated with the Television Act 1964 in the Independent Broadcasting Authority Act 1973.]

September Publication of Vol I of the *IBA Technical Review* series for broadcast engineers.

October IBA engineers demonstrate the world's first television picture converter to use digital – or computer type – techniques for changing American or Japanese television signals into European television signals.

1973

April The IBA announces the development of ORACLE teletext – a means of providing continuous printed information on the conventional television transmitting network.

July The Authority submits to the Minister its further views on ITV 2.

8 October The first ILR service opens in London (news and information). Programme Company: LBC.

16 October London (general and entertainment) ILR service opens. Programme Company: Capital Radio.

31 December Glasgow ILR service opens. Programme Company: Radio Clyde.

1974

11 January The IBA Local Advisory Committee for Independent Local Radio in London first meets. [There are now 18 local committees, one for each ILR area.]

19 February Birmingham ILR service opens. Programme Company: BRMB Radio.

2 April Manchester ILR service opens. Programme Company: Piccadilly Radio.

10 April Government announces Committee on the Future of Broadcasting under the chairmanship of Lord Annan.

23 May IBA Act 1974 passed changing basis of Exchequer Levy from one on advertising to one on profits.

4 June The Authority publishes its plans for Independent Television 1976–79.

July Home Secretary announces that, pending the Annan Committee report, the total number of Independent Local Radio stations will be limited to 19 by the end of 1975 (13 were already on air or the programme companies selected by the Authority).

15 July Tyne/Wear ILR service opens. Programme Company: Metro Radio.

31 July IBA (No. 2) Act 1974 extends Authority's life until 30 July 1979.

August First issue of *Independent Broadcasting*, the IBA's new quarterly journal of opinion.

30 September Swansea ILR service opens. Programme Company: Swansea Sound.

1 October Sheffield/Rotherham ILR service opens. Programme Company: Radio Hallam.

15 October The IBA's Television Gallery extended to include radio, and renamed The IBA Broadcasting Gallery.

21 October Liverpool ILR service opens. Programme Company: Radio City.

November Publication of the report of the Crawford Committee on Broadcasting Coverage in

Scotland, Wales, Northern Ireland and Rural England.

1975

22 January Edinburgh ILR service opens. Programme Company: Radio Forth.

1 April Lady Plowden takes up appointment as Chairman of the IBA.

19 May Plymouth ILR service opens. Programme Company: Plymouth Sound.

9 June First-ever sound broadcasts from the House of Commons put out live by Independent Radio News in a four-week experiment.

24 June Teesside ILR service opens. Programme Company: Radio Tees.

2 July ITV's experimental ORACLE teletext service starts.

3 July Nottingham ILR service opens. Programme Company: Radio Trent.

4 August 21st Anniversary of the setting up of the Independent Broadcasting Authority.

8 August Publication of a second report of the IBA's Working Party on the Portrayal of Violence on Television.

8 September Revised IBA Code of Advertising Standards and Practice published.

16 September Bradford ILR service opens. Programme Company: Pennine Radio.

14 October Portsmouth ILR service opens. Programme Company: Radio Victory.

28 October Ipswich ILR service opens.

Programme Company: Radio Orwell.

24 November IEE's 1975–76 Faraday Lecture given by Howard Steele in Cardiff and later at other provincial centres.

28 November The Queen and Duke of Edinburgh visit the IBA's engineering and administrative centre at Crawley Court, near Winchester.

12 December North-East Scotland ITV service extended to the Orkneys; the first colour service on the islands.

1976

February The IBA extends ITV programme contracts until 1979.

8 March Reading ILR service opens. Programme Company: Thames Valley Broadcasting.

16 March Belfast ILR service opens. Programme Company: Downtown Radio.

24 March First Consultation on Independent Local Radio.

12 April Wolverhampton/Black Country ILR service opens. Programme Company: Beacon Radio. [This completed ILR's first 19-station phase.]

June Total colour TV licences exceed black-and-white for first time.

11 June Central Scotland ITV service extended to the Isle of Mull.

23 July North-East Scotland ITV service extended to the Outer Hebrides.

26 July Channel Islands ITV colour service opens. [All 14 ITV areas now receiving uhf 625-line transmissions.]

15 September Lady Plowden, Chairman of the IBA, officially opens the Authority's Harman Engineering Training College in Seaton, Devon.

22 September 21st Anniversary of the Independent Television service.

17 December First ITV transmission to the Shetlands.

1977

24 March Publication of the Annan Committee Report on the Future of Broadcasting.

28 March Experimental early morning programmes, 8.30–9.30 a.m. Monday to Friday, take place in Yorkshire and North-East England.

31 May IBA demonstrates major component parts of world's first all-digital TV studio of the future.

9 June First experimental on-air tests of 'Ambisonics' surround-sound system from Radio City.

30 June IBA comments on Annan Report sent to Home Secretary.

9 September IBA reconstitutes working party on the portrayal of violence on television.

28 October First IBA Fellowship Award on a local radio topic to Jeremy Booth (Essex University) for study into possible community education/local radio links.

17 November IBA space study begins: aimed at establishing a Eurovision satellite distribution network in the 1980s.

21 December Revised IBA Code of Advertising Standards and Practice published.

1978

26 January World's first digital video tape recording system demonstrated at the Institution of Electrical Engineers.

12 May Launch of OTS experimental satellite designed by the European Space Agency for broadcasting and communication research on a near 12 GHz.

13 May 21st Anniversary of ITV's regular service for schools.

July Government White Paper outlines plans for future of broadcasting, including decision that IBA will engineer fourth uhf television channel.

31 July The Independent Broadcasting Authority Act 1978 extends the life of the Authority to the end of 1981.

September Funds from the IBA's secondary rental now available for improvements and extensions to the ILR service.

September IBA's new transportable station for use with space satellites displayed at IBC78 in London.

5 October IBA publishes new edition of its Code of Advertising Standards and Practice.

24 October Home Secretary names nine further areas for the next phase of ILR development.

1979

4 April Independent Broadcasting Authority Act 1979 passed authorising Authority to undertake engineering work for the Fourth Channel

15 May Government's proposal to authorise the IBA to operate the Fourth Television Channel announced in the Queen's Speech at the opening of the new Parliament.

July Fifteen further localities for ILR stations recommended by the Home Office Local Radio Working Party in its second report.

23 September First UK IBA-developed 3-channel surround-sound broadcast, in Portsmouth ILR area.

September First-ever satellite communications transmissions from Eire using IBA's transportable space terminal for the Pope's visit.

2 October IBA announces first postgraduate course of studies at Newcastle upon Tyne

Polytechnic to help broadcast transmitter engineers meet the demands of the 1980s.

12 October IBA's 500th transmitting installation opened (Cragg Vale in West Yorkshire).

29 October IBA announces that Fourth Channel television transmission network will be available by November 1982, initially covering over 80 per cent of the population.

12 November IBA announces its plans for the organisation and programming of the Fourth Channel.

15 November Home Secretary authorises new ILR stations recommended by the Working Party in July.

Early 1980 IBA announces specifications and invites applications for ITV contracts from 1982 onwards.

PAYING FOR INDEPENDENT BROADCASTING

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the Authority itself but by the programme companies which it appoints under contract to provide the programme service in each area. The Authority obtains its income from rentals paid by these independent companies for the use of its transmitters. The Authority fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are steadily increasing. A healthy level of advertising revenue is therefore essential.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Television has so far contributed about £726 million to the Exchequer; apart from a Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services. Since the introduction of the Television Levy in 1964 the ITV companies have paid to the Consolidated Fund (the Exchequer) about £440 million. Normal taxation since 1954 has amounted to not less than £247 million; and the Authority itself has during its life had to provide over £32 million for taxation as well as making direct contributions to the Exchequer of £7 million. In aggregate these payments to the public purse make up the total of around £726 million.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

The Companies

The television and the radio companies are all subject to the financial conditions imposed by the IBA Act and the contracts which they hold from the Authority. These conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the

normal way, by issues of shares or from loans from people and institutions willing to make such an investment. Since a company can operate only as long as it holds a contract from the Authority and because if it went out of business its assets (buildings, studio equipment, programme stocks, etc.) would have most value only to another programme contractor, it may be argued that such investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a return for their shareholders.

Television

The total income of the Independent Television companies collectively in mid-1979 was about £385 million of which about 97 per cent came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:

HOW THE ITV COMPANIES SPEND THEIR INCOME	
Programmes	58p
Other services	4p
Depreciation on assets	3p
Rentals paid to the Authority	5p
The Levy (paid to the Government <i>via</i> the Authority)	18p
Corporation Tax (paid to the Government)	7p
Profit, after tax, to provide reserves, new equipment and dividends to shareholders	5p
	<hr/>
	£1.00

During the year to July 1979, there was a generally steady rise in the level of advertising revenue apart from the early months of 1979 when, due to the general industrial problems, advertising fell away but did recover in April and May. Expenditure, particularly on programmes, increased during the year and in consequence a smaller profit was available on which to pay the Levy and Corporation Tax. The Authority collected

from the companies in 1978–79 a gross total of 23p out of each pound of their income. To run the Authority's part of the television system took 5p, which was less, as a proportion, than in 1977–78; the other 18p was the Levy (more correctly additional payments) which the Authority has to collect on behalf of the Government. The Levy is imposed on television contractors by the Government on the grounds that it is through the use of a public resource – the broadcasting air space – that profits accrue to them.

Until June 1974 the basis for assessing the additional payments was a percentage of the company advertising revenue, but this had no regard to the relative profitability of a company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, free of Levy, a slice of profit equal to 2 per cent of its advertising revenue, or £250,000, whichever is the greater, the remainder being subject to the Levy at 66.7 per cent. (The balance of profit is subject to Corporation Tax in the normal way.) A profits-based Levy is more acceptable than the previous one on gross income as it allows the system to adjust more easily to fluctuations without having as severe an effect on the quality of the service as the previous arrangement.

Mention was made above of the increase in expenditure on television programmes. It may be interesting to note in this connection typical costs which are incurred for certain types of programmes, for example:

for one-hour programmes of:

Drama	£80,000–£100,000
Documentary	£80,000–£90,000
Light Entertainment	£60,000–£70,000

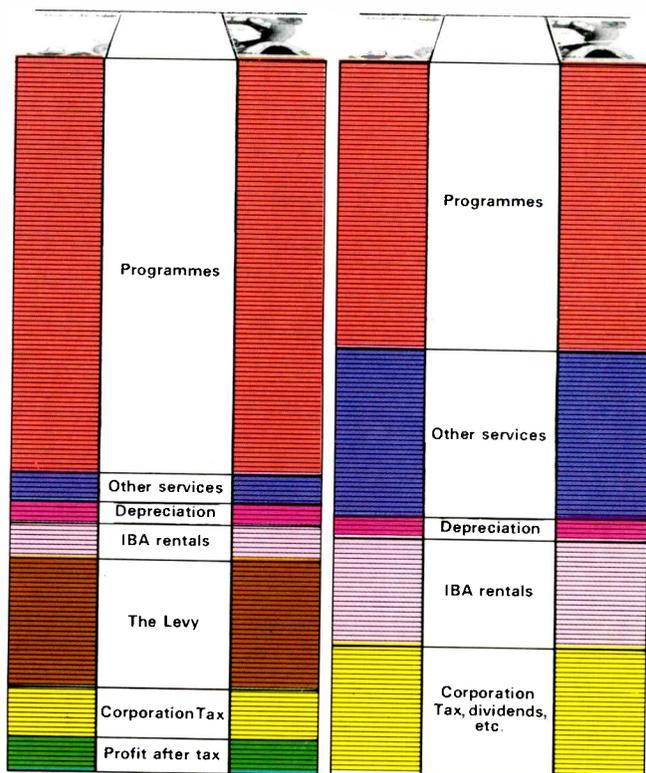
Radio

The financial arrangements of the Independent Local Radio companies are basically similar, although the detailed figures are smaller. Advertisers have come to recognise the value of the new medium and consequently there have been steady increases in revenue. The annual income of the ILR companies in mid-1979 was about £30 million. All radio companies are now trading profitably and a number have now recovered their initial costs. Each pound of total income is spent approximately as follows:

HOW THE ILR COMPANIES SPEND THEIR INCOME

Programmes	40p
Other services	24p
Depreciation or equipment leasing	3p
Rentals paid to the Authority (including secondary rentals)	15p
Corporation Tax, recovery of initial losses, provisions for new equipment and dividends to shareholders	18p
	<hr/>
	£1.00

HOW THE ITV COMPANIES SPEND THEIR INCOME **HOW THE ILR COMPANIES SPEND THEIR INCOME**



After a break of about four years during which no new radio companies had been appointed, the Authority was authorised in the autumn of 1978 to appoint contractors and provide the necessary technical facilities in nine new areas; and in July 1979 the Home Office Working Party announced a further fifteen recommended ILR stations. The outlook is considered reasonably favourable both for existing ILR programme companies and for the new ones which are now being appointed.

Although the ILR service must be self-supporting, the Government recognised (as it did when ITV started) that this would not be possible in the early days and legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament. There is no provision for a 'levy' on revenue or profits in the direct form which applies to the television service, although there are reserve statutory provisions enabling the Government to impose supplementary payments in specified circumstances. The Authority's own rental arrangements do, however, provide for the payment of a secondary rental, over and above the basic sum necessary for the Authority's minimum needs, when the companies' profits rise above a certain level.

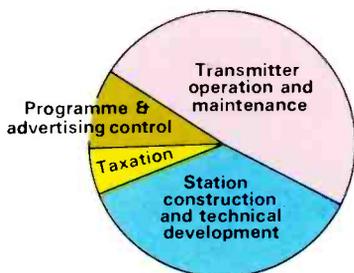
The Authority

The Authority's income and expenditure for the year ended 31st March 1979 may be summarised as follows:

	TELEVISION £000	RADIO £000	TOTAL £000
INCOME			
Programme Contractors' Rentals	19,185	3,132	22,317
Other Income	1,666	79	1,745
	<hr/>	<hr/>	<hr/>
	20,851	3,211	24,062
EXPENDITURE			
Revenue Expenditure			
Maintenance and Operation of Transmission Network	10,914	435	11,349
Planning for Construction of Additions and Modifications to the Network	3,979	403	4,382
Programme & Advertising Control	1,636	672	2,308
Loan Interest	—	181	181
	<hr/>	<hr/>	<hr/>
	16,529	1,691	18,220
Taxation	618	677	1,295
	<hr/>	<hr/>	<hr/>
	17,147	2,368	19,515
Capital Expenditure	3,642	373	4,015
	<hr/>	<hr/>	<hr/>
	20,789	2,741	23,530
Surplus	62	470	532
	<hr/>	<hr/>	<hr/>
	20,851	3,211	24,062

The Authority, as will be seen from the table, derives about 93 per cent of its income from the rentals paid by the programme contractors, the remainder being almost entirely composed of earnings from the investment of its reserve funds and cash loaned temporarily on the short term money market. The terms of its contracts with the programme companies give the Authority power to revise their rentals in accordance with movements in the Index of Retail Prices. Nearly half the IBA's income is needed for keeping the ITV and ILR transmission systems running. One third is spent on new station

HOW THE AUTHORITY SPENDS ITS INCOME



construction and technical development. The Authority's important functions in controlling programmes and advertising take 10 per cent of income. Taxation takes 5 per cent.

Of the Authority's total income of about £24 million, the largest part (47 per cent) went to keep the network of transmitting stations and the connecting links (mostly hired from the Post Office) in operation. Whilst this part of the Authority's expenditure increases steadily as the number of stations in service grows, the rate of increase (inflation apart) is now quite low; although a considerable number of television stations are being added (about 70 a year) they are quite small and of low power.

A further 18 per cent was spent on planning and supervising the construction of additional television transmitting stations which the Authority, together with the BBC, is committed to undertake in order that the uhf colour service may be extended as quickly as possible to cover as many of the present unserved areas as practicable, and on planning and supervising the construction of the radio stations for the nine additional areas for which the Authority now has power to provide a service. Also included in this grouping of expenditure was the cost of developing specialised equipment needed for the transmission systems but not available on the electronics market and the provision of technical information services to the public and trade.

The costs of the control functions of the Authority, principally in relation to programmes and advertisements, including keeping itself informed by means of research and advisory committees about the public's views of the programmes, amounted to another 10 per cent of the Authority's total expenditure.

There was one item of loan interest. This was interest on the £1.65 million drawn from the £2 million which the Government legislated to be made available for the launch of the local radio service.

Provision for current and future taxation took 5 per cent. The Authority pays tax on its revenue surpluses in the same way as any trading company despite the fact that the current Corporation Tax rate of 52 per cent assumes that part of the profit will be distributed as dividends, something that the Authority cannot do since it has no share capital and no shareholders.

About 17 per cent of its income was used for the acquisition of sites, constructing television stations, the provision of maintenance equipment and facilities and to make provision for the replacement of equipment as it wears out. The cost of television transmitting stations, expressed as a cost per head of the population served, rises steeply as the Authority seeks to provide a service in the often more remote areas so far unserved. Present planning extends to covering as many as possible of identifiable groups of population of 500 or more.

The surplus shown on the radio account is needed for the further development of the transmission network to cover new areas and for the repayment of the Government loan which must begin in 1980.

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Technical and engineering queries on ITV and ILR services should be addressed to Engineering Information Service, IBA, Crawley Court, WINCHESTER, Hampshire SO21 2QA. Tel: Winchester (0962) 822444 (or, for London, Tel: 01-584 7011).



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Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company (for addresses see pages 118-132 and 146-164). Other enquiries, or comments for the attention of the Authority's staff, should, in the first instance, be addressed to the Information Office at the IBA's Brompton Road headquarters.



Programme Scripts

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AUTHORITY ADDRESSES

Headquarters

70 Brompton Road, LONDON SW3 1EY 01-584 7011
Telegrams: IBAVIEW LONDON Telex: 24345

Engineering, Staff Administration and Services, Finance

Crawley Court, WINCHESTER, Hampshire SO21 2QA
Winchester (0962) 823434 Telex: 477211

National and Regional Offices

EAST OF ENGLAND

24 Castle Meadow, NORWICH NR1 3DH
Norwich (0603) 23533

MIDLANDS

Albany House, Hurst Street, BIRMINGHAM B5 4BD
021-692 1060

NORTH-EAST ENGLAND, THE BORDERS AND ISLE OF MAN

3 Collingwood Street, NEWCASTLE UPON TYNE NE1 1JS Newcastle upon Tyne (0632) 610148/23710
49 Botchergate, CARLISLE CA1 1RQ Carlisle (0228) 25004

NORTH-WEST ENGLAND

Television House, Mount Street, MANCHESTER M2 5WT
061-834 2707

NORTHERN IRELAND

144 University Street, BELFAST BT7 1HH Belfast (0232) 31442/3

SCOTLAND

Fleming House, Renfrew Street, GLASGOW G3 6SU
041-332 8241/2 & 7260

SOUTH OF ENGLAND

Castle Chambers, Lansdowne Hill, SOUTHAMPTON SO1 0EQ
Southampton (0703) 29115

SOUTH-WEST ENGLAND, CHANNEL ISLANDS

Royal London House, 153 Armada Way, PLYMOUTH PL1 1HY
Plymouth (0752) 63031/62490

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Arlbee House, Greyfriars Place, CARDIFF CF1 3JG
Cardiff (0222) 28759/30205
York House, Bond Street, BRISTOL BS1 3LQ
Bristol (0272) 421177

YORKSHIRE

Dudley House, Albion Street, LEEDS LS2 8PN Leeds (0532) 441091/2

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Castle Chambers, Lansdowne Hill, SOUTHAMPTON SO1 0EQ
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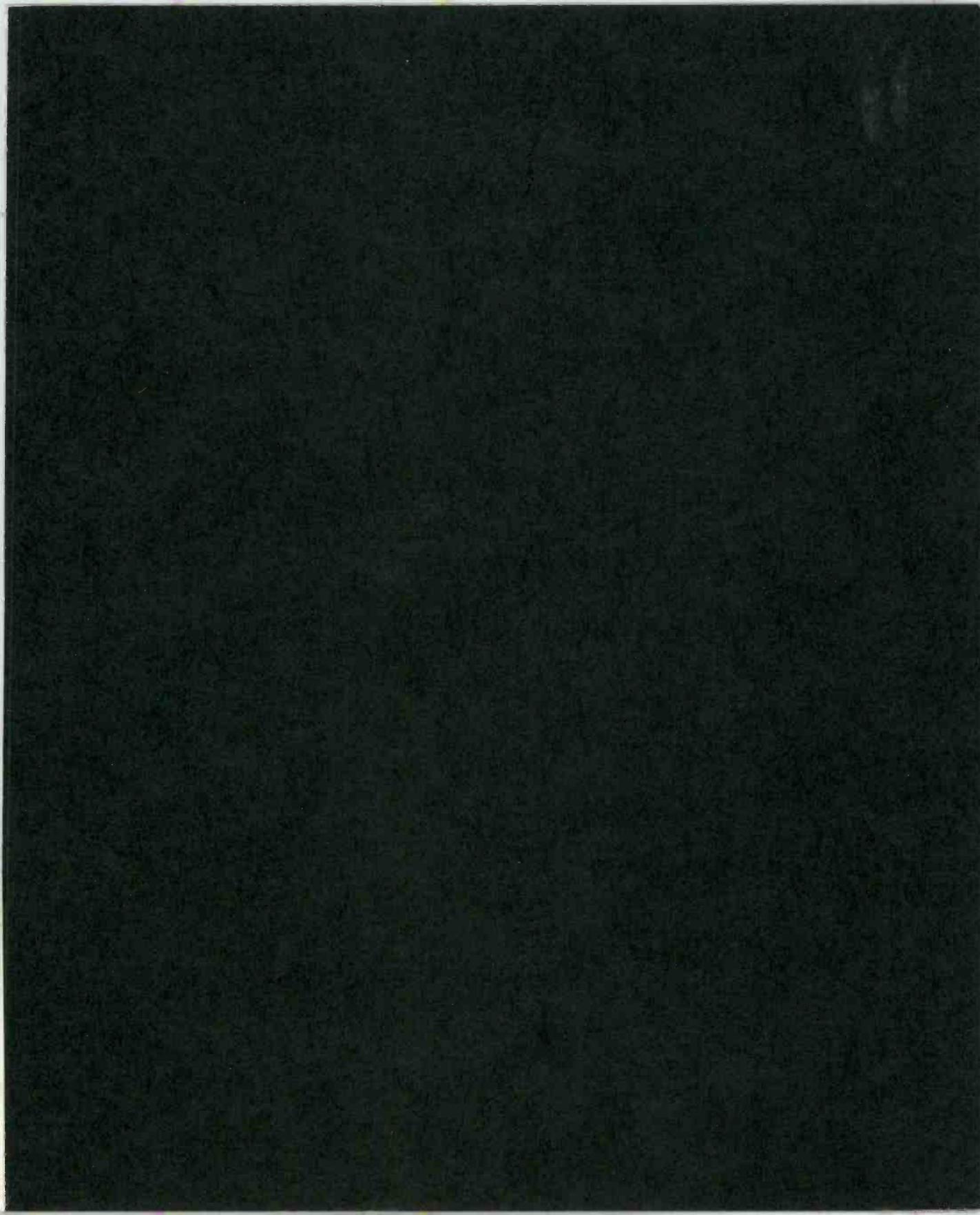
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