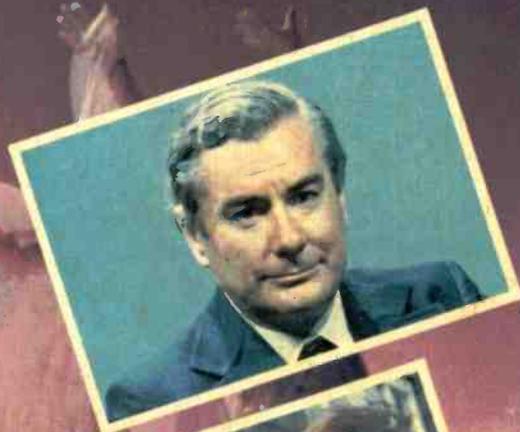


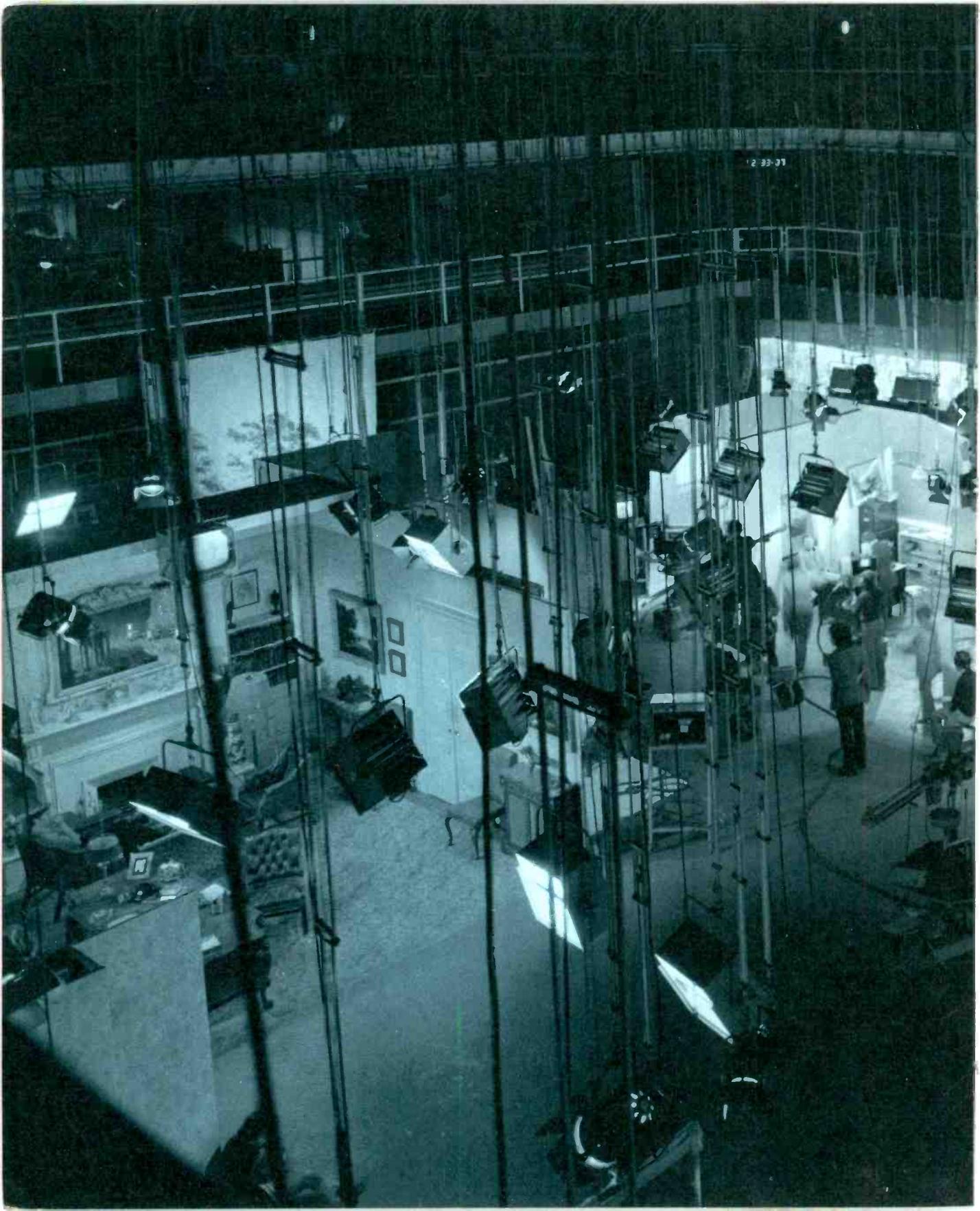
Television and Radio

1977



IBA

INDEPENDENT
BROADCASTING
AUTHORITY





Television and Radio 1977

IBA

GUIDE TO
INDEPENDENT
TELEVISION
AND
INDEPENDENT
LOCAL
RADIO

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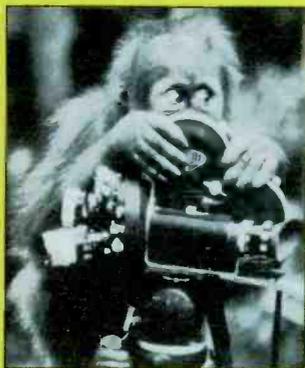
Making children's programmes, the art of the cinema, effective treatment, trains and boats and planes.

Editor Eric Croston

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Lady Plowden,
Chairman of the Independent
Broadcasting Authority,
writes:

During 1977 the Committee on the Future of Broadcasting under the chairmanship of Lord Annan will have completed their two years of intensive study of broadcasting in the United Kingdom and made their Report and recommendations. These may be far-reaching. What is certain, however, is that the television viewers and the radio listeners will continue to expect the quality of programmes to which they have become accustomed from the television and radio companies who, together with the Independent Broadcasting Authority, comprise the commercially financed broadcasting sector.

The quality of this output depends on many people, only a very few of whom are known by the public. Some appear or are heard daily or nightly;

others weekly in well-loved serials. But for each one who is known there are hundreds unknown: all those who work for the IBA, the administrators, the engineers, the accountants, those in charge of advertising standards for instance. There are all those in the companies whose names at least are given at the beginning or end of programmes: the directors, the producers, the editors, the camera men, the researchers, the make-up and wardrobe teams and so on. But supporting them are the many who work in so many varied ways - their names unknown, but their jobs essential, directly or indirectly, to the making of successful programmes on both television and radio.

So, as Independent Broadcasting completes its first 21 years, it is right that tribute should be paid to all who have contributed to its success. It is only by their individual efforts that we have been able to show the wide range of programmes to satisfy those who, in all their changing moods, view and listen.



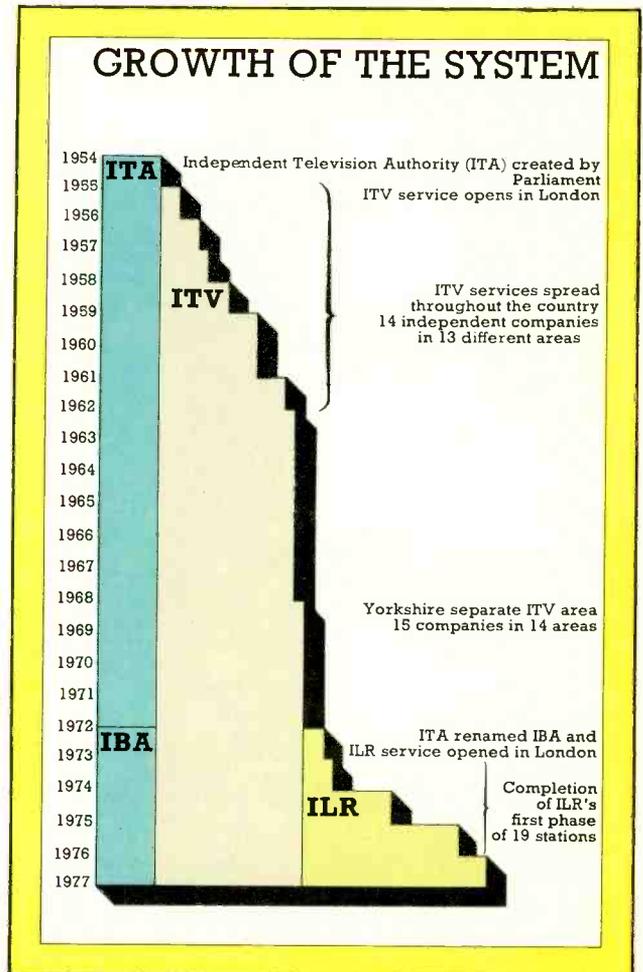
INDEPENDENT BROADCASTING: THE FIRST 21 YEARS

Independent Broadcasting has come of age. The first Independent Television (ITV) service came on air in London twenty-one years ago on 22nd September 1955, breaking the BBC's long-standing monopoly of public broadcasting in Britain. ITV services were soon introduced in other parts of the country: two-thirds of the population were covered by 1957, nearly 90 per cent by 1959, and the national ITV coverage was virtually completed when a service was started in the Channel Islands in 1962.

With the division of the North of England region into two separate areas (Lancashire and Yorkshire) in 1968, fifteen independent programme companies were providing ITV services in fourteen separate parts of the country. Five years later, in 1973, the first Independent Local Radio (ILR) companies came on air; and all the nineteen programme companies so far authorised by the Government are now operating, in eighteen areas providing services for over 30 million people.

During the last two decades the pattern of British broadcasting has been completely transformed. Independent Broadcasting has not only provided the British public with television and radio services additional to those of the BBC; it has greatly enlarged and improved their scope and variety. The responsibility for the planning and origination of programmes now rests with 34 individual companies instead of a single national employer. And since each of these companies is appointed to provide the programme service for a specific area of the country Independent Broadcasting has made important contributions to the preservation and enhancement of regional values.

Independent Television was an immediate success with viewers and for many years, despite strong competition from a greatly improved BBC television service, consistently attracted between two-thirds and three-quarters of the national audience. Even faced



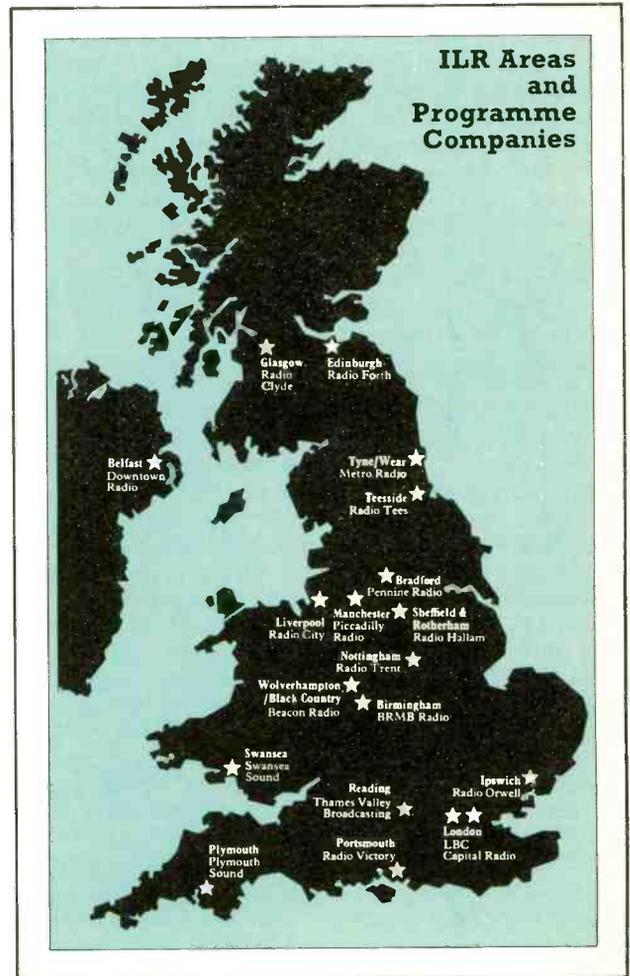
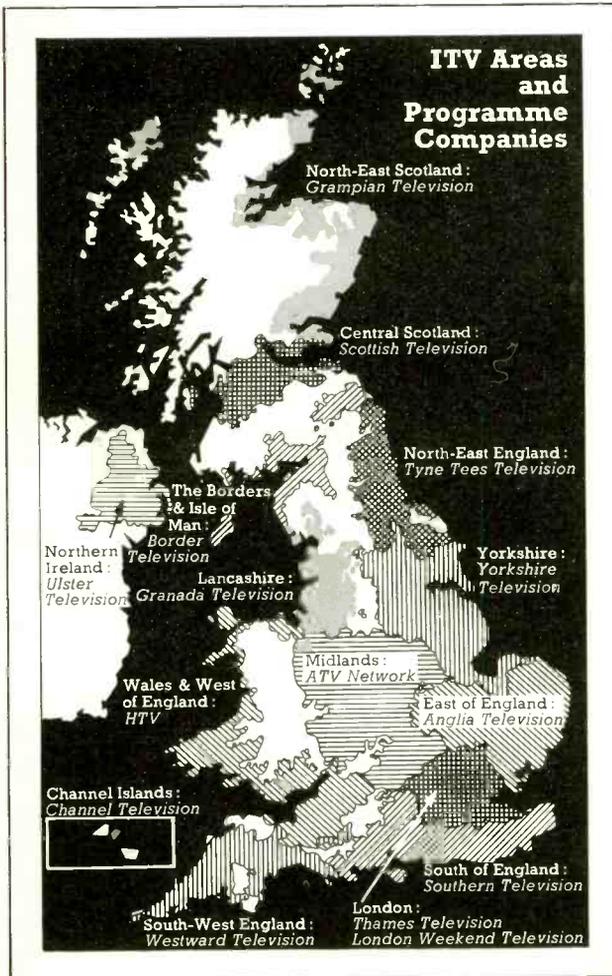
with the concerted opposition of two BBC television programmes ITV's single service has regularly continued to attract the larger share of the audience.

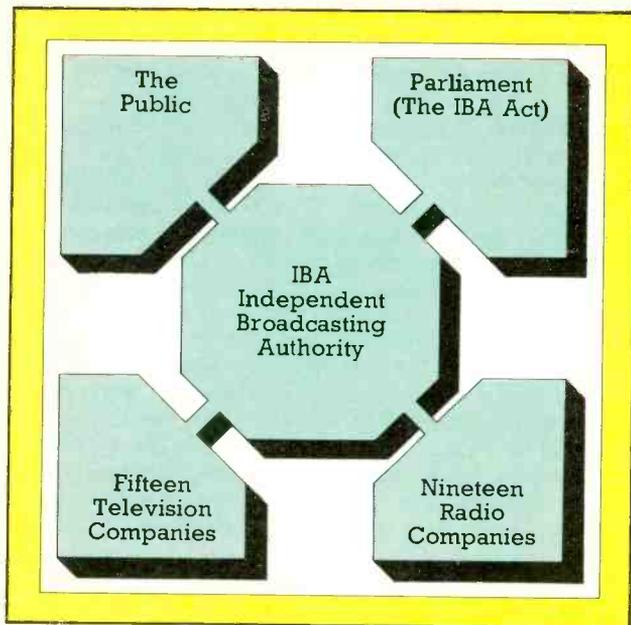
Nor has ITV's success been achieved at the expense of quality and variety. On the contrary. Ever since its earliest days Independent Television has presented a range and variety of programming which has added greatly to the scope of British television. Over the years ITV showed its initiative in the introduction and development of numerous valuable programme ideas which have now become established features of British television: comprehensive and immediate coverage of national and local news; regular religious programmes; TV programmes for schools; local regional magazine programmes; regular adult education programmes; regular afternoon transmissions; and many programmes of distinction in the other areas of the output.

ITV's success is attributable to a constant striving for quality in all fields of programming. When Parliament decided in 1954 to allow the introduction of advertising-supported television it created the Independent

Television Authority as the public custodian of the ITV system and required it to ensure that the programmes provide a proper balance of information, education and entertainment. With the initiative and full co-operation of the programme companies, the Authority believes that ITV has achieved just that. Over one-third of ITV's programmes are informative in character, a balance exceptional among privately-financed broadcasters anywhere in the world and much better than in any state-financed systems. Independent Local Radio, although still a relatively young service, is also developing high standards of public service broadcasting.

Independent Broadcasting is a combination of private enterprise with public service broadcasting. Parliament wished to allow commercial drive and enthusiasm, which play a fundamental and valuable part in other social activities, to make their contributions also in broadcasting; but at the same time it wished to ensure the highest standards of public broadcasting free from day-to-day governmental





The Elements of Independent Broadcasting

The Independent Broadcasting Authority is the central body appointed by the Home Secretary to provide Independent Television and Independent Local Radio services as set out by Parliament in the IBA Act. It chooses the programme companies, supervises the programmes and advertisements, and builds and operates the transmitters.

Lady Plowden has been Chairman of the Authority since 1st April 1975. The Deputy Chairman is Mr Christopher Bland and the Members at the end of 1976 are: Mr W C Anderson, The Marchioness of Anglesey, Mr W J Blease, Dr T F Carbery, Mrs Ann M Coulson, Professor Huw Morris-Jones, Mr A J R Purssell, Professor J Ring and Mrs Mary Warnock.

The Authority is assisted by 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 October 1970.

control. With a typical British sense of compromise Parliament appointed the Authority as the central body to set up and supervise Independent Television as a public service in accordance with the principles laid down in the Television Act; but although the Authority was to be ultimately answerable for the content and quality of everything transmitted, the programmes

were to be provided by independent programme companies deriving their income from the sale of advertising time.

In 1972 Parliament extended the Authority's responsibilities to provide local radio on the same principles and it was renamed the Independent Broadcasting Authority (IBA).

How Independent Broadcasting Works

The Independent Broadcasting Authority (IBA) is responsible for both Independent Television (ITV) and Independent Local Radio (ILR) in the United Kingdom.

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The programme companies appointed by the IBA obtain their revenue from the sale of advertising time in their own areas; and pay the IBA a rental to cover its costs in administering the

system and operating its national network of transmitters.

The Authority bases its policy on its interpretation of the Independent Broadcasting Authority Act 1973, and performs four main functions:

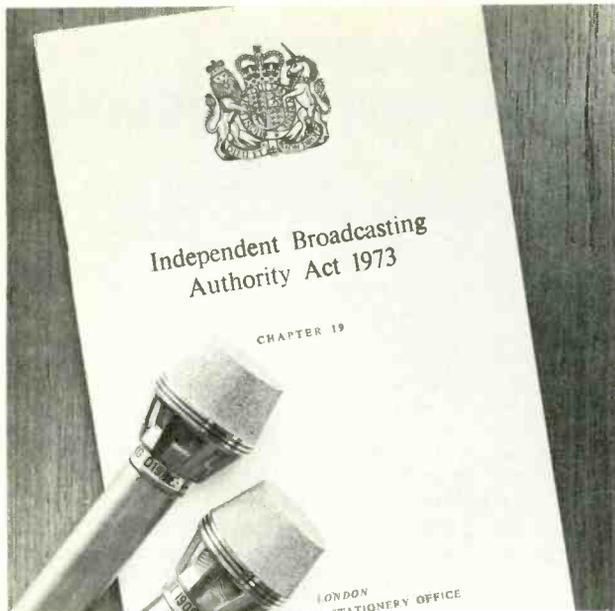
1. The IBA Selects and Appoints the Programme Companies

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

Programme company contracts are awarded by the Authority to those applicants who in its view are likely

IBA INDEPENDENT
BROADCASTING
AUTHORITY

1. Selects the Programme Companies.
2. Supervises the Programme Planning.
3. Controls the Advertising.
4. Transmits the Programmes.



to make the best contribution to the quality of the Independent Broadcasting programme services. Fifteen programme companies provide the ITV service in fourteen separate areas; nineteen companies, the maximum so far authorised by the Government, provide ILR services.

All the current television programme contracts awarded by the Authority are due to end in July 1979. Renewal of programme contracts is not an automatic process; major structural changes were made in 1968 and the contractual arrangements are kept under review in the light of companies' performance and the requirements of the system as a whole. But the Authority must be concerned to ensure stability in the system, with particular reference to the interests of the staff making their careers in it. For this reason the contracts awarded in July 1968 were for the maximum six-year period allowed by the IBA Act and were subsequently renewed until 1979. (Pending Government decision the IBA and BBC only have a certain life until 1979).

The radio contracts are awarded for a three-year term on a so-called 'rolling' basis. This means that at the end of the first year the Authority can decide whether to add on a year to the contract, thus effectively renewing the contract for three years from the date of decision, and so on in successive years. If it wishes, the Authority can decide not to 'roll' the contract, giving the programme company a year to correct its performance if this is thought necessary. In this way the contracts offer the programme companies stability while allowing the Authority frequent opportunities to assess each company's performance. Looking to the future, the Authority has said that it would be in favour of similar 'rolling contracts' for the television companies with provision for a regular review of perfor-

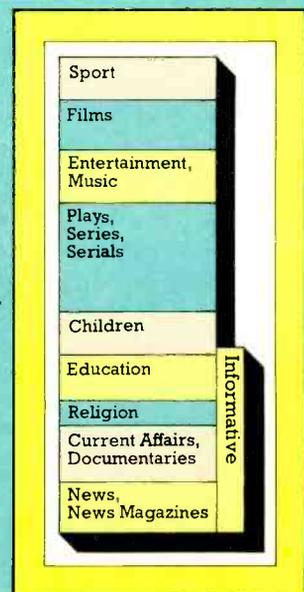
mance, and also for 'break points' (not necessarily at the same time) when it would be possible to consider giving newcomers an opportunity to compete.

The Authority has preferred a diversified and multiple control of programme companies to a concentrated or single ownership, and has further preferred that regional and local companies should contain strong local participation. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Broadcasting in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Broadcasting, a service of 'information, education and entertainment' in the words of the Act, can properly include elements directly concerned with these activities. The press, the cinema and the theatre, whose business is directly in this field, are therefore not excluded by the Authority from having interests in the ITV or ILR programme companies; and for Independent Local Radio the Act itself encourages the participation of local newspaper interests. Generally in its selection of companies the Authority has sought to provide a broad balance of interests within the system as a whole and to ensure that the control and ownership of each company forms an identity and character likely to provide a balanced and high-quality service and genuinely reflect the area served.

2. The IBA Supervises the Programme Planning

Although the creative content of the programmes is the concern of the individual programme companies, the IBA ensures that the output of the ITV and ILR services is of high quality and provides a proper balance of

Transmission Weekly average transmission in typical ITV area





information, education and entertainment. Each company plans and decides the contents of its programmes in consultation with the IBA, which may require alterations before they are approved for transmission. 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. The IBA must also ensure, so far as possible, accuracy in news, impartiality in matters of controversy, and the maintenance of good taste; and for these purposes may call for detailed advance information about specific programmes before their transmission.

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

Each ITV programme company must lay out its intended weekly pattern of broadcasts in quarterly schedules which must be drawn up in consultation with the Authority and are submitted to the Authority for approval. The ILR schedules are submitted for approval at the start of broadcasting and periodically thereafter as significant changes in programming occur. It is one of the main tasks of the Authority's programme staff to ensure, as far as possible, that the Authority's known requirements as regards the balance of programmes, the timing of particular series, and matters of programme content have been observed. Approval is given on the basis of reports submitted by the staff to meetings of the Authority.

The Authority's function is not merely regulatory but is closely involved in the positive processes of programme planning and the formulation of programme policy. The Authority is ultimately answerable to Parliament and public for the content and quality of everything transmitted. All major developments are

discussed and matters of policy decided at the meetings of the Authority held twice a month, and the Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television and Independent Local Radio.

ITV and ILR transmissions are monitored and periodically the Authority considers a report from the staff on programmes which have called for action by them.



3. 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. 6-7pm, 7-8pm). In radio the advertising is normally limited to a maximum of nine minutes in each hour.

4. The IBA Transmits the Programmes

The IBA 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, now exceeds 95.8 per cent of the population (the VHF network on 405 lines reaches almost 99 per cent). By the end of 1976 the Independent Local Radio services are available to well over 25 million people on VHF (and more on medium wave). FURTHER TECHNICAL INFORMATION: IBA Engineering Information Service, Crawley Court, Winchester, HANTS SO21 2QA Tel: Winchester (0962) 822444 (or for London) Tel: 01-584 7011.

ITV Programme Trends

in the last twenty-one years

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

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

The five largest companies – Thames, London Weekend, ATV, Granada and Yorkshire – are the main providers of network programmes to be used by the whole service. They need considerable staff and resources if they are systematically to provide a reliable, steady and complete supply of programmes of sufficiently high standards. The areas served by these companies are planned to be large enough to give them the income needed to carry out this task. Three of the network companies are based not in London but at television centres in the most heavily populated regions of the country. So Independent Television has established main centres for the production of national programmes also at Manchester, Leeds, and Birmingham.

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

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

The removal in 1972 of the Government's restrictions on the hours of broadcasting gave an opportunity to extend the full or partial networking of regional programmes. But the Authority does not think that extended hours are in any sense at all an adequate substitute for the creative opportunities which a second Independent Television service would provide. A worthwhile increase in peak-hour opportunities can come only with a second channel.

ITV's Programme Balance

There have always been considerable variations in the ITV programmes shown in different parts of the country because each company presents a schedule planned to appeal specially to the viewers in its own area; the pattern changes from season to season; and temporary changes may arise for a variety of reasons. Despite these variations it is possible to determine the balance of programming which is reasonably typical of the television viewing which has been offered to the public, and this is shown for 1956, 1966 and 1976 in the accompanying table.

For the first seventeen years of Independent Television the Government severely restricted the hours during which the Authority was allowed to broadcast. Although the permitted total was greater than it had generally been during the years of the BBC television monopoly, the typical ITV company was on the air for less than 50 hours a week in 1956.

Over the years the Authority and the programme companies frequently requested an extension of hours, but fears that the BBC would not be able to offer

Weekly Transmission Hours of the Average ITV Company

	1956		1966		1976	
	hrs	mins	hrs	mins	hrs	mins
News and news magazines	3.15	7 ⁰⁰ / ₆₀	4.39	7 ⁰⁰ / ₆₀	10.01	11 ⁰⁰ / ₆₀
Current affairs, documentaries	3.56	8 ⁰⁰ / ₆₀	7.15	11 ⁰⁰ / ₆₀	11.41	13 ⁰⁰ / ₆₀
Religion	1.05	2 ⁰⁰ / ₆₀	3.15	5 ⁰⁰ / ₆₀	2.28	2 ¹⁵ / ₆₀
Adult education	—	—	3.15	5 ⁰⁰ / ₆₀	3.06	3 ⁰⁰ / ₆₀
School programmes	—	—	4.22	7 ⁰⁰ / ₆₀	5.22	6 ⁰⁰ / ₆₀
Pre-school programmes	—	—	—	—	1.42	2 ⁰⁰ / ₆₀
Children's informative	1.08	2 ⁰⁰ / ₆₀	0.50	1 ⁰⁰ / ₆₀	1.33	1 ¹⁵ / ₆₀
TOTAL 'INFORMATIVE'	9.24	19⁰⁰/₆₀	23.36	36⁰⁰/₆₀	35.53	39⁰⁰/₆₀
Children's entertainment	6.27	14 ⁰⁰ / ₆₀	6.21	10 ⁰⁰ / ₆₀	7.02	7 ¹⁵ / ₆₀
Plays, drama series, serials	13.05	28 ⁰⁰ / ₆₀	16.17	24 ⁰⁰ / ₆₀	21.35	23 ⁰⁰ / ₆₀
Feature films	1.15	3 ⁰⁰ / ₆₀	6.35	10 ⁰⁰ / ₆₀	9.44	10 ¹⁵ / ₆₀
Entertainment and music	14.36	31 ⁰⁰ / ₆₀	7.38	11 ⁰⁰ / ₆₀	10.03	11 ⁰⁰ / ₆₀
Sport	2.13	5 ⁰⁰ / ₆₀	6.12	9 ⁰⁰ / ₆₀	8.38	9 ⁰⁰ / ₆₀
TOTAL ALL PROGRAMMES	47.00	100⁰⁰/₆₀	66.39	100⁰⁰/₆₀	92.55	100⁰⁰/₆₀

Source: IBA

parallel programming without a substantial increase in the licence fees proved a major deterrent. Although some relaxations were made, the average weekly output was still under 70 hours ten years later in 1966. The restrictions were not finally lifted by the Government until 1972, since when the transmission hours of the typical ITV company have increased to some 90-100 hours a week.

Programme Sources

The vast bulk of programmes shown on ITV are of British origin and performance. Foreign programmes are not allowed to exceed 14 per cent of total transmission time; 73 per cent of the programmes are produced by the companies themselves (including ITN); and the remaining 13 per cent is represented by programmes acquired from other British or Commonwealth sources.

ITV's own production in 1975-76 amounted to more than 8,000 hours of different programmes, a weekly average of over 150 hours. Two-thirds of this production in ITV studios was factual or informative.

The transmission hours of the average ITV company are now twice as long as they were twenty years ago. Broadcasting continues until late at night and there are full daytime services. More than four-fifths of the programmes seen on ITV are appearing for the first time. A number of school programmes are repeated to meet educational needs, as are some adult education series, some ITV-produced drama and documentaries (usually in the afternoons although programmes of special merit may be given a second showing in peak viewing), while some film series in time secure a second or third showing (usually well outside peak viewing).

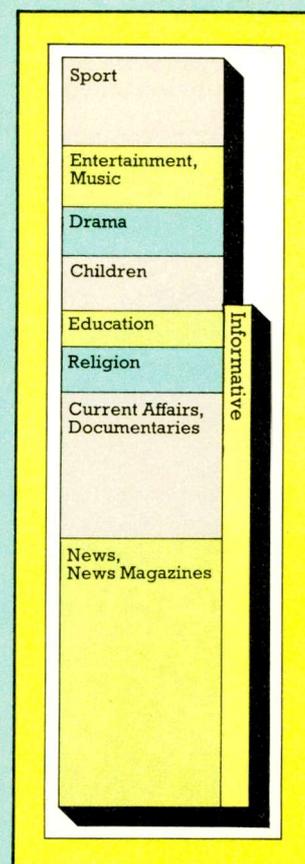
Changes in Programme Categories

The main structural changes in the typical ITV programme schedule since 1956 are shown in the Table. Education programmes, which did not exist in 1956, now represent 11% of all programmes. The hours devoted to news and news magazines, current affairs, documentaries and the arts have trebled, now forming nearly a quarter of the output. Some of the significant changes in individual programme categories are outlined below:—

News, Current Affairs, Arts and Documentaries.

ITV's national and international news has from the start been provided by Independent Television News (ITN), jointly owned by all the programme companies. ITN's news bulletins, seen throughout the country, at once established high standards of reporting and presentation; in 1967 ITN introduced the weekday *News at Ten*, Britain's first regular half-hour news programme, one of television's most-viewed and best-appreciated series; in 1972 it added a lunchtime news review; and in 1976 an extended early evening news presented by Alastair Burnet.

Production in ITV Studios 1976



ITV has always taken pride in its regional policy of serving and representing each area of the country. The rapid and widespread growth of truly regional news services was one of ITV's most important contributions to the development of British television. Every regional company considered one of its most important tasks to be the establishment of a news department to supply local news services for its own area. Weekly or more frequent local news magazine programmes were also provided by a number of companies from the earliest days; their development continued with remarkable success over the entire country until by the early 1960s every area had its own local news magazine programme every weekday evening; so another significant tradition had become established in British television.

From the start ITV established a high reputation for its current affairs and documentary programmes and there has been steady and important expansion and development throughout the period in both networked and local output. Regular series include the networked *World in Action*, *This Week* and *Weekend World*; major documentaries, series such as *World at War*, and local documentaries; national and local coverage of political issues; and coverage of the arts and sciences in regular networked and local series. In all, ITV has set an enviable standard for public broadcasting.

Religion. Before the start of ITV there was very little religious television. Regular Sunday morning services

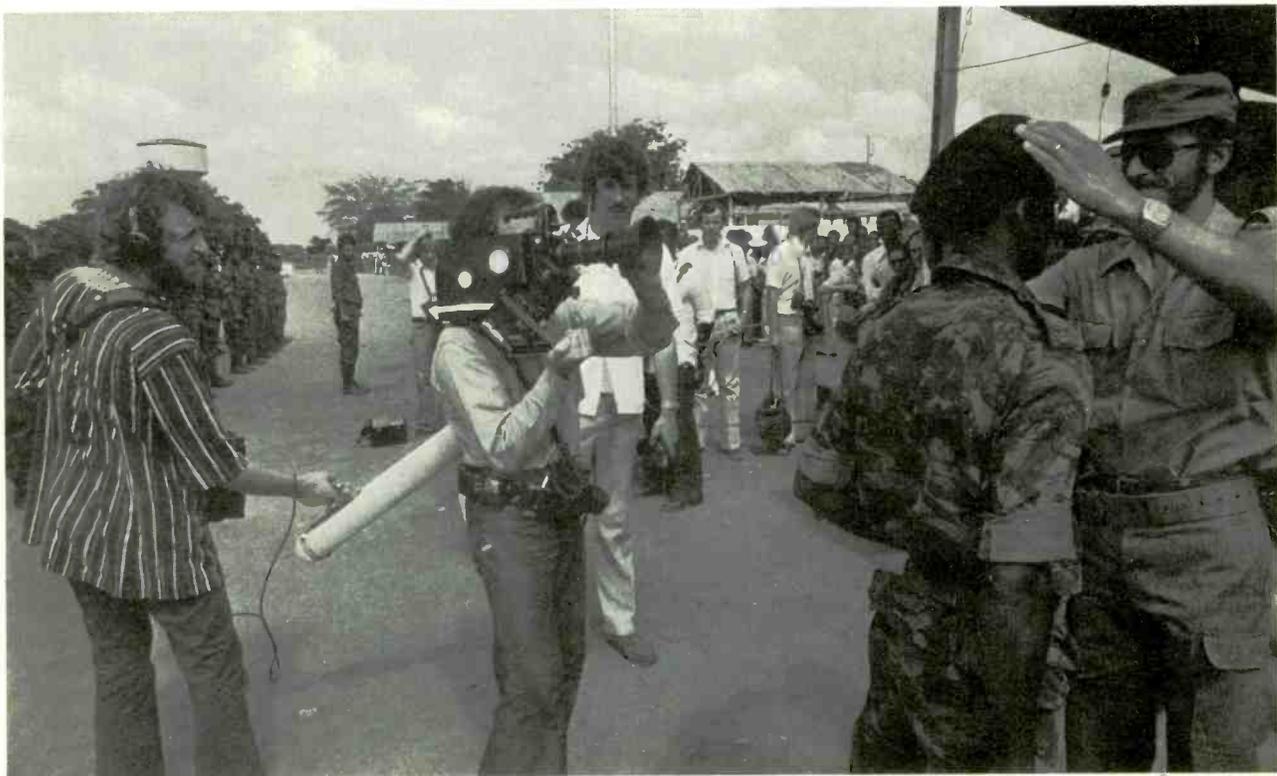
were established in 1955, the first regular religious magazine programmes and the epilogue features in 1956, and Sunday evenings became established as a special time for the presentation of religious programmes of all kinds. In recent years there has been a tendency for a number of topics of religious concern to enter into the general and educational output rather than being presented under the specific banner of 'religion'.

Education. Regular programmes for schools were introduced to British television by ITV in 1957, formal series of adult education programmes in 1963, and regular series for pre-school children in 1972. This educational provision amounts to a weekly average of about 10 hours.

Children's Programmes. About 8½ hours of programmes designed specifically for children are presented each week, covering drama, entertainment, science, the arts and information.

Narrative and Fictional Material. Narrative material has always been an important element in the television output. Plays, drama series, serials and films add up to about one-third of the total, a proportion which has not changed a great deal over the years although with the

Angola – Spring 1976. ITV's output of news and current affairs programmes has trebled since 1956. Here the MPLA in Angola are being filmed for an hour-long documentary. *ATV*





Farming Diary. The smaller regional companies' primary task is to produce programmes of specific interest to viewers in their own areas. The picture shows crop-spraying in a weekly farming magazine for East of England viewers. *Anglia*

increased transmission hours there has been an appreciable rise in the volume of drama. The increase has come largely in the development of series and anthologies; but the single play still retains a valued role in ITV drama. There has been in recent years a decrease in the number of cinema films shown, the increase in drama being due to a big expansion in the output of ITV's own studios and by the use of 'TV Movies'.

Entertainment. Basically this type of programming is playing a slightly smaller part in ITV's total mix than in the early days, representing a smaller proportion and a smaller volume. There has been some reduction in the number of quizzes and chat shows, and an evident desire on the part of programme makers (and often performers) to concentrate more on occasional entertainment specials rather than series. Some increase in the number of situation comedies reinforces the trend towards narrative noted above.

Sport. About 9% of ITV's programme time is devoted to sports programmes, centred on Saturday's *World of Sport* and the Sunday afternoon soccer programmes. There has been an increase in the number of local sports magazines and a decrease in the amount of wrestling.

Changes in the ITV Programme Pattern

Some of the changes on ITV over the last twenty-one years have resulted from innovations which have had immediate and dramatic effects; most have been gradual although no less significant. Certain general trends are discernible. ITV has tended to become

somewhat more serious in its general character, devoting more time to factual and informative programmes, and the amount of regional programming has also increased.

Undoubtedly the Authority has had a hand in encouraging certain trends (away from quizzes; towards more serious material in peak time; towards more local material from the network companies and more networked material from the regionals) and knowledge that the Authority is committed to protect the 'special classes' of programming has precluded any decrease of these types of output. However, there have obviously been many other influences at work as well, both from within the companies and from the public at large.

What is certain, however, is that it would be impossible for any body such as the Authority to impose changes on the production staffs against their will and hope to get outstanding quality as a result. The real trends for the years ahead are not absolutely clear but, as in the past, they will be inclined to happen because some area of programming has temporarily run out of steam or because some individual or production team has a strong enthusiasm to try to make their style of programmes better or has struck a new seam of attractive material.

The changes within ITV over the past years have *not* been achieved at the expense of quality. More ITV drama has not meant worse drama - indeed most people feel that it has recently been of a very high standard. More regional programming has not meant less conscientious or worthwhile material; once again the quality and range has greatly improved.

The only frustration that remains when talking about 'the balance' or 'the mix' of programmes on ITV is the restriction to one channel. ITV cannot hope to provide as wide a variety of service as it would wish within the bounds of a single channel.



Every regional ITV company provides local news coverage for its own area. *Southern*



**TELEVISION
DRAMA**

FOCUS ON FICTION

The range and volume of studio-produced dramatic material on British television is quite remarkable. It is most encouraging for writers, performers and producers that the appetite of viewers in Britain for this kind of storytelling remains almost insatiable. Whereas the United States continues to play a leading role in the making of filmed 'TV Movies', many of notable quality, this country is unique in its continuing development of drama produced by the television studios.

Each week Independent Television provides some twenty or more drama pieces produced in the studios

of the ITV companies, comprising serials, children's series, single plays, play series and anthologies. The staff engaged on this kind of output is necessarily sizeable and includes representatives of all manner of styles and techniques. Some viewers are content to relax and be told a story, whilst others prefer something more demanding in which they are encouraged to participate. Within the ITV companies they are matched by writers and producers who excel at meeting the wide variety of demands between these extremes.

Common to all types of dramatic production is the amount of discussion that leads up to the commissioning of any script. Francis Essex, ATV's Director of Production, comments that in a strange way the planning of a company's output stems from these creative talks. Because those who participate represent widely varied points of view and each, at one time or another, will offer his own brand of storytelling, the final package is as much the result of ideas put forward as it is a response to recognised demands. Consequently, the overall output tends to become self-balancing almost before the company itself has to make a conscious effort to ensure that this is the case. This process of development is carried further through discussions with the other companies and the IBA. In other words, most drama reaches the screen not solely as a result of company philosophy but also because somebody passionately wants to see it there.

Planning the Drama Output in a large ITV company

Every type of drama production brings its own particular problems and the energy and devotion bestowed on solving them is the breath of television. A look is taken here at some aspects of a few of the drama productions by one of the major Independent Television programme companies - ATV.

Shakespeare

The production of six one-hour plays about William Shakespeare's life in London began at ATV's studios in June. The producer of this exciting project is Cecil Clarke, who produced the award-winning *Edward the*

Seventh, and the directors are Peter Wood and Mark Cullingham. The scripts are by John Mortimer and the title role is played by Tim Curry.

It was obvious at an early stage that apart from the interior setting a large number of exterior scenes of Elizabethan streets and also a number of theatres would be required. So the decision was made to convert the existing *Clayhanger* street complex which was still intact at the back of the Elstree Studios. Michael Bailey, ATV's Head of Design, took the responsibility for this part of the design work. Henry Graveney elected to design a multi-purpose Elizabethan theatre which would serve as the Rose and The Theatre as well as the famous Globe Theatre.

The complete site involved over a hundred sheets of working drawings by the design department and over twenty thousand hours of construction, painting and dressing by resident staff of ATV. This was all completed, down to the last barrow load of earth, in three months from the first discussion with the producer, Cecil Clarke.

The theatre design was based on what is popularly thought of as the concept of the first Globe Theatre, although it had to be scaled down in size. Even so, it is still over thirty feet high and looks vast on the screen.

Shakespeare. Tim Curry in the title role of six hour-long plays. *ATV*

As the theatre is open to the sky, the interior was built in all its detail with fully practical audience seating, and topped with a thatched roof. Several hundred extras are used in many scenes and all the exits are fully practical for emergencies; one piece of history it is hoped will not be repeated is the destruction of the Globe Theatre during a performance of Shakespeare's 'Henry VIII', when the firing of a cannon started a blaze which spread to the thatched roof. The three tiers of balconies where the wealthier people were seated on benches are covered over, as is the projecting stage, but the centre area is open to the sky with no weather protection for the groundlings.

As for the street complex, very few references were available to help the designers. The area of London it was wished to re-create was mainly destroyed in the Great Fire of London; few pictures survive. The style of architecture was to be narrow, crowded streets with lots of inns, shops, and houses. The impressions would be of lots of people, animals, market places, stalls, horse-drawn carts, washing lines, open drains and sewers, and all the flavour of Elizabethan London. The script called for lots of variety of streets, dark alleys with plague carts, narrow sloping roads for oxen to pull woolcarts, mean taverns with low roofs, an apothecary shop, lots of small leaded-light windows, as well as a few houses for the nobility – Lord Southamp-

ton's town house, and a magistrate's house.

The main requirements of the street setting was to make an interesting collection of houses which would adapt to a number of changes, using the *Clayhanger* street as a foundation. The *Clayhanger* shop has become a collection of taverns and houses, the printing works an inn yard, and one large kiln has been demolished in favour of a rather grand house. The front of the Victorian market now serves as a blacksmith's shop and stables, while a close look through the front door of the magistrate's house will reveal a small section of Victorian street totally preserved. The black smoke manufactured by the Special Effects Department, which used to belch out of *Clayhanger* kilns, now drifts from elegant Elizabethan chimneys. The symmetrical lines of Victorian slate roofs have been replaced by an array of uneven red-tiled rooftops from the sixteenth century.

The house construction was carefully researched and it is hoped that it will satisfy the experts. Wood-frame construction with plaster infill panels can be seen complete with hints of the wattle-and-daub construction. Windows are real glass and leaded lights,

Shakespeare. Rehearsal of a sword fight on the stage of the Rose Theatre set. *ATV*



which achieve that lovely effect of multi-reflections, but the realistic uneven roof-tiles are, in fact, made of softboard and nailed on separately.

The whole effect is finished by a 'prop dressing' which included ten lorry-loads of earth to cover the cobbled street, hundreds of weeds, tufts of grass and even vegetable leaves, and completed with a galaxy of hanging signboards and washing lines.

Perhaps the one idea which caused the most fuss was the building of a small-scale house on an ATV lorry which can be moved into any place to mask modern houses which surround the lot.

Beasts



Beasts. Anthony Bate and Elizabeth Sellars in a spine-chilling scene from 'During Barty's Party'. ATV

Nigel Kneale describes his approach to the writing of a play anthology:-

'No doubt there are television audiences who dote on the mixture as before; but there must be a lot of others like me.

Beasts started out as a private venture in pattern-breaking. Half-a-dozen separate plays, with nothing in common but an overall title and in this case, of course, the writer (may I suggest that the deployment of a single cook is better for the broth?). I found a responsive mind in Nicholas Palmer, head of single plays at ATV.

We agreed that the stories should all have some

creepy element, but that would be the limit of similarity and it would have to work in totally different ways. Predictability became a naughty word. There would be an 'animal connection', as they called it in that panel game, but more specifically 'beast' to denote the alarmingly irrational. Since human beings can be as irrational as most creatures, the stories should be first of all about what people do to each other.

The audience we were looking for was one that would like to use its own imagination. The first play depended on exactly that, provoking uneasy images in the mind by suggestion rather than by anything solid on the studio floor. More exciting to write and produce than just 'roll on the visual effects', and it seemed to work. Should the other plays follow suit? Nick and I said no. So another play *would* have special effects, a whole riot of them, though they would still take second place to the characters and give the audience's mind room to work on them. To break the pattern again, the next *Beast* was pitifully un sinister and the *Beast* after that a figment of delusion. Then a joke *Beast*, the rubber monster in a horror film. And at last a play about real live animals, a whole pet-shop full of them, including a wolf and a cheetah.

The pattern was cracking nicely.'

The Cedar Tree

Alfred Shaughnessy, well-known to ITV viewers through his plays and contributions to Upstairs, Downstairs, describes how he was inspired to undertake ATV's twice-weekly afternoon serial, The Cedar Tree:-

'Turning out a cupboard recently, I unearthed an old photograph album that I'd kept from the year I left Eton, 1933, to the year I went marching off to war, 1939. Its pages were filled with faded snaps of 'self' on picnics by the sea, playing croquet and tennis with young friends on green English lawns with - almost inevitably - a cedar tree in the background; waving from the back seat of someone's Ford V-8 Coupe, my arm round a smiling girl with a bandeau round her head; making silly faces as one of a young houseparty grouped after Sunday lunch on the terrace of an elegant country house . . .

The memories flowed back into my mind, as I turned the pages idly, wondering whatever became of Elizabeth and Priscilla and Ronnie - he was killed at Anzio, of course, poor chap - and Susan and Charles, who, someone once told me, never came back from a raid on Essen. I remembered long, lazy summer days in the country, visiting for the most part a family I knew well with a gorgeous Queen Anne house in Berkshire, whose owner used to ride in the Grand National and whose three daughters were so different but, each in

The Cedar Tree. The Bourne Family, the centre of attention in this new long-running afternoon serial. *ATV*



her own way, so beautiful. To one of them I had secretly written love letters during Maths classes at school, letters addressed to her 'bei Gräfin von Harrach' at an address in Munich, where she was studying German and Music. In that house, ever filled with young people, the gramophone rarely stopped playing: 'Hutch', 'Carroll Gibbons', 'Al Bowly', 'Harry Roy's Band', and there were paper games in the great hall after dinner, which lasted often into the small hours.

As I put down the tattered album with a sigh, the idea came into my head for *The Cedar Tree*.

I wanted to try and recapture those happy but anxious days, when my generation danced and laughed and flirted and lived with the war clouds gathering on the horizon, filling us all with the sickening certainty that one day we should have to go to war again as our fathers had, possibly against Bolshevik Russia, but more likely against the twin Fascist dictatorships of

Rome and Berlin. At first we tried to tell ourselves, some of us, that Hitler was the saviour of an unfairly degraded Germany and should be trusted. But the horrific Roehm massacres of June 1932 and the slow infiltration into our magazines of nauseating pictures showing elderly Jews, labelled 'Jude' round their necks, being spat at in the streets of Nuremberg and Cologne, soon made our young blood boil, as we gently played croquet under the cedar tree on a summer afternoon.

We knew, as the Bourne family know, that a great war will soon bring the world crashing around them. For the Bournes the sands of peace are running out, as they live out their lives at Larkfield Manor in Herefordshire, a happy, united family moving inexorably towards crisis and disintegration.'

General Hospital

You don't have to be a Senior Surgical Consultant to write scripts for *General Hospital* – but it helps.

The immediate success of this drama series from its

first transmissions in 1972 owes much to the almost documentary accuracy of its medical details – from the smallest piece of hospital equipment, to the technical expertise in a highly-complicated heart transplant operation.

Written mainly by a small team of leading television writers under the supervision of producer Royston Morley – and script editor Dick Sharples (who, with Max Marquis, created the programme) – each script goes through many stages to ensure its accuracy before finally reaching the home screen.

After approval of the basic theme by producer and script editor, the writer spends several weeks researching his subject. Every detail is then checked by the programme's medical consultant before being approved for production. Once in the studio the medical consultant and two senior nursing sisters give scene-by-scene guidance to the actors on hospital procedure, operating techniques and protocol – until the episode is finally recorded.

Surrounded by a large number of medical reference books, from 'Black's Medical Dictionary' to 'Gomez Dictionary of Symptoms', the *General Hospital* writer

inevitably finds that chronic hypochondria is an occupational hazard. But the series can be very satisfying to write for... as in the case of David Fisher, whose 'Twice Shy' script accurately anticipated the frightening implications of an outbreak of rabies, many months before the subject became headline news.

Nick McCarty's 'All Fall Down' script truthfully and sympathetically reflected the tremendous social and professional problems of a young man who suddenly discovers he is suffering from epilepsy – an episode which generated many letters of congratulations for the sensitive way in which this very emotive subject was treated.

But for all its almost obsessive attention to accuracy, the editorial policy of the programme is not to preach, but to entertain. Within the framework of a fictional series, the private and professional problems of both patients and staff of a large hospital complex are investigated in depth. Sometimes dramatically, sometimes humorously... but always interestingly. And *General Hospital* has become compulsive viewing for many millions of people, of all ages, throughout Britain.

General Hospital. A delicate operation in progress at the Midland General. ATV



ROCK FOLLIES

Rock Follies. Rula Lenska,
Charlotte Cornwell and
Julie Covington. Thames



a new concept in television drama

Rock Follies is innovatory, for it does overlap defined 'categories' with its mixture of drama, comedy, satire, fantasy as well as music and dance. Andrew Brown, who produced the series for Thames Television, says that he has always seen it as a musical, and one with its roots in the cinema rather than the theatre. '*Rock Follies* could have come from the light entertainment or the music department', he says, 'but it came under the umbrella of drama simply because I'm a drama producer. I knew Howard Schuman from working with

him in the past, and Verity Lambert is a Controller with imagination.'

Scripts and lyrics are by Howard Schuman. His idea was simple. Six plays about three girls who decide to form themselves into a rock group, and who remain on the fringes of 'The Big Time'. It was to be about trying to make it, rather than making it. Modern rock musicals tend to fall into categories - biblical, derivative, nostalgic, or old hat. *Rock Follies* cannot be categorised in this way because it was rooted in the reality of the rock business and what it's like to 'gig'.

Rock Follies is traditional in the way it echoes some of the aspects of the American musicals of the thirties



and forties. Three girls, as in *42nd Street*. Putting on a show as in *Babes on Broadway*. The grind of rehearsals as in *Summer Stock*. *Rock Follies* takes these elements from the past yet adds to the tradition. It has a seventies point of view, the music is rock and the values are of today. We're experiencing hard times as they were in the thirties, and this is an underlying theme throughout the six episodes. The God Diggers of '33 still have to compromise in 1976. But there the similarity ends. *Rock Follies* does not have the conventional happy end. The girls are the victims of 'the managers and bankers, publishers, gramophone producers, and Golden Disc seducers'. But though they are exploited till the end, they haven't been entirely licked. They're still together buoyed up by their youth, talent, high-spirits and belief in themselves. 'I'm going to live on Sugar Mountain', 'On The Road' and 'Climb up the Stairway' are songs of optimism.

Ancy Mackay's music is an integral part of the episodes, complementing in mood the lyrics that advance the story or comment on the current state of mind. The songs are always germane to the situation. The girls sing 'I washed my kids and called them pet, I dragged their rappies to the laundrette, I've served my sentence so now I get some time off for Good Behaviour', when they're gigging away from the domestic pressures. And in episode five, when they're caught up in irrag changes, they sing 'We're on a Roller Coaster and there isn't any turning back'. It is in the fantasy musical sequences that the links with film musicals are strongest, although they are entirely appropriate to the girls' situation. They're dreaming of themselves as the 'Greatest Rock Group in the World' as they entertain screaming fans at Wembley with 'Little Ladies', or entertain the troops in Northern Ireland with 'Glen Miller is Missing'.

This fresh concept that Howard Schuman brought to Thames became a team effort. Jon Scoffield, one of the best and most experienced light entertainment directors in the country, was signed up for four episodes. Brian Farrham joined him, a director experienced in drama rather than music. Andrew Brown's theory was one would balance the other. 'It

Rock Follies. With the aid of Derek Huggins 'The Little Ladies' are born. Thames

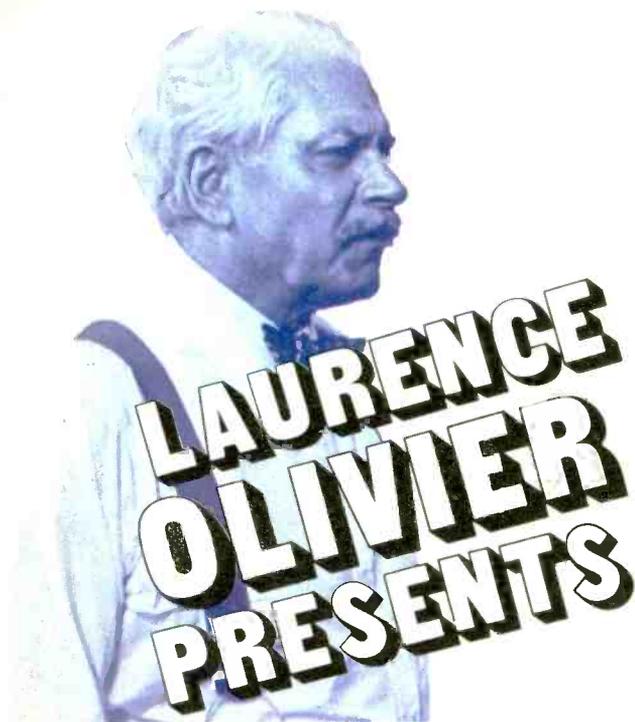
didn't work like that', he said, 'for they both contributed fresh directorial aspects to both music and drama. I didn't want plays with music tacked on to them, but a fusion, and that's what I got.'

The rest of the production team was signed up well in advance, and they were constant. The team was organised to be small and creative. The costume and make-up designers attended final auditions so they could visualise the 'look' which was wanted. So did Andy Mackay, the musical director, to match voices.

Although *Rock Follies* was at times shot like a film, the entire production was in the studio. No-one missed those exterior links that are standard in television drama. To keep the pace up, scenes were short, fast and succinct. The directors used the new electronic editing techniques to cut every scene within an inch of its life. The use of sets and lighting was rethought - some episodes called for up to fifteen different sets instead of the more usual studio average of seven. Most scenes were shot with the minimum of background, 'areas' as they were called, and some without any background at all. The resources were put into the spectacular sets: 'The Black and White Idols Nightclub' and 'The Blitz'. Most fantasy numbers were shot on a raised stage with just lighting effects to give the look of infinity. Rarely were extras used; far more often than not they were suggested, with the girls singing 'Good Behaviour' to the sound of catcalls and 'Little Ladies' to a barrage of lights and a roar of approval so loud that it occasionally drowned them out.

Rock Follies in 1976 broke many conventional barriers. It was the first idea about women and liberation that respected them. This was an opportunity to find fresh faces, to stylise sets. It integrated music and drama in ways new to television. And it provided the first six-hour rock musical. *Rock Follies* of '77 will be the second.





Cat on a Hot Tin Roof. Natalie Wood, Laurence Olivier and Robert Wagner in the television adaptation from Tennessee Williams.

During the next three years Laurence Olivier will be producing and appearing in a series of major television drama 'specials' from the Manchester studios of Granada Television. As well as a number of British and European plays ITV viewers will see works of leading 20th century American playwrights; these will also be shown on the American NBC network as a tribute to the American theatre.

Among the roles played by Laurence Olivier will be that of Big Daddy in *Cat On a Hot Tin Roof* by Tennessee Williams, and Harry Kane in *The Collection* by Harold Pinter.

Although renowned as a theatre director and film maker, Olivier's work in television, before his association with Granada, has so far been as an actor in such plays as *John Gabriel Borkman*, *The Power and the Glory*, and *The Moon and Sixpence*, for which he won the American Emmy Award. In 1973 he was seen in both Britain and America in the television versions of the National Theatre's productions of Shakespeare's *The Merchant of Venice*, as Shylock, and as the father James Tyrone in Eugene O'Neill's *Long Day's Journey Into Night*, for which he collected a second Emmy.

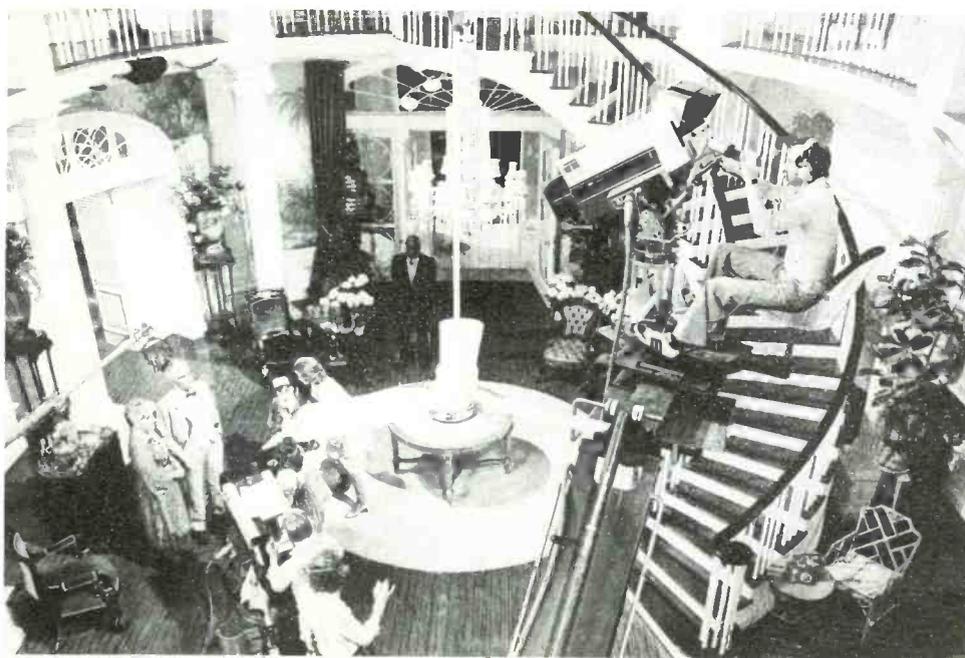
Before starting work on his Granada series, Laurence Olivier said that he had changed his mind about the presentation of classic plays on television:— 'I have stood out stiffly and coldly and pompously about television for too long. I belong to an age to which television belongs and one has to get on with it.'





Below:
A scene from studio rehearsals for **Cat on a Hot Tin Roof**.

The Collection. Malcolm McDowell and Laurence Olivier in the television adaptation of Harold Pinter's play.

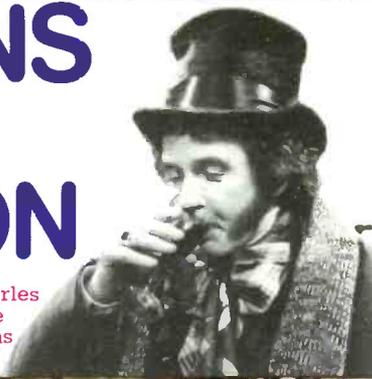


Helen Mirren in **The Collection**.

DICKENS OF LONDON

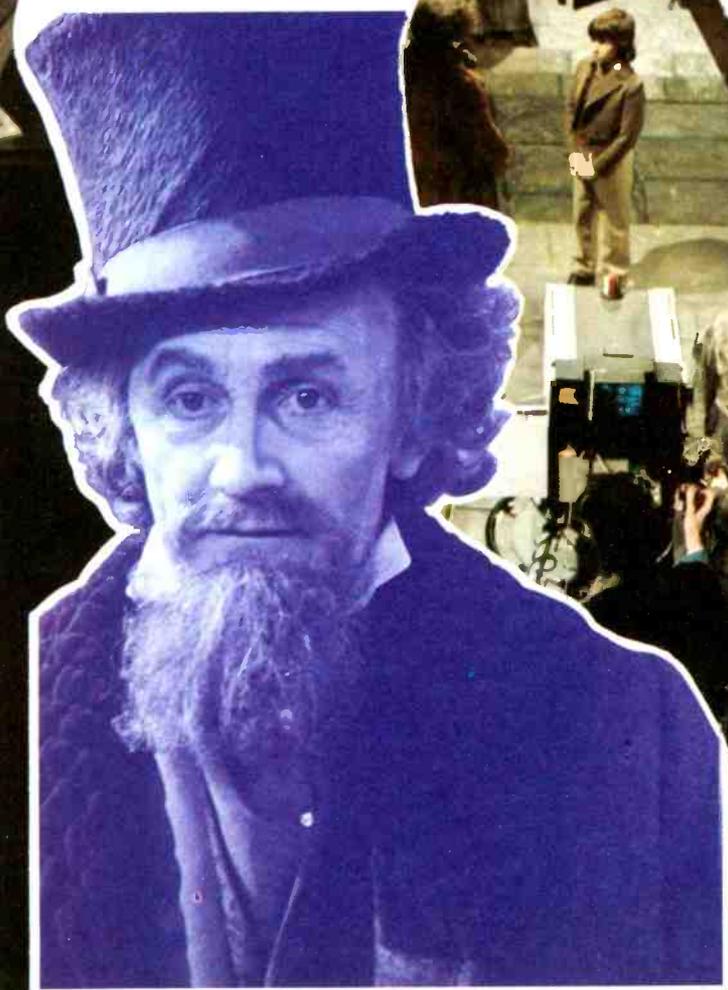


Simon Bell as the young Charles Dickens. Roy Dotrice as the spendthrift father, John Dickens



A series of one-hour dramas tracing the dramatic and fascinating life of Charles Dickens from the age of 11. Roy Dotrice plays the roles of John Dickens, spendthrift father of the young Charles, and of Charles Dickens in later life. Scripts for this Yorkshire Television production are by Wolf Mankowitz.

Roy Dotrice as Charles Dickens.



LOVE FOR LYDIA

The scene is a country house in Surrey on a sweltering hot July afternoon. Producer/Director Tony Wharmby has assembled his cast and crew at the imposing front gates. They are working on an episode of London Weekend Television's 13-part drama serial, *Love For Lydia*, adapted from the H.E. Bates novel.

The cameras roll as actress Mel Martin, who plays Lydia, runs down the driveway to greet her lover, played by Christopher Blake.

'Almost half of it will be done on location', says Wharmby. 'The country setting and changing seasons are all very important to the storyline.'

The stage manager has made sure the actors and extras are transported to the location well beforehand, so their wardrobe and make-up can be attended to in the nearby mobile caravans. Meanwhile, the crew members have been rigging up cameras, lighting, sound equipment and props.

Until recently, television location work was always done on film. But it never quite matched with the videotaped material recorded in the studio. The new mobile electronic outside broadcasting cameras mean they can now use the same system on location as in the studio.

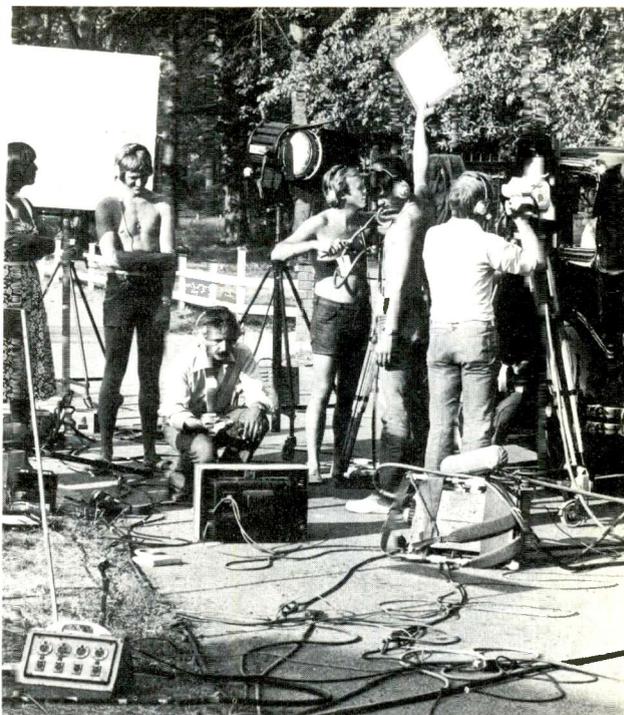
The two cameras are linked to a scanner truck parked near some trees behind the house. Inside it is like a miniature control room with a barrage of monitor screens. Here the picture and sound quality is controlled and the final results attained and recorded onto videotape. By operating switches inside the scanner, vision controller Glen Jennings can lighten or darken a background if necessary, or even make daytime look like night. The cameraman can talk to the scanner crew through their headsets to discuss any problems.

For Tony Wharmby the electronic camera unit provides speed and flexibility. While he directs the actors he can see what he's getting by glancing at the monitor screen situated near the cameras. Or he can sit inside the scanner unit while they are recording. If he wants, a particular scene can be played back afterwards.

There are 55 artistes and crew on this particular day.

Location Supervisor Alan Bairstow considers this his most ambitious location job yet. Long beforehand he has read the script, tracked down the numerous locations and negotiated the terms. Altogether they will shoot in several counties to achieve the required backgrounds. Bairstow prepares a detailed Outside Broadcast Planning Sheet for each episode. It lists location addresses, maps, equipment, transport and catering requirements, travel, rehearsal and shooting times.

Being outside the studio does have some drawbacks, however. Like planes flying overhead just when you're



The producer/director kneels in front of the monitor screen as the two cameras focus on the actors inside a vintage car.

ready to record. Or a gust of wind ruffling an immaculate hairstyle that needs a fast-working hairdresser to put right.

Or actors sweating under a blazing July sun in full evening dress gazing enviously as cameramen, stripped to the waist, soak up a tan!



Mel Martin as Lydia and Christopher Blake as Richardson.

ADAPTING WILLIAM

FOR TV



Keith Dewhurst writes :-

When people ask a writer 'what are you working on?' the question is usually prompted more by social politeness than by artistic curiosity. But when I reply 'I'm adapting the William stories for TV' interest is widespread, spontaneous and enthusiastic. Harassed city-dwellers who read the books in their childhood begin to lisp in imitation of Violet Elizabeth Bott, and to describe a boy they know who is *exactly* like William. Not many admit that it's their own son but if it isn't - well, they do picture the boy next door with an unexpected flush of pride.

In short, Richmal Crompton created a comic myth, a triumph of popular art, and at this distance we can see that she was a true artist. The best William stories will live as surely as those of P G Wodehouse; and like his they take place in a timeless artistic landscape. William and the Outlaws are eleven for ever, Violet Elizabeth is six for ever, and the butlers and maids and vicars and burglars and retired colonels chase each other for ever through endless routines of comic confusion and misunderstanding.

To the 1970s stories written in the 1920s and 1930s are period pieces - which gives me as writer and John Davies as director a great advantage over previous adaptors, who were uncomfortably close to the period. The 1970s can see that although William lives in a prosperous middle-class world (based on the Kent

commuter country where Richmal Crompton settled) the snobberies and absurdities of that society are very amusingly satirised. This means that we can set the stories in about 1928 and dramatise them very faithfully.

In practical terms LWT's programmes are for a 25-minute family viewing slot and Richmal Crompton was a short-story writer most of whose work fits naturally into that dramatic length. Not many scenes were invented to fill time. Scenes written by me which do not appear in Richmal Crompton are mostly ones which recast her editorial narrative into a dramatic form: for example, when a basic situation is set out in two or three opening paragraphs, I give the same information in a conversation over the Brown's tea table.

Richmal Crompton's dialogue is marvellously vivid and idiosyncratic and I was very inhibited in my necessary efforts at pastiche until I discovered that, like me, she spent her childhood in Lancashire. I felt that this gave me more confident access to her rhythms; but that was probably just me conning myself!

In our choice of stories John Davies (producer/director), Stella Richman (executive producer) and I were guided by what we all three thought funny and by the fact that over the years Richmal Crompton re-worked the same themes. We tried to give examples of each: stories about Ethel's boyfriends, about Robert's girlfriends, about amateur theatricals and fancy dress parties, about comic robberies, about William's disastrous acts of conscience and about his perpetual need of pocket money. Whatever the vein the essential trick is the same: William's innocence causes chaos that shows up the follies of the adult world. And long may it continue to do so!



'FAT LOT OF USE FRENCH
IS GOING TO BE TO ME WHEN I'M DEAD.
OR ALIVE COME TO THAT'

THE SINGLE PLAY

Verity Lambert, Thames Television's Controller of Drama, comments on the significance of the single play in ITV's drama output.

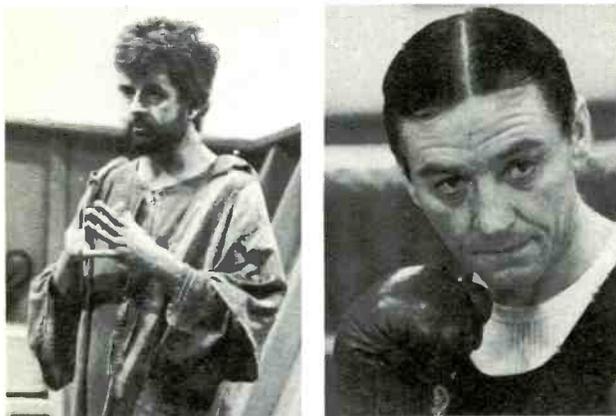
Is the single play an essential element of television drama? You only have to look back to the heyday of *Armchair Theatre*, Rediffusion's *Television Playhouse* and ATV's *Half Hour Story* to know that it is. Young writers who contributed to these series – Harold Pinter, Clive Exton, Mordecai Richler and Alun Owen – are among the foremost dramatists in TV, theatre and film today. Directors like William Kotcheff, Charles Jarrott, Philip Saville and Christopher Morahan have



The Naked Civil Servant. In a special IBA survey very few of the viewers interviewed were shocked by this powerfully realistic dramatised documentary on the life of the homosexual Quentin Crisp (*left*) portrayed by John Hurt (*right*). Over three-quarters of the audience viewed with understanding, sympathy and pleasure. John Hurt was named Best Actor in the British Academy of Film and Television Awards, and the programme's director received the Desmond Davis Award for Outstanding Creative Contribution to TV. *Thames*



Machinegunner. A 90-minute drama in which Leonard Rossiter (right) plays a small-time sleuth who becomes enmeshed in corruption and murder. HTV



had similar success. However, *Armchair Theatre* had 52 transmissions a year and because of this was able to present a real cross-section of plays, something for everyone – from J M Barrie, William Saroyan and Ibsen, to Giles Cooper, Ted Willis and Terry Southern.

But those were halcyon days. With the appearance of more drama in series and serial form a new era of TV emerged. It was easier to get an audience to respond to a good drama series, well written, well cast, but with continuing elements of style and actors, than to the single play. Gradually the number of plays decreased, often replaced by successful series which were 'spin-offs' from an original play. For example, the *Callan* series by James Mitchell was developed from an original *Armchair Theatre* play, *A Magnum for Schneider*.

As the number of slots available for single plays decreased it became more and more difficult to provide the variety which an audience had been led to expect. Now, although a number of ITV companies make some original plays, it is much harder for the individual producer of single plays to provide this variety. Firstly, the fact that most of the ITV companies want to contribute some plays to the network is not a bad thing in itself. No two producers think alike and there is more chance of a wider range of ideas being put forward in this way. This is something of a problem, however, when there is no regular play slot, and each company puts its plays on the network as and when it wants to. This makes it extremely difficult to build up any kind of audience loyalty.

Secondly, a producer usually has a maximum of twelve plays a year. These probably go out in two groups of six each. This puts him/her in a stand up and be counted situation. If a producer is doing his job properly, he/she must encourage new writers as well as commissioning from established ones; must try to find new ways of expressing ideas either in a written form, a visual form or both; must reflect what is going on around us, either humorously or tragically; must be engaging and entertaining; must expose people to new ideas, and so on. A lot to do, and very difficult, but this is why the original play is so important – it is one of the few areas where writers can be encouraged to express their ideas in their own way, with their own characters, their own relationships. They can open up new avenues which, however *avant garde* they may seem to be at the time, often have an important and lasting influence on TV drama.

Above left
Jonah and the Whale. Rodney Bewes adrift at sea as Jonah. *Scottish*

Above right
Benny Lynch. Mark McManus plays the title role in a play by Bill Bryden about Scotland's first world boxing champion. *Granada*

Left
In Praise of Love. Kenneth More and Claire Bloom. *Anglia*



Left
The Sweeney. Some of the elements found in a single play can also be associated with many of the established and popular drama series in that each programme constitutes a single story. This action series has attracted a high level of audience appreciation and stars John Thaw and Dennis Waterman as Flying Squad officers Regan and Carter. *Thames.*



Above
Plays for Britain. In 'The Lifeswappers', a first play by poet Roger McCough, Bunny (Peter Egan) exchanges his life with another man taking on his job, responsibilities, problems – and his wife Miriam (Miriam Margolyes). *Thames*



Above left
The Power of Dawn. Alfred Burke as Russian writer Leo Tolstoy and Adrienne Byrne as the peasant girl Katya in a play by Emlyn Williams. *Yorkshire*

Left
 A significant trend in recent years is for a number of single plays to be written around a central theme such as Thames' *Romance* or ATV's *Beasts*. Here Anthony Bate, Leslie Sands and Patricia Haines appear in Edmund Ward's 'Nobody's Conscience', one of the productions in *Murder*, a three-part anthology. *Yorkshire*

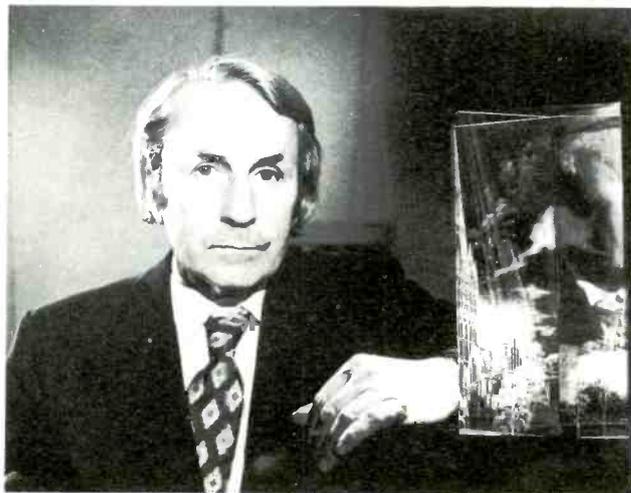
THE ARTS ON ITV

Music in Camera. The Bournemouth
Symphony Orchestra. *Southern*

AQUARIUS



Peter Hall (right) in Paris interviews Peter Brook, the influential play and film director whose successes have included 'A Midsummer Night's Dream' for the Royal Shakespeare Company, 'Titus Andronicus' and such films as 'Lear' and 'Lord of the Flies'. Derek Bailey (left) is the producer of *Aquarius*.



Laurence Whistler talks about the delicate art of glass engraving.

ITV's longest running regular arts programme and a central feature of the arts output is *Aquarius*, produced for the network by London Weekend Television.

The series carries a wealth of items from all corners of the world of the arts, covering the theatre, films, music, painting, and many other areas of topical interest. Sometimes it is the art itself that receives attention, sometimes a profile or interview with artists, or people who influence the arts.

Peter Hall, Director of the National Theatre, succeeded Humphrey Burton as presenter of *Aquarius* in 1975. He agreed with the programme's editor and producer, Derek Bailey, that it was not a good idea to impose a strict formula or to consciously give the programme a new 'image'. They decided that the series should reflect the enthusiasm of those most concerned with the making of it and that they should encourage programmes that showed the arts as being pertinent to modern life.

In a personal introduction to the first programme Peter Hall said: 'Listening to the artist has been one certain way throughout history that society has learned about itself. By dreaming his own dreams, pursuing his own obsessions, he fuels argument, provokes discussion. And many would say that he is often a witness more to be trusted than the politician, anxious to hold on to power.'

Reflecting on past series, Derek Bailey recalls that 'social relevance' has not always been put first with entertainment value second.

'Russell Harty contributed three films:— one with Sir William Walton and Gracie Fields on Ischia and Capri; a report on a school production of *Stardust*, in Sunderland; and a visit to a Highland Games. The programmes in *Aquarius* have tended to be devoted to one topic rather than taking a magazine format — complete programmes on "Artists in Athens"; the sculptor Alexander Calder at work; Bernardo Bertolucci directing his latest film; and two programmes in honour of Arthur Rubinstein.'

'On occasion our approach was uncompromising', says Bailey, 'believing that there was a large audience ready to listen to an outstanding artist speaking at length about his work — the theatre director Peter Brook, the painter Francis Bacon and the architect of the new National Theatre, Denys Lasdun.'

Although it might be expected that under Peter Hall's influence there would be a bias within the series towards theatre this is not so, and the scope of *Aquarius* remains as wide as it has always been.



For 'Edinburgh Three-O' *Aquarius* visited the 30th Edinburgh Festival, an important occasion in the arts world that offers an average of 170 performances of 75 different items with additional 'Fringe' activities. The picture shows Heinz Holliger and Mark Elder.

Sir Harold Acton with Russell Harty in Florence.



Following publication of her first non-fiction book, 'Mother Ireland', Edna O'Brien returned to her birth-place in County Clare where she talked to Russell Harty about her early memories.



Swingle II performing a new work, *A-Ronne*, by Luciano Berio.



An exclusive interview with Alexander Glezer (left) about the exhibition of dissident Russian art at the ICA Gallery.



This edition of *Aquarius* looks at the cultural and social phenomenon of the British Reggae music scene.

For the programme celebrating the 90th birthday of Arthur Rubinstein, *Aquarius* included a performance of the Grieg piano concerto with Andre Previn conducting the LSO.

ARTS FROM THE REGIONS

In addition to the regular *Aquarius* series there are many other opportunities for viewers to appreciate the arts on ITV. Full advantage is taken of one of ITV's greatest strengths - its regional structure - and in every company's area efforts are made through locally originated programmes to reveal the cultural and artistic heritage of the society of the region.

Many items covering the arts are included in local magazine programmes, and a number of arts magazine series such as *Format* (Westward), *Gallery* (HTV) and *Spectrum* (Ulster) are presented to viewers within the transmission area of the producing company. Some individual programmes and series on the arts produced by the various companies are seen by audiences in several areas or throughout the country. These include *Parade* (Granada) and the special opera presentations from Southern Television and HTV.

Current affairs programmes, including the afternoon women's magazines and documentaries, all focus on the arts from time to time. For instance, *Out of the Rock* (HTV) looked at architecture in Wales; *Earl 'Fatha' Hines* (ATV) paid a tribute to the American jazz pianist; *Prison Portraits* (Thames) presented the artistic works of three convicts; and a number of different companies in 1976 reflected on the work and life of successful artists, for example L S Lowry and sculptress Barbara Hepworth.

Distinctive contributions to arts programming will also be made within ITV's adult education output during 1977. In a further series of *Treasures in Store* nine regional companies will get together and select museums and houses which reflect the life style and work of their own regions. By showing the Maritime Museum in Southampton or the Hat Museum in Luton, not only are the viewers in a particular area being shown and urged to visit the interesting and cultural points of their own region, but the programmes will act as a shop window to present the various areas and their attractions to the outside world. The series will attempt to cover specialist museums, such as the Welsh National Folk Museum and the National Railway Museum, York, along with other museums in Britain.

Still in the area of the visual arts, *Modern Art Appreciation* (Westward) will try to show that modern



Trash or Treasure. Presenter Nicholas Tresilian (left) investigates a carriage museum at Bath in a seven-part series on antiques which took as its theme Shakespeare's celebrated *Seven Ages of Man*. HTV



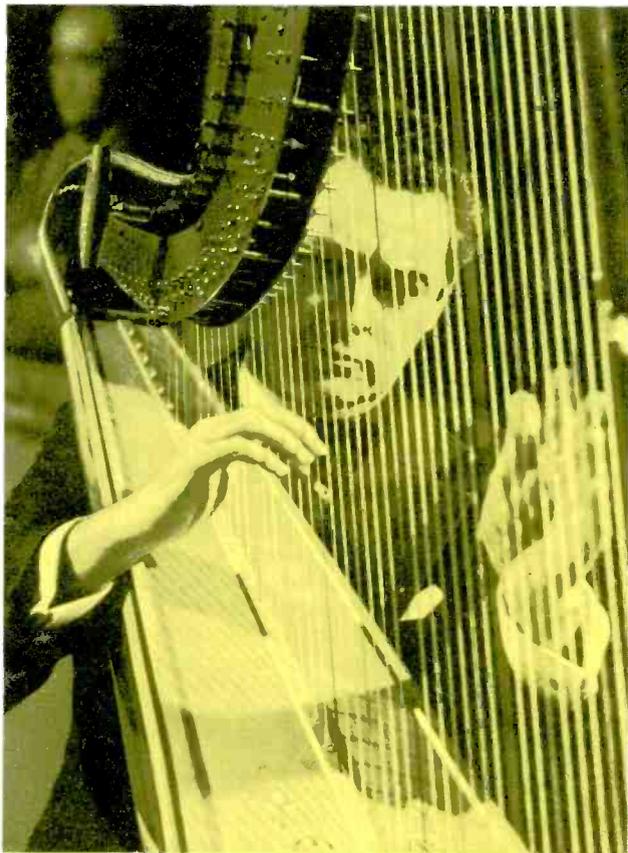
The Northerners. Current affairs programmes often focus on the arts. Here, celebrated writer Catherine Cookson returns to her native Tyneside to talk with Michael Partington about her remarkable rags to riches success story. *Tyne Tees*

art is not faddish or a self-indulgent flight of fancy. The series will have interviews with contemporary artists explaining the aims and techniques of their work.

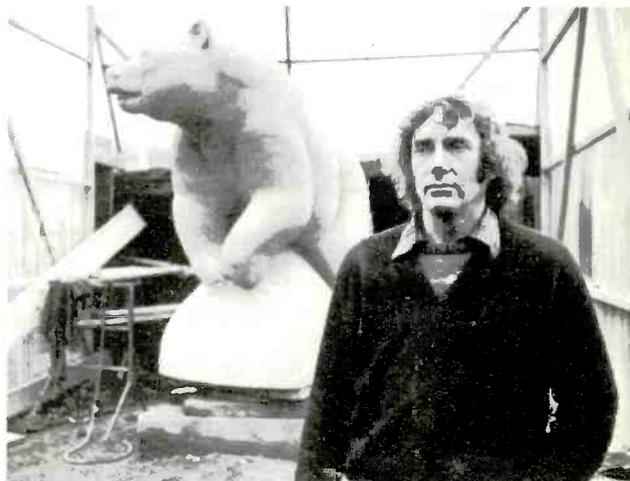
For those interested in music, whether on a practical or appreciation level, two new series are planned. The ebullient Swedish Professor Ulf Goran in *Play Another Tune* (Yorkshire) brings together from two previous successful series the basic instruction in guitar and recorder playing and encourages more music-making between recorder, guitar and voice. To assist appreciation and understanding of Medieval Renaissance music and instruments *What Did They All Sound Like* (Granada) will examine 'families' of instruments. Each programme will also contain a musical illustration by the Early Music Consort.

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

Music at Harewood. A series of six half-hour concerts presented from one of Yorkshire's most beautiful stately homes. Osian Ellis plays 'Suite for Harp' specially written for him by Benjamin Britten in 1969. *Yorkshire*



Murder, the Magician. A scene from the half-hour television opera composed by Alun Hoddinott with Sir Geraint Evans (right) as Sesto the Magician, Elizabeth Gale as his wife Adriana, and Ian Caley as Angelo. *HTV*



Format. David Wynne, one of Britain's finest sculptors, was discovered in the unlikely setting of a deserted granite quarry on Bodmin moor. He was working on a 12-ton marble sculpture of a bear which was destined for a sculpture park in America. David, keen to research his subject well, had spent six months in Canada following the grisly bear. *Westward*

TV SPORT

FOOTBALL IS THE GAME

All in the Game. A series of seven programmes featuring soccer players representing some of Britain's top clubs in a contest based upon soccer skills. *HTV*



At 8 p.m. on 12th May 1976 some 50 million viewers across Europe watched ITV Sport's coverage of the 1976 European Cup Final from Hampden Park, Glasgow. At 10 p.m. they were either rejoicing with Bayern Munich in their victory or sympathising with the Frenchmen from St Etienne who brought enthusiasm and abundant skill to Europe's premier club football match and still lost.

It was a night to remember for the fans, a night never to be forgotten – until the next big one – for ITV. It was the night that ITV Sport successfully mounted the biggest sports outside broadcast in the history of British television. It went without a hitch and in 28 separate countries across Europe a perfect picture and the appropriate national commentary was broadcast.

It was perhaps no more than the viewer has a right to

expect. But in engineering and production terms an OB of such scope was a daunting project. Equipment valued at more than £2½ million was gathered in Glasgow, where 125 people – commentators, editors, producers, directors, cameramen, engineers, riggers and others – were collected to make it all work.

The event was acknowledged as a complete success and as a clear demonstration of the strength of ITV's federal structure. The OB brought together the production and editorial skills of ITV Sport and the engineering talent of two regional companies, Scottish Television and Tyne Tees Television. The result was European satisfaction for a job well done.

The early planning was done by John Bromley, executive producer of ITV Sport, in a series of meetings with his own aides, co-ordinator Richard Bunn and



European Cup Final. Specially equipped commentary points were built in the centre stand to accommodate the European commentators. *Scottish*

engineering manager Roger Philcox; and, from STV, Russell Galbraith, Head of Sport, Chris Allen, football director, and Adam Fullarton, Outside Broadcasts supervisor. It was at this stage that camera positions were fixed and the broad production plan agreed.

The final detailed planning required to be left until the last month by which time the full extent of European interest was established and essential minutiae – food, drink and identification passes for the crews, etc. – could be worked out.

It was at that time too that STV carpenters moved in to change part of the face of Hampden. Four rows of seats at the back of the centre stand were removed for

European Cup Final. Front view of the south-east stand at Hampden showing the many outside broadcast vehicles involved in the European Cup coverage. *Scottish*



the building of a special sound control centre. 28 special commentary points, each equipped with a separate TV monitor, headphones and microphone for a commentator and space for his attending engineer, were built in the centre stand.

A two-camera studio to house the ITV panel was built on stilts on top of Hampden's 150 foot high East terracing and two platforms were built in the centre stand to accommodate one camera needed for the Cup presentation and another to capture the pre- and post-match activities on the playing fields.

Of the four other cameras needed for match coverage two were on a suspended platform under the roof of the grandstand, a third was placed on a balcony outside the high level East terracing studio, while the fourth was a hand-held unit behind the West goalmouth.

Away from Hampden the transmission backup was, if anything, more complex. Instant slow-motion of goal-mouth incidents was provided by London Weekend



European Cup Final. Inside the high-level studio Dickie Davies (right) was joined by Don Revie, Manager of England, and John Greig, Captain of Rangers and ex-captain of Scotland, for half-time comment. *Scottish*

Television from its HS100 machine at its South Bank headquarters. To achieve this, live pictures were flashed from Glasgow to London, converted to slow-motion and flashed back to Glasgow for transmission to Eurovision all in the space of a milli-second.

Pictures from Hampden were beamed back to STV's city centre headquarters by microwave and then by landline to transmitters all over Britain and across the Channel to Brussels from where all the European feeds were originated.

Because not all the European companies required half-time comment from ITV Sport's Hampden studio, an alternative programme capturing the half-time crowd scenes and the playing of the Military and Pipe bands had to be provided. These pictures were sent by



On The Ball. Brian Moore (left) who presents this regular feature of *World of Sport* is seen here talking to Liverpool's Kevin Keegan. *London Weekend*

microwave from Hampden to the IBA transmitter at Black Hill and from there by landline to their European destinations.

It was an operation planned with military exactitude . . . but it was not without its human touches. The provision of sound to 28 countries was the most daunting engineering task. The man in charge was STV's Head of Sound, Jim Bulloch. He was the man everybody appeared to need to speak to. Soon he became the most identifiable man at Hampden since he was the only one not to wear a hastily but skilfully prepared lapel sticker proclaiming in three languages: 'I am not Jim Bulloch'.

London Weekend's football commentator Brian Moore believes that a live outside broadcast of a quality sporting event can captivate a huge television audience irrespective of whether the competing teams are from the British Isles or not. The European Cup Final was placed at No. 1 in the JICTAR audience ratings. The European Championship final in Belgrade between West Germany and Czechoslovakia also attracted a massive audience for three hours on a Sunday night in June and for much of that time made huge inroads into a major film, *The Battle of Britain*, being shown on BBC1.

'Both matches were, in the football sense, riveting,' recalls Moore. 'Particularly the Belgrade match that was decided dramatically on penalties after extra time. In both games the quality of the television coverage was excellent. Indeed, when a viewer switches on to football anywhere in Europe the only thing in doubt is the result. The camera-work and direction will be skilful and imaginative; all the major incidents will be replayed, probably from a different angle. There will be dramatic close-ups of the jubilation, the despair and the tension that is part of every important sporting occasion.'

It is becoming increasingly difficult for production teams to point their cameras to a fresh and worthwhile angle. But ITV believes that in the presentation of the 1976 Football League Cup Final between Manchester City and Newcastle United for the Golden Ring festival in Switzerland it found that angle.

'The picture quality was excellent,' says Brian Moore, 'the game was a good one, and the winning goal – a spectacular overhead kick by Dennis Tueart – could not have been bettered. But it was in the dressing rooms after the game that ITV brought a new and revealing dimension to the production. The hand-held camera team nosed through the sweat and euphoria of the Manchester City celebration and the miserable stillness of the Newcastle dressing room to give viewers a few private and privileged moments of victory and defeat that brought home the human story behind a Cup Final. The camera caught, amongst other things, a stitch being inserted in the damaged eye of Manchester City's Dave Watson; Colin Bell, injured and out of the match, now pouring champagne for his team-mates; Tueart taking the Cup to his defeated opponents to drink that champagne; and Malcolm MacDonald near to tears in defeat.'

In one hour ITV captured the full atmosphere and majesty of the Wembley Cup Final. It was more than just another football match and with its sensitive guided tour behind the scenes it set a new standard in the coverage of the world's number one game.

At weekends ITV's sports output is, of course, dominated by *World of Sport* compiled for the network by London Weekend Television. The programme, transmitted on Saturday afternoons, regularly includes a mixture of 'live' and recorded coverage of football in addition to a wide variety of other major and minor sporting events.

Sport shown on ITV on weekdays and on Saturday afternoons is mostly networked but many companies produce regular sports programmes for their own regions. On Sunday afternoons during the soccer season programmes such as *The Big Match* (London Weekend), *Football Special* (Yorkshire), *Star Soccer* (ATV), *Match of the Week* (Anglia) and *Shoot* (Tyne Tees) show recorded highlights of league and FA Cup matches which have taken place on the previous day. Many of these programmes incorporate, in addition to the action, expert analysis of the play and interviews with players and managers.



The Big Match. Most ITV companies show recorded highlights on Sunday afternoons. Here Manchester United are playing Spurs. *London Weekend*

SPORT FOR EVERYONE



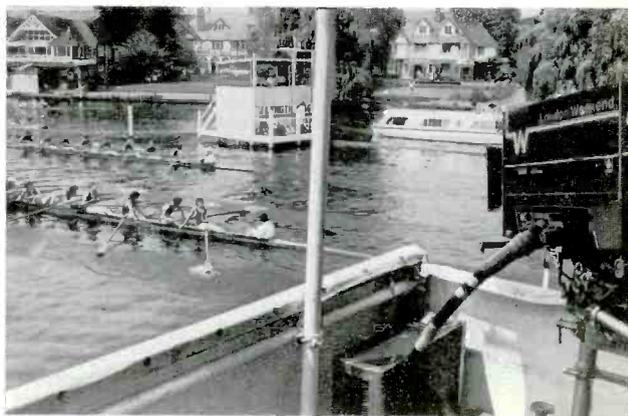
As a mass-audience medium, television must give due consideration to satisfying the interests of the majority of viewers, especially when, as with ITV, the service is confined to a single channel. Racing, golf and football therefore feature prominently in the sports output. But Independent Television also makes determined efforts to cater for the enthusiasts of such sports as cycling, darts, sailing, boxing, wrestling and speedway, often at the same time providing a much wider audience with new and unexpected interest and pleasant viewing.

In an average week, Independent Television provides some 8-10 hours of sports programming, much of which is concentrated in *World of Sport* on Saturday afternoons, the time traditionally set aside for sporting activities in this country. Dickie Davies fronts this six-in-one programme which continues its successful format of separate sections for: *On The Ball*, *International Sports Special 1*, *The ITV Seven* (horse racing), *International Sports Special 2*, *Wrestling* and the *Results Service*.

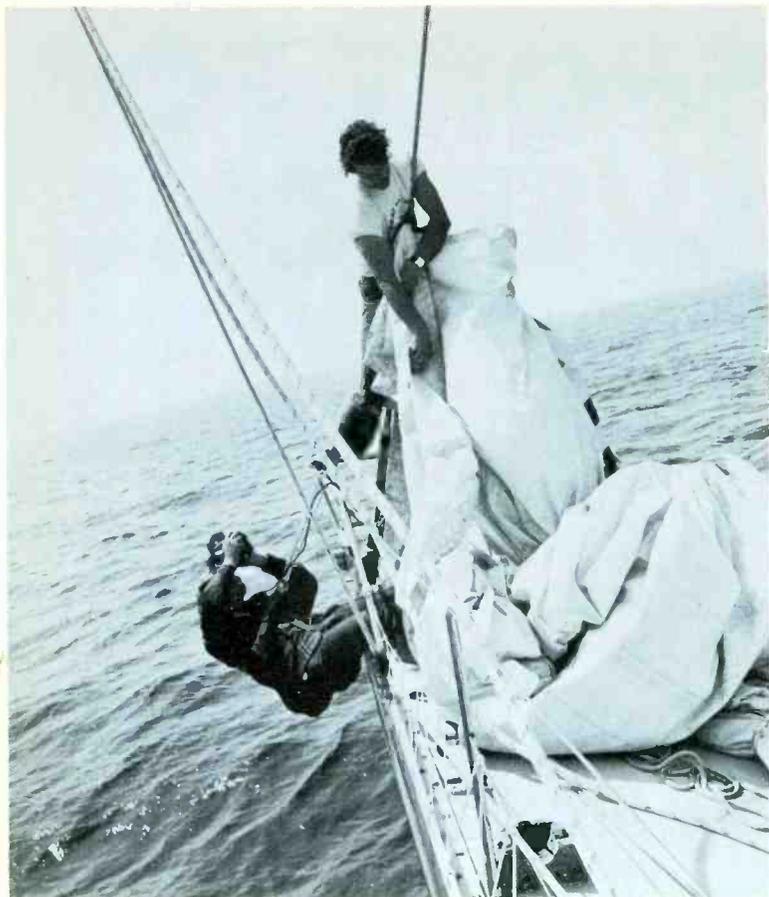
Most of the sport programmes broadcast by ITV are outside broadcasts of events organised by various sporting bodies. In a sense, therefore, they cater for the armchair viewer of sport rather than the 'live' spectator or participant. However, the increasing interest in sport as a leisure activity in recent years has not been ignored by ITV and many companies have produced

The horses come in to the finish at the 1976 Derby. *London Weekend*

adult education series on various kinds of sports and leisure activities. In the past year, for example, there has been *Cricket in the Middle* (HTV), *Play Squash the Jonah Barrington Way* (Anglia), *Plain Sailing* (Yorkshire), *Catch '76* (Westward) dealing with offshore fishing, and *Angling Today* (ATV)



World of Sport. The Henley Royal Regatta. *London Weekend*



The Great Clipper Race. A cameraman takes up an unusual position for a shot of a member of the crew of Great Britain II. This networked documentary recorded a round-the-world voyage which broke a century-old record and won a major sailing event. *Westward*



Sea Angling. Off the West Country coast, angling expert Ted Tuckerman (left) demonstrates the techniques of sea angling while zoologist Jon Miller describes the fish, their breeding and feeding habits and environment. *Westward*



Indoor League. Arm wrestling is one of the pub sports followed in the series. *Yorkshire*



Double Top. Concentration and all eyes on the board as another competitor takes aim in a televised darts tournament that attracted full houses at clubs throughout North-East England. *Tyne Tees*

Sportscall. Boxing was one of many sports featured in this popular weekly series in North-East Scotland. *Grampian*



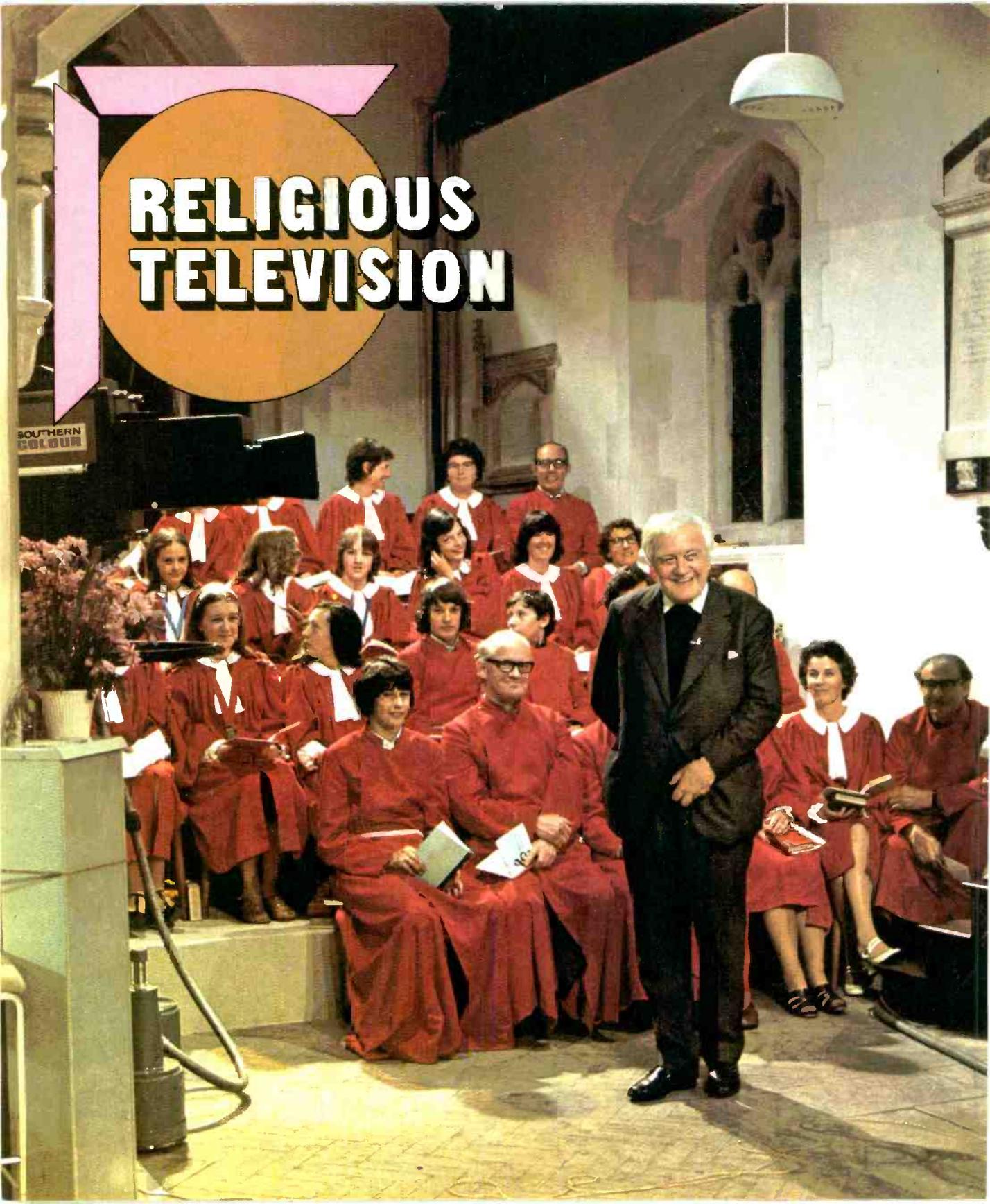
Tony Jacklin playing in the Dunlop Masters' Tournament at Chepstow. *ATV*

Plain Sailing. The educational and instructional aspects of sport as distinct from the purely 'watchable' are covered by many of ITV's special adult education series. *Yorkshire*



The production cubicle at the *World of Sport* studio. *London Weekend*

RELIGIOUS TELEVISION



Flexibility in Religious Programming

Since the earliest days of Independent Television, most programmes transmitted between 6.15 and 7.25 on a Sunday evening have always been of a religious nature. However, this 'closed period', an arrangement agreed with the BBC, is now to be modified following certain recommendations from the Central Religious Advisory Committee (CRAC), the body that advises both the IBA and the BBC. CRAC (its members are listed on page 204) felt that 'a measure of flexibility' in the timings of religious programmes would be an advantage.

In fact, most of ITV's religious programmes are likely, as in the past, to be presented in an unbroken sequence, and indeed part of the arrangement is that in the half-hour or so up to 7.15 p.m. they will still be running in double harness with BBC religious programmes. Yet there is also allowance made under this fresh agreement for ITV to show some religious programmes at the most suitable time from four o'clock onwards, and this may well begin happening, particularly with religious programmes made for a younger audience, before the year is out.

Another of the changes that CRAC has recommended may not be so immediately noticeable, as it is part of a longer trend. Until now it would have been reasonable for the viewer to assume that religious television in this country meant Christian television. Certainly, with a few exceptions, programmes in the past have related more or less obviously to the Christian tradition. Now that adherents of other faiths are settled here in substantial numbers, it would be arrogant for Christians to claim an exclusive right to religious broadcasting. While much of the output provided specially for the religious and cultural needs of immigrant communities develops, quite properly, on local radio rather than on national television, ITV's religious programmes are increasingly ready to find opportunities for explaining the rites and beliefs of other religions to the host community. London Weekend, for example, is planning such a series for networking during 1977 and ATV and HTV West have already presented West Indian congregations at worship as part of the Sunday morning output.

Come Sunday. Religious programmes seek to meet various needs. This successful series, like *Stars on Sunday*, has brought comfort to millions. *Southern*

Moving beyond Christendom, London Weekend last year presented television's first act of Jewish worship in a service specially devised for the studio; this was echoed by a schools' religious education programme from the Tyne Tees series *Cornerstones*, in which a rabbi explained the various symbols used in the celebration of a Jewish 'seder', or family passover meal. It is significant that for the first time the BBC and the IBA have now appointed a rabbi as a member of CRAC.

These changes in the Sunday evening network arrangements are paralleled, in the London area, by

The Fruit of the Tree. Penelope Lee appeared in the special Good Friday programme 'The Long Harvest' which looked at the wonder of the Crucifixion in poetry and pictures. *Thames*





Faith and Freedom. In celebration of the anniversary of George Washington's birthday and the 200th anniversary of America's Declaration of Independence, this half-hour service included a Dance of Independence performed by pupils from the Elsa Wilkins School of Dance, Sunderland. *Tyne Tees*

the redeployment of the resources given to religious television. Thames Television till recently provided viewers with a late-night religious programme almost every night of the year. During last year it began making changes. Each night's viewing still ends with a religious element, but it now consists of half a minute or so of reading, poetry or prayer, with matching visual material. At the high points of the Christian year – Holy Week and Christmas time – and on other special occasions, there will still be series of the familiar sort, and in addition the company plans to make each year one or two religious documentary or discussion series for showing somewhat earlier in the evening as a contribution of substance to its own output.

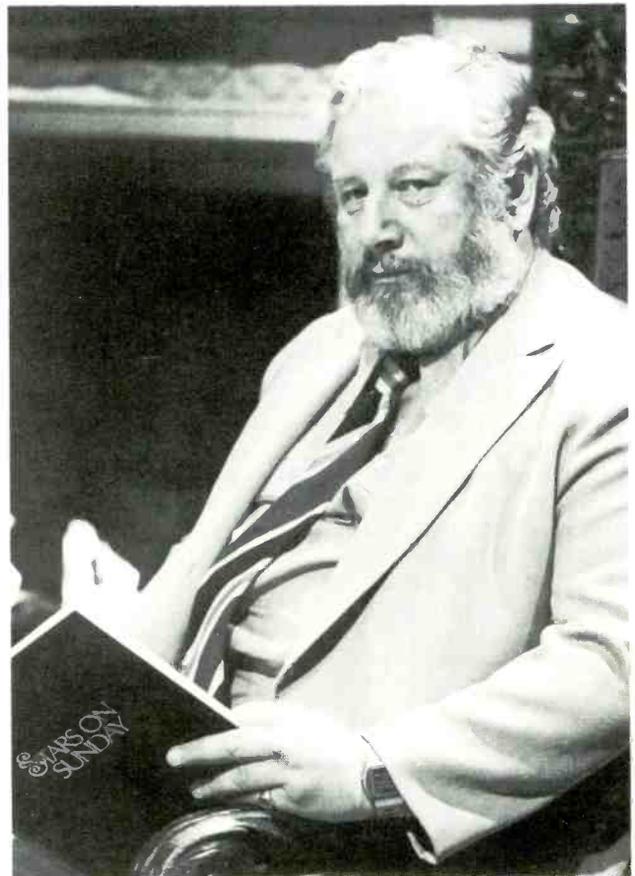
A new form of community service through television has been provided by programmes which en-

Patterns of Faith. American evangelist Dr Billy Graham (left) talks to Scottish Television's Religious Programmes Editor, Dr Nelson Gray. *Scottish*



courage the recruitment of volunteers for socially-valuable causes, a development which has been closely linked with ITV's religious aims and output. Series have included *Help!* (Thames), with a phone-in the following morning on Capital Radio; *Who Cares?* (Border); *A Matter for Concern* (Yorkshire); and the networked *Reports Action* (Granada). New series are being developed. Stimulated by a conference held last year at the Festival Hall, which the Community Service Volunteers and the Volunteer Centre together organised, almost all the Independent Television companies are now closely in touch with one or other of these volunteer bodies to establish in the various regions teams to link viewers who volunteer with voluntary organisations which need their help.

Besides these developments, 1977 is the year when three major series of religious interest are likely to reach the ITV screens: from ATV the two biblical serials co-produced with Italian Television (RAI), *Moses – The Lawgiver* and *Life of Jesus* (see pages 46-7), and from Granada the thirteen-part series *The Christians*, presented by Bamber Gascoigne.



Stars on Sunday. Peter Ustinov, one of the many well-known personalities who have contributed to this Sunday evening series of music and bible readings. *Yorkshire*

The Archbishops of Canterbury and York, in their Appeal to the Nation launched in 1975, invited everyone to consider 'what kind of society do we want?' and 'what sort of people do we need to be in order to achieve it?' In various ways, Independent Television examines such questions, and not surprisingly religious programmes have taken them very much to heart. The point is that religious programmes seek to meet various needs: music programmes such as Yorkshire's *Stars on Sunday* and Southern's successful *Come Sunday* bring comfort to millions; broadcasts of worship and late night programmes satisfy another audience; in the course of each year there are always some series, such as London Weekend's forthcoming series on rites, which are of primary interest to those with a strong religious commitment; but if the output could not include some programmes, such as Granada's *Opinion*, which challenge believers and non-believers alike, it would risk betraying its essential purpose.

The companies outside England each recognise a clear responsibility for making religious programmes which are appropriate for their viewers. HTV Wales, under the general title *Llusern* (Lantern) constantly explores new ways of transmitting religious concerns; Ulster's *What's it all About?* relates the life of the province week by week to the gospel; Channel Television in *Link-up* regularly presents the Church life of the islands to its viewers; and Grampian does likewise.

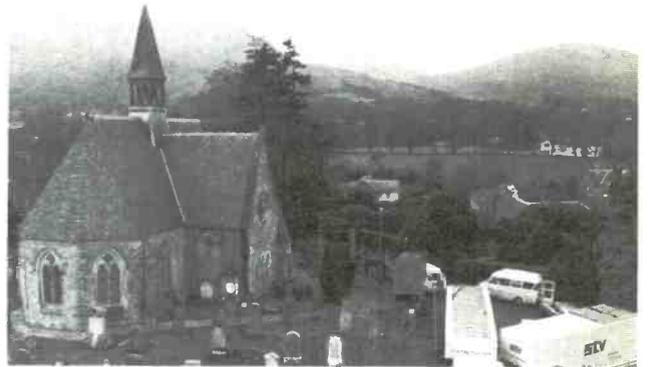
In the area of documentary and feature programming Scottish Television's *Holy Places*, including the networked *Liberty's Children* shown last year, studies historically significant areas or cities across the world around which established faiths grew. The second in the series, *A Box of Islands*, a film documentary of early religious growth and the part it continues to play in the Orkney Islands, is due to be shown during 1977.



A Man that Looks on Glass. If Victor Hugo regarded the great cathedrals as books of stone, then stained glass windows were the pictures. For this documentary, filming took place at many churches and cathedrals to obtain contrast and effect, and a master glazier talked about his work and the modern techniques of restoration. *Anglia*



Sing Aloud. The Treorchy Male Voice Choir taking part in a Sunday evening series of religious music featuring choirs and soloists from Wales. *HTV Wales*



ITV's outside broadcast units visit churches all over the British Isles for the Sunday morning service of worship. Luss Parish Church on the banks of Loch Lomond was the setting for the Christmas Day service in 1975. *Scottish*



He's the Reason, He's the Rhyme. In this special Good Friday programme the Rev Garth Hewitt (*right*), a young Church of England clergyman and an accomplished musician, presented his own songs on the reason behind Christ's death. He was joined by Chris Barber (*left*) and his band. *Thames*

Eye-openers and Epics



Life of Jesus. The Younger Jesus leading Mary into Jerusalem. *ATV*

These pages look at three distinctive programmes of religious interest from ATV, the Independent Television company for the Midlands.

Saints Alive

Saints Alive has established itself as a networked religious magazine aimed to reach a wider audience than the usual type of Sunday evening religious programme. Producer Sam Fairhall has sought to provide not so much answers as to stimulate interest and thereby provide platforms from which people can launch out and discover their own solutions.

The series, introduced by actor/playwright Colin Welland, offered something for everyone – entertainment, discussion and music. The musical items ranged from pieces by the Bach Choir to an extract from a brand new television Christian musical, and ATV specially commissioned a musical item for the series. Some of the main stories covered topics like the relationship between Christianity and Communism,

Christianity and Television, and Christianity and Science. Lighter items included a look at the feature-film image of preachers as illustrated, for example, by Burt Lancaster in *Elmer Gantry*; and a look at the life of Christ as portrayed by the large screen.



Saints Alive. Presenter Colin Welland (left) with composer David Fanshawe. *ATV*

Other guests in the series included Vitali Borovoy of Moscow, a Professor of Theology; Colonel James Irwin, the Apollo 15 astronaut, flown from America by ATV especially for the programme; Rhodes Boyson, MP; Susan Varah, Central President of the Mothers' Union; and John Taylor, Professor of Mathematics at London University and a confirmed atheist.

Another special item in the series was a report about the Holy Shroud of Turin, presented by Father John Neville of St. Bede's College, Manchester.

ATV's three religious advisers, the Rev. David MacInnes, the Rev. Richard Hamper and Father Geoffrey Tucker, also took part in a fascinating discussion on the use that an advertising agency might be to the Church.

Moses – The Lawgiver

Current affairs, documentaries and drama are all categories of programming that can include subjects of genuine religious interest. Two notable examples for 1977 are the special drama co-productions between ATV and RAI (Italian State Television), *Moses – The Lawgiver* and *Life of Jesus*.

Moses – The Lawgiver is one of the most important biblical series ever made for television. In six one-hour episodes it recreates the enthralling story of Moses, the founding who became one of the world's most significant religious leaders.

Burt Lancaster plays Moses, his first-ever television role. 'I agreed to play the part' he says 'because the treatment was excellent, beautifully constructed and with the timeless feel to it. It should convey to the world the greatness of the subject.' Lancaster is convinced that the series will provide a valuable insight into the Jewish enigma. 'It reaches some good conclusions on what the Jewish character and moral values should be. In the Israelites' confrontation with God they were a

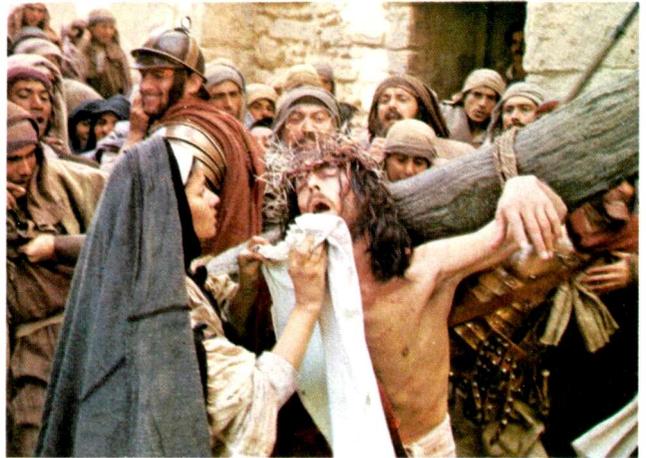
Moses - The Lawgiver. Burt Lancaster (left) as Moses and Anthony Quayne as Aaron. ATV



fractious people but filled with vitality. It is this characteristic which has kept the Jewish race alive through the centuries.'

The series, which was filmed mainly on location in the Holy Land, also stars Anthony Quayne as Aaron, Ingrid Thulin as Miriam, and Aharon Ipale as Joshua.

Life of Jesus



Life of Jesus. Jesus (Robert Powell) carries the cross through the streets of Jerusalem. ATV

Of his work on *Life of Jesus* director Franco Zeffirelli says: 'I want to dust off all the sand that has encrusted the character of Christ after too many storybook interpretations and parochial films. I am a Christian and a believer, so this might seem a contradiction. But, you know, it is very difficult to be a Christian today in a world full of decomposition. It is for this reason that I think Jesus needs a closer humanistic identification. He has been too untouchable until now.'

To help him Zeffirelli called upon the expert advice of a panel of top religious figures including Roman Catholics, Protestants, Jews and Moslems.

One thing all of the experts agreed upon was the concern of Zeffirelli and producer Vincenzo Labella that *Life of Jesus* should set right what they regard as 'a mindless distortion' of history: that the Jews as a race were responsible for the death of Jesus.

The six one-hour episodes were filmed on location in Morocco and Tunisia, and attracted leading actors and actresses from all over the world. Robert Powell plays Jesus and Olivia Hussey the Virgin Mary. Ann Bancroft, Ernest Borgnine, Claudia Cardinale, James Mason, Laurence Olivier, Christopher Plummer, Anthony Quinn, Ralph Richardson, Rod Steiger, Peter Ustinov and Michael York are amongst the prestigious international cast.



**ITV
LIGHT
ENTERTAINMENT**

Bring on the Girls. Bruce Forsyth with Lena Zavaroni and the Lionel Blair Dancers in a glittering spectacular. *Thames*

The Situation Comedy

'Television's contribution to society is not made only in serious documentaries. Everybody needs occasions when they see or hear something which simply makes them feel good. The forgetting of sorrow, fear for the future, pain, old age and loneliness can relieve pressure and give courage.'

An extract from the Royal Television Society's Fleming Memorial Lecture 1976 given by the IBA's Chairman, Lady Plowden.

ITV's light entertainment programmes, which weekly amount to some ten hours, certainly provide all the necessary ingredients for laughter, relaxation and enjoyment. Hopefully, too, many viewers are able to find a temporary 'escape' from the pressures and worry of their everyday lives.

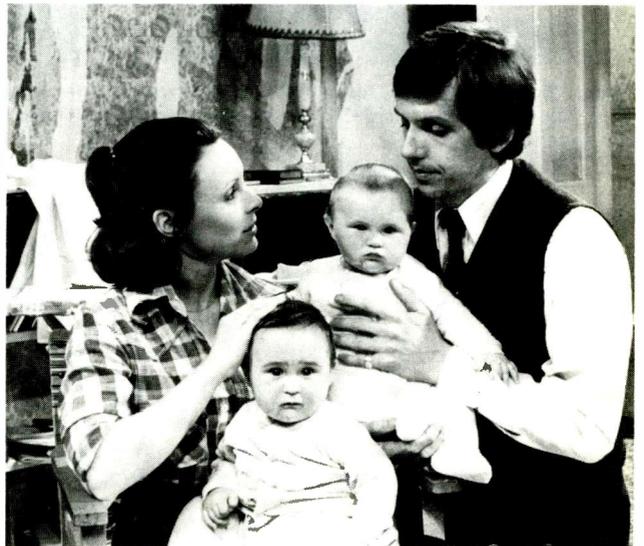
Light entertainment programmes appear in many forms – variety, music spectaculars, contests and talent shows, personality chat programmes. Perhaps the most difficult area of all is the situation comedy series. There can be no guaranteed formula for successful comedy. Some situation comedy series certainly remain popular for a very long time: viewers often appreciate an element of familiarity and predictability and the professionalism provided by the established performers. But at the same time there is constant change and development, and over half of the situation comedy series presented on ITV during the past year were in fact completely fresh concepts or incorporated fresh ideas.

Duncan Wood, Yorkshire Television's Head of Light Entertainment, believes there are three important elements to consider for successful comedy: the first is the script, which is really the key; the second is the casting; and the third is the direction. 'I've seen potentially good shows ruined by faults in each of these areas', he says. 'Success is built out of all three factors complimenting each other and getting together'.

It is perhaps the writer who bears the greatest burden in terms of success or failure and he must explore all possibilities in forming his characters and situations. Duncan Wood, who has been associated with such series as *Hancock's Half-Hour*, *Steptoe and Son* and *Rising Damp*, agrees that there is no shortage of writers but there *is* a shortage of good talent. 'I get about twenty to twenty-five unsolicited scripts a week',



Rising Damp. The outstanding character actor Leonard Rossiter, as the seedy landlord Rigsby, with Canadian-born Gay Rose. *Yorkshire*



The Cuckoo Waltz. Diane Keen and David Roper, young actors new to a television situation comedy series, feature in the story of the penniless Hawthornes. *Granada*



Yanks Go Home. American GIs arrive in a Lancashire village in the early 1940s and Meg Johnson as the landlady of the 'local' is out to make the boys feel at home. *Granada*



Yes - Honestly. Donal Donnelly and Liza Goddard appearing in a follow-up to the series *No - Honestly* by the same writers. *London Weekend*

he says, 'but I regret to say the casualty rate among them is about a hundred per cent. I might get one a month which shows a glimmer of possibility; but it's rather depressing, really, because you can see the writer is trying very hard to say something, trying hard to make it funny. I'm afraid the truth is that you cannot create talent'.

As Lady Plowden remarked in her Lecture, making people laugh is a most difficult thing to do. 'It is one of television's strengths that it continues to try, succeeds frequently, and occasionally succeeds magnificently'.

George and Mildred. Having now left their familiar environment in London's bedsitter land and moved to the suburban executive belt, Mildred (Yootha Joyce) is keen to savour the company of the young, thrusting, up-and-coming executives ... but George (Brian Murphy) has his doubts. *Thames*

The Spin-off

A situation comedy, if the situation is properly devised, can be sustained for several series. Inevitably, however, there often comes a time when all facets of that situation appear to have been explored.

Johnnie Mortimer and Brian Cooke, writers of the successful Thames series *Man About the House*, had to think very seriously about the future of the programme after it had run for thirty-nine episodes. 'As the writers', they say, 'we became aware of the danger that we might start to repeat ourselves or strain believability to get further plots from the flat-sharing set-up. An important part of the series was the relationships between the five main characters and we felt that these relationships had evolved as far as they could. Nevertheless, some of the characters seemed to offer more scope for development, in a different setting'.

It was therefore decided to do two 'spin-off' series. The first one, *George and Mildred* (Yootha Joyce and Brian Murphy), shows the downstairs landlord and landlady moving to middle class suburbia. The second takes the character of Robin Tripp (Richard O'Sullivan) on a year or two, to find him running a small bistro.

'These two new programmes have enabled us to develop the characters as separate entities' explain the writers, 'and to explore their reactions to situations which could never have happened naturally in the original series'.





The Many Wives of Patrick. Patrick Cargill as a business man who has had six wives and still loves them all (including Elspeth Gray). *London Weekend*

Left

Doctor on the Go. Robin Nedwell in one of ITV's successful long-running comedy series. *London Weekend*



Spring and Autumn. Tommy Butler (Jimmy Jewel) fears the worst when he visits his doctor (Charles Morgan). *Thames*



Get Some In. When it comes to taking his RAF recruits up for a practice flight it's Corporal Marsh (Tony Selby) who has the butterflies! *Thames*

Across the Barriers

When director/producer Stuart Allen is offered a new comedy show to direct he looks for an everyday situation which is developed in a funny way. 'I am particularly attracted to subjects dealing with religion' he says, 'like *All Gas and Gaiters* and *Never Mind the Quality, Feel the Width*, and race - *Love Thy Neighbour* and *The Fosters*. Very often the laughter-provoking situations of these shows expose the myths, the fallacies and the unnecessary prejudices which have grown up over the years. I hasten to add this has been in the service of entertainment - my place is in a TV control room, not a pulpit!'

In *Love Thy Neighbour* viewers were encouraged to laugh *with* coloured people, not *at* them. 'We took the heat out of race relations' stresses Allen, 'by presenting areas of conflict in an amusing way'. Vince Powell, one of the two writers for the series, reckons that the whole basis of any successful comedy programme lies in having an element of conflict. 'It appeared to the late Harry Driver and me, as co-authors, that to take a white man who had all the bigoted, prejudiced attitudes towards black people and give him a black neighbour who in turn wasn't particularly fond of white people would provide an excellent platform for a comedy series.'

The writers recognised that the one great danger to

avoid was consciously to preach or moralise about race relations; so they endeavoured to develop the conflict without appearing to take sides. 'I think it is fair to say that an equitable balance was achieved,' reflects Powell, 'and, whilst it is true that the white man insulted his black neighbour, and called him "Sambo" and "Nig-nog", the black man was equally as offensive using expressions such as "Honky" and "Snowflake"'. It has been argued that such expressions do not help race relations, but I lean to the opinion that, far from doing harm, they have a certain beneficial effect. Before *Love Thy Neighbour* popularised these so-called derogatory terms, the terms themselves existed but were considered to be really insulting. What I believe we did by exposing these insults to the public was to take the sting out of them and make them less hurtful.'

The white man, Eddie Booth, was an ardent trade unionist, out to preserve 'our white heritage'. The coloured man, Bill, was intelligent enough to realise there was nothing inherently evil in Eddie, he was merely a loud-mouthed bigot. 'I exercised strict editorial control,' says Stuart Allen, 'and anything which could have justifiably caused distress to black people was eliminated. We had our critics, but the public was our arbitrator. During the eight series running over a period of five years, *Love Thy Neighbour* was always high in the ratings. And frequently in the first position of the top twenty.'

The Fosters took the process a step forward by presenting the first all-black show on TV in the UK. We can still remember those Hollywood movies in which black people were depicted as butts for ridicule, or as subnormal menials, there for a cheap laugh. The *Fosters*, however, are a perfectly normal family who



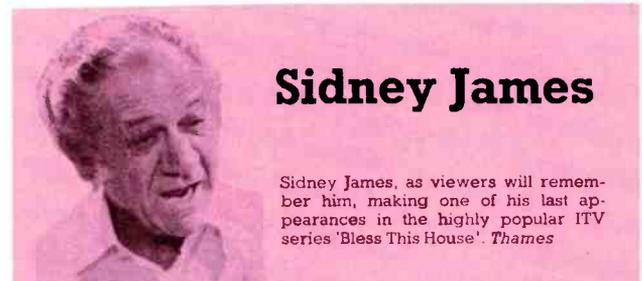
The Fosters. Norman Beaton, who last year took over the part of Ko Ko in the stage production of 'The Black Mikado', plays Sam Foster in the series. Isabelle Lucas (right) is his God-fearing wife Pearl and Carmen Munro (left) their neighbour. *London Weekend*



Love Thy Neighbour. Jack Smethurst, Kate Williams, Nina Baden-Semper and Rudolph Walker. *Thames*

happen to be black. Their crises, their inter-relationships, are universal, outside colour or creed. The son is sent home from school for being insolent; the girl is dated by a man five years her senior. The father, Samuel, occasionally gives way to temptation, but is drawn back on the straight and narrow by his wife, Pearl. Again, because Pearl is God-fearing and cautious the writers are not trying to score over more free-living white people. For comedy to be successful it has to be based on truth. A potent answer to the question of whether television comedy contributes to racial harmony came in a letter written to Stuart Allen by a white man:-

'My wife and I have gained a new understanding of black people since we began to watch your series *The Fosters*. We wish we had such a charming family as our neighbours.'



Sidney James

Sidney James, as viewers will remember him, making one of his last appearances in the highly popular ITV series 'Bless This House'. *Thames*

Philip Jones, Controller of Light Entertainment at Thames Television, pays tribute to one of ITV's most universally appreciated performers.

Sadly, the last year has taken its toll of too many personalities in the entertainment scene and among them Sidney James who died on 26 April 1976 at the age of 62.

All of us who had the pleasure of working with Sid felt it a special loss but the wave of sympathy and affection from the public was quite unique and outstanding. I suppose it was the fact that Sid was 'the nice bloke next door' to taxi drivers and bank managers alike that prompted so many letters, phone calls and messages of affection for a friend departed.

There have been many tributes to his career in films, on the stage and on television and to all who knew him he was the true professional. And such was the warmth of his personality that there are few people who cannot instantly see in the mind's eye that expressive wrinkled face and hear that mischievous laugh. Alas, they remain now in image and recording only.

Light and Easy

The Lulu Hour. Lulu appeared with her sister Edwina for the first time on television in this special one hour spectacular for Scottish viewers. *Scottish*



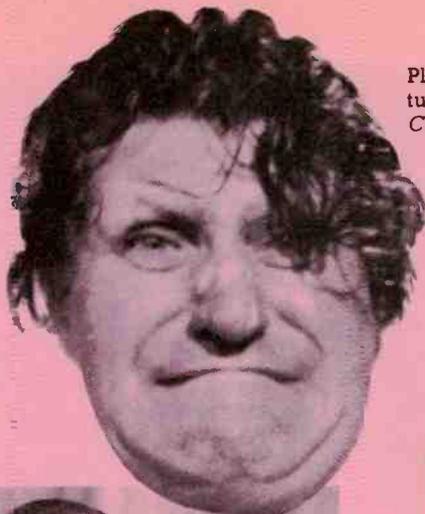
Whilst comedy series account for a large percentage of ITV's light entertainment output, there are a number of hours each week of the type of programme that can be traditionally classed as variety.

Although many essential elements of music hall have been retained on television there is freedom from the limitations of performing on a live stage; in fact the exciting possibilities offered by the production and technical facilities in television have possibly widened the scope and appeal of variety. The dancing girls, comics and magicians are still with us, of course, but they are not necessarily restricted to just a five or ten-minute stand. Television has helped to extend their personalities and, because of the greater demands for originality, artists are extending their talents into other spheres of light entertainment.

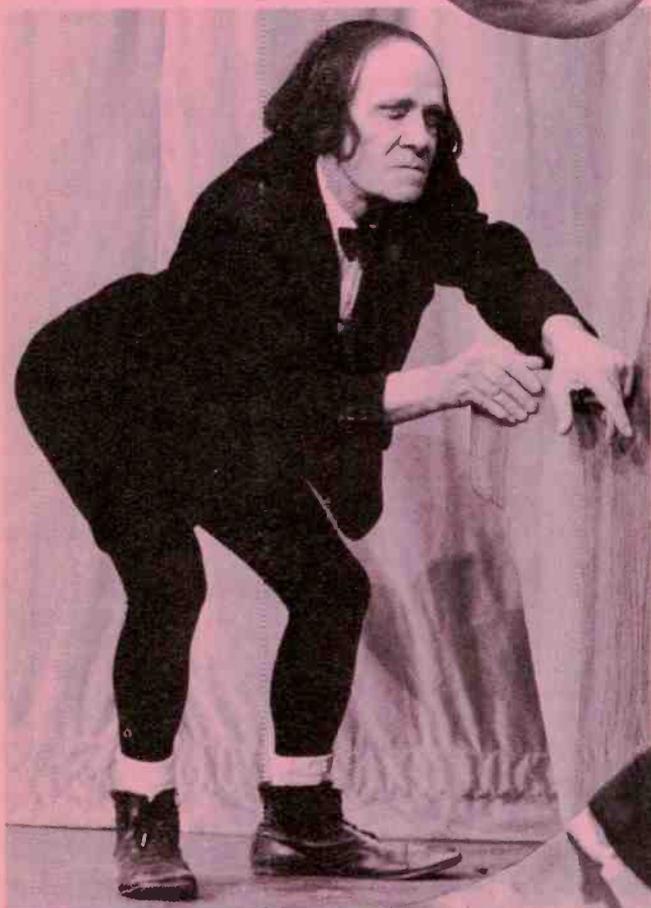
So whereas *Sunday Night at the London Palladium* was for many years the most popular variety show on television, featuring a compère and weekly guest artistes, in more recent years the trend has been towards creating a lively show around one star entertainer. Examples are Tommy Cooper, Benny Hill,

The Muppet Show. Kermit the frog and Fozzie Bear, two of the lovable puppet characters created by the American Jim Henson (of *Sesame Street* fame) with guest star Connie Stevens. *ATV*

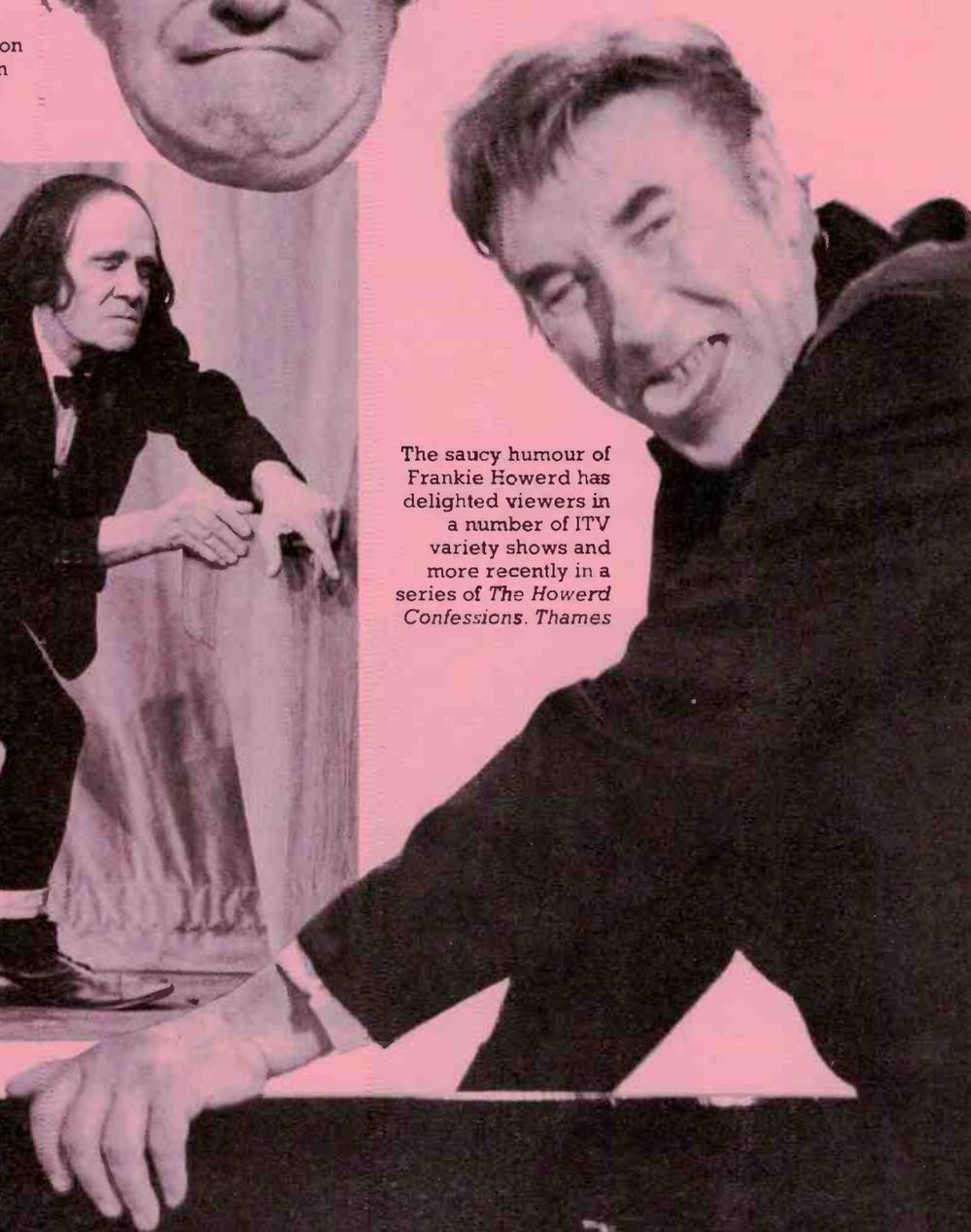
Plenty of laughs when Tommy Cooper turns on the magic in *The Tommy Cooper Show*. *Thames*



Aspects of Max Wall.
A special 90-minute television presentation of the one-man stage show that played to capacity audiences in London theatres. *Thames*



The saucy humour of Frankie Howerd has delighted viewers in a number of ITV variety shows and more recently in a series of *The Howerd Confessions*. *Thames*



David Nixon, Bruce Forsyth, Reg Varney, Stanley Baxter and Les Dawson. The emphasis is usually on music and comedy, although speciality acts do have their place, particularly on such programmes as *The Wheeltappers and Shunters Social Club* which has a Northern working men's club as its setting, and talent shows like *Opportunity Knocks* and *New Faces*.

Another element surviving from music hall days is the fast routine played for quick laughs, as displayed by the 'stand-up' comics in *The Comedians* and more recently by the impressionists of *Now Who Do You Do?* and the comedy team of *What's On Next?*

But perhaps where television really excels is in presenting the lavish spectacular, complete with top rating international star entertainers, imaginative and dazzling sets, beautiful dancers and a fine band. These ingredients have been combined for Thames Television's *Wednesday at Eight*. The audience is also brought into the act with a 'Name That Tune' contest and the whole show, compered by *Opportunity Knocks* discovery Tom O'Connor, is transmitted mid-week to give viewers an hour's outstanding entertainment when they probably need it most.



Russell Harty. Shirley Maclaine in lively conversation with Russell on his weekly chat show. *London Weekend*



What's On Next? William Franklyn and Pam Ayres, the girl who received national acclaim for her amusing poems after her success on *Opportunity Knocks*, were two of the regular team of new and familiar faces in this series of comedy sketches. *Thames*



Nobody Does It Like Marti. Following her success on *New Faces* Marti Caine demonstrates her versatility in a dazzling series of comedy and music. *ATV*

New Faces. Now into its fifth successful series, this popular programme proves that there still exists a large reservoir of home-grown talent in the world of showbusiness. Winners who impress the panel of critical judges can find themselves going forward to the Gala Final and a possible two-week engagement in Las Vegas.

ATV



Right

Sez Les. For Les Dawson misery is a way of life when it comes to making people laugh. Yorkshire



Left

The Benny Hill Show. Benny (second from right) in one of the many comedy sketches from his hour of glamour and fun. Also in the picture are Jack Wright, Moira Foot and Henry McGee. Thames



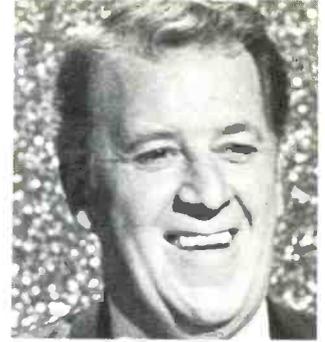
Competing Attractions

Competition programmes which require participants to display knowledge or skill have always been a popular form of entertainment enjoying a high level of appreciation among a large part of the television audience.

Apart from the obvious excitement that many of these programmes generate, perhaps another reason for their success is the opportunity they offer for getting the viewer personally involved – the viewers at home can derive pleasure and satisfaction from matching their skill against the contestants in the studio.

All ITV companies, including the smallest, have made programmes in this light entertainment category; and although most are made for viewers in the companies' own areas, a number have reached the networked audience. The opening-up of daytime broadcasting during the last few years has helped regional companies to gain a wider audience for their productions in the light entertainment as in other categories of programming, and by so doing to improve their own production facilities and standards.

Those Wonderful TV Times. 'A severe bout of nostalgia' is how quizmaster Barry Cryer describes this popular networked panel game. But that apart, the series does provide an intriguing glimpse into 21 years of ITV, frequently illustrating some of the striking changes in production and techniques that have taken place over the years. *Tyne Tees*



The Sweepstakes Game. Bernard Braden returns to the British television scene in a new audience participation quiz game seen in all ITV regions. *London Weekend*



Sale of the Century. Nicholas Parsons with Linda Hooks and Angela Daniels. *Anglia*



Sounds Spectacular

A look at one or two of ITV's more ambitious musical light entertainment programmes.

Promenade concerts for popular music lovers. That was the idea behind Granada's series of television spectaculars *International Pop Proms*. John Hamp, who devised and produced the programmes, believed that contemporary pop music had reached such a level of maturity that it deserved a new treatment, a different approach. 'Every piece of music played in the series was a pop classic', says Hamp. 'We brought together jazz, classical, rock and soul'. An array of international star artists covered the whole spectrum of popular music from Bizet to Bacharach, performing before an enthusiastic audience of more than 3,000.

The stars appearing included: Johnny Mathis, Buddy Greco, Duane Eddy, Vicky Leandros, Roy Orbison, Caterina Valente, Demis Roussos, Alan Price, Brook Benton and Gilbert O'Sullivan. Each programme

featured the 50-piece International Pop Proms Orchestra conducted by top composer Les Reed and the exciting talents of the Les Humphries Singers from Germany.

Each week, there were different guest composers, from George Martin to Elmer Bernstein, conducting the orchestra through their own brilliant arrangements of the music that made them famous. Pop classics like McArthur Park and Good Vibrations, specially arranged for a large orchestra, blended well with updated versions of the classics like the Overture from Swan Lake, or with the Big Band Sound of Harry James' Trumpet Blues.

The recent interest in the revival of the big band sound may help explain the phenomenal success of

International Pop Proms. Top performances from international stars and a fifty-piece orchestra in the magnificent setting of Manchester's Belle Vue. *Granada*





Jack Parnell and the Big Band Show. Jack Parnell (left) with the brilliant arranger Peter Knight, a guest who has also made quite a name for himself as a composer and musical director. *ATV*

Jack Parnell and The Big Band Show. The series actually began as a one-off 45-minute special but such was the response of the viewing audience that Jack Parnell was invited to make a further six programmes.

Specially featured were The Polka Dots who had reformed the group of harmony singers from the fifties and sixties especially for the series.

Jack Parnell, who with his orchestra has backed stars and supplied the music for over 3,000 television programmes, chose a careful balance of his guests for each show, usually a singer and a musician. Among those who appeared were Stephane Grappelli, Laurie Johnson, Salena Jones, George Melly, Anne Shelton, Peter Knight, Marian Montgomery, Johnny Dankworth, Vince Hill, Reg Owen, Dennis Lotis and Robert Farnon.

However, the real stars of the series were Jack and his musicians, sixteen in all (the correct complement of musicians of the thirties and forties swing sessions). These musicians were among the best in Britain, two-thirds of them having been members of Ted Heath's Orchestra including of course Jack Parnell who used to be Ted's band singer and later his drummer king. In the series each of these musicians had a chance to demonstrate his ability as an individual musician rather than just being part of a band backing a personality. The morale was tremendous. Jack proved what a good all-rounder he was by vocalising now and then and playing the drums and offering the occasional good-humoured quip with a very genial approach.

Regular viewers will have noted that Jack Parnell has also become a personality in his own right by using his experience and judgement as a member of the *New Faces* assessment panel.

In talking about the big band sound, the name of Glenn Miller must surely figure prominently: for

Salute to Glenn Miller, Anglia Television's OB unit went along to the US Air Force Independence Day celebrations at RAF Mildenhall and televised the Syd Lawrence Orchestra playing to a crowd of several thousand.

Over three hundred musicians, song-writers and directors have been interviewed for London Weekend's new series *All You Need is Love*. Each episode considers a particular topic – the musical, rhythm and blues, swing – and shows by way of live performance and sometimes early film footage how the style originated, how it grew and how in turn it influenced other music.

The series is not, however, a history lesson. Rather, it is a light-hearted tour through the mine-fields of contemporary culture. The many famous stars filmed on location include Bing Crosby, Aretha Franklin, Ray Charles, Eric Clapton, Paul McCartney, Jerry Lee Lewis, Benny Goodman, Stevie Wonder, Richard Rodgers, Roy Rogers, Roy Acuff, the Everlys, Dave Brubeck and Dizzy Gillespie.

Over three-quarters of a million feet of film have been shot for the series in such places as the Western Sudan, Liverpool and the swamps of the Mississippi Delta in order to capture the authentic atmosphere of the music's birthplace. Archive material includes never-before-seen film of Charlie Parker and Scott Joplin. Contemporary sound recordings are used and so too are new performances reconstructed in stereo from original scorings. There is no commentary – the music and those who made the music tell their own story.

Salute to Glenn Miller. The Syd Lawrence Orchestra assemble on the tarmac at RAF Mildenhall with the C5 Galaxy, the largest military aircraft in the world, providing a backdrop. *Anglia*



LEARNING THROUGH TELEVISION



The uses of television are many. It is a provider of comfort, light relief, food for thought, escape. Not least among the tasks which television is expected to perform is that of helping people to learn. This does not mean simply the programmes made for use in schools. The trawl is wider than this small but important audience. The adult viewer at home, for whom TV is often a main direct link with new learning opportunities, is a primary target. Since for most men and women television and radio are their main source of information, educational programmes try to take the process of

How We Used to Live. 1940: The Blitz hits Bradley. On their way home after a night in the public shelter, the Boothroyds realise it is their home and their lives that are the enemy's target. *Yorkshire*

television-watching one step further. Their aim is to motivate and involve viewers in an active learning process and to encourage them to explore their chosen 'subject', perhaps through other agencies.

ITV educational programmes are thus intended for school and college audiences and for the adult viewer at home. Let it be said, however, that there is no strict

demarcation between those two sectors – they are frequently interchangeable. It is known from viewers' correspondence that the audience for the evocative social history series *How We Used to Live* is not confined to junior school pupils!

Independent Television inaugurated schools television broadcasts in the U.K. some twenty years ago and this service flourishes today with more than 750 programmes in the year arranged in some 55 local and networked series. Programmes cover a wide range of subjects. They have tended in the past to concentrate on helping the less able child in primary and secondary schools, but in many ways educational broadcasting is now beginning to reflect areas of social concern such as vandalism and baby battering, even in programmes for the classroom. Others try to give practical help with the needs of the unemployed – only too likely a prospect for many school leavers today – or suggest more positive alternatives on leaving school.

This eagerness to acknowledge the times and to provide programmes of social relevance comes not just in broadcasts for use in the classroom. It can be seen in adult education programmes, especially those which aim to extend the educational opportunities of those who left school at the minimum school leaving age. The adult output for the coming broadcasting year will contain the normal fare of creative, leisure and recreational activities but there are also programmes planned which set out to foster greater awareness of an evolving, changing society. There is still much that remains uncovered but the opportunities are there. Our gaze is gradually being shifted from fairly undemanding hobbies to more biting social questions – for example, to the problems of the disadvantaged, be they illiterates, handicapped children and adults or unsupported women; or to the problems and opportunities created by new attitudes towards ecology and world resources.

Apart from these specially devised series, many programmes in the general output are also of educational value, though they are designed and presented differently. In their evidence to Annan the Authority's advisers advocated that thought should be given to exploiting the educational value of the general output and exploratory talks are taking place. Copyright restrictions at present inhibit the use of general output as a teaching resource in institutions and so teachers have to await further relaxation of the laws if they wish to benefit fully from them.

Early Childhood Education

Programmes for pre-school children have been on the air each weekday at around midday since October 1972. Four programmes share this midday spot: *Rainbow* (Thames) accounts for about 40% of the time,



Hickory House. Granada

and three other series – *Hickory House* (Granada), *Mr. Trimble* (Yorkshire) and *Pipkin's* (ATV) – share the rest.

Each of these programmes, through its own highly individual style, explores a variety of themes with common educational objectives. Nearly every programme has some suggestion for making or playing games with ordinary household articles, and some of the ideas are reinforced in published material such as the 'Rainbow' playpacks (Jackdaw).

As well as programmes for small children, there are also programmes for those who have to bring them up. Adult education programmes such as *Mum's The Word* (HTV), *Play With a Purpose* (Tyne Tees), *Being A Child* (LWT) and *Home and School* (HTV) are meant to help adults understand children and how to foster their development, and have had the needs of pre-school children in their brief. Similarly the relevance of family life to social education in secondary schools is a unit included in the series *Facts for Life*. Observing younger children and appreciating their play, growth and learning is part of the health education strand at



younger ages in *Alive and Kicking* (ATV) for infants and *Good Health* (ATV) for juniors.

These various strands amount to something of a campaign to support early childhood education in ITV's educational provision.

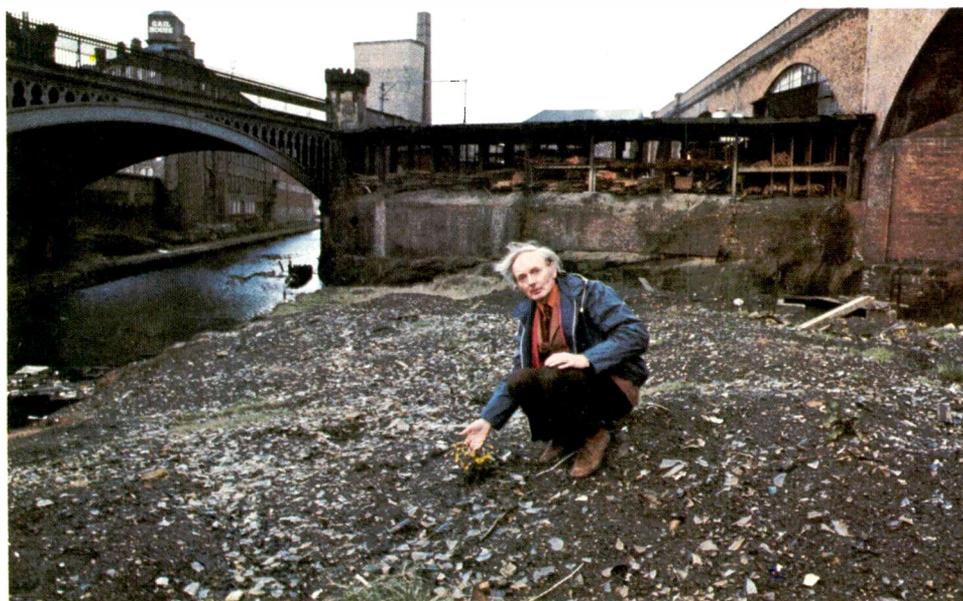
Schools Programmes

That television can contribute effectively to the teaching of formal subjects such as maths and science is no longer a matter for debate. A geography series such as *The Land* (Granada) can bring the characteristics of river valleys or mountain ranges more vividly to life than the written word ever can. Its abundant use of aerial photography has made an important contribution to a subject that needs skilled illustration if it is to be meaningful. Likewise *Figure it Out* (ATV) tries to make the complexities of mathematics more easily understood. It does not set out to be a course in mathematics but rather a miscellany of film stories, sketches, song and dance items that the teacher can exploit usefully in a way that suits the various groups in each class.

Meantime, impulse has also been given to the treatment of subjects which years ago would have met with derision as being totally unsuitable for handling on television. The strengths of television coverage are now being applied to help with the social, moral and health education of young people. *Starting Out* (ATV), with a new facelift this year, uses television as a storyteller to create a dramatic situation which can help adolescents understand social problems such as those concerning alcoholism, gambling, and relationships with parents, friends, the opposite sex and those in

authority. In ATV's series for younger children, *Good Health*, the problems of a family with a handicapped child are also discussed. For older children the second term of the established health education series *Facts for Life* (Granada) makes a new contribution to parenthood education, covering topics such as conception, growth in the womb, birth and development of a baby. Such series as these are intended to help young people learn about themselves as individuals, as members of a family and of groups.

This mood of fixing on topics of immediate concern and relevance to young people is extended to another relatively new area: that of *media studies*. A growing school of opinion has for some time been suggesting that young people should be given courses in critical appreciation of media. The influential Bullock Report 'A Language for Life' made this recommendation: 'Television is now part of our culture and therefore a legitimate study for schools. The school has an important part to play in promoting a discriminating approach to it, but it is equally important that children should learn to appreciate the positive values and the variety of experiences the medium can provide.' This year the long-running media studies series *The Messengers* (Granada) will be complemented by a brand new series from Yorkshire Television called *Looking at Television*. It will not only invite a questioning, critical response from pupils about the way verbal messages are communicated but will also look at the organisation of the television industry and the different kinds of programmes appearing on the screen. On a broader front Thames' new series *The English Programme* looks at groups or individuals who face the problem of getting their message across. Valuable resource material from other programmes is used, some of it



Left
A Place to Live. Included in this series for schools is a 15-minute nature film shot within 500 yards of the Television Centre in Manchester which discovers a fascinating world of wild-life. Granada

Right
The Land. A series on the geography of Britain, presented by Bill Grundy. Granada

from general output documentaries, some from earlier schools series such as the controversial *Viewpoint*.

Teachers usually aim to help children learn the skills of observing, analysing and enjoying details of everyday life, and this is a role to which television can make a distinctive contribution. David Bellamy's whirlwind of enthusiasm in Thames' *It's Life* certainly wins converts to his special interests. In Granada's *A Place to Live* one of the most thrilling and graphic parts is the close-range filming of wild life in a pond. These programmes set out to encourage pupils to look more carefully at nearby creatures, using simple techniques of observation. Young people in search of their own history are given a vivid lifeline to the social conditions of the early 20th Century in *How We Used to Live* (Yorkshire). The programmes, set against a backcloth of life in England during two world wars, have motivated several schools to mount their own exhibitions of bric-à-brac gleaned perhaps from granny's attic.

ITV continues to provide exciting resource material to help develop the imaginative thinking, talking and writing of pupils at all levels. It is right that a medium whose power lies in visual impact should provide the sort of material to extend their experiences and horizons that is normally beyond the reach of teachers. *Seeing and Doing* (Thames) takes the junior pupil to places as diverse as Kew Gardens and a building site. Thames' general studies series *The World Around Us* has several units filmed on location in Iceland. Evocative and stimulating material is also used in *Writer's Workshop* (Thames) which tries to dispel some of the mystique shrouding poetry and story writing. At another level of creativity *Music Scene* (Yorkshire) looks at a subject which children regard ambivalently. The instant appeal of pop music to most teenagers

needs no emphasis. *Music Scene*, far from dismissing pop music as faddish and trivial, extends the nature and significance of it along with folk, western, jazz, oriental and classical styles.

Such series are intended to stimulate and create greater awareness. At the same time ITV educational producers are conscious of their duty to assist those with basic reading and learning difficulties. For some time the IBA's educational advisers have stressed the need for a reading series designed to help children with the first stages of word and letter recognition. A repeat of *It's Fun to Read* from Granada revives an earlier popular resource for infants' teachers, while the long process of researching a new series is carried through. And of particular help to slow learners and children deprived of experience and language, such as those in educational priority areas and some immigrant children, is *Stop, Look, Listen* (ATV).

Adult Education

The title sounds formal, it is hoped the programmes are not. They are designed to be as entertaining as possible to a wide range of people, including those who cannot get to classes. They are intended, though, to be more than entertainment; and it is hoped people will be motivated into taking part, into doing something, into following up. It is always difficult to know the positive effects or stimulus of teaching programmes but particular items in the Thames' *Arts Bazaar* are known to have boosted attendance figures at the Courtauld Institute, Greenwich Theatre and Wigmore Hall in London.

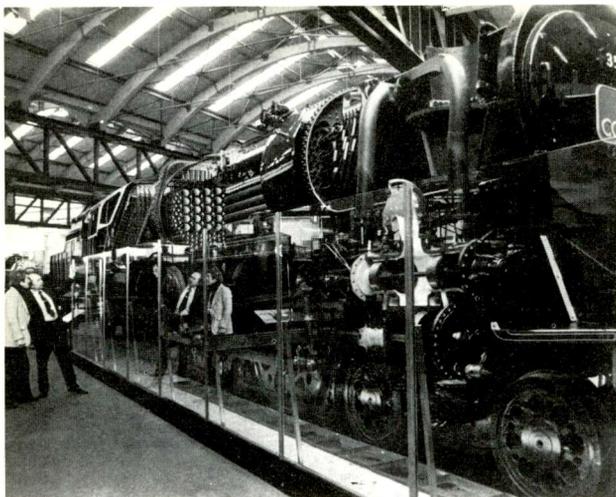
A look at the titles shows that the programmes cover a variety of topics and interests, from practical leisure activities to new developments in secondary schools. Viewers will be given the opportunity to create or further their interest in activities such as guitar playing and gardening by watching *Play Another Tune* (Yorkshire) and *Kitchen Garden* (Thames). These are sequels to *Play Guitar* and *Play a Tune* and to Thames' first gardening series of the same name, all of which attracted large numbers of budding enthusiasts.

The armchair sports spectator will probably enjoy an account of the development of sports such as racing, boxing and soccer in the social history of Great Britain which will appear in Thames' *This Sporting Land*.

There will be plenty in the future output to cater for those viewers interested in the tastes and life styles of our ancestors. In a series from Westward Television, Lord Montagu will examine some of the lesser known and smaller country houses and their contents. A co-operative effort last year by the regional companies produced *Treasures in Store*, a series on museums which were slightly off the beaten track in their areas; a follow-up series along similar lines will be screened in early 1977.

This year, more than ever, adult education pro-





Treasures in Store. A visit to the National Railway Museum at York, a programme in the series on museums in which regional companies co-operated. *Tyne Tees*

grammes are showing that they are responding to individual and social needs. The resources of television are being applied to help viewers learn and understand more of the world and themselves. The new programmes reflect this change in emphasis. Whether they deal with the physically handicapped or with backward readers, with healthy eating or first aid or raising children, they represent an acceptance of the challenge by the broadcasters.

The Adult Literacy Project has enrolled, so far, about 50,000 people who have trouble with reading and writing. The BBC's involvement has been central, but ITV and ILR too have played their part with a major publicity campaign to support the project; many items appear in different programmes, such as *Good Afternoon* and *Flair*, with local radio stations helping with phone-ins and information. Currently, London Weekend Television plans to give further backing with a series on the Highway Code for those with reading difficulties, since it is known that many people have joined literacy classes because they want to pass the driving test.

Recently the IBA submitted evidence to the Warnock Committee on the role of television in relation to the handicapped. Parents of mentally handicapped children will have a series of their own, which will offer help, advice and information. Again, ATV's *Link*, though not classified as an educational series, will use TV to help the disabled and at the same time tell the public about the problems of disability.

Political and economic understanding is also an emerging area of concern. It is admittedly a topic frequently regarded with suspicion but, as Britain's social, economic and political structures go through profound changes, broadcasters are keen to make adults aware of the basic facts of political and economic

life. Grampian Television is planning a series on industrial relations and the basic workings of trade unions and employers' organisations. *Is it Fair?* from London Weekend will offer the opportunity for people to examine other people's wage packets and then decide what is a fair wage for a given job. Granada, on the other hand, will try to further viewers' knowledge of our present political system through two new series. One will aim to inform people of the operation of tribunals and the other, *Inside British Politics*, will take a look at the working of existing institutions such as Parliament and the Cabinet.

The chances are that most viewers are conscious of the increased coverage given to women and their role in society. Westward, in its series *Women Alone*, plans to look in depth at the problems faced by women who, either by choice or circumstance, face life alone. Another series aiming to help women look objectively at the way their role has evolved and changed over the centuries is *A Woman's Life* by HTV.

'One man in his time plays many parts', said Shakespeare. Less poetically, ITV calls it role education and provides programmes for people fulfilling a wide range of functions. *It's Alive and Kicking* (ATV) is a series for teachers and those interested in what's being taught, and provides an opportunity to preview the schools health education programmes, *Alive and Kicking*. ITV is also producing - with Dr. Hugh Jolly, paediatrician at Charing Cross Hospital as adviser and presenter - a series giving practical help in baby care. The second edition of *Parents' Day* from Granada gives useful information to parents about the working of primary and secondary school education. All in all, therefore, a varied diet to suit many tastes.

Local Education Programmes

Most educational programmes intended for schools and adult audiences are drawn from a central pool supplied by the five major companies. On top of this core of networked programmes there are others provided by all the companies almost exclusively for the regions they serve. In this way the federal nature of ITV can be exploited and the companies are able to relate more closely to the viewers they serve. Often, though, programmes which are meant for the tastes and interest of a specific region do have a wider appeal and so get partial or total networking.

In producing *Leaving School, 1976*, Yorkshire Television was trying to take the sting out of prospective unemployment for hundreds of Yorkshire school-leavers. With close cooperation from the Leeds Career Service it advised on alternatives such as vocational courses at FE colleges and the job creation schemes. This spring schools in Northern Ireland can see a new series, *Let's Look at Ulster*; hopefully



Time to Think. A local series to help teachers in the preparation of pupils for the Scottish 'O' grade English exam. *Scottish*

the series, by exploring some of the local industries and towns, will provide an urgently needed positive contribution in the region. Scottish Television is also catering for the particular characteristics of its region; its series *Time to Think* helps teachers of English in the preparation of pupils for the Scottish 'O' grade exam. HTV has to reflect not just different life styles and interests but also a different culture and a different language: throughout the year the company provides programmes for schools in Welsh (such as *Am Hwyl*) and in English about Wales; and one series on Welsh castles and another on the country's geography are transmitted both in English and Welsh.

Adult education broadcasters recognise the importance of reflecting the interests and activities of their region. Scotland is endowed with an abundance of museums and art galleries; Grampian's proposed series *Past Time* looks inside seven of them in the hope that viewers will take an interest in what is close at hand. Last year *Arts Bazaar* did a similar thing for London viewers, not just on museums or galleries but also community theatres, interesting buildings seen from the Thames and pub jazz. The work of a London-based drama teacher, Anna Scher, is studied in depth in London Weekend Television's *First Act*. Miss Scher's work is recognised by local authorities as making a valuable contribution to the social welfare of local children attending her classes.

A Present from the Past, ATV's contribution to Architectural Heritage Year, took viewers back in history to look at the way many local industries in the Midlands – such as nail and chain making, ceramics, lace and cotton spinning – have developed over the years. As part of the 200th birthday celebration of Jane Austen, Southern Television made its tribute to a once-local resident in the series *Jane Austen and her World*.

The IBA Fellowship Scheme

'How do you know that what you are doing in educational television is right?' is often the query. 'You ask teachers to fill in report cards; you talk to educationists from all quarters; you listen to advice from committees; you grasp at every bit of feedback you can get. That's fine, but is it enough?' No, not really; so the IBA established in 1967 the IBA Fellowship Scheme which provides opportunities for all those who are in one way or another engaged in educational television to further their knowledge and thereby contribute to everyone's understanding.

Projects have varied widely. Usually teachers, but sometimes educational broadcasters, have been seconded for a term to examine a particular problem, sometimes for a year on longer projects.

Recent Fellowship reports have covered a range of vital subjects. Roy Edwards, Head of Remedial Dept., Dartmouth High School, Birmingham, last year investigated the use of TV in schools for the handicapped, and this is being followed up by Pat Porter, a specialist teacher who is working at Birmingham University for a year on the uses of TV with ESN children. Gwen Dunn, Head Teacher, Whatfield School, Ipswich, carried out major work on 'Television and the Pre-school Child'; it is now a book, 'The Box in the Corner', published by Macmillan. Emyr Llywelyn, working at St. Davids, Lampeter, has produced a report on TV and Welsh language and culture (published in both Welsh and English). Continuing interest in community service programmes still follows from Francis Coleman's 'Social Action in Television' and several series now being transmitted were largely inspired by his report. Peter Lewis, who was Station Manager of the Bristol Channel cable television experiment, reported on the implications of community television.

The Fellowship Scheme is unique and its standing is high. Further information and application forms can be obtained from the IBA's Education Department.

The IBA's Advisory Committees

All these programmes and developments would not have been possible without advice from leading educationists. Experts from the education world are appointed to the IBA Educational Advisory Council and the Adult Education and Schools Committees. All three assist the Authority in maintaining the quality and relevance of ITV education programmes; the Council acts as the central source of advice on educational policy and its two committees scrutinise and approve programme proposals.

PLANNING EDUCATIONAL PROGRAMMES



Alive and Kicking. ATV

It is a complicated business providing educational programmes, whether for schools or for adults. Long before they appear on the screen, programmes will have gone through an involved planning process, often stretching over eighteen months. Initial ideas for programmes need to pass through a filtering mechanism to ensure that only those which fulfil specific needs are followed through. Ideas can originate at different levels. Specially-appointed advisers play a key role but the groundwork comes from the activities of the education departments in the producing companies and the IBA.

For schools programmes, company education officers and producers visit schools and colleges where feedback and ideas for new programmes are often gleaned. Report Cards from teachers on the programmes are also useful in assessing present output.

Adult Education programmes are not made to cater for a set curriculum – their brief is much wider. They should 'aim to give adults progressive comprehension of a body of knowledge or help them acquire skills in a defined field or equip them better for participation in community life. This should contribute to the development of the individual and increase his understanding of a changing society.' Producers and advisers alike are mindful of the slots allocated to adult education programmes and to a large extent gear their subjects accordingly. Currently the slots set aside for adult education are weekend mornings, Tuesday and Thursday lunchtimes, with occasional late evening and Sunday lunchtime slots. Once a proposal has been approved both in outline and in detail by the local advisory committee and the appropriate IBA committee, specialist advisers, producers and directors work

towards the final production. Throughout the planning stage discussions are regularly held with the BBC so that wasteful duplication is avoided.

Different aspects of the planning and making of educational programmes are illustrated in an examination of three recent series: *Alive and Kicking*; *It's Life with David Bellamy*; and *A Ripe Old Age*.

Alive and Kicking

A new health education series for 6-7 year olds, *Alive and Kicking* (ATV), will be shown for the first time in April 1977. It provides for infant schools a series parallel to the successful junior school series *Good Health*, first transmitted in 1974.

Health education might at first sound an odd subject area for the younger age-groups. Its introduction arose indirectly from a chance remark made by a teacher during an ATV education officer's routine visit to a school: 'It's all very well having those sex education programmes,' he said, 'but what about the other parts of the body?'

This started ATV's education department on a search to find out what was happening in health – as opposed to sex – education in junior schools. Amongst the experts they found was Trefor Williams, Head of the Health Education Department, St. Osyth's College of Education, Clacton, who was just about to start work as director of a Schools Council Health Education Project, and who ultimately became the series adviser. He helped frame a programme proposal which was discussed and approved, first by ATV's own Educational Advisory Committee and then by the IBA Schools Committee in London. The resulting series for junior and middle school children, *Good Health*, was first shown in September 1974. Members of the education staff from the companies visited schools to see it in use, and panels of viewing teachers sent in reports on pre-paid cards. There was enthusiastic response from advisory committee members, teachers and health education advisers.

Meanwhile the Schools Council Health Education Project team were trying out their own test materials in schools, where they found that the television programmes were already building up interest. But, couldn't TV help with arresting film material for 6 and 7 year olds too? ATV set about finding out.

Eventually, with the aid of Rose Roberts, Headmistress of Meadgate County Infants' School, Chelmsford, who had worked with Trefor Williams in the development of infant health education material, a programme proposal for *Alive and Kicking* was worked out which identified the main subject areas of each programme: clothing, safety, movement, looking after the young, on the farm, keeping well, and a day in the life of two small children.

Adviser Rose Roberts, director Sam Fairhall and ATV's Head of Educational Broadcasting, Philip

Grosset, then set about exploring numerous different ways of developing the basic suggestions. This is often the key stage in a production, as basic guide lines are being laid down that will vitally affect everything that happens later. Fundamentally, the adviser clarifies aims and makes preliminary suggestions about content. The producer and director then explore the most interesting and effective ways of achieving these basic aims.

Soon the production team's ideas were also being influenced by the sort of presenter they had in mind: Chris Tarrant, already the favourite of thousands of Midlands children from his weekly appearances on *Tiswas*. Just the person – they hoped – to walk down a crowded street in his pyjamas (for the clothes programme of course)! Pam Edwards, the programme researcher, was busy at work finding a family whose everyday life could be filmed.

The filming took place in the summer of 1976, well ahead of transmission because it had been decided to offer previews of the programmes on Saturday or Sunday mornings preceding the schools transmissions. Like the *Good Health* films this series is to be offered on 16 mm for sale or hire from the Rank Film Library, as it is expected to be of particular interest to secondary pupils on child development or parentcraft courses.

'The real justification and excitement of producing health education films like these,' says Philip Grosset, 'is their obvious and immediate relevance to the lives of pupils: better for all of us to be *Alive and Kicking* than dead and done for!'

It's Life with David Bellamy

The first stage of this Thames two-tier biology series for upper primary and secondary schools was transmitted in 1975-76. The second stage, dealing largely with ecology and energy, will be shown in Autumn 1976 and Spring 1977.

The need for a biology series at lower secondary level emerged back in 1973. Michael Feldman, now Senior Education Officer at Thames, was attending the annual conference of the Association for Science Education. At a working seminar for science teachers there was general agreement that the only video resources available were on 16 mm film which, while valuable, hardly had the same wide availability as broadcast television. So Thames was persuaded of the need to look into the possibility of a biology series.

The project that emerged was originally conceived as three programmes to support the Nuffield Biology syllabus, but it was soon seen that it could have wider use and appeal. Although the scope of the series broadened, the basic aim remained unchanged. In tone and content it was always intended to be useful for mixed-ability teaching by non-specialist biology

teachers.

Thames had set itself a difficult task: in the one series it wanted to provide material that was challenging enough for the more academic pupils and yet not too hard for the less able. A partial solution was found by dividing the series into two stages: the first for 11-13 year olds and the second for the 13-16 age range. But its main success stems from the producers' decision to use several methods of communication. If a verbal presentation did not strike a chord with a pupil then perhaps a visual one would. In addition, there would be extra scope for learning in the pupils' booklets with its competition and quizzes. Participation was the key to the series: pupils were encouraged to make their own nature trail, make their own curry powder or examine their own behaviour as a professional biologist would do.

In a way, *It's Life* is a vivid illustration of how programmes evolve and change and bear the traces of those moulding them into shape. The presenter, David Bellamy, Lecturer at Durham University, imposed a firm imprint on the series with his breathless enthusiasm and charisma. There is no denying that his very personal approach helped 'sell' biology as a fascinating subject and won pupils in their thousands to the series. Thames received well over 80 entries for its Nature Trail Competition in which schools had evidently devoted a great deal of effort to researching and documenting their own local trails. By inviting as advisers to the series Dorothy Dallas, human biologist and Lecturer from the Department of Education, King's College, London, and Grace Monger, Biology Teacher, Wokingham Girls' School, Berkshire, Thames was ensuring that the series would not suffer from a stuffy approach or lack vitality. A glimpse at the pupils' workbook conveys the flavour of what is being taught and the lively way it is done.

It's Life with David Bellamy. David Bellamy talks to the pupils of Limpsfield Middle School, Sheffield, winners of the Nature Trail competition. *Thames*



The process of consultation with teachers continued right through the planning and production. A pilot programme was made and shown to biology teachers and advisers at conferences and seminars throughout the country, and every effort was made to incorporate suggestions into the other unmade programmes. In the same way the second series learned from studying reactions to the first as it was used in schools.

A Ripe Old Age

An adult education series from Anglia Television on the problems facing old people.

Anglia Television, one of the smaller ITV companies, has a track record in adult education of providing guidance to viewers on topical problems. In 1975, the year when Equal Opportunities legislation came into force, *Time to Work* gave advice and information to women thinking of going to work or returning after a period of absence. *A Ripe Old Age*, a series directed at old and young on the problems facing old people, was screened in 1976, a year designated as Age Action Year by a group of charities dealing with old people.

What prompted Anglia to do the series? Did it belong to a list of subjects which the ITV companies were required to tackle? Was the directive handed down from on high? The answer to both these questions is no. With adult education the particular interests and creative strength of individual companies can take the initiative; with schools programmes, curriculum needs narrow the choice. But the source of Anglia's inspiration was a suggestion made at a meeting of the IBA's Adult Education Committee that a series on the problems of old age might be timely during 1976. Sandy Newman-Sanders, Anglia's Education Officer, returned from the meeting with the idea and discussed it with Philip Garner, Anglia's Production Controller.

Preparatory work started by deciding on an adviser and the general approach of the series. Producer John Lloyd Fraser was anxious to avoid an irritatingly sentimental 'Autumn of Your Life' tone or a gratuitously offensive 'Life begins at 60' type of approach. The series was to have a practical and realistic flavour, acknowledging the difficulties to be faced and providing help to overcome them.

The production team soon came to realise that it was not enough to make well-intentioned programmes without co-operating and co-ordinating with outside agencies in the field. Advice was therefore sought from bodies such as Age Concern and Help the Aged throughout the series. Approaches were made to Professor Peter Townsend of Essex University, who is a recognised authority on the study of old people's problems, to be the adviser. He agreed and suggested some of the contributors to the series such as Margaret Powell, Lord Longford and Arthur Askey, all well

known as active and vigorous senior citizens.

The style of the programmes was based on spontaneous interviews, though John Lloyd Fraser, with a background in research and documentaries, did produce the scripts when necessary. Careful thought had also been given to the selection of presenters. In the end they settled for Andrew Cruickshank and Polly Elwes, both warm personalities likely to be acceptable to an elderly audience.

Once ideas had been clarified the proposal was considered by the Network Educational Sub-Committee to ensure that no similar programmes were being planned either by another ITV company or the BBC. Although the BBC's series *The 60 70 80 Show* caters for

the elderly, transmission of *A Ripe Old Age* was planned to dovetail with it. When clearance was given a formal proposal was submitted to the IBA Adult Education Committee which offered helpful useful suggestions and finally approved it.

It is not uncommon for the regional companies to want a wider audience for their programmes and two slots in particular are kept aside in the schedules for such contributions in adult education. A pilot programme was shown to the Programme Controllers Group who were happy with the subject and quality, and the go-ahead was given for its inclusion in the schedule. The series was eventually transmitted across the network in Autumn 1976.

A Ripe Old Age. Polly Elwes interviews Sir Alec Rose. *Anglia*



ITV'S REGIONAL STRENGTH



Farm Progress. Special programmes are provided for the farming communities in many ITV areas. *Southern*

Left:

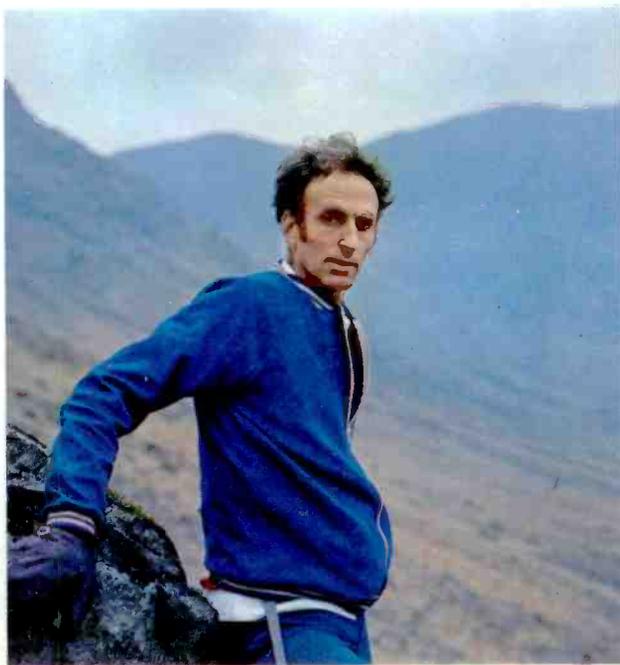
When Channel Islands schoolboy David Sandeman was told that at 17 he was too young to enter the Observer Single-handed Transatlantic Yacht Race, he wasn't deterred. He decided to prove that he could do it anyway and on 5th June 1976 he set out in the family boat 'Sea Raider' from St. Helier Harbour, Jersey, on the 3,000 mile voyage. *Channel*

Below:

Borderers. This local series featured well-known people born in the border region. Picture shows fell runner Jos Naylor. *Border*



ITV Reports. Local news magazines are an important feature of the evening's programmes in all ITV areas. *Ulster*



INDEPENDENT TELEVISION IN SCOTLAND

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 outlooks 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.

A number of formal and informal links provide the liaison which is necessary between each company and the IBA and with the other ITV companies. The IBA's Regional Officers act as the Authority's local representatives, keeping in close touch with the programme companies and local opinion. In Scotland, Wales and Northern Ireland there are in addition advisory committees appointed by the IBA to examine and comment on the ITV output in these national regions; each of these committees is under the chairmanship of the Member of the Authority who is specifically required to make the interests of that part of the United Kingdom a special care.

Scotland is a complex country. Its geography – a mixture of mountains, lochs, fertile plains and long coastlines – makes it a difficult terrain for engineers to provide a TV picture. It also has a social profile which ranges from the sparsely populated Highlands and islands to the densely populated, heavily-industrialised urban areas of central and eastern Scotland. The discovery of oil in the North Sea makes Scotland as central a part of the second Industrial Revolution as it was of the first. In the same period the possibility of political devolution from Whitehall has moved from a romantic idea for the few to uncertain reality for all. ITV in Scotland broadcasts for a nation with a separate church, legal system, educational system and other national institutions including, not least, its own football league.

There are two Scottish-based ITV programme companies appointed by the Authority. In addition, Border Television is responsible for the programme service to an area which straddles the English/Scottish border. Scottish Television (STV), one of the largest of ITV's regional companies, has been providing the programmes for over 3½ million people in the Central Scotland area since 1957. Since 1961 Grampian Television has served about 1 million people in the North-East Scotland area.

Central Scotland

Twenty-two of the IBA's UHF transmitters and four VHF transmitters broadcast the programme service provided by Scottish Television.

The Scot tends to be articulate, argumentative and inquiring. He wants to know what is happening at home in Scotland as well as in the rest of the UK and the world. Consequently, more than half of STV's average weekly production of nearly ten hours is in the field of news and current affairs. The daily news programme *Scotland Today* is the centrepiece of news coverage, supplemented by *Watch This Space*, a summer news magazine; *Ways and Means*, which reviews the political scene in Scotland and Whitehall; *Monday Briefing*, a series which analyses events affecting Scotland; *Meet The Press*, *Between The Lines*, a weekly review of Scottish newspapers; *What's Your Problem?* a new consumer programme; and a number of local documentaries.

Given Scotland's own strong national religious life, STV makes more than one hour of religious programmes each week. It would be inappropriate for it to broadcast only religious output produced elsewhere.

To many male viewers sport – particularly Scottish



Monday Briefing. Alastair Burnet and Michael Pye talking to the US Ambassador Anne Armstrong in the series that analyses events affecting Scotland. *Scottish*



Burns Supper. Veteran Scots actor John Laurie recited 'Tam O'Shanter' for this traditional celebration. *Scottish*

sport – is the most important viewing staple of the week. STV provides that diet with *Scotsport*, its 75-minute Sunday sports programme, and also mid-week sports coverage as appropriate. The STV Outside Broadcast Unit covers 40 football matches a year as well as six network race meetings from Ayr, and golf, both for the network and locally.

To take account of differences in the school curriculum Scottish Television produces some specialised schools programmes. The company also makes one major children's entertainment programme each week, *The Glen Michael Cavalcade* a 45-minute show which deals with the care of pets, road and home safety, as well as a cartoon element and regular news on the pop scene. On Sunday afternoons it plays to more than a million viewers and is one of Scotland's most popular family viewing programmes.

Scottish Television has undertaken a growing amount of drama production, having re-introduced the half-hour play to ITV, and contributed a number of single major dramas to the network. In 1976 came a change of policy and the start of a weekly half-hour domestic series, *Garnock Way*, about life in a small town where old industries and ideas are being replaced by modern technology and new people – a real life situation familiar to many Scots. *Garnock Way* has been in the top ten programmes almost every week. At the end of 1976 a series of major single plays went into production with plans also for a six-part drama series based on a famous Scottish novel.

Scotland has a tradition of finding its own variety stars and there is a demand from viewers for pure Scottish ethnic entertainment. *Thingummyjig*, a breezy light entertainment hour, was a showcase for established acts as well as the new trends on the Scottish scene. Club entertainment was highlighted in *Night Out*, a series of outside broadcasts from club locations, while emerging talents were given opportunities in *Meet Marie Gordon Price*; *Elaine – the Singer of the Song*, featuring Elaine Simmons; and *Hallo, Good Evening and Welcome*, which starred Allan Stewart, Phil Clarke Jnr., and Kristine Sparkle.

Scotland is a prolific area for the performing arts in the shape of the Scottish National Orchestra, Scottish Opera, and Scottish Ballet. Their progress and that of other artistic bodies, was the subject of a continuing monthly arts programme *A' The Arts*. The Edinburgh Festival is the major artistic event of the year and, STV in August and September made ten magazine programmes about the Festival; one network special in association with *Aquarius*; an outside broadcast; and three programmes, *Festival Cinema*, which looked at the International Film Festival.

In 1976 a number of Scottish programmes were seen on the network. *Money Wise*, *Battle of the Comics*, the religious documentary *Liberty's Children*, and programmes in the *About Britain* series were all reflective of STV's wider national role.

North-East Scotland

Twenty-two of the IBA's UHF transmitters and five VHF transmitters broadcast the programme service provided by Grampian Television.

Grampian serves a growing population in an area which stretches from Fife, north to Shetland and west to Lewis. Such an area contains a variety of traditional ways of life on which is being superimposed new cultures, largely attributable to the advent of North Sea Oil.

While the rest of Britain may view oil as a solution to economic problems, it is a dramatic reality to those resident in the Grampian Television area. Oil has brought employment and wealth but has also created many pressures and posed social and environmental threats. It has also presented Grampian with added responsibility and challenge.

The company has responded with an extended news programme, allowing sufficient in-depth coverage of the region's affairs. Its documentary programmes on oil and other subjects have been shown throughout the UK as well as locally. Grampian Television has recognised its duty to report recent political trends to examine their implications and to provide a channel of



Kenneth McKellar At Home. Scotland's talented singer entertains Ronnie Corbett (left) in a series of music and chat. *Grampian*

communication between decision-makers and viewers.

In providing its service, Grampian has to overcome the problems of distance and widespread interests. For example, two new areas – Shetland and Lewis – are both islands, several hundred miles from Grampian's studios; but there the similarity ends. One, with a Norse background, is the key centre for North Sea Oil while the other is Gaelic-speaking and has one of Britain's highest unemployment rates. Additional facilities, plus a network of freelance cameramen and 'stringers' and the local knowledge of those based in the Aberdeen and Dundee studios, are enabling the company to tackle this problem.

Grampian Television does not try to compete with network productions, but aims to provide programmes of special interest or relevance to its area. Light entertainment, quiz shows, sport, education and religion all play a part. Further details of Grampian's programmes are given on page 118.

The Borders

Most of the two southern regions of Scotland – Dumfries & Galloway, and Borders – receive the ITV programmes of Border Television. To provide this service there are high-power UHF and VHF transmitters at Selkirk while parts of the northern coastal area



Festival. A special programme devoted to some of the outstanding young performers who go to Aberdeen with the International Festival of Youth Orchestras. *Grampian*

of the Solway Firth receive UHF and VHF transmissions from Caldbeck in Cumbria. These main stations are supported by a series of UHF relay stations at Barskeoch Hill near Dalbeattie, New Galloway, Peebles, Innerleithen, Galashiels, Hawick and Eyemouth; further relays are expected to open soon at Cambret Hill near Wigtown, at Stranraer and at Jedburgh.

Details about Border Television and its programmes are given on page 116.

PROGRAMMES FOR WALES

Of the million homes in Wales, over 90 per cent are able to receive ITV programmes; and in the vast majority of cases these include the English and Welsh language programmes of the HTV Wales service which caters specifically for the tastes and outlook of the people of Wales.

The high spot of 1976 was the visit of HTV's film unit to America to record the Welsh connection with that country and the contribution of Welsh people to its development. This was the year of America's bicentennial independence celebrations. Another anniversary celebrated was the eight hundredth birthday of the National Eisteddfod (of Wales) and HTV recorded the special pageant, performed by the children of Cardigan Primary School, which re-enacted the proclamation of the 1176 Lord Rhys Eisteddfod.

Young people in the 'pop' music world in Wales were welcomed to the studio to discuss this subject in the programme *Gair a Chan. Sion a Sian* continued to amuse viewers throughout Wales and the weekly current affairs programme *Yr Wythnos* ensured that they were informed of events from Gwynedd to Gwent. Occasional programmes discussed aspects of the Devolution Debate. A memorable programme

looked at the life and work of Tom Ellis, MP, the single Welsh MP in the European Parliament. The series *Dan Sylw* presented Wales to the world and the world to Wales. This important series seeks to present original documentary programmes and programmes from foreign countries which are given a Welsh commentary; a memorable programme on the Hebrides was later sold to Iceland, Finland, Norway and Sweden.

Every Monday, Wendy Williams has presented *Hamdden* the magazine programme for women. *Carreg Ffilltir* has continued to give Welsh learners an opportunity to polish their speech and inspire others to learn the language. As usual the company has arranged extensive coverage of the main festivals of the Welsh nation.

Over the years HTV has ensured a firm basis for programmes for children in Welsh. To follow *Miri Mawr* and *Miri Mwy*, which had run without interruption for more than three years, several new series were prepared under the titles of *Fyny Fan'na* (for smaller children), *Ble yn y Byd* (presenting the world to Wales), and *Rhifeddodau* (based on numbers and interesting facts). Additional new series have been

scheduled under the titles *Wstibethna*, *Seren Wib*, *Taro 'mlaen*, *Un Tro*, as well as *Miri Mawr*.

The company announced that it had prepared 48 hours of educational programmes for the school year 1976-77 for Welsh schools and its Education Officer prepared a number of programmes for small children.

In addition to the normal series of religious programmes giving Christians in Wales an opportunity for discussion, the notable series recording the visit of Rev. Gwynfryn Lloyd Davies to Palestine was repeated. The annual Eisteddfod service was recorded by the OB unit and this was seen in Wales in Welsh and on the network with an English commentary.

More of HTV's programmes than ever before were seen on the ITV network throughout Britain. Among the special documentaries produced by the company was the story of the first filmed ascent of the North Face of the Matterhorn by a team of climbers led by Welshman Eric Jones. This film was to win a special prize at the Les Diablerets Film Festival in Switzerland.

During the Autumn of 1976 one of HTV's film units was in Italy to film a special programme to mark the anniversary of the death of St. Francis of Assisi 750 years ago and also to film a programme on the Italian painter Annigoni.

For transmission in 1977, HTV is preparing a special documentary dealing with the political speeches of Lloyd George.

Further details about HTV and its programmes are given on page 120.

Rhaglenni Cymraeg

Uchafbwynt y flwyddyn 1976 oedd ymweliad Uned Ffilmio HTV a'r America i olrhain y cysylltiad agos rhwng Cymru a'r America a chyfraniad y Cymry i dwf y wlad honno. Dyma flwyddyn dathlu dau can mlwyddiant annibynnaieth yr Unol Daleithiau. I ddatlu wyth can mlwyddiant yr Eisteddfod Genedlaethol ffilmwyd pasiant arbennig gan blant Ysgol Gynradd Aberteifi yn ail-actio cyhoeddi Eisteddfod 1176 gan yr Arglwydd Rhys.

Gwahoddwyd nifer o bobl ifanc y byd pop yng Nghymru i'r stiwdio i drin a thrafod y pwnc yn y rhaglen *Gair a Chan*. Parhaodd *Sion a Sian* i ddifyrru cynulleidfaoedd drwy Gymru. Trwy gydol y flwyddyn sicrhaodd *Yr Wythnos* bod y gwylwyr yn gwybod am ddiwyddiadau o Wynedd i Went. Bu rhaglenni achlysurol i drafod gwahanol agweddau'r Papur Gwyn ar Ddatganoli. Cofir hefyd rhaglen a edrychodd ar fywyd a gwaith Tom Ellis A.S. Wrecsam, yr unig Aelod Seneddol Cymreig yn y Senedd Ewropeaidd. Cyflwyno Gymru i'r byd a'r byd i Gymru hefyd fu cais *Dan Sylw*. Mewn rhaglen gofiadwy ymwelodd Gwyn Erfyl a'r Hebrides ac yn ddiweddarach gwerthwyd y rhaglen hon i Wlad yr Ia, Ffindir, Norwy a Sweden. Canolbwyntiodd y gyfres ar ddau faes yn arbennig - rhaglenni dogfen gwreiddiol a rhaglenni o wledydd tramor gyda sylwebaeth Gymraeg.

Pob p'nawn dydd Llun bu Wendy Williams yn cyflwyno *Hamdden*. Rhoddodd *Carreg Filltir* gyfle i ddysgwyr yr iaith gymryd rhan mewn rhaglen deledu i loywi eu hiaith ac ysbrydoli eraill. Cyflwynodd y cwmni wasanaeth llawn o brif wyliau'r genedl.

Dros y blynyddoedd mae'r cwmni wedi sicrhau sail cadarn i raglenni plant yn yr iaith Gymraeg. Yn dilyn *Miri Mawr* a *Miri Mwy* a fu'n rhedeg yn ddi-dor am dros dair blynedd dyfeisiwyd rhaglenni newydd megis *Fyny Fan'na* i'r plant lleiaf, *Ble yn y Byd?* yn cyflwyno'r byd i Gymru, a *Rhifeddodau*. Ar gyfer y gaelf 1976-77 dyfeisiwyd cyfresi newydd yn dwyn y teitlau *Wstibethna*, *Seren Wib*, *Taro 'mlaen*, *Un Tro* yn ogystal a'r ffefryn *Miri Mawr*.

Cyhoeddodd y cwmni eu bod wedi trefnu 48 o raglenni addysg yn ystod y tymor 1976-77 ar gyfer ysgolion Cymru a trefnodd ei Swyddog Addysg nifer o raglenni i'r plant lleiaf.

Yn ychwanegol at y gyfres o raglenni crefyddol a roddodd gyfle i gredinwyr Cymru drafod a mynegi barn, cafwyd cyfle pellach i weld *Llusern* ar *Bererindod* sef ymweliad y Parch Gwynfryn Lloyd Davies a Phalestina. Teledwyd Gwasanaeth Boreuol o bafiliwn yr Eisteddfod gan yr Uned Deledu Allanol. Gwasanaeth arbennig oedd hwn a welwyd yng Nghymru yn Gymraeg, ac ar y Rhwydwaith Teledu Annibynnol gyda sylwebaeth yn Saesneg.



Hamdden. A 'penillion' singing party from Rhydfelen Bilingual Secondary School, Pontypridd, taking part in a St David's Day edition of the afternoon Welsh-language magazine programme. *HTV Wales*



The annual *Miss Westward* competition looks for an attractive girl with character and personality to appear at a wide variety of functions within the West Country. This winner, Lesley Roberts, appeared at more than 50 events during her year of office.

Contact with the Community

Through its programme production and presentation on screen, each of the ITV companies identifies itself with the tastes and interests of the local viewers. But in addition all the companies contribute to the quality of local life through a variety of contacts with the local community. Many of these are common to all the companies, some are highly individual to a particular area. Westward Television is taken here as one example.

Perhaps the most general and most obvious form of community relations occurs in the area of personal appearances. The familiar, friendly faces of Westward on-screen personalities are in constant demand to open fêtes, carnivals, fairs and many other types of local event. Around one hundred of these (PAs) are carried out each year and the crowd-drawing presence of a Westward personality can help boost the amount raised for the charity, swimming pool fund, old people's home or whatever, by many thousands of pounds each year.

Beside this community activity, Westward TV has created events such as the unique Westward TV Open Art Exhibition. This is a bi-annual contest which attracts around 1,000 entries including paintings, water colours, prints and pottery. The total of £1,000 in prize money is split between the various classes. The prizewinners plus the pick of the other entries are exhibited for a month or so at art galleries within the region. These attract large attendances whether the exhibition is in Exeter, Dorchester or Plymouth.

The annual *Miss Westward* contest has become much more than merely finding the most beautiful girl in the West Country. Miss Westward has to represent the company at a variety of events throughout her year of office and be a personality in her own right. Therefore the contest is aligned with such other promotions

as an involvement with Brittany (by filming, to strengthen links between the West Country and France); a tour of America for the winner to promote the cause of West Country tourism; a holiday in Holland for the first three girls (plus journalists) to assist tourism from that country and a visit to Jersey for a holiday to underline Westward TV's strong links with Channel Television.

Continuing in tourism – a major industry of the West Country – Westward TV has created the unique Euro-Westward project which brings together local government and commercial tourist interests to hold workshops in France, Belgium and Holland for those countries' travel agents: the target being to attract visitors both early and late in the season.

In agriculture, another of the region's major sources of revenue, Westward TV has sponsored, in association with the Dartington Trust, valuable research into the future role of an organisation such as the Devon Agricultural Association in a modern farming context in general and through its organisation of the Devon County Show in particular. A series of Farm Open Days has been one of the results of this research operation.

For industry there was the Business Initiative Award scheme which resulted in £1,000 in capital being given to the winner to help set up a small factory for the production of specially designed orthopaedic furniture. Now hospitals all over the country and many abroad use the equipment produced by this firm.

On perhaps a more mundane but nonetheless important level, Westward TV has, over the years, created the most important darts, skittles and angling contests in the West Country and it assists many other sports through a combination of cash prizes and trophies, as has been done by most other regional ITV companies.

In this and other ways, the regional ITV companies make a major contribution to the communities they serve, without expecting or generally attempting any return in terms of programme output.



The opening of the *Westward TV Open Art Exhibition* held at the Plymouth City Museum and Art Gallery was attended by (left to right): Lady Plowden, Chairman of the IBA; Peter Cadbury, Chairman of Westward TV; and the Lord Mayor of Plymouth, Mr Ivor Thompson. The exhibition was opened by Lady Plowden. Another is planned for 1977.

COVERING NEWS FOR THE REGION

Like the provincial press, regional television is close to its audience. Much of the success of ITV's local news and news magazine output is because it identifies with the viewers and involves them.

Every weekday evening each of the ITV companies provides its own local news and news magazine, and these programmes are regularly among the most popular in their own areas. All the programmes set out to perform the same task – to reflect the region to its residents – but the ways in which they achieve this are as varied as the communities they cover.

In ITV's East of England area, for example, *About Anglia* sees its role as getting as close as possible to the people it serves. This is why Anglia based some centres of news collection away from its studios in Norwich. The East of England is diverse, embracing the agricultural communities of East Anglia; the rapidly-growing industrial centres like Peterborough, Northampton, and Luton; the University City of Cambridge; and the Home Counties commuter belt.

By siting a news office and information centre at Luton, staffed by a reporter and a full news sound unit,

About Anglia has been able to establish a relationship and an identity with a part of the region which in terms both of distance and interests is furthest from Norwich. Similarly an office and news-gathering centre at King's Lynn has enabled contacts to be maintained with communities in North-West Norfolk, South Lincolnshire and the Fens; and a nightly film and copy service to be provided to Yorkshire Television's *Calendar* programme for broadcasting from the IBA's transmitter in Lincolnshire.

Local newsmen and 'stringer' cameramen form the grass roots of Anglia's news network. *About Anglia* has 100 local correspondents. Their job is to feed daily news stories, lists of local events, and ideas for film and studio topics into the Norwich newsroom. Thirty cameramen, based in key parts of the region, are responsible for recording the day-to-day events in the life of their local communities.

There is one other point of contact between newsroom and viewers, perhaps the most important one of all. Every day, letters and telephone calls flow in to the *About Anglia* offices. Some of them are requests to



Above right
Anglia Television's newsroom.

Right
News reporter Chris Young (*left*) planning the route to a news story with cameraman David Pearce (*right*).

Left
News cameraman Dickie Batchelor filming a fire in Norwich.

cover forthcoming events; some are comments on programme items; some are contributions to programme features specifically designed to involve viewers. It is the programme's policy that all inquiries by viewers must be answered.

If a programme is truly to reflect its region then it must get out and about, meet the people, get into the villages, tell the stories of its tragedies and successes, and involve itself with current arguments and controversies. None of this can be done if the programme is forever studio-based. About a million feet of film pass through the programme's editing rooms each year.

The choice of regional stories is not always straightforward. A regional programme has a role to discharge on several levels, and it is important to keep a balance between them. First there is pure news information – fires, Council decisions, accidents, court cases, etc.; items are kept short so that a balance can be struck between the interests of the various parts of

the region. Secondly, there is an emphasis on the good news as well as the bad; on the light-hearted as well as the serious. Finally, in the magazine section of the programme, the aim is to cover topics and issues with a significance or an appeal to viewers throughout the whole of the area and not just that part of it which might specifically be involved.

On any day in which a regional programme like *About Anglia* mirrors the events and the mood of its region it does so inviting its viewers to criticise, to comment and above all to become involved – because essentially it is *their* programme.



A dispatch rider with news film bound for Anglia Television.



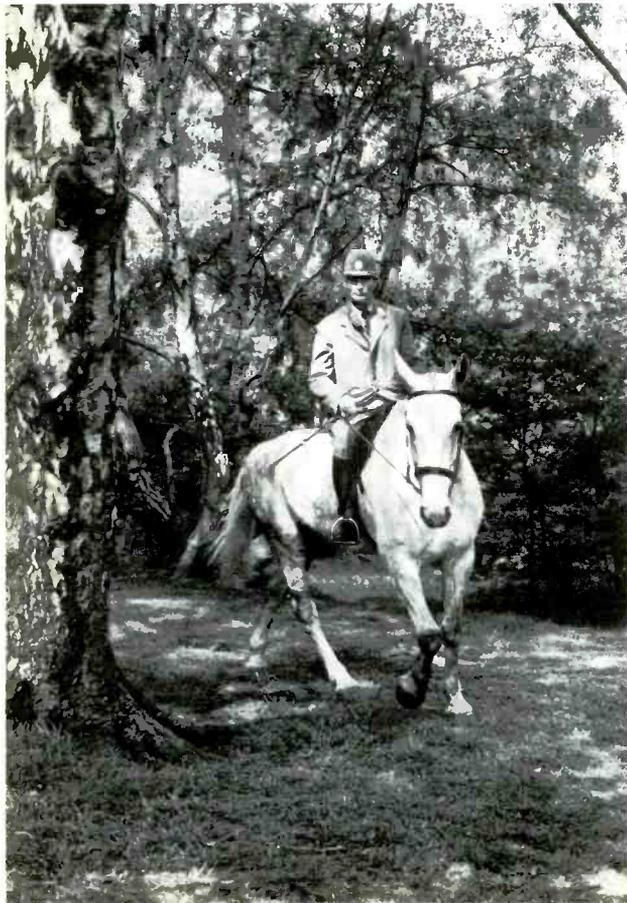
News film being edited.



About Anglia news goes out on the air.

LOOKING AT NATURE

There are few enough places for the overcrowded Londoner to get away from it all. Epping Forest, a present to the public from Queen Victoria in 1878, is one of London's most precious possessions. *London's Wild Wood* tells the story and captures the atmosphere of the 6,000 acres of Essex which the Londoner has made his own. Pictured is a forest keeper on patrol with: two way radio. *Anglia*



George (Pip) Stonehouse, known as the Muhammed Ali of leek-growing, in the documentary 'Land of the Giant Leeks' which revealed the passionate dedication and wry humour of the leek-growing brotherhood in the North East. This documentary was one of a number contributed by various companies to ITV's *About Britain* series. *Tyne Tees*



The networked countryside series *Weir's Way* is designed to reflect the outdoors in Scotland and to present the voice of Scotland spoken in the authentic tongue. Presented by naturalist and mountaineer Tom Weir, the series brings a breath of the real countryside in all its aspects, with Tom talking to the people who live and work there. In the second series, with the chance to go further afield, paths and roads in the remoter parts of the Western Highlands were followed. Shown here is a red deer stag in Glen Lyon, Perthshire. *Scottish*

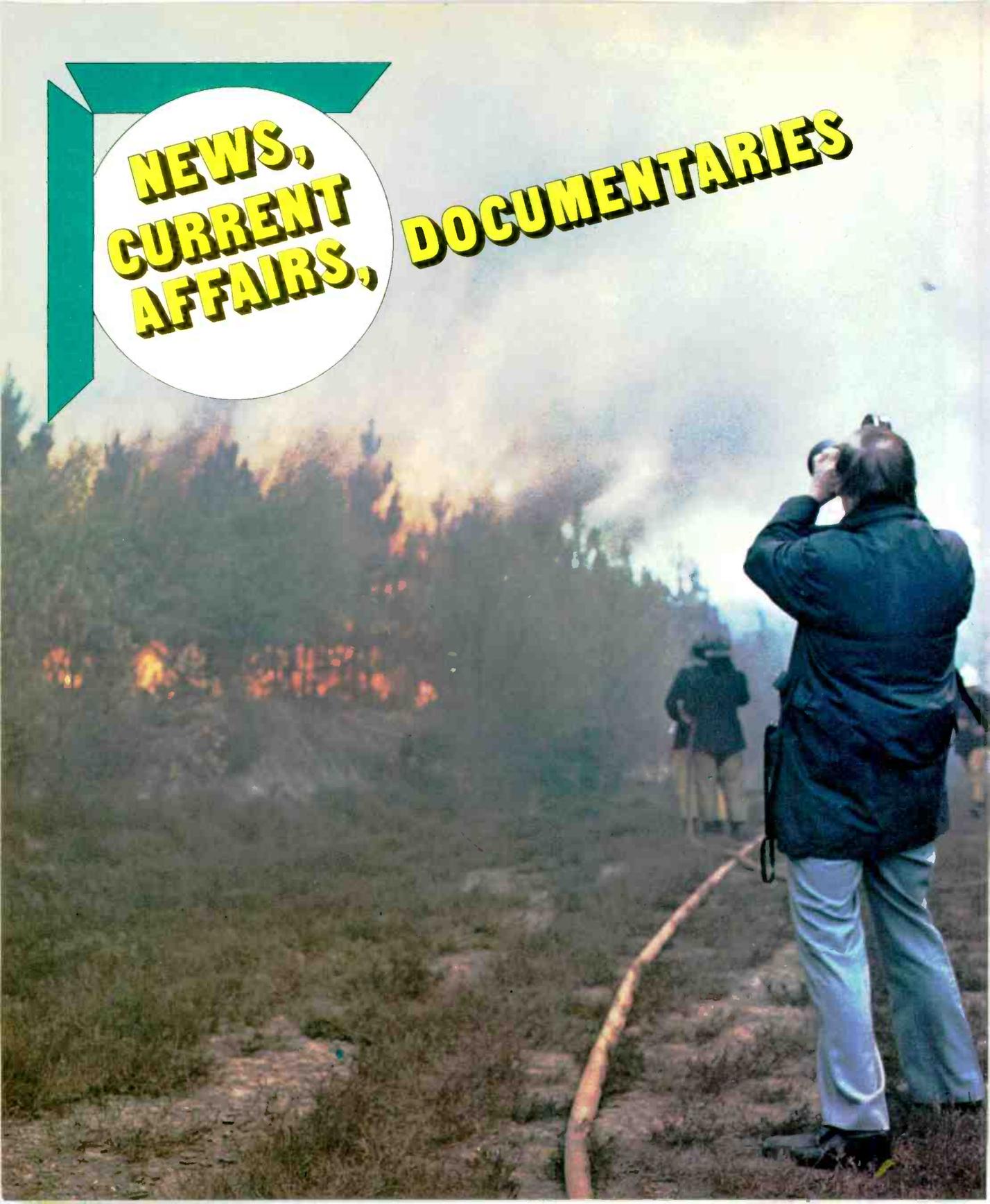


Jack Hargreaves, television's popular countryman, has spent many years absorbing an immense amount of knowledge about the countryside which he has distilled into his award-winning and unique series *Out of Town*. Week by week, through his eyes and those of the countryfolk upon whose experience and expertise he draws, townspeople can enrich their lives and add a new dimension to their own countryside explorations. *Southern*

Most counties in Britain have nature conservation societies. Devon, one of the largest and with a rich and varied wild life, has one of the most active of these associations. *The Wild West* looked at the work of the Devon Trust for Nature and Conservation and its efforts to protect the plant and animal life of the area. Here children who work actively on conservation visit Warleigh Wood Nature Reserve and use the area for nature trails. *Westward*

**NEWS,
CURRENT
AFFAIRS,**

DOCUMENTARIES



ITN in Action

Independent Television News celebrated its 21st birthday in September 1976. Jointly owned by all the ITV programme companies, ITN has provided national and international television news coverage ever since the first bulletin on ITV's opening day, 22nd September 1955.

The news bulletins were at first shorter than today, further background to the news being provided by ITN in *Roving Report* and other programmes. Several of these additional series, for example *Reporting 67* and *Dateline Westminster*, lasted until July 1967 when there was a major restructuring of the ITN broadcasts. In their place came the brand-new Monday to Friday half-hour programme, *News at Ten*. This regular series was additional to the early 11-minute bulletin which had already been established at 5.50 p.m.

The introduction of *News at Ten* quickly came to be recognised as one of the most significant moves in television news broadcasting. Within the half-hour programme it proved possible not only to provide full coverage of all the outstanding news events at home and overseas, but to provide sufficient explanatory background and interviews to reveal much of their broader significance. *News at Ten* is one of the most highly-appreciated programmes among British viewers, to whom it is as familiar as Big Ben which appears in the opening title; and it regularly appears in the lists of programmes with the largest audiences.

In 1972 ITN again broke new broadcasting ground with *First Report*, a lunch-time programme in which the presenter takes a less formal approach to the news, and interviews live in the studio the personalities who are in the news that particular day. Renamed *News at One* in 1976, the programme is now presented by Leonard Parkin (the original presenter was Robert Kee).

ITN's third new programme, *News at 5.45*, was launched on 30th August 1976 when Alastair Burnet, one of the original newscasters for *News at Ten*, presented an extended early news from 5.45 to 6 p.m.

1976 was an especially busy year for its industrial corps - industrial editor Peter Sissons and industrial correspondents Michael Green and Giles Smith.

A substantial part of ITN's home news was concerned with the economy, notably the fluctuating fortunes of the pound, industrial problems including unemployment, and developments in the pay policy. During the run on sterling at the beginning of June 1976

An all-too-familiar sight in 1976 as an ITV news cameraman records yet another forest fire in drought-stricken Britain. Southern



An ITN film crew were on Concorde's inaugural passenger flight to Bahrain.

the Chancellor of the Exchequer, Denis Healey, broke his holiday to be interviewed live on *News at Ten*. There was full coverage of the Special Trades Union Congress which endorsed the pay policy.

The industrial team is responsible for covering Civil Aviation - one of Britain's important exporters. Peter Sissons was aboard the first commercial flight of Concorde to Bahrain in January and the inaugural flight to Washington in May. His flight to Bahrain was probably the fastest round-trip to the Middle East in the history of broadcasting. After landing at Bahrain he flew another 300 miles, subsonically, to the television station at Kuwait to develop, cut and script his film for satelliting to London. It was the first time Kuwait had ever satellited colour film. Another 300-mile flight back to Bahrain, three hours sleep, back on Concorde and then to Heathrow, just 24 hours after leaving.

ITN's political team is led by political editor Julian Haviland with political correspondents Glyn Mathias and David Rose. James Callaghan gave his first public interview, ten weeks after becoming Prime Minister, to Julian Haviland in *News at Ten*. It was the first occasion in which a journalist had had an opportunity to question the Prime Minister about his plans and hopes. It was widely quoted in the morning newspapers and on television and radio abroad.

Another first was when ITN revealed the full details of the argument in the Cabinet over the question of putting Government money into the Chrysler operation. Again, the first firm news of the election of David Steel as leader of the Liberal Party was announced by ITN's David Rose.

Immigration is a story closely followed by ITN. Geoffrey Archer's assignment to Kashmir to discover in detail the background to Asian immigration to Britain sprang from intense controversy in and outside Parliament. The immigration situation was also studied by Robert Hargreaves, appointed to the new position of home affairs correspondent. His brief is to report on education, local government and the environment, including motorways.

In another aspect of the environmental field ITN reporter Ray Moloney and a film crew were first to film the flight of a golden eagle hatched in an incubator, and of the golden eagle eggs hatching.

ITN's defence correspondent, Peter Snow, presented a series of five special packages on defence in 1976 to coincide with the White Paper on Defence. This issue was further spotlighted when Mrs Margaret Thatcher, Conservative Party leader, claimed that the Russians and their allies were building up their conventional forces to an excessive level, a view supported by some senior NATO officers. Each of the five 'packages' ran for about five minutes. The first was on Soviet capacity overall in conventional weapons. The following four were on the West's ability to match it in the event of attack by land forces in Central Europe, attack by mines and missiles at sea, attack by submarines, and fourthly, attack by air. Peter Snow's reports included film and photographs of weapons never previously seen by the public and his series was closely followed by defence personnel from embassies in London.

Technical developments can often benefit the presentation of television news, an example being the VT30, a new style of display pioneered by ITN. Basically, the device enables a computer to generate television pictures. It was first used in the February 1974 general election and again, more fully, in the following October election. The VT30 enables displays to be instantly updated as new information



Newscaster Andrew Gardner (left) prepares his script for *News at Ten* in ITN's busy newsroom.

becomes available; for example, in an election programme as the results flow in, graphic comparisons can be made with the same results in the previous election. The capability of the VT30 is continually being improved to provide more colour and map potential, increased animation and new characters.



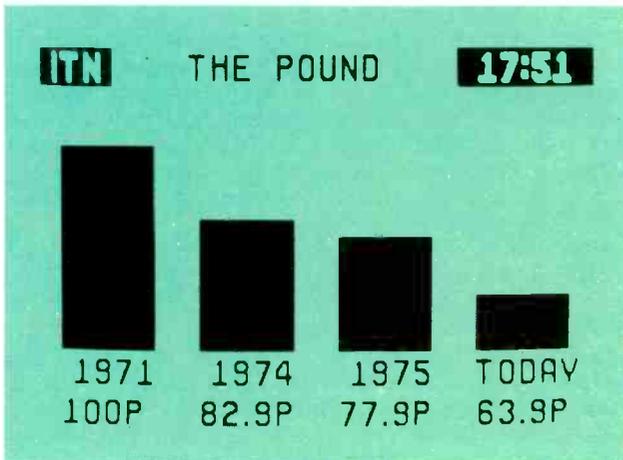
Alastair Burnet, presenter of ITN's *News at 5.45*.

A report on these Russian tanks taking part in 'Kavkaz' corps manoeuvres in Transcaucasia was included in Peter Snow's special series on Russian military strength.





In preparation for the eventful landing on Mars in 1976 (exactly seven years after man first stepped onto the Moon) ITN's science editor went to the United States to produce over 25 stories about the Viking mission. This picture shows the view from the Viking lander craft on the surface of Mars.



This is how the computerised VT30 facility displayed the yearly decline of the pound for ITN's special Budget programme.

Above right

ITN sent special teams to the United States to cover the 1976 American Presidential election. Here Michael Brunson, Washington correspondent, talks to President Ford on his election train.

Right

Anthony Crosland, Britain's Foreign Secretary, with reporter Rory MacPherson and film crew on the Great Wall of China during a Ministerial visit.



Behind the Closed Doors

In the area of news and current affairs, television tends to be regarded as an instant medium – best at showing real events as they happen. But in political and constitutional affairs, real events usually happen behind closed doors. So television is often limited to providing informed comment or the version that one party from behind the closed doors chooses to reveal.

Granada Television's *The State of the Nation* has set out since 1972 to show that television can penetrate the previously secret places of politics, can indeed reveal to millions knowledge about the way Britain is governed that had previously not been available even to experts.

The team of editor/producer Brian Lapping and researcher/political scientist Norma Percy have established the pattern of doing nine-tenths of their work before the camera rolls, and then letting the camera take its time in exploring already well-researched situations so that it can reveal the all-important details.

Preparation is thorough. For example, before making the series of three programmes on Parliament in 1973 the team arranged a series of dinners with twenty MPs. At these dinners, by agreement with the guests, the conversation was recorded (and a book based on the transcripts 'British Members of Parliament: a Self-portrait', was later published by Macmillans).

Careful study of the transcripts suggested that the television programmes should concentrate on the degree to which Parliament may be losing its ability to oversee the executive. Parliament has final authority over legislation. But MPs at the dinners, and others consulted, agreed that Parliament is largely the rubber stamp of government in law-making. Arguably, this erodes the means of defending fundamental freedoms. Equally, Parliament is supposed to be the place for public oversight of government spending. But it was suggested that withholding 'supply', the great traditional power of the Commons in the event of a dispute with the monarch, had become an empty form.

The programmes attempted to convey these ideas by three original techniques. First, permission was negotiated to film all work done by ministers and civil servants inside a government department on one part of a major bill. Never before had such permission been given. Four months filming inside the Department of Trade and Industry gave a fairly representative account both of a bill's progress and of minister-civil servant relations.

The other two programmes in the 1973 series used some of the forms of House of Commons procedure to highlight aspects of its alleged deficiencies. In the second programme five MPs conducted an inquiry in

the manner of a Select Committee. The witnesses they examined included the Head of the Home Civil Service, Clerks of the House of Commons, and the Comptroller and Auditor-General on just how far the erosion of parliamentary control had gone.

The third programme took the form of a parliamentary debate in Standing Committee. Parliamentarians including Michael Foot, Anthony Crosland, Richard Crossman, Enoch Powell, Reginald Maudling, Angus Maude and Edward du Cann debated with a passion that must have surprised many viewers what kind of reforms – if any – the House of Commons needs if it is to scrutinise government measures more effectively. Some of the MPs had doubted whether the televised debate would work; but the careful replication of the setting and the procedures helped them to perform in their usual Parliamentary manner, although several of them said afterwards that no debate in the chamber would sustain such a high standard of either relevance or eloquence.

Shortly before the referendum on British membership of the European Economic Community in 1975, *The State of the Nation* again produced a detailed film record of what goes on inside a previously secret institution: this time the Commission and Council of Ministers in Brussels. It was the only time cameras and sound equipment had been allowed the run of the EEC headquarters. The production team's other contribution to the referendum was the final debate on Independent Television – repeating the form of a Standing Committee of the House of Commons – on the Monday before the vote.

The year 1976 began with a programme which was untypical of the series – put together quickly in response to a chance opportunity and transmitted as a *World in Action* one-hour special. A bitter row in Cabinet over whether to bale out Chrysler's UK subsidiary led to unparalleled leaks of the details of Cabinet meetings. *The State of the Nation* reconstructed a succession of Cabinet and Cabinet Committee meetings in which five political journalists put arguments of the ministers involved. After the transmission several Cabinet Ministers confirmed the programme's accuracy.

This programme and the series of three called 'Party in Power', which were transmitted later in 1976, marked a quest for other methods to complement the *cinema vérité* film technique which the production team had earlier used inside the Department of Trade and Industry in 1973 and in the EEC headquarters in 1975. The team would have liked to continue to make *cinema vérité* films inside previously secret places but



State of the Nation. In 'Party in Power' a series of three inquiries explored the question of what actually happens when a party takes office and tries to turn its promises into action. *Granada*

they believed that politically sensitive decisions – where difficult compromises and rejections of popular views were likely – would never be opened to the film camera. The British Cabinet and top level decisions by ministers and civil servants remained, for all practical purposes, outside the camera's range.

So the method of *post hoc* reconstruction was adopted. In 'Party in Power' the team's intention was to take promises made to the electorate and explore what happened to them after the party that had made them came to power. Ministers and the senior civil servants who had worked most closely with them were brought together to take part in long, prepared conversations to tell the whole truth.

The two cases shown were of party promises which had been central in victorious election campaigns, had won widespread public support and had been worked out with unusual care by the parties; but in each case civil servants advised that large parts of the policies would lead to trouble.

In the first programme of the three a fundamental division of view emerged between Labour's Minister for Land 1964-66, Frederick Willey, and the Permanent Secretary of the Ministry of Housing and Local Government, Dame Evelyn Sharp; the issue was whether Lady Sharp's opposition to Labour's measure went beyond the proper bounds of conduct of a civil servant. In the second programme the Permanent Secretary of the Department of Employment 1966-73, Sir Denis Barnes, reminded Lord Carr (formerly Sir

Robert Carr) and Sir Geoffrey Howe, the Ministers responsible for the Industrial Relations Bill, of those important parts of the Bill civil servants had opposed; ministers, after listening to the arguments, had proceeded along their own course.

The third programme in the series took the form of a Select Committee of Parliamentarians questioning witnesses, who included Lord Balogh, from the private office of Harold Wilson when Prime Minister, and Douglas Hurd, who held a similar position with Edward Heath. The Committee attempted to draw lessons from apparent failures of the two main political parties.

The State of the Nation team has some grounds for claiming that it has contributed to the opening up of British government to public view. It filmed all work in a ministry on parts of a bill shortly after the Select Committee on Procedure of the House of Commons had asked permission to sit in on the same process and had been refused. It showed detailed conversations between ministers and civil servants about how major and controversial policies were dealt with. And, when some lobby correspondents and political commentators were outstandingly well-informed on a particular issue, it brought the most knowledgeable of them together to improve on the best reports any had produced. In all these efforts, the programme's work has in many respects gone further in revealing aspects of the way Britain is governed than academics, journalists or memoir-writers have previously managed.

Helping to make ends meet



Living in today's somewhat uncertain economic climate, many viewers appreciate the help and advice offered by ITV's special consumer programmes in stretching the pennies just a little further.

Scottish Television's *Money Wise* was conceived against a background of rocketing inflation which left ordinary viewers confused about how to make the best use of the pound in their pockets. Programme adviser Frances Cairncross, Economic Correspondent of *The Guardian*, planned the series to give basic advice on the domestic transactions most men and

Food File. For the housewife, often bewildered and angered by the way her housekeeping money appears to diminish with inflation, this series explained and explored facts about food from producer to consumer. The picture shows Malcolm Quiggin looking at a tomato crop in a half-acre polythene greenhouse. *Anglia*

women face on a daily basis. The subject range included domestic budgeting and the purchase of consumer durables such as cookers and washing machines, with advice from the magazine *Which* on

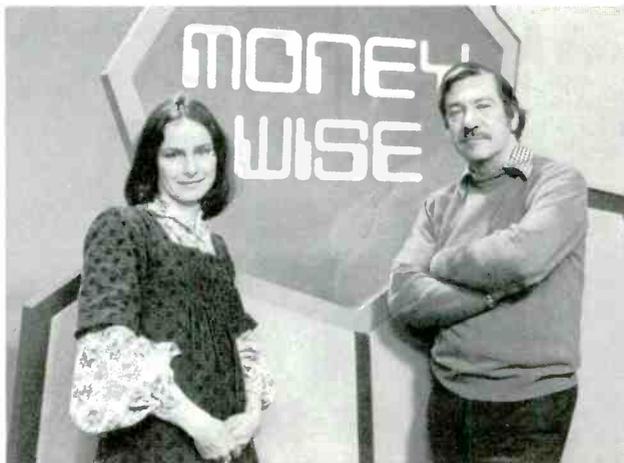
the best buys. Viewers were also advised on all facets of borrowing, particularly in relation to the buying and selling of houses and the costs of car ownership. Also covered were items on income tax, social benefits and investments.

Women's programmes provide an important vehicle for consumer information; and these programmes do their best to keep viewers aware of price changes, the best buys, the most economical ways of preparing food, and so on. For example, Thames Television's *Money Go Round*, presented by Joan Shenton and Tony Bastable, has tackled subjects ranging from the government's Price Check Scheme to the effectiveness of waterproof mascara; and from the quality of fish and chips in Bradford to the standard of local authority housing. Besides giving advice, the programme consistently acts as a consumer watchdog which has spotlighted unsatisfactory builders, central heating suppliers, carpet-sellers and many others.

Unfortunately it is often the retired and elderly who find the greatest difficulty in making ends meet. And it was with this section of the community in mind that HTV produced the weekly series *Help Yourself*. Alan Taylor, regular presenter of the programme, has discovered that it is quite common for pensioners and others with limited incomes to be completely unaware of the benefits and services available to them. He aims to give them straightforward advice and guidance and to help them make the most of what they have.

Granada Television's *This Is Your Right* often explains the relevance of new government legislation, with discussions on how viewers can gain access to any special entitlements. Researchers and specialist advisers also answer many routine queries about gas bills, pensions, legal aid and other domestic matters.

Consumer information is additionally provided within the 6.00 p.m. local news magazine programmes in each ITV area, either on an *ad hoc* basis or in regular built-in spots.



Money Wise. Lydia Howard and Derek Cooper presented this networked series. *Scottish*



Money-Go-Round. Presenters Joan Shenton and Tony Bastable prepare for their regular food prices survey. *Thames*



Help Yourself. Actress Patricia Hayes, seen talking here with Alan Taylor, shares with others in her profession a genuine interest in the welfare of the aged. *HTV*



Houseparty. Afternoon women's programmes often provide an ideal platform for consumer information. *Southern*

Any Volunteers?



Help! An enthusiastic 'switchboard' receiving viewers' calls after a television appeal for volunteers. Second from left is Joan Shenton (presenter) and standing are John Forrest (programme arranger) and Mavis Airey (producer). *Thames*

One of television's strengths is in making viewers more aware of the world in which they live and in helping them towards a greater understanding of its social problems. Many programmes in almost every category of the output make their contribution. But some specialist programmes go one step further by specifically trying to stimulate viewers into action on matters of social concern. Independent Television's regional structure offers particular advantages here in allowing individual programme companies to concentrate on local problems and the positive ways in which viewers may be able to help.

Yorkshire Television was one of the first ITV companies to mount a series aimed at creating interest in, and seeking volunteers for, various kinds of voluntary work. *A Matter for Concern*, presented by Austin Mitchell and Ann Syrett, began in the autumn of 1975. The series was inspired by the Dutch television programme *Werkwinkel*, which tapped a large reservoir of voluntary effort in Holland. Since the programmes began a similarly large reservoir has been discovered over here.

Initially about 100 national and regional organisations which rely on voluntary aid were asked by Yorkshire Television to co-operate and they responded warmly. Many of them are desperately short of voluntary help. In the ensuing months hundreds of volunteers have come forward and, with the help of a small advisory committee composed of people experienced in organising voluntary helpers and in community activities, they have been put in touch with hospitals, homes and various organisations where their



Reports Action. The scene in the studio after viewers were asked to send in disused household electrical goods for distribution to the needy. *Granada*

services have been gratefully received.

Each programme contains a film story describing what a specific type of voluntary work involves, followed by a discussion with, perhaps, a 'confronta-



A Matter for Concern. In this edition a plea was made for volunteer drivers and transport to help assist the handicapped. *Yorkshire*

tion' between an experienced volunteer and a would-be helper. A 'notice board' giving news of forthcoming events and appeals for help connected with the community projects has also been featured. As 1976 has been Age Action Year, a number of programmes in the series looked at ways in which volunteers could help the elderly, and how the elderly could help themselves.

In London, Thames Television's *Help!* features areas of activity where local volunteers are needed. Viewers are asked to ring the company and offer their services; the organisations concerned then make the necessary arrangements.

Granada's *Reports Action* mobilises more volunteers on Monday nights with a live switchboard and scoreboard, showing the size of the immediate response to each appeal. One week, the presenters Anna Ford and Bob Greaves raised ten thousand potential kidney

donors – giving surgeons in the north-west a much better chance of matching kidneys for transplant operations.

The programme asked 1,500 people to come and visit all 1,500 residents at a huge mental handicap hospital. At least 2,500 people turned up, and hundreds of them have been back again and again since then.

Three hundred people now have washing machines, instead of having to stagger to the laundrette, because the programme appealed for disused household equipment. A hundred viewers discovered they had an extra TV set they never used and rang in to offer it to the programme. Since then the *Reports Action* team (six based in Manchester and six in Liverpool) has distributed sixty 'fridges, thirty cookers, and forty radios. A free laundrette has opened for pensioners in Kirkby, using six of the collected washing machines.



Current affairs and documentary programmes frequently attempt to increase public awareness and understanding of the problems experienced by handicapped people. Such series as *World in Action*, the afternoon programmes for women, and the early evening regional news magazines regularly report on the subject in an effort to help reduce the social segregation and isolation of both the mentally and the physically disabled. Educational programmes also have made valuable contributions in providing information and advice for the handicapped themselves, encouraging them to acquire self-expression and an understanding of their environment.

ATV's monthly *Link* is the first continuous series for the disabled. It is for all handicapped people – physical and mental, old and young, deaf and blind – whereas most other programmes have tended to concentrate on one particular type of handicap. It is not classed as an educational programme and has been described as 'part "World in Action", part "Open Door" and part discussion, aimed at raising awareness'.

What is Disability?

Link. Rosalie Wilkins, who works at MIND (the National Association for Mental Health) is the presenter of this regular series for handicapped people. ATV

Each programme is divided into two sections – an information section and a discussion section. The information part deals with aids, income, talking newspapers, holidays, books and films that are available for disabled people. The items on income and welfare rights are prepared in association with the Disability Alliance, whose chairman is Professor Peter Townsend of the Child Poverty Action Group. The Alliance's aim is to secure an income for disabled people that is governed by the degree of disability, not by the cause or place. The aids items are presented by Tony Northmore who in 1974 became the first tetraplegic to win a Churchill Fellowship.

The discussions are mainly concerned with re-assessing traditional attitudes towards disability. The talk in the first programme started with a story about a town full of wheelchair users. A few able-bodied people came to stay and soon became known as the disabled able-bodied. And in the ninth programme, there is an imaginary preview of the 987th edition which looks at the difficult passage through Parliament of the 'Disabled Persons Discrimination Act' which was first conceived way back in 1976.

As the producer, Richard Creasey, points out: 'when you realise there are some five million disabled people in the country with their helpers, you can appreciate the value of *Link*'.



Jonathan Dimpleby (left) became a national hero in Ethiopia after exposing the country's plight in 'The Unknown Famine'.

Beyond the Headlines

There is a saying in the newspaper industry to the effect that today's news is tomorrow's fish and chip wrapping. But the newsprint word has a much longer life than that spoken on a television programme, so it's therefore all the more surprising that Thames Television's *This Week* should have produced so many moments of great impact over the years.

Most people will remember the editions on smoking and the tobacco industry. A Gallup Poll survey after the first programme indicated that over 160,000 people had attempted to give up the habit as a result of seeing 'Dying For a Fag', one of four programmes reporter Peter Taylor made on the subject. The Minister for Health used the second of the four programmes, 'Licensed to Kill', as a peg on which to hang his own condemnation of some of the tobacco industry's attitudes. And Chancellor Denis Healey referred to it in his Budget speech while adding tax to cigarettes.

Before that, another programme had an even bigger impact that extended all round the world. In Ethiopia, thousands of people were dying of hunger and disease, yet the world was hardly aware of it. It took a *This Week* report, 'The Unknown Famine', to reveal it as the major disaster it undoubtedly was. Within hours of the programme being screened on ITV, thousands of ordinary viewers were offering money, clothing, even their own labour, and major relief schemes were soon being organised. Other countries showed the film, the

reaction was the same and within weeks the International Red Cross received its highest-ever appeal total, with £5 million coming from all parts of the world.

Impact that strong, however, does not happen with every transmission. For 45 weeks each year, on Thursday nights, the programme is transmitted by Thames and shown throughout the ITV network. As the final credits roll, and the reporter, researcher, director and editor of the night's story breathe a sigh of relief, elsewhere in the Thames' building, or indeed anywhere in the world, another team is working to prepare another programme – for the following week, or for some undetermined date in the future. For *This Week*, as one of ITV's three regular networked current affairs programmes (*World in Action* and *Weekend World* are the others) has a working brief that can embrace anything seen in ITN's daily bulletins, plus items that might not be included by the more immediate news operation.

In an average year the series will aim to cover all the world's major news stories – and with its half-an-hour once-a-week format attempt to give a deeper, more polished documentary coverage than is usually possible for the news bulletins. In this way, over the last twelve months, the programme has looked at the American presidential campaign, South Africa, and the Middle East conflict. Producer David Elstein and his team have also kept a close and informed eye on all the

most important British stories, and Ulster, the economy, the Labour Party leadership and the Cod War have all been the subject of *This Week* reports. In all such cases the aim of the programme is to look beyond the headlines and offer a deeper or even a different view of the main situation.

When the Cod War was being fought off the coast of Iceland and most television viewers knew from dramatic film reports that the Icelandic coastguard vessels were cutting trawl-wires and colliding with Royal Navy frigates, reporter John Fielding went to Iceland and came back with a story that explained just why the islanders were prepared to go to such dangerous lengths to defend their position. And some of the interviews with ordinary Icelanders must have been an eye-opener for British viewers.

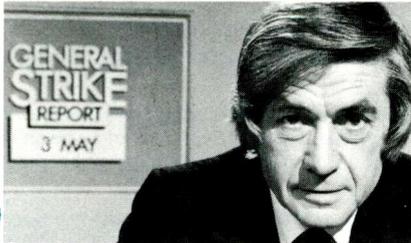
John Edwards, Thames' Controller of Current Affairs and Documentaries and himself a former *This Week* reporter and producer, feels that the programme must be flexible. So, within an ordinary year, it will also look at stories of social and cultural significance. The problems of dealing with juvenile crime; the difficulties faced by those attempting a second marriage; whether sex offenders should be punished or cured; and the frantic, chaotic, commercial world of

a Rolling Stones' tour; all have been encompassed by the four regular reporters, all of them specialists in certain political or geographical areas, but all of them versatile enough to provide the flexibility Edwards mentioned.

Peter Williams, for instance, has developed a reputation for being able to conduct difficult, sensitive interviews: with sex offenders; with a man who had been knifed almost to death, and with the man who had wielded that knife. That sensitivity was turned to rather different effect with two special *This Week* reports. The first suggested that evasions and incompetence may have contributed to the deaths of over 300 DC-10 passengers in 'The World's Worst Aircrash'. The second pieced together known fact and intelligent surmise to suggest that an official inquiry had come to the wrong conclusion over 'The Mystery of the Gaul', the trawler which disappeared without trace off the coast of Norway.

This Week has been informing, surprising, entertaining and even shocking its audiences for over 20 years. Last year, the 1,000th programme was transmitted, and there seems little doubt that it will be a long while before the series runs out of steam.

Robert Kee presented the nightly 15-minute 'bulletin reports'



1926 Re-Lived

A unique and exciting departure from the customary documentary format, *General Strike Report*, presented and written by leading television current affairs reporter Robert Kee, was a widely-acclaimed account of nine of the most turbulent days in British domestic political history.

Conceived and organised by Yorkshire Television, the series was also an exercise in co-operation with many of the other Independent Television companies in whose regions some of the key moves and incidents of the 1926 General Strike took place. Up to a third of the material came from other ITV companies who offered excellent help and enthusiasm all along the line.

'In this day-by-day report on the nine days of the Strike as it happened, we did not pretend at any time

that we were really in any other year but 1926', explains Kee. 'After all, there was no public television in 1926, and we were not pretending there was. However, by use of the techniques of a modern television news programme – film, still photographs, regional reporters, interviews with experts, and particularly by taking advantage of the "historic present" tense – we hoped to convey the vividness and actuality of the events so that viewers could, if they chose, often imagine they were watching a contemporary television news report.'

The series aimed, in nightly 15-minute 'bulletin reports' immediately after *News at Ten* or the main evening news at the weekends, to portray with graphic, factual, 'as-it-happens' authenticity, those extraordinary, complex and fascinating events which shook Britain exactly 50 years ago to the day.

Michael Deakin, an executive producer of the series, explained: 'basically it was not possible to elucidate all the events of the General Strike in the usual hour-and-a-half documentary. The actual speed with which events unrolled was the essence of the drama of the Strike, when such factors as loss of nerve played a major role. We felt that the Strike needed to be dealt with day by day in order to understand it in a new and vivid perspective. A daily report was considered to be the only way we could really cover it satisfactorily.'

The opening programme included a report on preparations for emergency arrangements during the Strike from Alan Hargreaves of Thames Television. It

included actual film of volunteers signing on in London and film reports of the deserted scenes in the Yorkshire and Rhondda coalfields presented by reporters Austin Mitchell (Yorkshire Television) and Michael Lloyd Williams (HTV).

In the studio, Kee set the scene as he outlined the dramatic eleventh hour build-up to the Strike, including the early-morning breaking off of negotiations by the Government with the TUC, following the refusal of the print workers at the Daily Mail to set a leading article on the situation.

Adam Raphael, political correspondent of The Observer, gave the first of several political reports from Westminster, and Patrick Renshaw, a historian and author of 'The General Strike', was interviewed by Kee.

The second programme dealt with the start of the Strike proper, with its devastating effect on services, public transport and the docks – a pretty uniform picture throughout the country.

In programme three, the first signs of violence were seen through reports from Leeds and Edinburgh. There was also a report on how skeleton services, run by volunteers, were beginning to operate.

The British Gazette, the official newspaper put out by Winston Churchill, made its first appearance in the fourth programme.

Later programmes showed how the Government managed to break the blockade of the London docks by bringing food supplies out in convoy, protected by fixed bayonets and armoured car escorts; how secret talks behind the backs of the miners were taking place from the fourth day of the Strike, between TUC leaders and Sir Herbert Samuel, chairman of the Royal Commission who produced the report on the coal industry; how the

Catholic Archbishop of Westminster condemned the Strike as 'a mortal sin'; how TUC leader J H Thomas admitted in the middle of the Strike that he had never been in favour of it; and how the Flying Scotsman, southbound from Edinburgh to London, was derailed by strikers near Newcastle.

The final programme described how the Strike was suddenly called off by the TUC to the astonishment and anger of many rank-and-file trade unionists without any apparent long-term settlement of the miners' dispute which set the wheels of turmoil turning in the first place.

Throughout, the picture was built up by studio and location reports, interviews and comment, and archive film and still photographs from official and private sources – much of it unfamiliar to present-day viewers.

Charles Douglas-Home, assistant editor and former defence correspondent of The Times, also gave a report on the use of armed forces during the Strike.

Although the programmes were set largely in the 'historic present', the presenter, commentators, interviewees and reporters did not wear 1926 clothes. Their dress was 'neutral' – not 1926, but not too much out of keeping with the period.

'The important thing is that we did not try to pretend that we were in any other time but 1976, although we often found ourselves thinking naturally in 1926 tense – thus, we hope, conveying the authentic feel of the period', Kee points out. 'Until halfway through the final programme, we tried to ensure that none of the material was presented with historical hindsight.'

Archive shots were used in the series like this one of troops marching into the East End of London on their way to a successful bid to break the strikers' hold on the London Docks.



Doing their Own Thing!



On the River Trent, near Stapleford in Nottinghamshire, Dave Allen (*left*) was invited aboard a home-made steamboat. Its owner Tony Gregory and his crew were dressed in Victorian clothes.

The new Dave Allen series from ATV is a search for home-grown humour and the extraordinary and is a major step along a road that Allen has been exploring for several years.

Probably best known for pure comedy, Dave Allen also has a highly-developed interest in documentary material and is particularly intrigued by people with a passion for 'doing their own thing'. He first explored this interest in a studio programme with ATV – discovering at the same time a natural talent for involvement – and then went on to feature in two hour-long films: *In The Melting Pot*, a tour of the unseen side of New York, and *In Search of the Great English Eccentric*, its title being self-explanatory. The second film attracted an unprecedented No. 2 rating for a documentary in the ITV top twenty and firmly established Dave Allen's ability as a reporter of the bizarre.

'The new series treads a much broader road', explains writer/producer Robin Brown. 'It is a "Grand Tour" of esoteric Britain and shows that the country is very much alive and well; that our legends, customs and traditions, so thickly spread in every corner of the land, are now taking on a new lease of life; that "doing your own thing" in all its various and lively forms is a recipe for happiness; and, most important, the British sense of humour and inventiveness has survived and is surviving the economic storm.'

To accommodate what was obviously a wealth of material, ATV decided on six-and-a-half hours of air time, split into thirteen parts. It was recognised that if

the programme was to be truly national it would have to range the length and the breadth of the country; and as authenticity was to be the key note, subjects would have to be visited in their own homes and stories told in actual situations – which all added up to film. What is more, as Dave Allen was determined to be personally involved *in situ* with the scores of items contemplated, the filming would have to be done with the equivalent of a mobile flying squad of film technicians, research and production staff.

It was finally decided to attempt an exercise that is probably unique in television terms – a continuous schedule that would run virtually non-stop up and down the country for sixteen weeks.

Five researchers began the process by telephoning hundreds of local contacts throughout the country, some 300 books on British customs, traditions and legends were sifted; the follow-up operation by research and production teams adding up to nearly 30,000 miles of reconnaissance trips. In the event, largely thanks to the best English spring and early summer for a decade, more than 115 separate items, varying between 1 and 10 minutes in length were, safely recorded on film. Dave Allen appeared in every one of them and his locations varied from the snow-shadowed grouse moors of Scotland to the rocks of Lands End, where an investigation into a legend that England once extended as far out as the Scillies was filmed in a drifting sea mist.

'The production problems on such an exercise are

enormous', comments Brown. 'Luck kept the weather unusually kind for most of the sixteen weeks. The few aberrations were also fortunately located. A storm at sea turned out to be the background for a sea legend and the team's one snow storm added a touch of drama to their exploration of a lost copy of the Druid temple of Stonehenge.'

Illness and accident was a lurking threat for the whole period, not just for the crew but for the dozens of subjects who had been carefully slotted into a tight schedule that had not only to meet availability of people but had also been calculated geographically to allow the production unit to move along a logical path. A subject falling ill could – and did – result in hundreds of alterations down the line of the schedule, not to mention the re-booking of hotels, transport and film stock supplies. And these problems were in a sense deliberately compounded in that it was decided to hold time open for new, intriguing material unearthed *en route*, and researchers travelled with, and worked ahead of, the unit throughout the schedule.

Technical care was of primary importance as the production staff could not hope to follow the traditional practice of viewing rushes and re-shooting if a hair appeared in the camera gate or a section of film was accidentally fogged. With few exceptions the material had to be right the first time, or abandoned.

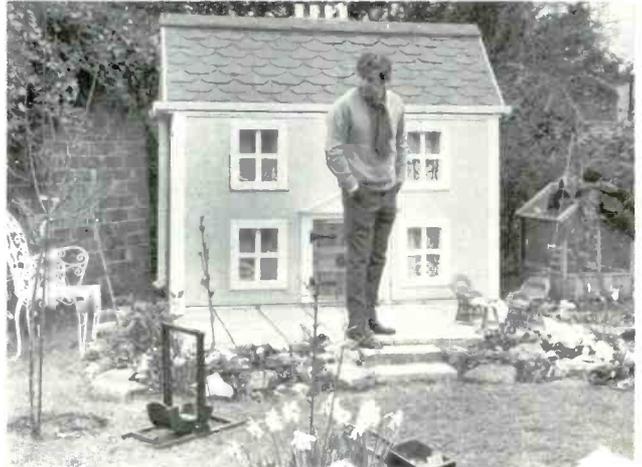
In the event only three rolls of film turned out to be technically unusable, an almost miraculous achievement in a business utilising complex, sensitive equipment, especially when it was discovered that the trouble was the result of a factory production fault.

The unit ran its last roll of film at a cocktail party for the stuffed body of a certain Jeremy Bentham on the 16th June – having started with the strangely twisted spire of the Church in Chesterfield on the 1st of March.

Recalls Robin Brown: 'It proved impossible for anyone, including Dave Allen, to actually remember the seemingly endless locations, subjects and stories that had been covered in the three-and-a-half months. But in spite of the exhaustion and a deep longing for two nights in the same bed, it was generally agreed that Britain emerged from the kaleidoscope as a truly



Champion 'shouters' Mrs Whitehead and Mrs Featherstone showed Dave Allen how they won their titles when he was in York.



In Abingdon, Berkshire, Dave Allen discovered Mrs Hallam, a lady with fourteen Pomeranian dogs named after Queen Victoria's daughters and grand-daughters. They have their own doll's house in the garden stocked with scale furniture 'Apprentice' pieces from the Victorian period and the house is also full of Victoriana.

extraordinary place with a beauty that is breathtaking in its scope and variety. And ranged against these backgrounds are a race of people whose humour and inventiveness is truly unique.'



In Norwich Dave came across some knights in home-made shining armour 'bashing the living daylight out of each other'.

Whicker

'Ambassador of the Intelligent Viewer'

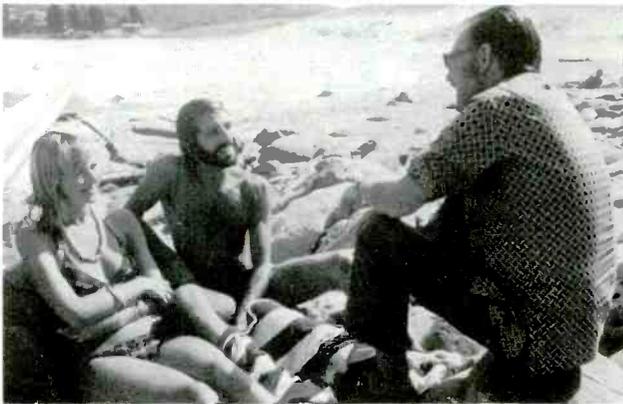
Alan Whicker, who in 1977 celebrates twenty years in television, continues to maintain a remarkable popularity amongst a massive army of loyal viewers. His documentaries consistently win a place in the Top 20 and he has had the rare distinction of twice occupying the Number One position.

Whicker's zest for travel is legendary – he reckons he averages 100,000 miles around the world each year. 'You might say I'm set in my *airways*! I'm one of those happy people whose professional life and private life blend exactly; I can't tell which is which, and one of the most agreeable things about my life is that most of the people I've interviewed have become my friends.'

'My programmes are signed. They're intensely personal. Our attitude on a programme is, I hope, enlightened and liberal and tolerant.'

Whicker, once a foreign correspondent with a Fleet Street news agency and later reported captured and shot as a war correspondent in North Korea, came into television in 1957 at the start of the *Tonight* programme and steadily graduated to documentaries and series. He conducted the first two-way transmission at the opening of the UN Assembly at New York in 1962 and moved to ITV at the birth of Yorkshire Television in 1968, and since then he has commanded his biggest audiences.

Of his numerous awards he says the most satisfying was the Dumont Award 'for excellence in television journalism' presented at the University of California, Los Angeles, for his chilling portrait of the late dictator of Haiti, *Papa Doc – The Black Sheep*. 'It was like



Alan Whicker at Avalon, one of the superb surfing beaches north of Sydney, meets a couple who left England two years previously with a joint average wage of barely £20 a week and who now earn £9,000 a year bound up with the waves.

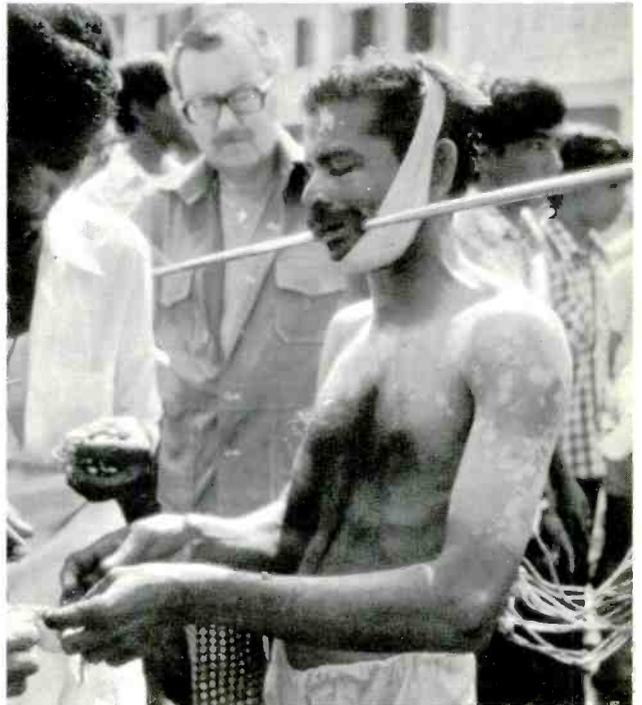


Television's most travelled man meets Mrs Ronald Biggs, wife of the Great Train Robber, at her home in Melbourne, Australia.

walking on eggs for weeks', he recalls.

Whicker sees himself as the ambassador of the intelligent viewer in an unusual world, and there is no doubt he has an uncanny facility for sniffing out the improbable in the situations and characters he finds.

Most important of all he writes to the pictures he brings back rather than going out to a country with preconceived notions of the form the film will take. 'To me', he says, 'the pictures are the most important part of the programme.'



Whicker observes a penitent at the Thaipusam religious festival on the Island of Penang.

The Regional Documentary



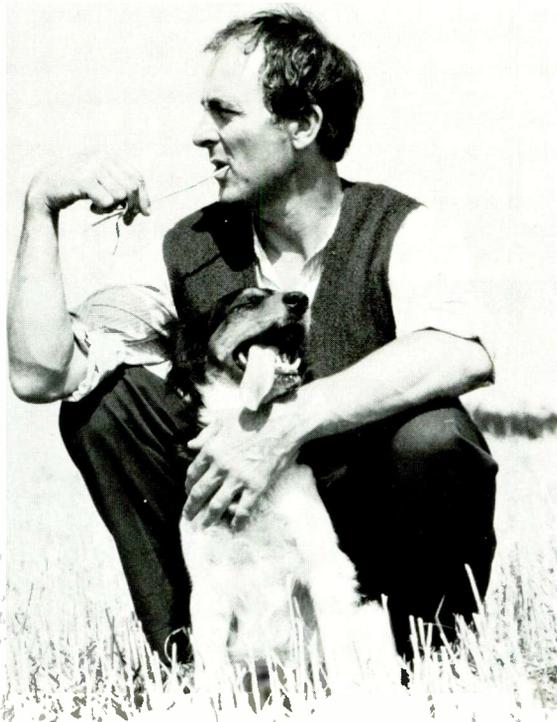
Filming in Calais.

Over 150 documentary-type programmes are presented on ITV in the course of a year and a large percentage of these are produced by the smaller regional companies for viewing in their own areas. An example is the contribution made by Southern Television, which has produced some 150 half-hour features under the title of *A Southern Report* since the company set up a full-time documentary unit three years ago.

The documentary unit grew from the successful news magazine *Day By Day*, which was the first programme of its kind to create specialist reporters; they generated a far greater wealth of material than could ever be used in the context of a news magazine. Initially the unit leant heavily on *Day By Day*, using its reporters and often film shot for news; but with three years' experience behind them the relationship now works both ways. For example, a runaway girl whose reappearance a year later was front page news was one of the case histories in 'When did you last see your daughter' transmitted ten months earlier.

An anguished letter to *Day By Day* from a viewer whose daughter was addicted to an over-the-counter medicine inspired the film 'Do not exceed the stated dose'. It resulted in the chemist involved being severely reprimanded by the Pharmaceutical Associa-

tion. 'A suitable case for treatment' followed an inter-union dispute at a hospital which started as a news story but developed as the protagonists' positions became more deeply entrenched. The film, which was welcomed by both unions and management, has been in much demand by various Health Authorities. 'The nightmare that never ends' looked at a family whose two children were dying of muscular dystrophy. Subsequently, the film was used by the Muscular Dystrophy Charity as their appeal film. A loophole in the 1974 Rent Act provided the subject of 'No place like home', which led to questions being asked in the House of Commons. 'E for Evacuate' looked at the



Stacey Davis plays the part of John Collis in *Collis Piece*, a recreation of days on the land in World War II.



dangers of carrying volatile chemicals and the lack of legislation following two tanker accidents in the South. The Hazchem code, which the film highlighted, should become law by 1977.

However, despite these subjects, the regional documentary must do more than ape the networked current affairs programmes like *World in Action* or *This Week*, though at times their interests will coincide. Many of the subjects covered by *A Southern Report* are of interest to the region because they particularly concern the region whether the story be soft or hard,

The trilogy on Britain's contribution to NATO included a report on the operations of the Royal Navy.

and the audience ratings alone certainly indicate an appetite for the regional feature.

The last series of the programme included three films on Britain's contribution to NATO, one devoted to each of the armed services. The trilogy was concluded with a special edition of the regional political programme *Your Men At Westminster* in which defence chiefs were questioned about the films' findings. This opens the door to wider treatment than is possible in a one-off programme and could point the way to future development. Because of the flexibility of a regional programme schedule it is more feasible to use this combination of different current affairs programmes to deal with a single subject. In addition the news magazine *Day By Day* can both trail and follow up the subject if need be. Comprehensive subjects like Industry or Education in the South now become a possibility. Southern's European neighbours are another subject area, especially as Brussels, Paris and Amsterdam are only a few hours' drive from the Dover studio.

The aims and ambitions of the documentary unit have been modified by its three years' experience, a situation that has helped *A Southern Report* to take a significantly detailed look at the life of the region.



In the special networked documentary *The Master's Foot*, farmer Tom Parker was able to look back over eighty years and present a unique view of the changing way of the land.

CHILDREN AND TELEVISION

MAKING CHILDREN'S PROGRAMMES



Children's television has a lot in common with gardening - everybody is an expert. Nothing so easily arouses the critics, the general viewer or the professional complainer. They all know what is best for children, and none of them ever agrees with another! The trouble is, of course, that we were all children once, and the trap of nostalgia makes everything about our own youth seem so much better, bigger, grander and more enjoyable . . . not only that but, in the light of our own mistakes, we very much want to make sure

that our own children are subjected to 'good influences' and, of course, we all know how to influence our own (and particularly other people's) children for the best.

So how do the people who actually *make* children's television programmes set about it? How do they deal with their awesome responsibility, not only to please all the adults (or at least not offend them *too* much) but also entertain, inform, interest and stretch the vast number of children for whom their programmes are intended?

Left

Magpie. A visit to the Police Training School at Hendon to join women police cadets on their course. *Thames*

The Children's Department of Thames Television is the largest in ITV, supplying an average of 142½ hours of networked programmes each year. It caters for children ranging from the very young (*Rainbow* for the under fives) through to the 5-6 year olds (*Paperplay*, *Issi Noho*, *King Wilbur III*, . . . *And Maisy Too*), the 7-8 year olds (*The Sooty Show*, *Michael Bentine's Potty Time*), the 9-12 year olds (*Magpie*, *All Together Now*), teenagers (*You Must Be Joking!*), and it hopes that its drama appeals to children of all ages (*The Tomorrow People*, *The Molly Wopsies*, *The Feathered Serpent*, *Shadows*, *Horse In The House*).

Not only is this output geared across a wide age range, but the types of programme are also immensely varied. Sue Turner, Thames' Controller of Children's Programmes comments: 'Children are, after all, simply people who have not been alive very long. They have as much (maybe more) intelligence, imagination, enthusiasm and eagerness as adults. All they lack is experience (and the prejudices that often come with it). They are also a demanding audience - unrestrained by the social politeness of adults, they write and tell us precisely what they think of us *and* our programmes!'

Magpie, twice a week every week (except for a short summer break), is probably the best known of Thames' children's programmes. Transmitted live, *Magpie* aims to be an all round magazine programme, with items of topical interest for children of approximately 6-12 years. It began in 1968 with the start of Thames Television itself. Its award-winning documentaries have given it an international as well as a

Rainbow Starts School. A special documentary programme intended to soothe the fears often held by five year olds about to begin school. *Thames*



Paperplay. Susan Stranks, presenter of this series for very young children, shows a real tortoise and the model made by the two cuddly puppet spiders. *Thames*

national reputation.

The pre-school programme *Rainbow* (winner of the British Academy Award for the best children's programme in February 1975) aims to help children below school age to expand their experience of the world and the people around them. *Rainbow* is believed to be unique in the world, in that it began in 1974 making full length documentaries specially for the under fives. Dealing with potentially traumatic experiences for the very young child, so far 'Rainbow goes to Hospital' and 'Rainbow Starts School' have been presented and work is beginning on a 'Special' which will deal with the arrival of a new baby.

A department of this size has plenty of opportunity to experiment. *You Must Be Joking!* (of which two series have now been made) was entirely written and performed by a cast of East End children, ranging in age from 11-17. It has been both hailed as a new departure in 'access' programming and condemned as giving children false ideas of their own importance. Following this programme, work is in hand on *Pauline's Quirkes*, starring 16-year-old Pauline Quirke (known to adult audiences for her outstanding performance in *Jenny Can't Work Any Faster*). This time Pauline and her friends take a swing at the remaining male chauvinist bastions in the name of girls' lib!

Last year Thames launched a series of seven plays with a linking theme of ghostliness, under the title of *Shadows*. They included a play specially written by J B Priestley. The second series of *Shadows*, with an over-all theme of fantasy and including specially commissioned plays by such outstanding writers as Joan



The Tomorrow People. Science fiction series about the adventures of a group of teenagers with special powers. *Thames*

Aiken, Susan Cooper and Ewart Alexander, was transmitted this summer. *The Molly Wopsies* (transmitted in Spring 1976) was entirely shot with Thames' small mobile outside broadcast unit on location in Henley; and this same unit is being used to shoot *Horse in the House* (adapted by Rosemary Anne Sisson from the book by William Corbin).

Sue Turner says her team had a great deal of fun and raised a lot of eyebrows by demonstrating that an all-action adventure series, set in ancient Mexico, could be shot entirely in Studio 2 at Teddington. The end result was *The Feathered Serpent*, transmitted this summer - with music specially written by David Fanshawe, sword fights and a great deal of ritual and splendour. She also hopes it helped to make viewers aware of the rich and fascinating history of pre-Columbian America.

This is a brief outline of just one Children's Department - using film, studio and outside broadcast to make documentaries, current affairs, drama, light entertainment and comedy programmes. Did you know that children have such a wide choice of programmes available to them?

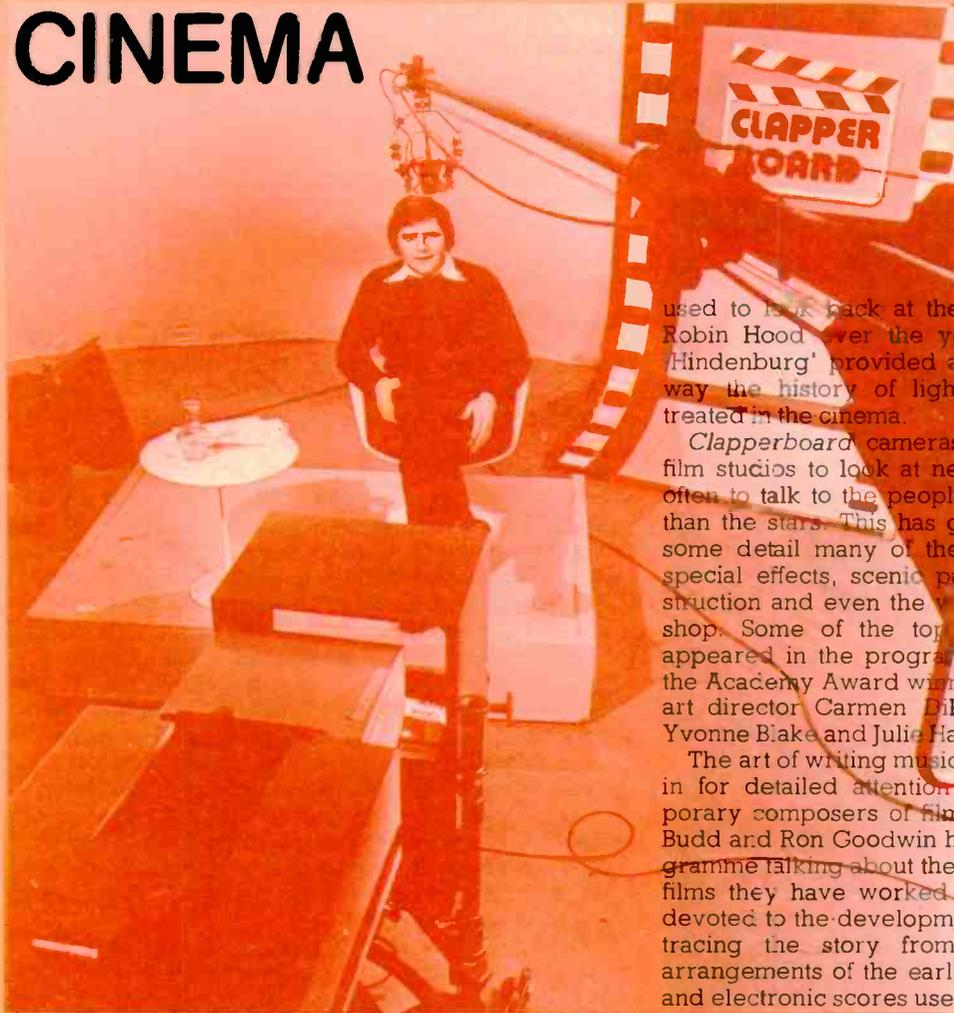
The Feathered Serpent. Diane Keen as Princess Chimalma in a six-part thriller set in the splendour of ancient Mexico. *Thames*



The Molly Wopsies. Four children featuring in a wartime drama series set in an Oxford village. *Thames*



The Art of the CINEMA



Clapperboard.
Presenter Chris Kelly.
Granada

used to look back at the many screen portrayals of Robin Hood over the years. The Robert Wise film 'Hindenburg' provided an opportunity to look at the way the history of lighter-than-air flight has been treated in the cinema.

Clapperboard cameras frequently visit the British film studios to look at new films in production; most often to talk to the people behind the cameras rather than the stars. This has given a chance to explore in some detail many of the film-making crafts such as special effects, scenic painting, set design and construction and even the work of the film studio plaster shop. Some of the top film technicians who have appeared in the programme include Oswald Morris, the Academy Award winning director of photography, art director Carmen Dillon and costume designers Yvonne Blake and Julie Harris.

The art of writing music for the screen has also come in for detailed attention on *Clapperboard*. Contemporary composers of film music like John Barry, Roy Budd and Ron Goodwin have all appeared on the programme talking about their methods of scoring and the films they have worked on. Two programmes were devoted to the development of film background music tracing the story from the lush symphonic-style arrangements of the early Thirties through to the jazz and electronic scores used in many recent films.

Firmly believing that an appreciation of modern cinema is best founded in a knowledge and understanding of film history, twenty-three programmes, so far, have been devoted to tracing the development of Film from the first efforts of the *Lumières* and Edison right through to the end of the Thirties. Outstanding amongst these have been a programme devoted to the birth of the Talkies in Britain, filmed at EMI-Elstree Studios where Alfred Hitchcock directed the first British sound feature, 'Blackmail', and a two-part look at the films of Alexander Korda filmed in and around the old Denham Studios which he founded.

In setting out to inform and entertain young people, Granada has found, perhaps not surprisingly, that older viewers are just as fascinated by the many facets of films and film-making, and provide a substantial, and enthusiastic, proportion of *Clapperboard's* weekly audience.

Compiling a weekly programme about the Cinema, with the content limited to films carrying a 'U' or 'A' certificate, may seem to be attempting the impossible in these permissive times. Nevertheless Granada's *Clapperboard* has managed to do just that for something like two hundred and forty programmes.

The trick of course has been to make the programme much more than a review of new films, although this is an important part of its content. What *Clapperboard* has attempted to do right from its inception nearly five years ago has been to stimulate young peoples' interest in every aspect of Film, its art and history as well as the whole range of techniques and skills that make it possible.

Sometimes a film newly released to the cinemas gives the opportunity to explore a theme. In this way the recent Richard Lester film 'Robin and Marian' was

EFFECTIVE 'TREATMENT'



William Gaunt and Wendy Gifford are caught up in a maelstrom of flying objects.

Nobody's House, the ambitious first venture by Tyne Tees Television into children's drama, constituted a challenge to creative engineering in translating an artistic concept into visual terms.

The script of this unusual seven-episode networked series demanded a rare degree of electronic wizardry to create such supernatural happenings as boy ghost Nobody (Kevin Moreton) appearing and disappearing both slowly and instantly . . . walking through walls . . . objects floating in air . . . and an entire set being whipped into a frenzied state of pandemonium.

The opening titles alone required original thinking by Peter Gardner, Head of Production Facilities and colleague Brian Lavelle Head of Engineering Planning to set the mood of the series.

Director Michael Ferguson, well versed in electronic wizardry from his *Dr. Who* days at the BBC, wanted to summarise the story of the boy ghost and the history of the house Cornerstones where he died when it was a 19th century workhouse.

Instead of mixing from caption to caption, they had to use the boy's ghostly outline dancing through frame to reveal each successive stage of the house's development, with Nobody's shape materialising in the last shot.

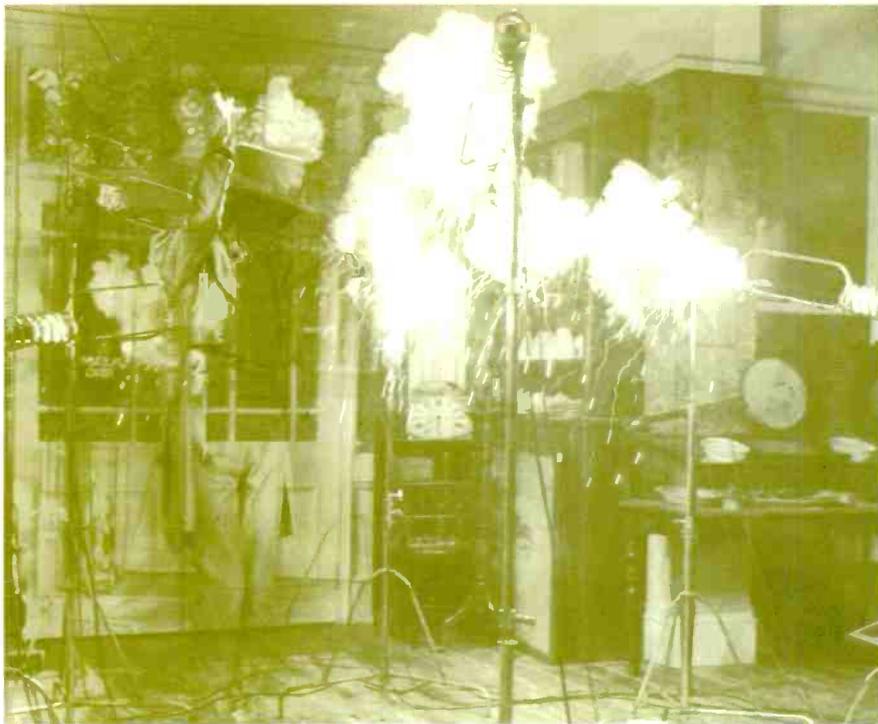
How was it done? The art work on the house was viewed by two studio cameras while another camera shot the boy's outline against a black surround, the two pictures synchronising with the music score. It meant split-second timing, a delicate lighting operation by Jack Archer, Head of the Lighting-Vision Section and meticulous editing by Bill Saint, VTR leading editor. The finished job showed such ingenuity of approach that Gardner and Lavelle caused considerable head-scratching among colleagues elsewhere who normally take such things in their stride.

To make Nobody appear and vanish in a flash the director used 'Non Additive Mixing' involving a simple overlay of two pictures but lit in such a way (Jack Archer again) to give the impression of the ghost fading in and out, the boy's figure being produced electronically with crucial timing to appear with actors elsewhere in the studio.

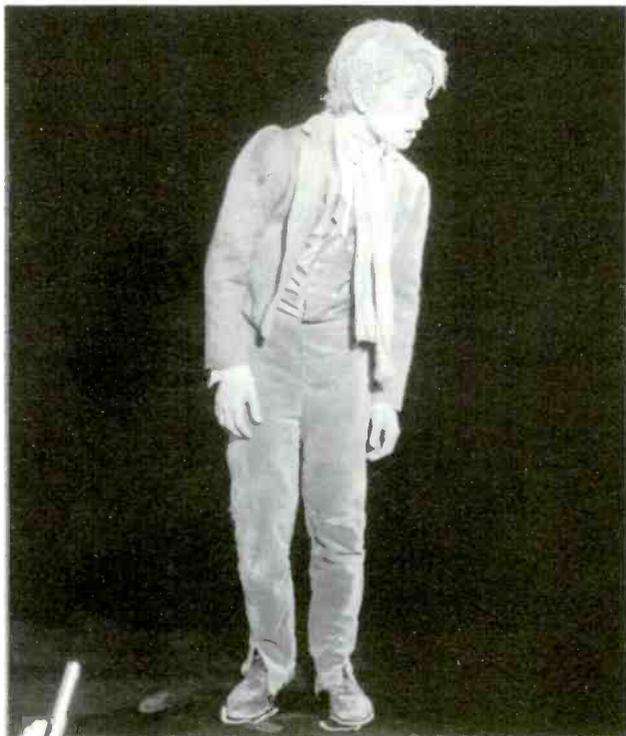
The startling effects of pictures flying off walls, a figurine and paint pot floating through air, were achieved by a combination of mechanical methods (wires, springs, levers), compressed air whipping up the swirling leaves and swinging windows sequences; while a crazy scene in which William Gaunt and Wendy Gifford are caught up in a maelstrom of flying objects was operated by a perfectly-timed wheel mechanism above the set.

As for the exorcism scene in which a nasty spook, 'Silver Ned,' vanishes in grand style, that effect was operated by an electronic plug-in device called 'Blinge' creating an oscillating picture effect. A certain prop hand in blue leotard, namely Les Frankcom, also contributed his own 'invisible man' touch to the supernatural proceedings.

But for Michael Ferguson, David Green (who directed four episodes) and producer Margaret Bottomley the real secret lay in the tremendous enthusiasm and teamwork involving all departments to achieve that magical end product.



Silver Ned (John Sanderson), an unwelcome spook in the process of disappearing.
Below Boy ghost Nobody (Kevin Moreton) on a special set with black surround.



Director Michael Ferguson (*right*) discusses the opening storyboard with graphic designer Keith Dover.



Bill Saint, videotape recording leading editor whose skill ensured a polished end product.

Below Wally is mystified by an elusive floating bone.



Trains and Boats and Planes



Operation Patch. Lynsey Baxter and Nigel Greaves.
Southern

The second largest supplier of networked children's programmes is Southern Television and drama forms a substantial part of that output. *Freewheelers*, *Black Arrow*, *Follow That Dog*, *Rogue's Rock*, *Hogg's Back* and *Operation Patch* are some of the more recent titles.

'If there is any basic philosophy which links our dramatised programmes for children', says Lewis Rudd, the Executive Producer, 'it is to keep it moving. The younger audience resists lengthy dialogue scenes.'

Exterior filming is of greater importance to children's programmes than their adult equivalent; but when interior studio sequences are used the emphasis is on interesting visual activity, such as the broad slapstick of *Hogg's Back* or the shipwright's workshop in *Operation Patch*.

Outside the studio, action is the keynote, often expressed in various forms of transport to keep the story line moving - like Wing Commander Rogue's old bi-plane which is the island's entire airforce or Dr. Hogg's jalopy which gets him into more trouble than most

Hogg's Back. Hogg played by Derek Royle faces a problem.
Southern



machines. *Operation Patch*, set in and around Southampton water, used an old sailing boat and a longboat crewed by sailors from Nelson's navy as well as a horse-drawn gig. The star of Southern's latest series *The Flockton Flyer* is a fifty-year-old steam engine.

'We ask our writers to use film as often as possible as a means of giving the child at home the chance of sharing an exciting experience. We don't want them simply to place a conversation in an outdoor setting', says Lewis Rudd.

The emphasis on visual action and movement does not confine the story lines to cops and robbers. Some of the basic situations explore or reflect sophisticated topics. *Operation Patch*, a fictional account of a plot to assassinate Nelson before the Battle of Trafalgar, made use of working-class unrest of the period which led to the formation and subsequent outlawing of societies which were the embryo forerunners of the trade union movement.

In a lighter vein, *Rogue's Rock*, a tiny independent island off the British coast, has touched on a number of topical issues - North Sea oil, superpower rivalry, the search for new food sources and the basic premise of the series, devolution.

The Flockton Flyer has as its central thread the conflict between conservation and the demands of modern society, as illustrated by the activities of a family trying to operate a steam railway service on a disused line.



Rogue's Rock. Wing Commander Rogue (Donald Hewlett) enters his biplane. *Southern*

Operation Patch. A longboat crewed by sailors from Nelson's navy. *Southern*

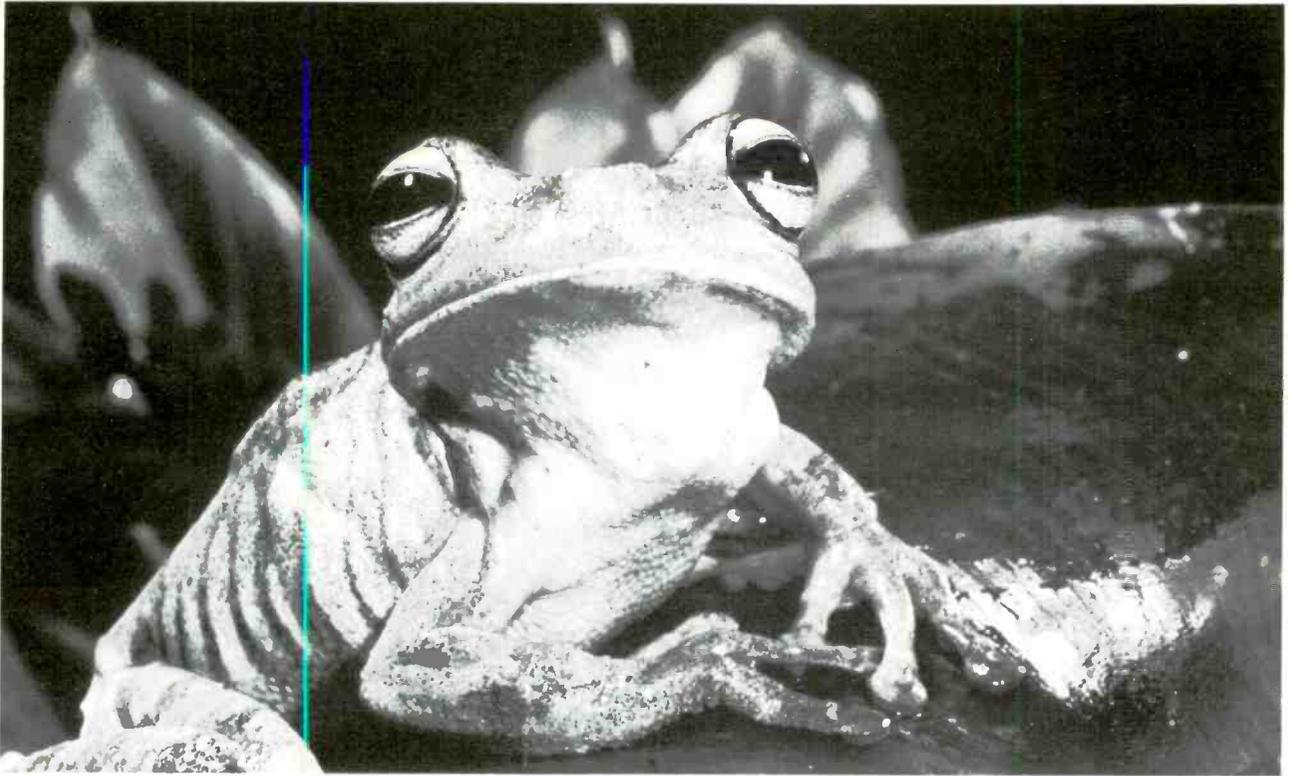


THE SCIENCES ON ITV

Scientific topics are examined in a wide variety of ITV programmes: school programmes on geography, biology, natural history and integrated studies; adult education series; series such as *Disappearing World* and many other networked and local documentary programmes touching on the world of science; in children's series; and in news coverage by ITN and in local news and magazines. Anglia Television's wildlife series, *Survival*, has for many years been a significant element in ITV's output, and since its formation Yorkshire Television has played an important and successful role as a major producer of regular science programmes.

The orang-utan, the gentlest of great apes, is the subject of a *Survival Special*. Here a baby temporarily takes cameraman Dieter Plage's place behind his movie camera. *Anglia*





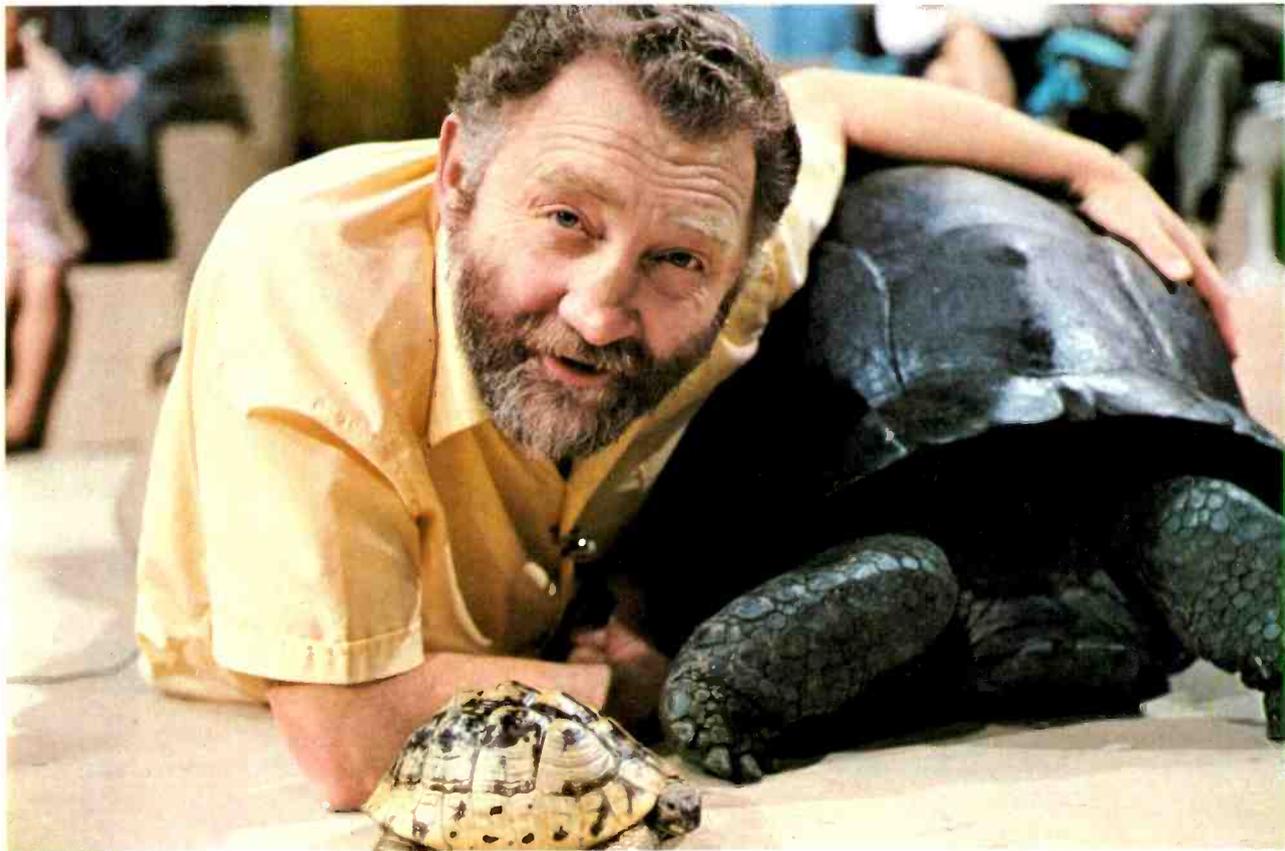
Survival. This tiny tree frog is one of the animals shown in 'The River and the Trees'. It lives in or around a large pineapple-like plant known as bromeliad in the rain forests high up in the mountains of Trinidad. These bromeliads are miniature oases for a host of small creatures: pools of water are trapped and held in 'cups' formed by the bromeliad's leaves. *Anglia*



A House for the Future. Brian Trueman produced and presented this programme in which a derelict old coach-house was converted so that every possible energy-saving idea was incorporated. A real family live in the house and record the results. Brian is also involved in the do-it-yourselfery, and here he wrenches the house's 30 ft high windmill into position. *Granada*



Lookout. This junior science series for schools shows recent developments in science and technology which affect our everyday lives. Fire-eater Angie Kendle made her own striking contribution to the programme about 'Flame Power'. *Tyne Tees*



Don't Ask Me. Presenter David Bellamy compares a large Galapagos tortoise with an ordinary pet tortoise.

Presenting Science Programmes

Yorkshire Television's science department has been responsible for a stream of notable science productions for the network, ever since its debut seven years ago with *The Scientists*, now known as *Discovery*. Another string to its bow is the popular science programme *Don't Ask Me*, which sets out to answer viewers' questions on various aspects of life, usually taken for granted, in an entertaining and fascinating way.

Don't Ask Me

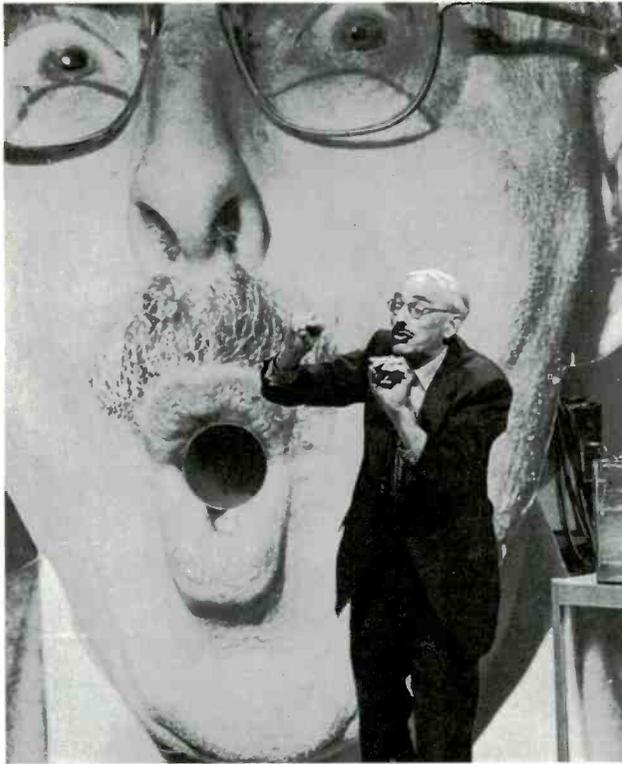
Don't Ask Me won a special award for the programme producing the biggest reaction from readers in the 1976 TVTimes Top Ten Awards. The programme is presented by Dr Magnus Pyke, secretary of the British Association for the Advancement of Science; medical and anatomical expert Dr Miriam Stoppard; and

botanist Dr David Bellamy. Dr Pyke was voted the outstanding new male television personality in the 1975 Pye Awards.

The most popular question put so far is 'Why is my reflection upside down on one side of a spoon, but the right way up on the other?' – sent in by more than 100 viewers. Other questions often asked include: 'Why is yawning catching?', 'Why do cats purr?', and 'Why do wheels on stage coaches seem to go backwards in films and on television?'.

An innovation during the third series, which has involved the public more in the programme, has been the use of outside broadcast units from various locations linked to the studio recordings. Blowing up an old factory chimney at Bradford, to help explain why a chimney breaks its back as it falls, was one example. On one occasion *Don't Ask Me* visited a cricket match; on another, a kite-flying exercise took place; and for

one programme the whole team went off for a day at the seaside, to record all the questions and answers on the beach at Scarborough.



Magnus Pyke, one of the presenters of *Don't Ask Me*, was voted outstanding new male television personality in the Pye Awards.

A Matter of Life

The trilogy *A Matter of Life* was a natural extension of the activities of the department, and in fact each of the two opening documentaries had their origins in research into viewers' questions sent in to *Don't Ask Me*. 'A Matter of Life deals with the science that concerns every one of us - medicine,' says executive producer Duncan Dallas. 'Our aim is to look at the way medicine affects us individually, and there is as much emphasis on the patient as on the doctor.'

A question on what causes a person to lose his temper was to lead to the finding of a West Riding surgeon who is one of the few specialists in the world carrying out an operation which destroys part of the brain with electric shocks and curbs violent behaviour. It was agreed that when next a patient was treated in this way he or she would be asked whether they had any objection to their progress being filmed before, during and after the operation.

The result was a programme called 'It's a Bit Frightening', the astonishing opening account of Margaret, a divorced Bradford mother of five children who had agreed to submit to this controversial operation. Her aggressive behaviour was steadily wrecking her life. She had been convicted of assault five times, she had been involved in shopbreaking, and in recent years she had been in and out of mental hospitals and given electric shock and aversion therapy.

'When I'm mad I don't care. I do things without realising it,' said Margaret. It was only as a last resort that her psychiatrist recommended brain surgery to curb her aggressive instincts. Otherwise, he said, she was doomed to live the rest of her life permanently in institutions.

This was a case history of an operation that appeared to work, but inevitably it raised the question of the ethics of changing the personality of an individual by neurosurgery. For this is not some exotic treatment happening abroad. It is happening here, now, in this country, on the National Health.

Margaret's reaction to what the operation entailed was a natural 'It's a bit frightening' - which became the title of the documentary. She emerged from the programme as a character of considerable courage after an experience that reporter Paul Dunstan described as 'horrific', although the surgeon maintained the operation was precise and simple.

The succeeding documentary, 'The Boy in The Bubble', was a moving study of those children who have no resistance to disease because their blood is deficient in white cells. The patient with the strangest case history of all was four-year-old David, who lives cocooned in a plastic bubble in the large living room of his home near Houston in Texas. His lack of immunity is so severe that to breathe the air other humans breathe would doom him. He has spent less than 30 seconds of his life exposed to air that is not completely sterile.

He cheerfully lives in a world of three interconnected rooms. 'It is testimony to the effectiveness of the precautions taken since his birth that he has never suffered even the slightest snuffle', says the doctor in charge of this extraordinary case, Dr. Raphael Wilson of Houston's Texas Children's Hospital into which David is taken periodically for checks.

But David is only part of the picture. The documentary showed how research in Britain can provide an answer for doctors searching for a cure for this distressing condition. The ceaseless quest for someone of the same bone marrow type as little Anthony Nolan was documented. He lives in complete isolation in Kent, for to mix with anyone could be fatal. Tragically the documentary left Anthony still waiting for a suitable donor after tests on a Samoan flown across the world proved he was not quite a perfect match.

The programme included dramatic film of a successful bone marrow transplant on a teenage boy, Martin, who fortunately found his younger brother was a compatible donor. Martin's health had steadily de-



A Matter of Life. 'The Boy in the Bubble' shows four-year-old David who has to live cocooned in a plastic bubble because he has no resistance to disease.

teriorated in recent years, making a transplant imperative. Now he has returned home in good health after the operation at the Westminster Hospital.

Whether progress such as this in the field of immunology can have any hope for David in America is still uncertain, but his doctor declares that they have learnt an immense amount about the condition since David was born into his extraordinary world.

The *A Matter of Life* series concluded with a view of general practice today by the eloquent Professor Eric Wilkes, a country doctor for over twenty years and for the past three years occupier of the Chair of Community Care and General Practice at Sheffield University. Through the professor's wise and witty eyes the documentary, 'A Dying Art', explored the question of whether modern general practice is losing touch with the patient and asked if we are getting the medicine the patients need or the medicine the doctors want.

The professor demonstrated how the lot of the country doctor is eminently more acceptable than the often frighteningly heavy load taken on by city doctors. Yet, hard as it might be for city GPs, Wilkes advocated

that they should carve out some time during the day to make a personal visit to one of their aged patients. It was in their homes, far more than in the consulting room, that they could detect clues to the well-being of their charges.

Discovery

A fresh series of YTV's longest-running science series, *Discovery*, emerged with a succession of documentaries covering a wide range of absorbing subjects, none more than the opening study of the sheepdog. This was based on the intriguing animal behaviour study by Nobel Prizewinner Professor Niko Tinbergen and his pupil, Dr Lary Shaffer, who have established that the sheepdog's skill in herding sheep stems from inherited wolf pack behaviour and not from the shepherd.

Colourful confirmation of their findings came in film taken by Dr. Shaffer during a two-year study while working with his wife on a Cumbrian fell farm. The programme was given its improbable title '*Man Bites Dog*' because it revealed the extraordinary technique of farmer/shepherd Edwin Dargue who bites the ear of



Discovery. One of five amateur scientists who feature in 'All for Love' is Joe, a long-term prisoner who dedicates his time to tending the thousands of fish within the prison walls.

a young dog when it has done wrong. The dog's response is to become apologetic rather than frightened. Ear biting is a feature of wolf behaviour.

Subjects dealt with in subsequent programmes in the series included the distressing hereditary disease, Huntington's Chorea; the rise and fall of those 20th century technological dinosaurs, the supertankers; the marvels of microsurgery, in which operations of

incredible delicacy can be performed with the use of the operating microscope; and a view of some of the amateur scientists who devote their spare time to science.

Discovery. American Dr. Lary Shaffer and his wife Beth on the Cumbrian fell farm where they made a remarkable study of sheepdogs which reveals them as wolves in disguise.





Edward The Seventh. British Academy of Film and Television Arts Awards (Best Drama Series/Serial to Cecil Clarke and John Gorrie; Best Design to Henry Graveney and Anthony Waller; Annette Crosbie voted Best Actress). *ATV*



Johnny Go Home. British Academy of Film and Television Arts Awards (Best Factual Programme); Prix Jeunesse, Munich (Youth Section); The Royal Television Society Awards (outstanding achievement behind the camera to John Willis). *Yorkshire*



Jennie, Lady Randolph Churchill. Emmy Award (for outstanding achievement in costume design). The Sun Newspaper TV Awards (Lee Remick voted Best Actress). *Thames*



Upstairs, Downstairs. Emmy Awards (Outstanding Television Drama Series of the Year), (Acting Award to Gordon Jackson); Ivor Novello Awards (Best Television or Radio Theme to 'The Edwardians'). *London Weekend*



Farming Outlook. 'A Family Farm in Glaisdale'. Berlin Agricultural Film Festival (special prize for the most outstanding achievement in the field of regular agricultural programmes on television). *Tyne Tees*

THE ITV PROGRAMME COMPANIES

The Independent Broadcasting Authority does not itself produce programmes. Fifteen separate programme companies are under contract with the IBA to provide the ITV programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends).

The companies obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the IBA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer Levy.

National and international news bulletins are provided by Independent Television News Limited (ITN), owned by all the programme companies.

Stringent conditions are applied by the IBA to ensure that programme companies comply with the requirements of the Independent Broadcasting Authority Act; that they provide a balanced output of programmes of high quality; that control remains within the UK and does not change without the IBA's approval; and that due regard is paid to the particular character of the areas which the regional companies serve.

The quality of the television programmes produced by the fifteen programme companies and ITN can be judged by many yardsticks – the size of the audience, the views of the audience, the views of the critics, and so on. But possibly the most exacting test of all would be the programme's performance at an international television festival. There are a host of such festivals now held at centres throughout the world and although their fundamental purpose is for broadcasters from different countries to get together and exchange ideas and experiences, they are always highlighted by the programme competitions. The programmes illustrated on these pages are a few of those which, whether judged



First Report. British Academy of Film and Television Arts Awards (Robert Kee received the Richard Dimbleby Award for Personal Contribution to Factual TV). *ITN*

Area	Company	IBA Transmitters (due by end 1977)		Population Coverage* [ictar/AGB 000s
		UHF	VHF	
The Borders and Isle of Man	Border Television	23	4	518
Central Scotland	Scottish Television	22	4	3,655
Channel Islands	Channel Television	2	1	114
East of England	Anglia Television	8	2	3,235
Lancashire	Granada Television	28	1	6,920
London	Thames Television (weekdays to 7 pm Friday) London Weekend Television (weekends from 7 pm Friday)	14	1	11,460
Midlands	ATV Network	20	3	8,280
North-East England	Tyne Tees Television	14	1	2,490
North-East Scotland	Grampian Television	23	5	962
Northern Ireland	Ulster Television	11	3	1,347
South of England	Southern Television	17	3	4,220
South-West England	Westward Television	20	3	1,419
Wales and West of England	HTV	72	12	3,845
Yorkshire	Yorkshire Television	20	4	5,450

* Individuals of four years of age and over. July 1976

For The Love of Helen. The Royal Television Society British Television Newsfilm of the Year Awards (Regional News Award to Roy Page). *Southern*



for audience appeal, technical excellence, originality of conception, or quality of performance, have gained particular recognition during the year to July 1976.

Anglia Television

East of England

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Directors. The Marquess Townshend of Raynham* (Chairman); Aubrey Buxton, MC, DL*; Laurence Scott*; Sir John Woolf*; R G Joice*; D S McCall* (Secretary); Donald Albery; Prof Glyn Daniel, Litt D, FSA; Sir Peter Greenwell, Bt, DL; Desmond E Longe, MC, DL; J P Margetson*. *Executive Directors

Officers. J F M Roualle (Administration Controller); J P Margetson (Sales Controller); R Emery (Sales Manager); R J Pinnock (Assistant Company Secretary/Deputy Chief Accountant); D S Little (Contracts Officer); A T C Barnett (Chief Engineer); P J Waldron (Station Engineer); I Artherton (Engineering Facilities Manager); P Garner (Production Controller); P Honeyman (Deputy Production Controller); K Elphick (Programme Planning Controller); John Jacobs (Head of Drama); Colin Willock (Head of Natural History Unit); Mike Hay (General Manager Natural History Unit); Timothy Buxton (Programme Sales Executive); F Taylor (Head of Documentaries); J Wilson (Head of News); C Ewing (Head of Farming); B Milne (Presentation Manager); F O'Shea (Production Manager); S West (Promotion Manager); N Wood (Head of Films); P J Brady (Head of Press and Public Relations); D Dawson (Head of Stills); R D Crombie (Local Sales Manager, Norwich); C Bond (Northern Sales Executive, Manchester).

Programme Adviser. Brian Connell.

Religious Advisers. Canon A R Freeman (Church of England); The Rev R G Manley (Roman Catholic); The Rev G T Eddy (Free Church).

Education Adviser. Glyn Daniel, Litt D, FSA.

Education Officer. C W Newman-Sanders.



About Anglia. Presenter Graham Bell interviews Sir Douglas Fairbanks.

Submission of Scripts. Material required: For 60-minute plays only, in script form. All submissions to the Drama Department at the London office.

Engineering. Anglia Television Headquarters are in the centre of Norwich at Anglia House, where there are two main production studios - Studio A, 52 ft x 62 ft (3,224 sq. ft), and Studio B, 25 ft x 41 ft (1,025 sq. ft). A third studio, 18 ft x 13 ft (234 sq. ft) is used for continuity purposes. Studio A is equipped with four colour cameras, Studio B is equipped with three colour cameras and the third studio with one colour camera. The central technical facilities area contains: **Telecine:** three 16 mm channels with Sepmag facilities, and three 35 mm channels. A colour slide scanner and caption/slide colour facilities are also provided. **Videotape Recording:** there are three videotape recording machines (reel to reel) and one videotape cartridge machine. The machines are equipped with a time code editing system and also have a synch. eight track audio system. **Outside Broadcasts:** the colour OB unit is equipped with three standard colour cameras, one portable/hand held camera, and VTR.

Film Facilities. There are six film sound units, each fully colour operational, serviced by a Photomec processing plant using the Agfa-Gevaert colour system. Eight cutting rooms are at Norwich while three more in London handle the work of the natural history unit. The London premises also have a 16 mm/35 mm preview theatre and there is an RCA 'rock and roll' four channel dubbing theatre and 16 mm/35 mm preview theatre in Norwich.



Under agreement with the Independent Broadcasting Authority, Anglia Television provides television programmes in the East of England throughout the whole week.

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

Programmes. News and News Magazines: *About Anglia; Anglia News; Police Call; Midweek Mail; Countryman; Focus; Nurse Of The Year. Talks and Discussions:* *Arena; Probe; Probe Specials on Local Government, the European Parliament, and Probe Meets the Cabinet Ministers; The Brian Connell Interviews* (part networked). **Documentaries:** *Who Says It Could Never Happen Here?* (networked); *About Britain; Treasures In Store; Time Was . . . series; Now and Then series; The American Connection; Whipsnade Story; A Man That Looks On Glass; The Garden City Sound; Lifestyle series* (part networked); *Milton Keynes Special. Feature Series:* *Bygones* (part networked); *A Ripe Old Age* (networked); *David Niven's World. Children:* *The Romper Room; The Whisper Of Glocken. Farming:* *Farming Diary* (part networked); *Food File; The Writing Is On The Wall; The Royal Norfolk Show; The East Of England Show. Religious:* *Church Services* (networked); *In Character; The Big Question; Christians In Action; Reflections. Light Entertainment:* *Sale Of The Century* (networked); *Gambit* (part networked); *Miss Anglia. Sport and Outside Events:* *Match Of The Week; Midweek Match; Eastern Sport; Horse Racing; Play Squash Jonah's Way* (networked); *The British Timken Show; World Of Sport* contributions. **Drama.** Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network. **Natural History.** *Survival*, now in its sixteenth year of production, continues to supply the network with half-hour series and one-hour specials, including *Almost A Dodo, Safari By Balloon, Bones of Contention, Orangutan: Orphan of the Forest, and Eagle Come Home.* Survival Anglia Ltd was awarded the Queen's Award to Industry for exceptional overseas sales.

ATV

Midlands

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

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

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

Directors. Lord Grade (*Chairman*); Jack F Gill, CBE (*Deputy Chairman and Finance Director*); Lord Windlesham (*Managing Director*); Francis Essex (*Director of Production*); Charles Denton (*Programme Controller*); Norman Collins; Sir Eric Clayson; Leonard Mathews, OBE; Dennis Basinger; Sir Mark Henig.

Officers. Leonard Mathews, OBE (*Senior Resident Director*); Francis Essex (*Director of Production*); Dennis Basinger (*Controller, Elstree Studios*); Gerry Kaye (*Chief Engineer*); Cliff Baty (*Financial Controller*); Anthony Lucas (*Legal Adviser and Company Secretary*); Cecil Clarke (*Executive Producer, Plays*); Charles Denton (*Programme Controller*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Anthony Flanagan (*Production Controller (Midlands)*); Robert Gillman (*Executive Producer News and Current Affairs*); Ted Trimmer (*Editor - News and Current Affairs*); Billy Wright, CBE (*Head of Sport and Outside Broadcasts*); Nicholas Palmer (*Producer of Single Plays*); Colin Rogers (*Head of Script Department*); Malcolm Truempenny (*Assistant Midlands Controller*); John Terry (*Presentation Controller*); Anthony Page (*Planning Officer*); Alan Deeley (*Chief Press Officer*); Peter Gibson (*Head of Staff Relations*).

Sales Department. John Wardrop (*Director of Sales*); Guy Spencer (*Sales Controller*); Peter Mears (*General Sales Manager*); Stanley Smith (*Regional Sales Manager*).

Educational Advisers. Professor R Gulliford, School of Education, University of Birmingham; Mrs P Woodfine, Deputy Head (Student Community), Stantonbury Education and Leisure Campus, Milton Keynes, Bucks; M J Gifford, B Sc - 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, Head-

master, Hollyhedge Primary School, West Bromwich.

Religious Advisers. The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Richard J Hamper, MA, Minister of Queen's Road Baptist Church, Coventry (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of Corpus Christi Presbytery, Headington, Oxford.

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 (100x56 ft) has seating for an audience of 200. The central technical area, which serves both the studios and the transmission and network outputs, and which houses telecine and VTR machines, has recently been equipped with two broadcast video cassette machines to improve short segment programming, station breaks and programme trailers. Master control facilities include a presentation studio equipped with one four-tube colour camera. ATV's colour outside broadcasts are provided by two four-camera OB vans and two single camera units. Film facilities include five camera units permanently allocated to the daily magazine programme and a further unit deployed on educational and documentary programmes. Eight cutting rooms and 2 x 35 mm/16 mm theatres back up this shooting effort.

BOREHAMWOOD: At this centre are three colour studios, of which one has

The ATV centre in Birmingham.



ATV Network Ltd is the company which, under agreement with the Independent Broadcasting Authority, provides television programmes in the Midlands during the whole week.

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 Service; Studio Service for Communication Sunday; Epilogues; What is Faith?; Saints Alive. Light Entertainment:* *A Little Bit of Wisdom; Up The Workers; Down the 'Gate; Jack Parnell and the Big Band Show; Nurse of the Year; Meet Peters and Lee; Des O'Connor Entertains; New Faces; Steve and Eydie; Cilla's Comedy Six; Cilla; Tarbuck; Miss ATV Today; Carry on Laughing; Muppet Show; The Squirrels; Summer Night Out; Show It Again; Nobody Does it Like Marti; Ann-Margret Smith; Celebrity Squares. Adult Education:* *Angling Today; Gardening Today; Here's Good Health; Link - a magazine programme for the disabled; Farming Today; Pub Crawl; In Focus with Harry Secombe; Advanced Driving with Graham Hill. Current Affairs:* *ATV Today; ATV Newsdesk; Platform for Today; Jay Walking. Documentaries:* *A Fast Drive in the Country; This is Waugh; Pilger; Angola Spring 1976; Happy Being Happy; Where Harry Stood; Do We Have to Have Lions in the Garden?; The Rise and Fall of Benito Mussolini; Much Maligned Monarch; Laura Ashley; Into the Unknown. Sport:* *The Royal Windsor Horse Show; Extra Time; Star Soccer; Sunday Sport; Midland Soccer Player of the Season; The Royal Show; Show Jumping; Wrestling. Drama:* *General Hospital; Crossroads; Clap Hands for the Walking Dead; Time and Time Again; Hunter's Walk; Clayhanger; Thriller; Chicken; The Cedar Tree; Golden Hill. Schools:* *Good Health; Exploration Man; Believe it or Not; Figure it Out; Look Around; Over To You; Starting Out; Stop, Look, Listen. Children:* *Adventures of Rupert Bear; Tiswas; Pipkins; Here Comes Mumfie; Kids from 47A; Four Idle Hands.*

Border Television

The Borders and Isle of Man

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

Directors. Sir John Burgess, OBE, TD, DL, JP (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); B C Blyth, M Inst M (*Sales Director*); Major T E Brownsdon, OBE, JP; G M Fraser; The Earl of Lonsdale; J I M Small, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; D W Trimble, MA; John C Wade, OBE, JP; R H Watts, FCIS, FCMA (*General Manager and Company Secretary*); Esmond Wright, MA.

Officers. D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, C Eng, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); N R Welling, Dip Inst M (*Sales Manager*); K Coates, M Inst M (*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 Robert Waddington (*Church of England*).

Staff. Total members of staff 172.

Script Requirements. Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal. A special Border edition of the *TVTimes* gives full details of all the programmes.

Studios. The studio centre is situated in Carlisle, and comprises three studios. There are two production studios of 94 sq. m and 58 sq. m equipped for colour, including 'chromakey' and other special visual effects, and a presentation studio of 20 sq. m.

Technical Facilities. Comprehensive facilities are available for the transmission of films, slides and captions in both colour and monochrome. These include all types of 16 mm sound tracks, both

combined and separate. Videotape facilities include electronic editing.

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

Programmes. Border Television's programmes include *Border News and 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 Sports Report* (Saturdays), a round-up of weekend sport; *Border Diary*, a sum-

mary of forthcoming events; *Border Forum*, an after dinner conversation; *Border Parliamentary Report*, a monthly review of events at Westminster by Border area MPs; *Border Month*, a late night look back at the 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 born in the area; *Who Cares?*, a series designed to help voluntary organisations and people who may need their help; *Mr and Mrs*, a husband and wife quiz game now taken by the entire ITV network, as is *Look Who's Talking*, a chat and entertainment show; *Follow That*, a half-hour series in which Border viewers and the studio audience challenge a panel of comedians to tell funny stories on a variety of topics. A *Lunchtime News* and a *Late News Summary* are broadcast each weekday and occasional documentaries are produced.

Mr. and Mrs. Presenter Derek Batey with two charming visitors from Singapore.



Border Television

Border Television Limited is a public company which, under agreement with the Independent Broadcasting Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumbria, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.

combined and separate. Videotape facilities include electronic editing.

Channel Television



Channel Islands

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

Directors. E D Collas (*Chairman*); K A Killip, OBE (*Managing Director*); E H Bodman; Harold Fielding; G Le G Peek; W N Rumball; F H Walker; Mrs G Troy.

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

Staff. The total staff of the Company is 63.

Religious Advisory Committee. The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Rev D Mahy (*Roman Catholic, Jersey*); Rev John Dodds (*Free Churches, Jersey*); The Very Rev F W Cogman, Dean of Guernsey (*representing Anglican Church, Guernsey*); Rev B Fisher, MA (*Roman Catholic Church, Guernsey*); Rev K E Street (*Free Church, Guernsey*).

Programme Journal. *Channel Television Times* is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

Studios. JERSEY: Studio 1, 40 ft by 25 ft. Three vidicon cameras and normal sound facilities for television and film recording. Presentation studio with vidicon camera. Two telecine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEP/MAG facilities (one is a colour telecine). GUERNSEY: Studio measuring 30 ft by 20 ft designed for live television usage and 16 mm film production. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

Film Facilities. Channel has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16 mm Pro-600 and Bolex Reflex electrically driven hand-held-sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot sync are used with the above cameras. The station is equipped with transfer facilities from Neopilot ¼ in. tape to double-headed working, using PAG

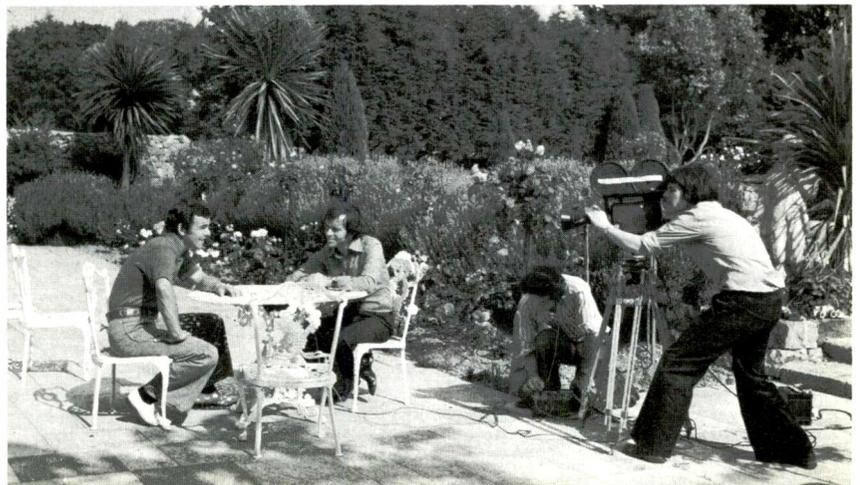


Channel TV Centre at St Helier, Jersey.

magnetic film recorders. There is a preview theatre equipped with a 16 mm projector capable of showing COMOPT, COMMAG, SEP/MAG, and DUO-SEP/MAG films, and a dubbing suite with commentary recording booth. Channel can also process and print VNF colour film.

Programmes. *Channel News*, a nine-minute bulletin transmitted at 6 pm on Monday and Thursday - a 'hard news' look at the day's events with filmed and live reports. *Channel Lunchtime News, What's on Where and Weather*, a nine-minute bulletin and diary of events taking place in the islands, transmitted at lunchtime on weekdays. *Report at Six*, a 35-minute news and current affairs pro-

Report at Six. International golfer Tony Jacklin is interviewed by Bob Evans.



Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registered in Jersey and is the programme contractor appointed by the Independent Broadcasting Authority for the Channel Islands.

gramme transmitted on Tuesday, Wednesday and Friday. The programme includes full local news coverage plus an extended look at political affairs emanating from the four Channel Islands parliaments. *Channel News Headlines*, a three-minute bulletin at 6.10 pm on Sundays. *Police File*, a five-minute local crime information spot transmitted once a week as a live insert in *Report at Six*, and presented by a police officer. French language programming includes *Actualités*, a French newscast transmitted on Monday, Wednesday, Thursday and Friday, and *Commentaires*, a French language current affairs programme, part of late night Tuesday viewing. Both French programmes include a Bulletin Météorologique - a French weather forecast - transmitted Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer, sends greetings to young viewers. *Link Up*, a monthly programme looking at the Channel Islands religious communities. *Channel Report Special*, an occasional hour-long programme designed to examine important island topics in depth. It is generally transmitted 'live' with maximum community participation - 'phone-in' facilities and a studio audience.

Grampian Television



North-East Scotland

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

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

Officers. Alastair Beaton (Programme Planning Controller); Robert Christie (Operations Manager); Anthony Elkins (Head of Film); Michael McLintock (Publicity and Promotions Executive); Alex Ramsay (Head of Engineering); Charles Smith, MBE (Controller of News and Current Affairs); Donald Waters, CA (Company Secretary).

Religious Advisers. Rev A Scott Hutchison (Church of Scotland, Aberdeen); Rev Dr James S Wood (Church of Scotland, Aberdeen); The Very Rev Provost Arthur Hodgkinson (Episcopal); The Very Rev Father Charles McGregor (Roman Catholic); Mrs Edith Cran; Mr John M MacLeod.

Schools Advisory Committee. James R Clark, CBE, MA, B Sc M Ed (Former Director of Education); Arthur Lennox (Educational Institute of Scotland); R S Johnston (HM Chief Inspector, Scottish Education Department); Harry W H Marnie, MA, FEIS (Educational Institute of Scotland); Walter Pringle Cameron (Convention of Scottish Local Authorities); George W G MacGregor (Educational Institute of Scotland); Councillor Thomas Smith (Convention of Scottish Local Authorities); James Scotland, MA, LL B, M Ed, FEIS (Principal, Aberdeen College of Education); Ian Sharp (Educational Institute of Scotland).

Staff. Total members of staff; 165.

Sales and Research. A marketing service to advertisers is provided by STAGS LTD, who operate on behalf of Grampian and STV. (See also P. 122).

Studios. ABERDEEN: The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all neces-



Wayne Nutt, a Texas oil man who came to Scotland to drill for oil but turned professional singer, starred in two of his own shows on Grampian Television.

sary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner, two reel-to-reel videotape recorders and one cassette recorder are available. On the ground floor two studios of 2,000 sq. ft and 750 sq. ft can be linked to form a floor area of 2,750 sq. ft. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq. ft film interview studio and, on the first floor, Studio 3, a dubbing suite and control room. Laboratory facilities exist for the processing of 16 mm colour film and slides and two 16 mm film units are operating out of the Aberdeen base. A two or three camera colour outside broadcast unit was recently installed. DUNDEE: A film interview studio with associated offices is maintained in Dundee where a 16 mm sound film unit is based.

Programmes. North sea oil and gas continue to have a major impact on life in the Grampian television area and Grampian remains aware of its duty to report and discuss rapidly changing events as well as maintaining the normal service expected of a regional ITV company.

Grampian Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East Scotland during the whole week.

Much of the strain falls on News and Current Affairs where *Grampian Today* has been extended to give in-depth coverage of the region's news. Each month, *Points North* gives local MPs the opportunity for an hour-long discussion on an important topic with a special guest. Farming interests are served in *Country Focus* which examines developments from the housewife's as well as the farmer's viewpoint. The award winning *What Price...* series of debates discuss matters of major concern. In addition there are news 'specials', interview series and major documentaries. *Black Water - Bright Hope* examined the impact of north sea oil on three communities and was shown throughout the UK.

Light entertainment features a variety of programmes with Scottish artists such as Kenneth McKellar, Jim MacLeod, Alastair Macdonald, The McCalmans, Alex Sutherland, Johnny Beattie and many more. The changing face of North Scotland is reflected in contributions by Marc Ellington and Wayne Nutt, two American singers now resident in the area. Local viewer participation is maintained with a number of quiz programmes.

A new series, *The Electric Theatre Show*, is a fast-moving kaleidoscope of film clips and star interviews. *Flair*, originally an afternoon programme for women, now has an early evening screening. Grampian's senior citizens have their own magazine programme during the afternoon. The opening of a new transmitter on Lewis in the Outer Hebrides gave the company the chance to produce *Cuir Car*, a Gaelic programme for youngsters. *Sportscall* is a weekly programme which includes live action, minority sports, film reports, interviews and news of local weekend sport.

Educationally, there is a continual high level of output with the famous sex-education programme *Living and Growing* still being screened. Maths, oil production, painting and many other subjects are also covered.

An energetic Religious Advisory Committee ensures interesting religious programming that is linked to events in the religious calendar as well as services, discussions and the nightly *Evening Prayers*.

Granada Television



Lancashire

Granada TV Centre, MANCHESTER M60 9EA
Tel: 061-832 7211
36 Golden Square, LONDON W1R 4AH
Tel: 01-734 8080

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

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

Officers. John Alexander (*Education Officer*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*).

Programme Executives. Peter Eckersley (*Head of Drama*); Gus Macdonald (*Current Affairs: Features*); Jeremy Wallington (*Current Affairs: Documentaries*).

Executive Producers. Brian Armstrong (*Comedy Series*); Michael Cox (*Drama*); Derek Granger (*International Co-productions*); John Hamp (*Light Entertainment*); Brian Lapping (*World in Action*); Chris Pye (*Regional Programmes*); Mike Scott (*Current Affairs*); Jack Smith (*Schools*); Norman Swallow (*The Christians, This England*).

Studios. Granada Television's five-acre TV Centre in the heart of Manchester is built around the first studio in Britain designed specifically for television. Studio Two was opened in May 1956 and it is still on the air daily as the base for the *Granada Reports* weekday regional programme. Granada's eight-storey administrative building is topped by a steel lattice tower, a landmark on the skyline of the new city.

Programmes. **Drama:** *Play of The Year*: Laurence Olivier produces and appears in the pick of the best of British and US drama. *Victorian Scandals*: Seven plays about seven less conventional Victorians. *The XYY Man*: Three-part drama serial of spies and counter-spies... and a man with an extra chromosome in his make-up. *Red Letter Day*: A day that was a turning-point in

somebody's life. *Benny Lynch*: Scotland's hero - a world champion at 22, died a derelict at 33. *Coronation Street*: Now in its 17th year, story of a row of terraced houses, a pub, a corner-shop, and the folk who live there. *Crown Court*: A jury of viewers reach their verdict in a fictional trial fought out in an authentic setting. *Drama in Preparation*: John Finch - *A Family at War* and *Sam* - is writing a new serial based on life in a North country farming community. Dicken's *Hard Times* is being adapted into a four-part serial.

Documentaries, Current Affairs and Specials: *The State of the Nation*: An on-going investigation into how Britain is governed. For the first time ministers and civil servants discuss their roles in the running of the country. *Decisions*: A fly-on-the-wall camera eavesdrops on the making of vital decisions along the corridors of power in industry and government. *Three Days in Szczecin*: Polish dockyard workers strike, seize their plant, and demand a man-to-man confrontation with the Premier. A reconstruction of three fatal days in 1970, using the actual words spoken. *Opinion*: Distinguished speakers argue out a talking-point of the day, in a 'leader-page' of the TV screen. *The Christians*: 13 one-hour documentaries on the history of Christianity. *Chrysler and The Cabinet*: What really went on when the Cabinet faced the Chrysler crisis? Distinguished Fleet Street political correspondents called on their personal background knowledge of the situation to put the views of ministers in an authentic staging of events behind the closed doors of the Cabinet Room. *World In Action*: Award-winning in-



Laurence Olivier, Natalie Wood, Robert Wagner in Granada's adaptation of Tennessee Williams's *Cat on a Hot Tin Roof*. One in a projected series of British and American theatre classics.

Granada Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties.

investigation teams range the world for the stories that will make tomorrow's headlines. *What The Papers Say*: Reports on Fleet Street in TV's longest-running weekly programme: it started November 5, 1956.

Comedy Series: *Yanks Go Home*: GI's arrive in Britain in 1942 and come face-to-face with their allies - and some enemies. *The Cuckoo Waltz*: The Hawthornes still trying to come to terms with their difficult lodger.

Light Entertainment: *So It Goes*: Tony Wilson introduces an evening of music and conversation. *The Wheeltappers and Shunters Social Club*: Saturday-night out at the local working-men's club with the best acts and the worst chairman. *Arrows*: Their own music, and their guests.

Children's Series: *Ghosts of Motley Hall*: A family of friendly ghosts set out to save the stately home of the Uproars. *Clapperboard*: Behind-the-scenes of the world of films, from the studio floor to the silver screen.

Granadaland Programmes: *Granada Reports*, nightly, on what is happening in Granadaland tonight, and why. *Reports Action*: Helping Granadaland to help itself, a clearing-house for community-aid ideas. *Granada Politics*: What goes on behind-the-scenes of Westminster and the North-West's town halls. *Reports Back*: Viewers have their say in a TV Letters-to-the-Editor 'page'. *Reports Challenge*: Knock-out search for the most knowledgeable town team in Granadaland. *What's On*: A round-up of things happening in the North West, where and when. *This Is Your Right*: Guiding viewers through the jungle of red tape tangling some of today's social legislation.

Education: *Hickory House*: For pre-school children; stories, music, puppets. *Picture Box, History Around You* and *A Place to Live* - much-used series for junior schools. *Messengers*: English and media studies for secondary schools; top creative people talk about and illustrate their work in television. *Facts For Life*: Four new programmes deal with pregnancy, birth, and parent-craft, for senior pupils in secondary schools. *The Land*: Twenty films illustrating the geography of Britain. *Experiment*: Chemistry for sixth-form students.

HTV

Wales and West of England

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

Directors. The Rt Hon Lord Harlech, PC, KCMG (Chairman); Sir A T Davies QC (Vice-Chairman and Chairman of HTV Wales); G E McWatters (Vice-Chairman and Chairman of HTV West); A J Gorard (Managing Director); J Aeron-Thomas†; W G Beloe*; W F Cartwright DL†; J E C Clarke*; P Dromgoole*; A R Edwardst; Sir Geraint Evans CBE†; R A Garrett*; T Hoseason-Brown*; T Knowles (Financial Director); Professor A Llywelyn Williams†; Lady E J Parry-Williams†; G H Sylvester CBE*; E L Thomast; W Vaughan-Thomas†; A Vaughtan†; R W Wordley (Sales Director).

† Member of HTV Wales Board.

* Member of HTV West Board.

Officers. I D Alexander (Education Officer); P Dromgoole (Director of Programmes, West); T Knowles (Financial Director); J Morgan (Programme Adviser); M Towers (Production Controller); A Vaughan (Director of Programmes, Wales); N Witt (Station Manager, Bristol); R W Wordley (Sales Director).

Religious Advisers. Wales: Rev George Noakes (Church in Wales); Father Edwin Regan (Roman Catholic); Rev Cynwyl Williams (Free Churches). West: Canon Peter Coleman (Church of England); Rev Ronald Hoar (Free Church); Father Michael House (Roman Catholic).

HTV West Produced

Drama: *Westway*, seven-part story of communal living. *Machinegunner*, crime drama in a Bristol setting. *Children of the Stones* (serial), a tale of a village held in supernatural thrall. *King of the Castle* (serial), life in a high rise block of flats turns into symbolic fantasy. *Silver Blaze*, Christopher Plummer plays Sherlock. *Mrs Amworth*, Glynis Johns turns vampire. *The Island*, with John Hurt. *Rockinghorse Winner* with Kenneth More. *Festival*, amateur dramatists show their talents.

News and Current Affairs: *Report West*, nightly magazine providing over three hours of coverage weekly. *West Head-*

lines and *Late Night Headlines* augment this service. *Report Extra*, a new weekly series that brings West Country viewers into sharp focus. *West Country Farming*, fortnightly series for farmers. *Help Yourself*, a new series designed for the elderly, plus *Sport West*, *Gardening with Abrams* and *Police Five*.

Documentaries: *The Day The Train Came Steaming Back*, revival of a railway. *Harriet* (series). *Craftsmen of Prinknash*, inside a monastery. *David Sheppard*, painter and rail enthusiast. *Semprini*, the music master returns to his West Country birthplace; *Earth-magic*, do strange forces throb within old stone? *The Faraday Lecture*, the magic of telecommunications; plus a series of programmes devoted to country topics under such titles as: *The Gamekeeper*, *The Shoot*, *Lionel Sweet*, *Angler*, *Eelhunter*, *Master Thatcher* and the *English Vintage*.

Music and the Arts: *Thomas and Sally*, Norma Burrows and Arthur Davies in an adaptation of Dr Arne's comic opera; *Gallery*, monthly magazine; *Cello Festival*, a study of the tensions and the talents in a top-line cello contest; *Sweet Somerset* (song series); *Paint Along with Nancy*, a third series featuring Nancy Kominisky; *Trash or Treasure*, the fascinating world of antiques. *Experimental Cinema Club*, high calibre films denied general release.

Light Entertainment: *Best in the West* (series); *Mr. and Mrs.* (series); *Three Little Words* (series); *Miss HTV West*; *What's On*, weekly series with Richard Wyatt.

Women and Children: *Women Only*, twice weekly; *Breaktime*, weekly series.

Religion: *A Space for God* (documentary) plus Church Services.

Outside Broadcasts: *Bath and West*; *Brass Band Concert*; *All in the Game* (networked soccer series); *Golf*.

HTV Cymru/Wales Produced

Music and the Arts: *Murder, the Magician*, 30-minute TV opera starring Sir Geraint Evans; *Bold as Brass*, international youth music festival; *Stuart Burrows in Concert*; *Sing Aloud*; *Sentimental Journey*; *Yevtushenko in Dan Sylw*; regular literary reviews *O'r Wasg* and *Book Review*; *Nails*, magazine programme of the arts.

News and Current Affairs: *John Morgan on Who Runs Wales*, series examining

HTV is the public company which, under agreement with the Independent Broadcasting Authority, provides a general Independent Television service for the West of England and South Wales and a special service for Wales.

Welsh counties with studio audiences; *Outlook on Industry*, series discussing industrial topics chaired by Lord Parry; weekly *Yr Wythnos* and *Outlook*; daily news programmes *Y Dydd* and *Report Wales*; *Nurse of The Year*; *Dan Sylw* (including youth forums, 'Yr Hebrides'; 'Cemeg y Cymro').

Drama: *The Politics of Derision*, dramatised documentary on Lloyd George; *The Leaning Virgin of Albert*, by Ewart Alexander; *Where Darts the Gar*, *Where Floats the Wrack*, by Ron Berry; *The Mold Murders*.

Light Entertainment: *Christmas Day Programme* starring Sir Geraint Evans, Petula Clark; *Pictorium*, six-programme series; *Sion a Sian*, marriage quiz; *Gair a Chan*, review of Welsh pop scene.

Documentaries: Bicentenary six-programme series on American-Welsh connection, *Our American Dream and America - Y Baradwys Bell*; *Matterhorn*, unique film of ascent of North Face; *The Great Little Trains of Wales*, with Wynford Vaughan-Thomas; *Out of the Rock*, the architectural heritage of Wales; *F/Q/L*, a social experiment; *Countryside*, series on life in rural Wales; *Steel Be My Sister*, the poetry and painting of David Jones.

Religion: *Llusern*, series; *Pererindota*, a family pilgrimage to the Holy Isle of Bardsey; *Pilgrimage*, the Holy Land; *A Dweud Y Gwir*, a search for faith; *Gwen a Helen*, *Tim a Marc*.

Education: *Carreg Filltir*, contest for adult Welsh learners; *Gee Ceffyl Bach*, for nursery age children; *Musket, Fife and Drum*, adult education series of music inspired by war and conflict.

Women and Children: *Hamdden*, women's weekly magazine programme; *Stesion Cantamil*, junior schools quiz; *Blwyddyn a Diwrnod*, children's Eisteddfod pageant; *Fyny Fan'Na*, *Ble yn y Byd*, *Rhifeddodau*, weekly children's programmes; *The Woozies*, puppet series.

Sport: *Sport Arena*, weekly review of Welsh sports scene, presented by Tony Lewis; *Sailing over the Alps*, spectacular hang gliding; *Yr Wythnos* special on Gareth Edwards, soccer special.

Outside Broadcasts and Coverage of National Events: *Royal National Eisteddfod*, *Urdd National Youth Eisteddfod*, *Morning Service*, *Barry and Cardigan*, *Royal Welsh Show*.

London Weekend Television

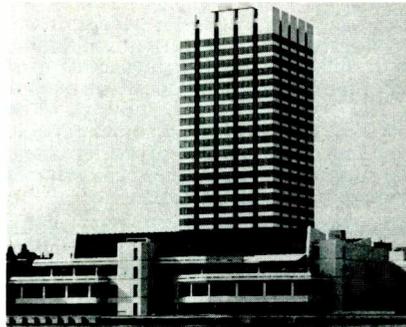
London Weekends

London : South Bank Television Centre,
Kent House, Upper Ground,
LONDON SE1 9LT Tel: 01-261 3434
Outside Broadcast Base : Wycombe
Road, WEMBLEY, Middlesex
Tel: 01-902 0102
Northern Sales Office : Thomson House,
1-23 Worthy Grove, MANCHESTER M60 4BJ
Tel: 061-832 2902

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

Officers. Roger Appleton (Chief Engineer); John Baker (Chief Accountant); Charles Bayne (Head of Press and Publicity); John Birt (Head of Current Affairs); John Blyton (Deputy Controller of Programmes (Organisation)); Warren Breach (Head of Presentation and Promotion); John Bromley (Deputy Controller of Programmes (Sport)); Martin Case (Head of Casting); Peter Cazaly (Production Controller); Alf Chapman (Head of Administration); Eric Flackfield (Deputy Controller of Programmes (Planning)); Colin Freeman (Head of Programme Finance); Roy van Gelder (Controller, Staff Relations); Michael Grade (Deputy Controller of Programmes (Entertainment)); Tony Hephner (Head of Visual Services); Geoffrey Hughes (Head of Adult Education and Religion); Cyril Orr (Company Secretary); Craig Pearman (Sales Manager); Harry Rabinowitz (Head of Music Services); Tony Wharmby (Head of Drama).

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



Kent House, London Weekend's South Bank Television Centre.

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

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

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

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

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

Programmes. In 2½ days of actual transmission, London Weekend faces a unique challenge. In that limited time period it has, in addition to its contribution to the network, a special incentive to produce for Londoners local programmes such as *The London Programme*, *The London Weekend Show*



London Weekend Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London from 7 pm on Fridays to closedown on Sundays.

and *Saturday Scene*.

Weekend World, presented by Peter Jay has continued to command both the attention and the respect of its audience and Jay's own series, *The Jay Interview*, recently won praise for its examination of alternative structures of society.

Upstairs, Downstairs bade a graceful farewell after five record-making series in which it won many national and international awards and audiences of hundreds of millions in more than 30 countries. The contemporary drama series *Bouquet Of Barbed Wire* was another success, provoked lengthy discussion and inspired the company to plan a sequel for production in 1977. Googie Withers handed over the Governorship of *Within These Walls'* Stone Park Prison to Katharine Blake after three dramatic and entertaining seasons and Miss Blake has created a character of wide dimension.

Recent drama projects include the production of H E Bates' *Love For Lydia*; a new series, *Just William*, from Richmal Crompton's books; *She*, the sequel to *Seven Faces Of Woman*; *One By One*, a series of single plays with major stars in the leading roles and *Holding On*, from Mervyn Jones' revealing novel which charts the life of one man in London's dockland from his birth at the turn of the century until his death in the 1970's.

Aquarius has continued to break new and fascinating ground with Peter Hall presenting a rich magazine of human life, endeavour and activity.

Rock music came back to ITV in a big way with *Supersonic*, the dazzlingly fast half-hour of top pop and a series of specials that featured some of the most respected bands in the country and included ITV's first stereo rock simulcast when London Weekend and Capital Radio joined forces to present Jethro Tull in *Too Old To Rock 'n' Roll, Too Young To Die*.

Bernard Braden returned to ITV with *The Sweepstakes Game* and found immediate success as did *The Fosters*, *Yes - Honestly* and *Two's Company*.

London Weekend's large and active sports department has made important contributions to television sports broadcasting in this country. The company presents *World Of Sport* on behalf of the ITV network every Saturday.

Scottish Television

Central Scotland

Cowcaddens, GLASGOW G2 3PR

Tel: 041-332 9999

70 Grosvenor Street, LONDON W1X 0BT

Tel: 01-493 5201

Station Tower, COVENTRY CV1 2GR

Tel: Coventry (0203) 29724

Thomson House, Withy Grove,
MANCHESTER M60 4BJ Tel: 061-834 7621

The Gateway, EDINBURGH EH7 4AH

Tel: 031-556 5372

Directors. J Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Gavin Boyd; Sir Samuel Curran, DL, FRS; Alastair M Dunnett; Anthony Firth; Hugh W Henry (*Sales Director*); L J M Hynd, OBE (*Company Secretary*); Mrs Barbara Leburn, MBE, JP; Andrew Stewart, CBE, LL D; Lord Taylor of Gryfe, DL, LL D; The Earl of Wemyss and March, KT, LL D.

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

Officers. David Bell (*Head of Entertainment*); F Morris (*Business Manager*); B Sanctuary (*Sales Controller*); W Hayward (*Sales Controller, Scotland*); L Hatton (*Regional Sales Manager, Midlands*); R Franchetti (*Head of Programme Services*); G T B Finlayson (*Legal and Contracts Officer*); R Bishop (*Administrative Controller*); Sue Gibson (*Head of Research*); P Shaylor (*Sales Manager*); R McPherson (*Edinburgh Controller*); John Dunlop (*Chief Engineer*); Russell Galbraith (*Head of News and Sport*); Michael Trotter (*Head of Programme Planning*); Peter Alexander (*Head of Design*); Gordon MacNeill (*Public Relations Officer*); Rev Dr Nelson Gray (*Religious Programmes Editor*); Don Kinloch (*Chief Accountant*).

Staff. Total members of staff 500.

Studios. COWCADDENS, GLASGOW: STV possesses 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 and current affairs events.

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

Sales and Research. STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission areas are available from the Managing Director of Scottish Television and



Exterior view of Scottish Television's new studio complex in Glasgow.

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 (*Chairman*); Cllr W M Timoney; Cllr M Kelly; D Graham; J Wallace; Miss N H Miller; Cllr A Devlin; George McFadzean; Francis Welsh; Cllr R Sanderson; Cllr W Wallace; Miss M R Cadden.

Religious Advisers. Rt Rev Mgr

STV

Scottish Television Limited is the public company which, under agreement with the Independent Broadcasting Authority, provides the programmes in Central Scotland during the whole week.

Francis Canon Duffy, (*Roman Catholic*); Rev Dr Arthur H Gray, MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev David Reid (*Church of Scotland*); Rev Andrew MacRae, MA, BD, (*Baptist*).

Programmes. More than 1,000 programmes a year are produced specifically for Scotland apart from STV's growing contribution to the national ITV network. The average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting.

News and Current Affairs: *Scotland Today; Housecall; Crime Desk; Ways and Means; Monday Briefing; Labour Party Conference; SNP Conference; Between the Lines; Watch This Space; Meet The Press; Why; Weir's Way; Whither Bound; Life in Sanquhar; 150th Anniversary of the RSA; Nurse of the Year.* **Sport:** *Scotsport; Scotsport European Special; European Cup Final; Home International Series; Learn To Swim; Scotsport International Darts Championship; The Big Break; The Scottish Professional Golfers Championship; The Scotsport Par 3 Golf Championship; The Scottish Age Group Swimming Championship.* **Religion:** *Late Call; Chapter and Verse; Dilemma; Bible Time; That's The Spirit; Patterns of Faith; Liberty's Children; A Box of Islands; Christmas Day Church Service; Children's Church Service; Easter Church Service.* **Schools:** *Play Fair and Time To Think.* **Children:** *Ask About America and The Glen Michael Cavalcade.* **Adult Education:** *Money Wise and Treasure in Store.* **Drama:** *Garnock Way; Changes; A Credit To His Mother; We Are The Greatest; Everything Brand New.* **Arts:** *The Arts Programme; A' The Arts; A Burns Supper; Festival; Festival Documentary; Festival Cinema.* **Entertainment:** *Rock Nativity; The Kenneth McKellar Hour; The Lulu Hour; The Sydney Devine Hour; The Alexander Brothers Hour; The Johnny Beattie Hour; Thingummyjig; Battle Of The Comics; Meet Marie Gordon Price; Presenting Allan Stewart; Hallo, Good Evening, Welcome; Elaine - The Singer of the Song; An Evening With Hinge and Bracket; The Andy Stewart Show; Night Out; Alasdair; The Hogmanay Show; Without A Song; Highland Showboat; Larry Looks Lightly.*

Southern Television



South of England

Southern Television Centre, Northam,
SOUTHAMPTON SO9 4YQ
Tel: Southampton (0703) 28582
Glen House, Stag Place, Victoria,
LONDON SW16 5AX Tel: 01-834 4404
Dover Studio, Russell Street, DOVER
Tel: Dover (0304) 202303
Peter House, Oxford Street,
MANCHESTER M1 5AQ
Tel: 061-236 2882/0893
2 Copthall House, Station Square,
COVENTRY CV1 2FZ
Tel: Coventry (0203) 29551 2
38 Earl Street, MAIDSTONE
Tel: Maidstone (0622) 53114
63 High West Street, DORCHESTER.
Dorset Tel: Dorchester (0305) 3224
39 Duke Street, BRIGHTON BN1 1AH
Tel: Brighton (0273) 29053
23-24 Union Street, READING
Tel: Reading (0734) 57515

Directors. C D Wilson, CBE, MC, FCA (Chairman); Frank Coppleson (Managing Director); Lord Briggs, MA, B Sc (Econ); G W L Christie; R W Evans, MC; The Hon V H E Harmsworth; Brian Harpur, MC; B G Henry (Marketing and Sales Director); F W Letch, FCA (General Manager and Company Secretary) P J B Perkins; R M Shields, B Sc (Econ); Tony Preston (Controller of Programmes); B H Thomson, TD; D B Thomson; Sir Richard Trehane.

Officers. Sydney Perry (Deputy Controller of Programmes); Terry Johnston (Assistant Controller - News and Features); Lewis Rudd (Assistant Controller - General Programmes); Derek Baker, FCA, ACWA (Controller of Personnel); Basil Bultitude (Chief Engineer); John Fox (Controller of Sales); Michael Crawford (Head of Programme Administration); Stephen Wade (Head of Outside Broadcasts); Alan Gardner, FCA (Chief Accountant); Tony McLaren (Head of Presentation); Miss Joan Green (Head of Programme Planning); Simon Theobalds (Head of Press and Public Relations); John Braybon, PhD, B Sc (Education Officer).

Religious Advisers. The Rev Donald Lee (Methodist); The Rev Leslie Chadd (Church of England); Father Antony Cashman (Roman Catholic).

Submission of Scripts. All scripts and programme ideas should be submitted in writing to the Controller of Programmes, at Southampton.

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

Facilities. Southern Television studios at Southampton were custom built on land reclaimed from the River Itchen. They were completed in 1969 and rank among the most modern in the world. There are four studios: Studio One, 6,000 sq. ft; Studio Two, 3,000 sq. ft; Studio Three, 1,200 sq. ft; Studio Four, 350 sq. ft. Ancillary facilities include



Southern Television's Studio Centre at Southampton.

four Uniplex 35 mm and four 16 mm colour telecine machines, and two dual colour slide scanners - all of the flying-spot type. There are also two Ampex VR2000 and one Ampex AVR 1 reel-to-reel videotape recorder, as well as two Ampex ACR-25 video cassette recording machines. FILM: Seven sound/silent film units, with full-colour reversal film processing facilities and specially-designed film department. DOVER STUDIO: 1,125 sq. ft. Equipment includes three colour cameras; Cintel 16/35 mm slide multiplex photo-conductive tube telecine machine; and an Ampex VR2000 reel-to-reel videotape recorder. DOVER FILM: Sound/silent film unit; sound film transfer equipment; full colour reversal film processing facilities. OB's: Three camera unit incorporating two hand-held 1VC 7000 P cameras and one Marconi VII with mobile VTR facilities all contained in one vehicle.

Programmes. Once again *Day by Day*

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37½%), Associated Newspapers Group (37½%) and D C Thomson Limited (25%). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.

has been extended, with two editions of the five weekly programmes running for a full hour. The programme is regularly viewed by three fifths of the Southern audience. Features include *You're Telling Us*, *Counter Intelligence*, *Crime Desk*, *Happy News* and *Southsport*. The South East has its own service from the Dover studio with *Scene South East* weekly and a regular *South East News Bulletin*. Regular bulletins of *Southern News* are also transmitted at midday and in the late evening. The News and Current Affairs division is backed by a full team of specialist reporters at Southampton and Dover and the regional offices at Maidstone, Brighton, Dorchester and Reading. The division also produces a regular weekly feature *Southern Report*, a maritime magazine programme *Afloat* and *You Men At Westminster*. Major documentaries for networking include *Odds Against* - a critical look at British racing, *Collis Piece* - re-creating poet John Collis's wartime work on the land, an updated version of *Cobbets Rural Rides* and a dramatised feature on 18th century strolling players.

Southern is the second biggest supplier of children's programmes for ITV. Current titles include *Runaround*, *How*, *Lord Tramp* and the *Flockton Flyer*, which is written by Peter Whitbread.

Verdi's *Falstaff* has been recorded from Glyndebourne and *Così Fan Tutte* has been accepted for networking. *Music in Camera* continues as a regular feature. Both *Out of Town* and *Houseparty* are now widely viewed. *Farm Progress* continues its unbroken weekly record. A second series of the light entertainment programme *Tell Me Another* is to be made.

The Outside Broadcast unit has covered racing, rugby, cricket, international tennis and football and the FA Cup winners' return. Non-sporting events include *Come Sunday* for the network, Church Services and *Miss Southern Television*. Adult Education programmes include *Treasures in Store*, *First Steps in First Aid* and *Making Things Do*. New series in production include *Challenge of the Sexes*, *Simon Williams' World of Entertainment* and a gardening series with Percy Thrower.

Thames Television

London Weekdays

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

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

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

Directors. Howard Thomas, CBE (*Chairman*); George A Cooper (*Managing Director*); Mrs Mary Baker; John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Jeremy Isaacs (*Director of Programmes*); John E Read; Ian M Scott, CA (*Director of Finance and General Manager, Teddington*); James F Shaw (*Director of Sales*); T H Tilling; Colin S Wills, MA, FCA (*Assistant Managing Director*); Lord Wolfenden, CBE, MA.

Executives. Ben E Marr, CA (*Company Secretary*); R G J Godfrey (*Studios and Engineering Director*); F J Atkinson (*Controller, Studio Operations*); Donald Cullimore (*Controller, Public Relations*); John Edwards (*Controller of Current Affairs and Documentaries*); John Hambley (*Controller, Advertising and Publications*); R J Hughes (*Sales Controller*); Philip Jones (*Controller of Light Entertainment*); Verity Lambert (*Controller of Drama*); Geoffrey Lugg (*Controller, Programme Planning*); Ian Martin (*Acting Controller of Features, Education and Religion*); Malcolm Morris (*Controller, Programme Department*); John O'Keefe (*Controller, Staff Relations*); Eric E Parry (*Controller, Programme Services*); C J Smeaton (*Controller, Administration*); Grahame Turner (*Controller of Outside Broadcasts*); Sue Turner (*Controller of Children's Programmes*); Max Lawson, FCA (*Chief Accountant*); Brian G Scott, C Eng, MIEE (*Chief Engineer*); Douglas Thornes (*Research and Marketing Services Manager*).

Thames Television International Limited (for programme sales) - Muir Sutherland (*Chief Executive*).

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 ser-



Thames Television House in Central London.

vice and offers special rates for local advertisers, holiday and travel advertisers, etc. Details are available from the Sales Controller.

Programmes. From Thames Television's two main production centres - at Euston in Central London and at Teddington on the River Thames - come well over a thousand programmes a year for the London region and for the ITV network.

Thames output covers the whole range of television programmes. Most drama, light entertainment and children's programmes are made at Teddington where there are three studios, the largest 7,500 sq. ft, all fully operational in colour.

The widely praised and international award winning Thames documentary series *The World At War* was prepared mainly at Teddington. Current affairs and news programmes are produced at Thames Television House, Euston, with its presentation and audience studios and extensive VTR, telecine and editing facilities.

From the mobile division, based at Hanworth near Teddington, the outside broadcast units with their sophisticated equipment cover the country for major sporting events, fashion shows, beauty contests and other special events.

Working from its own base at Hammersmith is the fourth important element of Thames' production structure - Euston Films. This wholly owned Thames subsidiary, which makes film drama programmes on location mainly for television, has over recent years contributed significantly to Thames' drama output.

As well as contributing to the popularity and critical success of ITV's programmes, the wide range of Thames



Thames Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.

productions is finding an increasing market among viewers in other countries. Here is a list of some of the programmes Thames produces:

Drama: *Plays for Britain; Killers; The Crezz; Special Branch; Shades of Greene; Jennie - Lady Randolph Churchill; Moody and Pegg; The Sweeney; Rock Follies; Life and Death of Penelope; Couples; Bill Brand.*
Children's: *Magpie; The Sooty Show; Rainbow; The Tomorrow People; Pauline's Quirkies; Horse in the House; The Feathered Serpent; And Maisy Too . . . ; Issi Noho; Paperplay; You Must Be Joking; Shadows; All Together Now; King Wilbur III; Thé Molly Wopsies.*
Light Entertainment: *Comedy: Man About the House; George and Mildred; Bless This House; Get Some In; Spring and Autumn; Howard Confessions; What's On Next; Paradise Island.*
Variety and Specials: *This Is Your Life; The Benny Hill Show; The Tommy Cooper Show; Billy Dainty Esquire; The Tom O'Connor Show; Bring On The Girls; Listen To My Music; Opportunity Knocks; The Mating Season.*
Panel Shows: *Looks Familiar; Quick On The Draw; There Goes That Song Again.*
Current Affairs: *This Week; Today; Tuesday Documentary; Take Two; Something to Say; People and Politics; Destination America.*
Features: *Good Afternoon; Money-Go-Round; Problems; Billboard.*
Outside Broadcasts: *Wrestling; Racing; Football; Drive-In (motoring magazine); Specials (fashion shows, beauty contests, Royal Command Performances, Drama and Film Awards); Wish You Were Here; International Snooker.*
Schools: *Seeing and Doing; Finding Out; The World Around Us; Romeo and Juliet; It's Life with David Bellamy; It's More Life; Writer's Workshop; Le Nouvel Arrive (French); Viewpoint.*
Adult Education: *Planting for Pleasure; Waterwise; Seven Ages of Fashion; Musical Triangles; The Playwright; This Sporting Land; Home Brew; Arts Bazaar.*
Religion: *Late night religious programmes through the year; Christmas Services; Who Is This Man?; Crisis of the Cross; Lord of the Dance; Michael Cantuar; The Story of Job; Help!; The Fruits of the Tree; Not Just Sundays.*

Tyne Tees Television



North-East England

The Television Centre, City Road,
NEWCASTLE UPON TYNE NE1 2AL
Tel: Newcastle upon Tyne (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

Directors. Sir Ralph Carr-Ellison, TD, JP (Chairman); Peter S Paine, DFC (Managing Director); Arthur E Clifford OBE (Director of Programmes); R H Dickinson, MA; J P Graham, FCIS (Company Secretary); D Packham, AMIEE (Technical Director); Sir Geoffrey Cox, CBE; Viscount Ridley, TD, DL; Peter Wrightson, OBE; Sir Maurice Sutherland.

Executives. Anthony D Sandford (Deputy Programme Controller); Leslie Barrett (Head of Features and Public Affairs); Allan Powell (Head of News and Current Affairs); George Taylor (Head of Sport); R Maxwell Deas, TD, LGSM (Head of Religious Programmes); Peter Gardner (Head of Production Facilities); Brian Lavelle (Head of Engineering Planning); Laurie Taylor (Press and Public Relations); John Tonge, MBE (Studio General Manager).

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

LONDON OFFICE: 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 LS3 1JS. Tel: 0532 38283.

MANCHESTER: Brazennose House, Brazennose Street, Manchester M2 5BP. Tel: 061-834 4228/9.

Clive Leach (Sales Director); John Thorpe (Sales Controller); Tom Street (Sales Manager); Don McQueen (Regional Sales Manager).

Religious Advisers. Rev Charles Smith, MA (Church of England); Rev Father Thomas Towers, MA (Roman Catholic); Rev Stanley O Jones BA, OCF (Free Church); Ion L Davies, BA (Religious Education for Schools).

Technical Facilities. Studio One is suitable for all types of television production, whilst Studio Two is primarily for news and current affairs. Studio Three is a sound recording

studio within the sound dubbing and transfer suite.

A new Master Control and Presentation suite came into operation during 1976 and includes a new Presentation studio with its Marconi Mark VIII colour camera. The Central Technical Area houses six telecines, slide and caption scanners, and four VTR machines, including an Ampex AVR-2 installed during 1976. The Outside Broadcast unit is equipped with five cameras and a mobile VTR.

The Film Department operates five mobile units, each with their own 16 mm cameras, sound and lighting equipment. There are six editing rooms, a review theatre, stills processing and a new 16 mm video news film processor.

Programmes. News and Current Affairs.

The new-style daily news magazine, *Northern Life* reported on the region in depth, with special sports coverage each Friday. This year saw a strengthening of the programme's grass roots contacts in South Durham and North Yorkshire by the establishment of a resident sound film crew and reporter in County Cleveland. The weekly *Where the Jobs Are* bulletin continued to fulfil a useful service while *Police Call* involved the local audience in crime prevention and detection.

Children's Drama: The networked series *Nobody's House* marked the company's first ambitious venture into children's dramas. **Features and Public Affairs:** A wide range of features programmes were fully networked.

Face the Press features eminent journalists questioning big names in the news. A novel touch to educational television was provided by football manager Jack Charlton and athlete

The new presentation/master control suite which came into operation in 1976 at Tyne Tees Television.



Tyne Tees Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East England during the whole week. Tyne Tees Television is a subsidiary of the public company Trident Television Limited (Chairman, James E Hanson).

Brendan Foster with series on their respective sports. Regional networked series included films on the craze for growing giant leeks and on the editor of a country newspaper in the *About Britain* series; and filmed reports on the National Railway Museum at York and the Beamish Open Air Museum in *Treasures In Store*. Tyne Tees took part with Yorkshire TV and Anglia TV in an inter-company co-operation, each contributing to a 15-part filmed series on changing lifestyles on their regions. *Lookout* gave youngsters scientific glimpses of tomorrow. *The Quiet Man of the Wilson Years*, a film profile of Edward Short, MP, former Lord President of the Council, captured some rare scenes of the closing weeks of the Harold Wilson premiership. *Farming Outlook* won a major award in a Berlin Festival. Anne Aston and Fred Dinenege gave a comprehensive guide to would-be cyclists in the networked series *The Big-Booming Bicycle Show*. *Impact* features local MPs debating a major issue. **Sport:** The weekly *Sportstime* screened its first gala dinner, guest of honour Capt. Mark Phillips. Other programmes include Sunderland FC's promotion special *Now You're Gonna Believe Us*, the weekly *Shoot, Double Top* for darts fans, another series of *Carpet Bowls* and racing from Tyne and Teesside tracks for the network. **Religion:** *The Boy From Nazareth*, a new concept for telling Bible stories to children; *Northern Lights* presents different themes through local choirs aided by local historical scenery; *Craftsmen for Christ* included the adornment of churches throughout the world by a local wood-carver; *Morning Worship* embraced The Declaration of Independence, a church centenary with the Archbishop of York, an International Folkmoot, and the Week of Prayer; other religious programmes included RE coverage for schools, *Starting Point* and nightly Epilogues. **Light Entertainment:** The part-networked pop series *The Geordie Scene* brought modern music to the screen while the networked *Those Wonderful TV Times* provided laughter and nostalgia, and Derek Batey also presented a series of the popular *Mr. and Mrs.*

Ulster Television



Northern Ireland

Havelock House, Ormeau Road,
BELFAST BT7 1EB Tel: Belfast (0232) 28122
19 Marylebone Road, LONDON NW1 5JJ
Tel: 01-486 5211

Directors. The Rt Hon The Earl of Antrim, KBE, DL, JP, D Litt (*Chairman*); R B Henderon, MA (*Managing Director*); The Rt Hon The Countess of Antrim, LL D; Roland E Benner; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderon; M R Hutcheson (*Sales Director*); G C Hutchinson; Major G B Mackean, DL, JP; J P McGuckian, B Sc (Econ); Mrs Betty MacQuitty, B Sc (Econ); J L MacQuitty, QC, MA, LL B; E M R O'Driscoll, LL D (*Alternate as Director* - E J O'Driscoll); S S Wilson.

Officers. F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); H Mason (*Head of Administration*); E A L Radclyffe (*London Sales Manager*); J D Smyth (*Acting Company Secretary*).

Religious Advisory Panel. The Rev David Burke, BA; The Rev Gerard McConville, MA, CC (*Chairman*); The Rev H L Uprichard, MA; The Rev R Roddie.

Educational Advisory Panel. J J Campbell, MA; W C H Eakin, M Sc; E G Quigley; Professor P Froggatt, MA, MD, Ph D, FFCM, BPA, FRCPI; Mrs S Watts, BA (Hons).

Education Officer. Mrs M C Ellison.

Staff. Ulster Television employs a total staff of 193, 29 of whom are located in the London Sales Office.

Enquiries. General enquiries from the public concerning programmes should be made to the Publicity Department.

Scripts. The company's staff provide the majority of scripts, but occasionally they are commissioned from other sources when the need arises.

Programme Journal. A special edition of TVTimes is published weekly which contains details of the company's programmes.

Sales. To provide an efficient service to national advertisers and agencies the

majority of the company's sales personnel are based in the London, Marylebone Road office. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.



Pumpkinhead, an American folk group now living in Ireland, featured in *Salute to America*, a week long season of programmes to mark the American bicentenary.

Technical. Ulster Television's technical complex has now completed a re-equipment scheme started in 1971. The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. The Master Control suite contains a Marconi automated presentation switcher, while the adjacent telecine area has three Marconi Mark 7 and one B 3404 telecine channels, plus sound follower facilities. The two production studios are each equipped with three Mark 8 Marconi colour cameras and in the presentation studio there is the company's seventh Mark 8. Two RCA TR70 videotape recorders serve both production and presentation requirements. A further TCR 100 'cart' machine is being added. The film facilities have been further strengthened by the purchase of three Arriflex VLEQ film cameras. The film processing laboratory is equipped with two Omac colour film processors, making it one of ITV's most comprehensively-equipped processing units.

Programmes. Highlight of the company's programming activities was *Salute to America* - a week-long season of special locally produced and pur-

Ulster Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Northern Ireland during the whole week.

chased programmes to mark the American Bicentennial. Local productions included a fully networked documentary *Ulster Sails West* which examined Ulster's American heritage. *Pumpkinhead*, a musical biography about the Irish-based American folk group of the same name; USA 1776-1976 which considered what the American Revolution was about and its significance for Ulster. All the regular local programmes carried items of American interest including the women's interest programme *Women Only*, the biographical series *The UTV Profile* and the local sports and religious programmes. *Spectrum*, the arts magazine and *The UTV Profile* which ranged in interest from author J P Donleavy to former world Flyweight Champion, Rinty Monaghan continued to win critical acclaim, while *UTV Reports* maintained its reputation for pace and impartiality in daily news and current affairs coverage. Irish traditional music was catered for in *From Glen to Glen*, while leading instrumentalists from the Ulster Orchestra provided music in a classical vein in *The Food of Love*. Instruction in the Acol system of bridge playing was provided in *Let's Play Bridge* and Christian themes were examined in a 20th century context in *What's it all About?* and *Monday Night*. The significance of Easter was considered in *The Light of the World*, a nightly series, presented during Holy Week and contributed to by members of the company's Religious Advisory Panel. A programme on the Ulster Folk and Transport Museum was fully networked in the *Treasures in Store* series and a programme devoted to the selection of an Ulster finalist for the *Nurse of the Year* competition managed to pick the outright national winner. Still in a medical vein *Operation Bypass* looked at pioneering work being carried out at Belfast's City Hospital in connection with heart disease. Public service areas were served by the Friday night *Police Six* and the daily mini-magazine *Lunchtime*, while sporting events were previewed in the peak-time *Sportscast* and reported on in *Sports Results*. In addition to its programme activities, the company sponsored a week-long exhibition on the leisure theme of 'Hobbies and Holidays'.

Westward Television

South-West England



Westward Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in South-West England during the whole week.



Mrs Margaret Thatcher being interviewed on *Westward Diary*.



The Duke of Edinburgh (centre), being interviewed by Stephen Matthews (left) with Peter Cadbury, Chairman of Westward looking on.



Sir Harold Wilson talks about his career for a late night interview programme.

Derry's Cross, PLYMOUTH PL1 2SP
Tel: Plymouth (0752) 69311

Sloane Square House, Sloane Square,
LONDON SW1

Dominion House, 23-25 St Augustine's
Parade, The Centre, BRISTOL 1
Tel: Bristol (0272) 211321

Directors. Peter Cadbury, MA, ARAES (*Executive Chairman*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Ronald Perry (*Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; George H. Lidstone; The Hon Simon Lennox-Boyd; R Miller, FCA, FCIS (*Financial Director*); Terry Fleet (*Production Controller*); Harry Turner (*Sales Director*).

Officers. PLYMOUTH: John Cooper (*Head of Films*); David Dickinson (*Technical Controller*); Jim Marten-Smith (*Company Secretary*); Michael Reinhold (*Head of Education*); Keith Spann (*Press and Publicity Officer*); Mrs Rina Stoner (*Administration Officer*); Henry Stracey (*Regional Sales Manager*); David Sunderland (*Head of Presentation*); Michael Warren (*Programme Planning Controller*).
LONDON: A W Maillardet (*Chief Accountant*).
BRISTOL: Derek Prosser (*Regional Sales Manager*).

Religious Advisers. Prebendary John Parkinson (*Church of England*); Father A Bede Davis (*Roman Catholic*); Rev John Ashplant (*Free Churches*).

Agriculture Advisers. R G Pomeroy (*Chairman*); D Mathews; J H Brock; V H Beynon; F H Thomas; A Gibson; D Rickard; Cmdr J Streatfield; V Davey.

Programmes. As part of an exciting series of plans for 1977 Westward TV plans to step-up drama production. Thirty-minute plays, a dramatised documentary and a children's series are all under consideration. This will be part of Westward TV's policy of developing new ideas and new programme formats during 1977 while continuing to build on the popular foundations of its regular West country productions. These are such programmes as the nightly backbone of the company, *Westward Diary*, a weekly *Westward Report*, the twice-weekly *Sports Desk*, thrice-daily news bulletins, farming news and *Acres for Profit*, a regional political series, a Graham Danton consumer series, a weekly *Job Finder* series, and nightly epilogues.

Other programme plans for 1977 include a new style *Treasure Hunt*, and the quarterly arts magazine programme *Format*. Westward TV is also building further upon its reputation for documentary programmes through, for example, a documentary on the history of helicopters (which were largely developed within the West country) featuring the Duke of Edinburgh and with Kenneth More as the commentator. Other documentaries on such subjects as in-shore fishing, the walk by Thomas Hardy's Tess of the D'Urbervilles across Dorset, a production in connection with the 400th anniversary of the sailing of Sir Francis Drake on his circumnavigation, and another documentary on Ivan Mauger, the Exeter speedway captain and former world champion rider. In addition a major documentary is planned called *Children No More*; it

tells the story of some of the handicapped children whose lives were filmed 10 years ago in an award-winning documentary, *So Many Children*. Westward TV has developed its educational programming over recent years and a further series for the network dealing with sea angling and the preservation of the coastal environment is planned, as well as a repeat of the highly popular Westward TV sea angling contest. Other adult education series are in preparation. On the light entertainment front, in addition to the regular quiz *Treasure Hunt*, the first network sport series quiz for children is to be screened together with the annual *Miss Westward* contest. Also planned is a novel round-the-world quiz for children and a series featuring rock groups plus a programme on Roger Whittaker.

The year 1977 also sees the fourth Westward TV Open Art Contest and Exhibition with probably some 1,000 West country artists competing for the honour of having their work hung or displayed at an exhibition. For the network the company will be completing more programmes in the *Walking Westward* series which is taking Clive Cunnell on a tour of the S.W. peninsula from Weston-super-Mare to Weymouth. This part of his walk includes the Isles of Scilly which were the location for *Time and Again*, an award-winning play by ITN newscaster Gordon Honeycombe which starred Anouska Hempel and which was seen on the network during 1976.

The policy guiding all programme content continues primarily to be to service the West country.

Yorkshire Television



Yorkshire

The Television Centre, LEEDS LS3 1JS
Tel: Leeds (0532) 36283 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: Sheffield (0742) 23262

185 Ferensway, HULL HU1 3PH

Tel: Hull (0482) 24488

2 Saltergate, LINCOLN LN2 1DH

Tel: Lincoln (0522) 30738

Hainton House, Hainton Square,

GRIMSBY DN32 9AH

Tel: Grimsby (0472) 57026/7

Brazennose House, Brazennose Street,

MANCHESTER M2 5BP Tel: 061-834 4228/9

Directors. Sir Richard B Graham, Bt, OBE, DL (Chairman); G E Ward Thomas, CBE, DFC (Deputy Chairman); Paul Fox (Managing Director and Director of Programmes); Stanley H Burton; The Lord Cooper, JP; Stephen H Hall, FCA; J G C Linacre, AFC, DFM; N G W Payne; George Brotherton-Ratcliffe; David L Sumner (General Manager); Professor William Walsh, MA; E Stuart Wilson, BA; G Oliver Worsley, TD, MA.

Executives: Kenneth Bellini (Head of Programme Planning); Mrs Liz Evett (Head of Casting); Jeffrey Edwards (Head of Film Operations); John Fairley (Head of News, Current Affairs and Documentaries); Brian Harris (Head of Programme Services); Lawrie Higgins (Head of Outside Broadcasts and Sport); Clive Leach (Sales Director); Philip Parker, MIEE (Director of Engineering); Alan Blackburn (Regional Sales Manager); Peter Scroggs, BA (Head of Education Programmes); Leslie Thornby, FCIS (Company Secretary); Jeremy Taylor (Public Relations Manager); Joy Whitby (Head of Children's Programmes); John Wilford (Editor, 'Calendar'); Peter Willes, OBE (Head of Drama); Duncan Wood (Head of Light Entertainment).

Programmes. **Drama:** Roy Dotrice in a new thirteen part series *Dickens of London*, specially written by Wolf Mankowitz, follows the extraordinary life of Charles Dickens from poverty to riches. *Raffles*, the Victorian gentleman thief starring Anthony Valentine. Oliver Tobias in the epic Australian film series *Luke's Kingdom*. Gerald Harper returned as *Hadleigh*. *Beryl's Lot* will re-

turn with Carmel McSharry. Single plays included David Mercer's *Huggy Bear*; *The Power of Dawn* written for television by Emlyn Williams with Alfred Burke as Tolstoy; Christopher Fry's play *Best of Enemies*; Charles Wood's *Love Lies Bleeding*; and *The Boy Dave* by Guy Cullingford. Jill Bennett starred in one of three plays about murder - *Hello Lola*.

Documentary: Robert Kee joined Yorkshire to make the most unusual series of the year in *General Strike Report*. For ten days in May 1926 the General Strike paralysed the country; for the same ten days in 1976, with the co-operation of the ITV companies, the programmes covered the events of the strike day by day around Britain. Yorkshire Television Science Unit made three remarkable medical programmes in *A Matter of Life - It's a Bit Frightening*, *The Boy in the Bubble*, and *A Dying Art*. *Discovery* reported on super tankers, Huntington's Chorea, sheep dog behaviour and microsurgery. Two series of *Don't Ask Me* have been high in the audience ratings. Sir Harold Wilson has been interviewed on his life and times in two programmes by David Frost. Sir Harold's series *A Prime Minister on Prime Ministers* is being prepared for autumn 1977. Alan Whicker reported from Australia. Antony Thomas made a documentary on The Church of England. Robert Kee reported from France in the first of five documentaries he will make on Europe. **Comedy:** Leonard Rossiter returned as Rigsby in *Rising Damp*. A new series of *Oh No It's Selwyn Froggitt* starred Bill Maynard and was written by Alan Plater. Les Dawson appeared in *Sez Les* and in the *Summer Night Out* from Batley Variety Club. In *N.U.T.S* Barry Took introduced a new comedy series of gentle humour.

Children's Drama: Murray Dale starred in the eight-part family adventure serial *Dominic*, set in Yorkshire's bleak moorlands and rocky coastline about smuggling and kidnapping in the 1820s. The Yorkshire coast is also the setting for *Snacker*, a story set in the present about two young boys who join a trawler to learn to be deckhands.

Local Programmes: *Calendar* is the centre of Yorkshire Television's current affairs output with reporters in Lincoln, Hull, Grimsby and Leeds to give the

Yorkshire Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Yorkshire. Yorkshire Television is a subsidiary of the public company Trident Television Limited (Chairman, G E Ward Thomas, CBE, DFC).

best possible nightly coverage to local events. *Calendar Sunday* each week discusses one major subject in the news using local MPs and other personalities from the Yorkshire area. In *Calendar People* this year Austin Mitchell has interviewed former Prime Minister Sir Harold Wilson just before he left office, and among others, writers Alan Plater, Alan Ayckbourn and Colin Welland. *Calendar* started a new sport programme on Friday nights and a double edition each week on Wednesdays. *Calendar Forum* came from Grimsby where local MP and Foreign Secretary Anthony Crosland faced his critics on the settlement of the cod war.

Stars On Sunday: Presenters for this successful religious series included Robert Dougall, Wilfred Pickles, Gordon Jackson and Moira Anderson. Among the stars who have appeared have been Bing Crosby, Louis Jourdan, Peter Ustinov, Harry Secombe, Victoria de Los Angeles and Dame Anna Neagle.

Education: *A Matter for Concern* has put more than 600 volunteers in touch with appropriate organisations during its first series on voluntary aid in the community. Another series of the popular *Farmhouse Kitchen* has been made, and *Plain Sailing* has taught the art of messing about in boats. In schools a new series of *Meeting our Needs* has been produced about living in a community. *How We Used to Live* traced the way of life in Britain in the first part of the century, covering the years 1900 to 1945.

Sales. London, Leeds and Manchester (addresses this page) and Newcastle (Television Centre, City Road, Newcastle-upon-Tyne).

Technical Facilities. There is a presentation studio, three production studios and an additional small studio to provide news for Belmont viewers. There are six telecine machines, seven high band reel-to-reel videotape recorders together with two cartridge machines for commercials, presentation spots and short programme items. Yorkshire Television has an outside broadcast fleet of three units and eight fully equipped film units. The company also operates a Bell Jet-ranger helicopter for aerial filming and personnel travel.



ITN won this silver nymph, the first prize in the news reporting category at the 1976 Monte Carlo Television Festival with its entry, Newport Bridge, Vietnam.

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 other pro-

grammes and services for the ITV companies. It is a joint owner in UPTN which produces a daily newsfilm agency service 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*); Nigel Ryan (*Editor and Chief Executive*); Julian Amyes; William Brown, CBE; Peter Cadbury; Norman Collins; George A Cooper; Sir Geoffrey Cox, CBE; Anthony Gorard; William Hodgson (*General Manager*); Daniel Moloney (*Company Secretary and Financial Controller*); David Nicholas (*Deputy Editor*).

Officers. Donald Horobin (*Assistant Editor*); Hugh Whitcomb (*Editorial Manager*); Barrie Sales (*Assistant Editor*); Michael Batchelor (*Production Controller*); Peter Ward (*Chief Engineer*); Paul Mathews (*Facilities Controller*); Ron Newberry; Jack Laidler (*Facilities Managers*); Peter Banyard (*Head of Film Production*); David Warner (*Film and Tape Library Mana-*

ger); Frank Duesbury (*Press Officer*); Peter Cole (*Senior News Editor*); Mark Andrews, John Flewin, Nigel Hancock, David Tune (*Home News Editors*); John Mahoney (*Senior Foreign Editor*); Michael Morris (*Foreign News Editor*).

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, four multiplex telecines, nine Ampex VTRs, time-code VTR editing facilities, a comprehensive range of 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 Limited

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, BA, MIPM (*General Secretary*); Lionel Dunn (*Secretary*); John Jackson (*Head of Copy Clearance*); Norman W Green, MIERE (*Co-ordinating Engineer*); Berkeley A Smith (*Director, Programme Planning*

Secretariat); Ronald Carrington, B Sc (Econ) (*Labour Relations Adviser*).

Programmes. The Programme Planning Secretariat is responsible to the Network Programme Committee which serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

Advertisement Copy Control. The Association has a special Copy Clearance Department dealing with the examination and approval of all commercials before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.

Independent Television Publications Limited



247 Tottenham Court Road,
LONDON W1P 0AU Tel: 01-636 1599

Constitution. Independent Television Publications Ltd is owned jointly by the 14 ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and *Look-in*.

Directors. George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); Alex Bernstein; James Bredin; William Brown, CBE; A J Gorard; R B Henderson, MA; Peter

Jackson; The Earl of Lisburne, MA; Alex Mair, MBE, ACMA; Leonard Mathews, OBE; D S McCall; Brian Tesler; L J Thompson, FCCA; G E Ward Thomas, CBE, DFC; C D Wilson, CBE, MC, FCA.

Chairman's Committee. George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); James Bredin; Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Controller/Company Secretary*); C D Wilson.

Executives. Nigel Cole (*Head of Promotion*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); Colin Shelbourn (*Editor Look-in*); R M Tagart (*Head of Production*); Alwyn Wise (*Marketing Manager*); R L Pipe (*Associate Editor*);

Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor, Programmes*); Pat Brangwyn (*Assistant Editor, Features*).

INDEPENDENT TELEVISION BOOKS LTD A subsidiary company of Independent Television Publications Ltd, publishes books and other publications related to Independent Television.

Directors. Jeremy Potter (*Chairman*); Nigel Cole; Peter Jackson; L J Thompson.

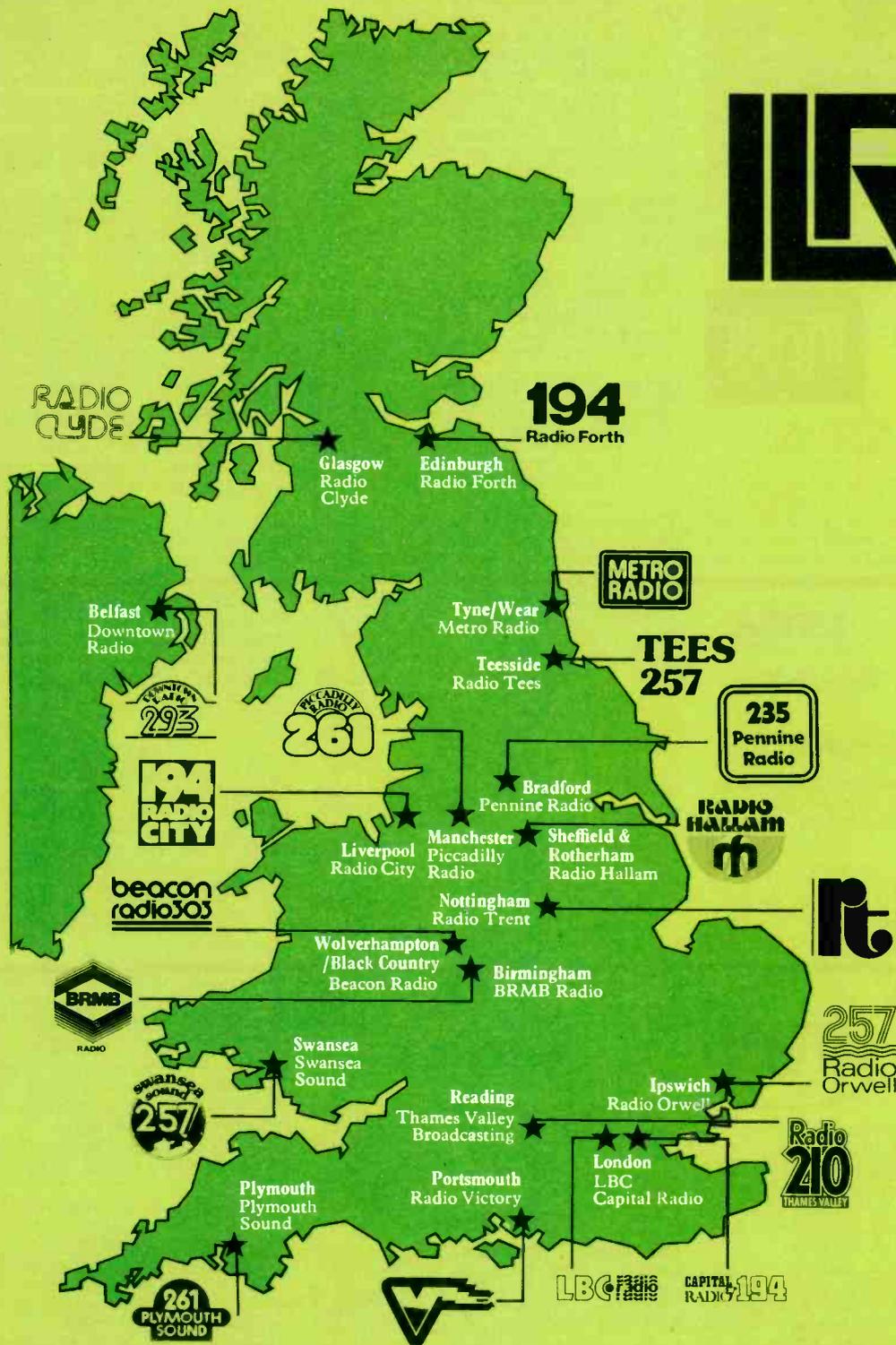
Executives. Paula Shea (*Editor*); Jim Wire (*Art Director*).

RADIO GUIDE LIMITED

A subsidiary company of Independent Television Publications Ltd, publishes *Radio Guide*, the programme journal of Independent Local Radio.

Directors. Jeremy Potter (*Chairman*); Peter Jackson; L J Thompson.

ILR



INDEPENDENT LOCAL RADIO

POPULARITY AND PUBLIC SERVICE

The first stage in the development of ILR was completed with the start of Beacon Radio in April 1976. The nineteen stations now on air offer a service to at least half the population of the United Kingdom. They represent the start of a major new development in British broadcasting and have already demonstrated that local radio, financed by advertising, can offer a service to all the main communities in the country.

ILR's lively, flexible style offers a strikingly up-to-date approach to broadcasting and communication. It combines two sought-after elements: *popularity*, large audiences listening consistently right through the week; and *public service*, in providing each locality with a blend of information, news, sport, entertainment and educational programming.

For each listener, the new radio service is not so much the 'system' of Independent Local Radio, but his or her own station. The close identification between the programme company and local people, and a feeling for what matters in each locality, gives ILR a distinctive character; while within the service there is considerable variety, reflecting the varied tastes and needs of people in different parts of the U.K.

The ILR System

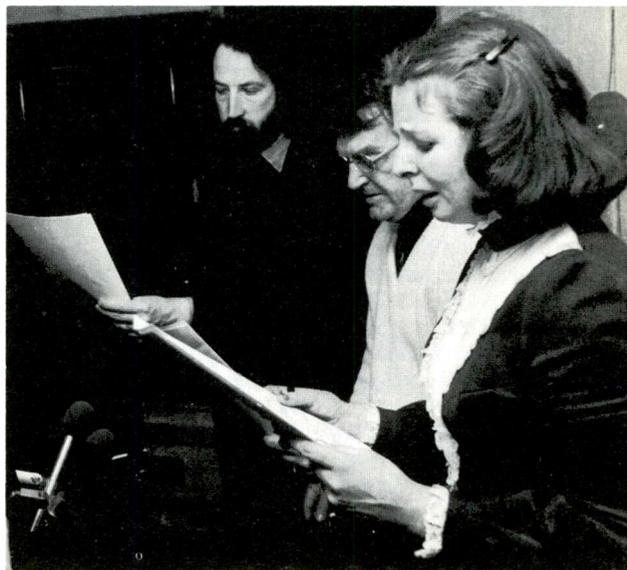
Independent Local Radio was planned to be an 'alternative service of radio broadcasting'. Each ILR company in its own way has fulfilled this plan. Each has only a single channel in which to provide a service to compete (in some areas) with as many as six or seven other channels. However, by combining the elements of entertainment and music with programming of a strongly local flavour and a full service of news and information, ILR has already become a valued, popular alternative to the BBC radio services.

Although brought onto the air very rapidly since

October 1973 (the nineteen companies began at the average rate of one company every six or seven weeks) ILR has already established a distinctive approach to radio broadcasting. In order to ensure a mix of popularity and public service, the companies have added local initiative and enterprise to broadcasting skills, and public participation to commercial expertise, so that each radio station is 'firmly rooted in its locality'.

Each station is run by a separate, self-financing programme company which produces the programme

Within the ILR service there is considerable variety. Here Ian Agnew, Tom Watson and Gwyneth Guthrie are recording an episode for Radio Forth's drama serial *Mary Queen of Scots*.



material. (The actual broadcasting is from the IBA's transmitters.) This means that each service can be for its own town and city, specifically for that locality. And identity with the community is enhanced as the programme companies are largely locally-owned.

Paying for ILR

ILR is in effect a public service without public expenditure. The setting up of each company is paid for out of the capital subscribed by the local shareholders, who in a typical ILR company may own 80-85% of the shares. There are over 1,000 different shareholders in the nineteen companies so far. Running costs of the stations, and the general costs of the system as a whole, are met from advertising revenue. There is no funding from central or local government or licence fees although an initial loan was made to the IBA to establish the transmitter network and provide working capital before transmissions began.

The capital structure of the various ILR programme companies reflects a variety of ownership as well as local identity. Thus shareholders in any one company may include local industrial companies and local retailers, private individuals and arts organisations, trade unions and co-operative societies.

One feature of the shareholdings in the nineteen ILR companies is how different they are from each other. Some companies, such as Plymouth Sound, have very many shareholders, both corporate and individual. Others, like Radio Tees, have fewer, but these are still widely representative of the transmission area. In no station does any individual or company have a controlling interest. The radio companies are required to seek the Authority's approval before any voting shares can be transferred, so that the balanced independence, carefully sought when the contracts are awarded, can be protected.

The pattern of ownership ensures that companies are responsible not only to the Authority and their listeners but also to their shareholders and to the local community. The diversity within each company reflects the many elements which go to make up the community.

The companies pay an annual rental to the IBA to meet the cost of administering ILR and transmitting the service. This rental is based, at this early stage, broadly on population coverage; secondary rental also becomes payable as and when a certain level of profit is attained. The income of an ILR company is almost entirely derived from the sale of advertising time, which may not exceed nine minutes in any one hour. Out of this income the company seeks to pay its IBA rental and its own programming and administrative costs, and derive profits to provide a return for investors and to contribute to the long-term development of the radio station.

The pattern of finance for ILR gives each company a threefold bond with its locality. First, the members of

the local community are, by and large, the owners and shareholders of the company; through them, the station can draw on local knowledge and experience. Second, the staff, both broadcasters and those behind the scenes, are local residents, many of them with strong roots in the area. And third, listeners to ILR are all local people, responding to the radio service provided. Their reaction to the station in social, commercial and advertising terms will determine its survival.

Local Radio in Four Countries

The nineteen ILR stations now broadcasting bring local radio to Scotland, Wales and N. Ireland for the first time, as well as providing an alternative radio service in England. If the 60 or so stations originally envisaged are authorised by the Government, they will probably largely follow the example of the first nineteen in offering the widest diversity between large and small areas, urban and rural, cities and towns, throughout the UK.

The size of population covered on VHF varies from 8.3 million in London and 2.5 million in Manchester to 260,000 in Plymouth and 200,000 in Ipswich. The Government asked the IBA to establish some 'relatively small stations in order to determine the minimum size of community capable of sustaining a worthwhile local radio station' and the four smaller franchises (Radio Orwell in Ipswich, Thames Valley Broadcasting in Reading, Plymouth Sound and Swansea Sound) were in some ways thought to be an experiment. In practice, these stations are in their own ways among the most successful of the ILR companies. The quite striking growth in audience, strong local programming and relative financial health of the system as a whole suggest that smaller areas are a significant and valuable element in Independent Local Radio.

Supervising ILR

As well as building and operating the transmitters and selecting and appointing the programme companies, the IBA is also responsible for controlling many other aspects of ILR. The Authority's requirements about shareholdings and the financial structure have already been noted. The volume and content of advertising are also strictly controlled.

In addition the IBA supervises the programme planning and the broad balance of the output. Under the IBA Act 1973 the Authority has a duty to ensure that the programmes are of high quality and constitute a public service for disseminating information, education and entertainment. It has more specific duties under the same Act, for example in relation to taste and impar-

tiality. The IBA also assesses each company's progress and performance in fulfilling the spirit of the general programme proposals contained in its original franchise application. The IBA publishes these proposals in full when a company begins broadcasting so that the public too can be aware of the aims each company has set itself. The IBA also helps the companies to keep to the highest technical standards, not least in the VHF/stereo broadcasting. To help it keep aware of public opinion, the IBA appoints local advisory committees in each area.

Advertising on ILR

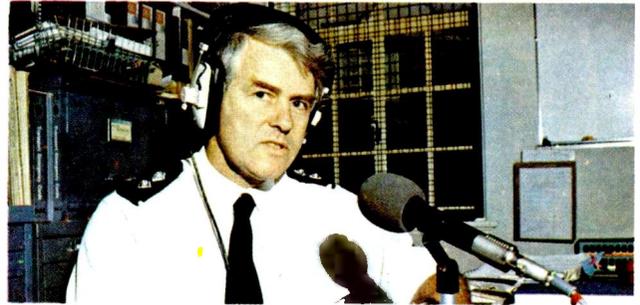
The advertisements broadcast on ILR are the source of finance for the whole Independent Local Radio system. Advertisements are required by the IBA Act to be carefully controlled and stringently separated from the programming to ensure that they are not in any way offensive, misleading or harmful. The extension of the Authority's system of advertisement control, developed originally for ITV and carefully adapted to meet the characteristics of local radio, provides this close control.

Radio is considered by advertisers to be potentially a very 'creative' medium. For the listener, this means that radio commercials can make good listening. They can be tuneful, lively, amusing, informative, and imaginative. And radio can often describe a visual sensation as well as a visual medium can, by taking the listener to a tropical island or into the local countryside in sound alone.

Local advertising on ILR fulfils a special purpose. Advertisements from shops and stores in a town, for example, not only add to the local 'flavour' of the broadcast output, but also provide a service of practical value to local shoppers. The 'service' advertising of a local nature is especially useful for the listeners and offers advertisers a flexible and effective channel of communications with local people for a sales message or for information. This type of advertising has been used in 1975-76 by local authorities, passenger transport authorities, local theatres and cinemas, football and cricket clubs, social services agencies, adult education bodies and other local bodies.

Who is Listening?

Audience research for ILR is of two kinds. The radio companies, through JICRAR (the Joint Industry Committee for Radio Audience Research), measure the number and social characteristics of people who listen each week; the IBA studies people's attitudes to broadcasts, and their opinions of what they hear. Although it is very early in the life of ILR to draw firm conclusions about audiences, some outlines of a general



Up-to-the-minute traffic information is appreciated by listeners to Independent Local Radio. Here the local police headquarters are relaying the latest traffic news to Radio Orwell in Ipswich.

pattern are becoming clear.

The total audience for ILR is very large. Already by the first half of 1976 some 12 million adults, in addition to a large number of children, were listening every week. These listeners tuned to ILR for an average of between 10 and 13½ hours per week, so they were not just accidental or fleeting listeners.

Not only has ILR built a large audience in a very short time, but it is often rivalling or exceeding the popular national radio services. Every area is different, but typically 40-60% of people within the reception area listen to their local station every week, and getting on for four out of five adults may listen in some localities.

What is it they like about the new radio services? Local news and information is consistently popular, however diverse the areas, and ILR listeners also like the broader view of national and world affairs they get from their local station and through Independent Radio News (IRN). The type and amount of popular music which the stations play is much liked by listeners. In addition research shows that the advice on everything from shopping news to traffic details, for example, which is included within music-based programming, is valued.

The IBA research, which gives a guide to what people like and dislike on ILR, also sets out to find which parts of programming are most useful. Consistently at or near the top of the list, despite the variety in areas and in radio programming, are: public transport information, details of local entertainments and sporting events, programmes about shopping and things to buy, and advertisements. The 'commercials' are clearly shown to be a valuable and valued source of useful information.

These research findings lend support to the general theme of popularity and public service. A large audience has been built quickly and dramatically, and there is evidence of the potential width of appeal of ILR. The appreciation of, and interest in, the blend of entertainment and information broadcast on ILR shows that public service output can be especially effective in this form.

ILR PROGRAMMING

The programming broadcast on individual ILR stations is very varied; schedules are designed specifically for each locality. Nearly 1,000 people in nineteen radio stations are involved in producing some 2,500 hours of locally-originated programmes every week.

ILR companies have developed a style of mixed programming, especially during the daytime. In order to provide popular and entertaining programmes and at the same time serve the community's needs for news and information and a forum for discussion within a single channel, ILR generally eschews separate, generic programmes for much of the day. The stations blend news, sport, music, advertisements, information, entertainment and community service items within broad segments of the broadcast day. This makes for a new, popular service which is well suited to the way in which most people listen to radio nowadays.

Three of the main aspects of output – news and information, music, and community service broadcasting – may serve to illustrate some of the characteristic qualities of ILR programming. Accepting the wide variety and strong, individual, local identity, examples from different companies illustrate how ILR combines popularity with public service. And this may explain the remarkably rapid success of what is arguably one of the major media developments of the last twenty years.

Local News

Parallel to the central service of national and international news provided by IRN are the local newsrooms at the individual ILR stations. These gather, analyse and broadcast stories of local interest and examine the local 'angles' of national or regional issues as well as using the IRN service as they consider suitable. Nationally and locally, the need for accuracy and reliability is paramount. The radio journalist faces especial problems arising from the speed at which he or she must work and because of the immediacy of radio, which gives no opportunity to change something at 'proof' stage, as a press journalist may do.

In a sense, every newsroom wants to be *first* with the news, and ILR has shown not only its ability to gather 'scoops' but also that people increasingly turn to local radio for 'hot news'. When the former Prime Minister, Sir Harold Wilson, resigned unexpectedly, research in several ILR areas showed that it was from the ILR station that most people first heard the news.

In another way ILR is also *last* with local news. For,

once a story has broken, it becomes old news, lacks sensation value, and may be largely disregarded by national media. Not so local radio, which knows that an issue continues to matter to local people long after the 'special reporters' have moved on to the next crisis area. Thus, in East Anglia, the gales and floods remained news on Radio Orwell long after they were forgotten by the national media. For local listeners, the positive aspects of repairing and putting things to rights were just as important and just as newsworthy in the local context as the news of the original damage, hardship and destruction.

News Comment and Discussion

Local radio is in some ways the modern version of the Roman forum or the old English market place. There you can not only hear the news, but also listen to other people's views and air your own. Thus ILR seeks to encourage informed comment and discussion on news local and national, current affairs and all subjects which matter to the community.

The customary approach to this has often been to ask 'experts' to give their views on air. ILR programmes such as *Agenda* on Piccadilly Radio and a programme

ILR companies encourage informed comment and discussion on all matters affecting the community. In this edition of BRMB's *Open Line* the subject is 'race relations' and Ed Doolan is seen interviewing Morris Andrews, a respected figure in the West Indian Community and Dashan Singh Bhugol of the Birmingham Race Relations Commission.



of the same title on Downtown Radio, *London's Week* on LBC and *Amrywrieth* (Miscellany) on Swansea Sound, for example, do just that. But in addition, ILR offers the opportunity for open discussion, for listeners to express and debate ideas with experts and between themselves. Virtually every station offers the community the opportunity to speak with itself, either in phone-ins such as the James Whale programme on Metro Radio, *Topic* on Beacon Radio and *Dial Webster* on Radio Forth, or generally in mixed programming. Some stations have already experimented by giving local groups the opportunity to make programmes for access broadcasting. Swansea Sound for example has run a series of half-hour 'open line' programmes as part of the *Midday* sequence and Thames Valley Broadcasting has a weekly *Open Air-Access* programme.

The ILR approach to news shows that local radio can also be a forum for public discussion. Through IRN, and the local newsrooms, the companies are demonstrating that they can develop a high quality and complete news service. The extra characteristic of ILR news which makes it a genuine alternative service is that it is broadcast as part of 'open' radio, not a closed system. News is something listeners can participate in as well as just sitting and listening.

Popular Styles of Music

The popular music base is a major programming element in all ILR companies (except the specialist news and information station, LBC) and in some ways is the common feature of the different services. Modern popular music, which includes everything from what is known as 'pop' and 'rock' to 'middle of the road' and 'light classical', is a characteristic theme within our society. Music transcends boundaries of age and class, and represents one of the strongest elements in the national and in some ways international culture of the 1970s.

Yet within the shared interests, there is a wide divergence of local tastes, which poses some difficult questions for the programme planners. What is the correct blend of the different types of popular music for each area? How far can the station lead and develop listeners' musical tastes, or how closely should each adhere to a limited 'playlist' of records? What is the optimum blend between live and recorded music? Is the selection of a 'playlist' for the station staff alone, or can listeners be encouraged to make their own choices as well? How wide a range of music should be played during the daytime, when people with very varied tastes may be listening? How much extra information do listeners want about records played, composers, writers and performers?

Every station has reached different conclusions to some degree but, despite the local diversity, some common themes are emerging. By and large, music



Live music is increasingly part of the musical output on ILR and a notable development has been the way in which classical music is becoming a feature of almost all the companies' output. The picture shows Sir Vivian Dunn conducting the Royal Liverpool Philharmonic Orchestra in a Gala Concert commissioned by Radio City.

played during the daytime is popular rather than specialist, designed for wide appeal. All stations seek the highest common denominator in choice of music, playing the best of each popular style, and are prepared to offer listeners music which is less well-known, and freed from undue influence of the 'charts'.

Most stations have 'playlists', but these range from strict 40-record formats to less restricted selections of 100 or more. Many companies regularly sample local opinion about musical trends and tastes, and programmes such as *People's Choice* on Capital Radio and *Scouser's Choice* on Radio City invite listeners to phone in with their views and preferences. A notable development has been the way in which classical and light classical music is becoming a feature of almost all companies' output. In a similar way, other types of music once regarded as specialist output (such as country and western) are increasingly being brought more into supposedly 'popular' programming.

Deciding the amount of information to give about records in mixed daytime programming is one of the presenter's most difficult decisions. Clearly, playing music unexplained is often not desirable, but air-time is precious, and there is a great deal of valuable information and many other items of local interest pressing for broadcast time. The quality of the 'mix' of all items is a determining factor in ILR's success.

Since 1973, ILR has represented a major additional source of broadcast music, offering an alternative in this as in other aspects of radio output. In many ways, this has encouraged new approaches and styles in music and presentation. The development of another major broadcast medium for recorded and live music is increasingly of value to musicians, the music industry and to the public at large.

Specialist Music

In catering for varied specialist tastes in music, there is a certain unity of approach within ILR. Each station sets out to cover specific types of music which have

especial appeal in its area, and to do this through knowledgeable presentation and skilful choice of records. The programmes are usually broadcast out of peak time, often in the mid evenings, so that listeners can choose whether to listen to a particular style.

Illustrating the range are examples of specialist music from each of the nineteen stations: Irish traditional folk music in *Country Ceili* on Downtown Radio; Scottish sounds in *Double Scotch* on Radio Forth; *Baroque 'n Roll* on Radio Clyde; general folk music in *Sounds Local* on Radio City; big band music in *Swing Swift* on Radio Tees; progressive and contemporary music in *Bridges* on Metro Radio; modern Asian music in *Meeting Place* on Pennine Radio, and in *Geet Mala* on BRMB; jazz in *Just Jazz* on Radio Hallam; reggae in *Piccadilly Boogie* on Piccadilly Radio; local children singing religious music in Radio Trent's *301 Sunday Club*; the *American Hot Hundred* on Beacon Radio; music from the bandstand in *Band Concert* on Plymouth Sound; contemporary music in *Ar Modyn Newydd* ('On a new note') on Swansea Sound; country music in *Orwell Country* on Radio Orwell; soul music in Thames Valley Broadcasting's *Black Music Festival*; and rock and roll in *Cruising* on Capital Radio and Victory. LBC is stereo to be left out, offering both classical *Music in Stereo* and *Jazz in Stereo*.

Live music is increasingly part of the musical output on ILR; already a variety of musicians have held sessions in ILR studios, while others have been recorded in the concert hall. Examples of this activity are the concerts performed by the City of Birmingham Symphony Orchestra, broadcast by BRMB Radio, and by the Royal Liverpool Philharmonic on Radio City; Capital Radio's presentation of performers such as Linda Lewis, George Melly, Elton John, George Harrison, 10cc and Steeleye Span; the broadcast of local folk, jazz and brass band music on Piccadilly Radio and Swansea Sound (including some Welsh traditional music); sessions by Gallagher and Lyle, Ralph McTell, Seals and Crofts and Tangerine Dream on Radio

ILR companies regard children as an important group in the community. Here young music-makers record for Piccadilly Radio in Manchester.



Metro Radio presenter James Whale (centre) meets members of the Washington Oval Community and Youth Centre junior woodwork group.

Clyde; and by Magna Carta, Sassafra and Soft Machine on Radio Trent.

Information for Living

The wide range of information included within the mixed programming format of ILR is one of the ways in which the stations offer a service to the community. ILR's approach to blending popularity with public service means that informative material is not shut away in separate programmes but is also included in general programming. Thus in a normal daytime 'show' there may be traffic and transport reports, consumer and shopping details, national and local sports news, reports of local fêtes and concerts, information on local groups and activities, mixed in with news, music, entertainment items and advertisements. In this way, items necessary and relevant to daily life in the community can be presented in an easily acceptable form. This helps to bridge the gap between 'worthy' and 'popular' programming and makes the information available to everyone.

This same approach may be heard in specialist programming. There are many programmes on the arts, on leisure, and religious matters, and for particular groups in the community, especially children. Yet much more of the material which might be included in these is instead integrated into general programming. Thus a review of a new production at a local theatre, gardening hints from Percy Thrower, interviews with local sportsmen, and a myriad more features can be heard by all listeners, not just those who are prepared to tune to a particular programme.

An example of this is the way in which ILR provides programming for ethnic minority groups in the community. There are special Asian language programmes such as *Meeting Place* on Pennine Radio and *Geet Mala* on BRMB, but the majority of material for and about minority groups is in general programming. By integrating this information, the community as a whole can learn about the needs, problems and customs of other groups.

Education Beyond the Classroom

Just as information may be more widely useful if generally available through mixed programming, so educative programming taken outside the classroom of the air may be valuable in reaching just those people for whom formal educational broadcasting presents a forbidding prospect. Programmes about schools and colleges are of interest to many people beyond those institutions. To a certain extent, specific instructional programming such as *Plain Man's Guide* on Radio Clyde or *Learning Welsh* on Swansea Sound has been shown to have value, as have the adult literacy campaigns run with considerable effect on many stations. Yet even such planned and deliberate educative programming like the anti-smoking campaign on Radio Hallam, the educational broadcasts about hypothermia on Radio Victory and the firework safety series on BRMB gains strength from inclusion in general programming rather than isolation.



The educational element in ILR programming extends into many categories. In a series for LBC Edward Heath MP provided valuable information for sailing enthusiasts.

In practice, the type of educational material broadcast by the ILR stations has the general aim of 'fostering awareness' of community affairs and the daily needs of living in modern British society. These broadcasts include practical and useful programming items, themed discussions, programming or features about minority groups and incidental education in such subjects as specialist music, minority arts, local history, leisure and recreation. Taken together with the more formal educative material, the output of ILR gives the listener many opportunities to learn and to become more aware and better informed, beyond the classroom and the lecture-hall.

Social Action Through Radio

ILR may be thought to be, in a sense, the members of the locality communicating with each other. The programme makers acknowledge, though, that the social



Bill Hamilton, Sports Editor of Radio Tees, and Jack Charlton, present the Radio Tees Trophy for the Middlesbrough Football Club Junior of the Year.

stress of society makes life difficult and fraught for many people. Some social needs can be met through community education over the radio, others can be helped by the advice which specialists can give listeners in phone-ins or which listeners can offer each other through the medium of the radio.

A growing aspect of ILR activity is social action through radio. This is usually of one of three kinds. First, the phone-in programme dealing with personal matters often demands a 'follow-up' service for those who need help. Programmes such as Rev. Alan Nin's *Open Line* on BRMB have created clubs where those who need help and companionship can meet together and with professional helpers or have linked with existing 'befriending' services for the same purpose. Second, a station may perceive a social need and set out to help the community to meet it; for example, Radio City's *Job Spot* dealing with employment for teenagers is a regular feature of the station's breakfast show. Third, ILR stations have been active in bringing together people who want to help, voluntary social agencies which need helpers, and people who need the help. In particular, the way in which ILR stations can serve as a 'signpost' in referring those who need help to the correct agency or advisers, is a major social service, and is of especial value as it aids the community to make the best use of its own resources for self-help.

The fundamental purpose of each ILR station is to play a part in its community. To an extent, this is done through the programming service, which can entertain, inform and educate listeners, as well as providing them with companionship. In addition, though, local radio can go further by helping the locality to release its potential for helping itself. The way in which any area, and the people in it, can improve and develop, display initiative and compassion, depends on the qualities already existing. Local radio can and should act as a catalyst in helping those qualities to work within the community, by encouraging, informing, advising and if necessary goading its wide circle of listeners. In this way, among others, each ILR station can play a part in leading the city, town or country it serves towards greater self-fulfilment.

INDEPENDENT RADIO NEWS



The IRN newsroom near Fleet Street with editor of the day, Peter Thornton, on the phone to one of his specialists.

'Independent Radio News at eight – this is Douglas Cameron' – for more and more listeners all over the United Kingdom that's the breakfast-time introduction to Britain's newest broadcast news service, Independent Radio News (IRN), now supplying national and international coverage to the nineteen stations within the present ILR network. At breakfast-time, IRN has its peak audience, making the eight o'clock news the single most important news bulletin of the day, but the service goes on around the clock with 24 on-the-hour daily bulletins from the country's only national non-stop live radio news service.

Three years ago, IRN moved into its newsroom just off Fleet Street, only two doors away from Samuel Johnson's home, but a long way removed in life-style from the leisured world of the good doctor. IRN journalists keep in touch with the world through the switches, buttons and flashing lights of a central radio news desk, specially designed to streamline the process of gathering and distributing world news. It is at this desk that the IRN editor and his team can flick a switch to hear incoming voice reports from North America, or push a button to receive the latest information from Ed Boyle's Parliamentary team at Westminster. Indeed, the entire range of IRN input – reports, statements, interviews, 'actuality' from home

and abroad – comes through the system.

In the past two-and-a-half years, IRN's development has been swift and spectacular, and not least because of the key contribution of the newsrooms established by the nineteen ILR stations. As each new station came on air, IRN became stronger, simply because every ILR newsroom provides the network with fast coverage of major news stories breaking in its own areas and, through IRN, every other station. And the ILR stations have provided more than news reports: recent recruits to the IRN staff have included journalists from BRMB Radio, Metro Radio, Radio Hallam and Radio Clyde.

By the summer of 1976, with the present phase of ILR development complete at nineteen stations, IRN was providing a comprehensive two-tier service to every part of the United Kingdom. Several stations, including LBC and Capital in London, Radio Tees in the North-East, Plymouth Sound, Beacon Radio in the Midlands and Thames Valley Broadcasting, relay the live news bulletin read on the hour by Douglas Cameron and the team of network newsreaders. Other stations, using the non-stop news service fed to them by IRN on teleprinter and audio circuits (supplying IRN voice reports, interviews, 'actuality', ministerial statements and so on), incorporate network material

within their own bulletins.

There is, in fact, a third option, and one which has recently found favour with more of the stations which produce their own bulletins. These stations now present their own news at certain times of the day, and take the IRN live bulletins from London at other set times, underlining the flexibility of a network service which gives stations a range of choices in the presentation of hourly news.

IRN also has to be judged on the speed and accuracy of its operation and on those counts it has chalked up an impressive list of broadcasting firsts. When detained British lecturer Dennis Hills walked out into freedom in Uganda, blinking in the East African sunlight, he spoke straight into an IRN microphone: within minutes came a few words from President Amin into the same microphone. That was a world exclusive, much sought-after by broadcasting organisations in many countries. There have been other IRN successes: two hours ahead of its rivals on the ending of the tense Dutch Embassy siege; the very first dramatic dispatch from London's Balcombe Street as the Marylebone siege ended the way the waiting millions wanted it to end – peacefully. IRN, bringing the good news, as well as the big news, first, as it did on the night when the drama of the Spaghetti House siege ended so unexpectedly that some newsmen remained blissfully asleep in their hotel bedrooms. And first again, when a flash to IRN from Radio Forth brought the news – well ahead of anyone else – that Jeremy Thorpe had resigned the leadership of the Liberal Party.

But IRN is not only about the snap news stories which suddenly capture the big headlines. During the summer of 1975, the four-week Parliamentary broadcasting



experiment saw a four-man IRN team producing over 500 special reports for ILR stations throughout the United Kingdom.

To further illustrate its versatility, an IRN staff man, Colin Parkes, became the first reporter from Independent Local Radio to win the title 'Radio Reporter of the Year' in competition with BBC and ILR stations. For his prize-winning reports, Parkes talked to teenyboppers at an Osmonds concert; interviewed a blind violin-maker and chatted with the star witness – a parrot – in a court case about an ownership dispute.

The way ahead is full of challenge for IRN as it seeks to add to its fast-growing reputation as not only a unique operation within British broadcasting, but the fastest source of accurate news. And it will go on putting itself to that challenging test 24 hours a day – over 8,000 times a year – to live up to the unprecedented standards it has set for itself.



Above

The news teams of individual ILR stations are able to feed stories speedily through to IRN when they break in their areas. The picture shows Radio Hallam covering a fire in Sheffield.

Left

In the foreground, two IRN staff reporters – Christopher Hourmouzios and Steve Harvey (*standing*).

A woman with long blonde hair, wearing a bright yellow sweater and dark pants, stands in a record store. She is holding a stack of vinyl records in her left arm and a vinyl album cover in her right hand. The album cover features a portrait of a man and the text "JOHN WILLIAMS Volume Two". She is standing on a white step ladder. The background is filled with tall shelves of vinyl records. In the top left corner, there is a graphic element consisting of a green shape and a white circle containing the text "ILR PROGRAMME COMPANIES" in bold, yellow, slanted letters.

**ILR
PROGRAMME
COMPANIES**

JOHN WILLIAMS
Volume Two



ILR Belfast

INDEPENDENT LOCAL RADIO

Downtown Radio (Community Radio Services Ltd.), PO Box 293, Newtownards, Co. Down, Northern Ireland.
Tel: Newtownards (0247) 815555
Sales: (0247) 815151

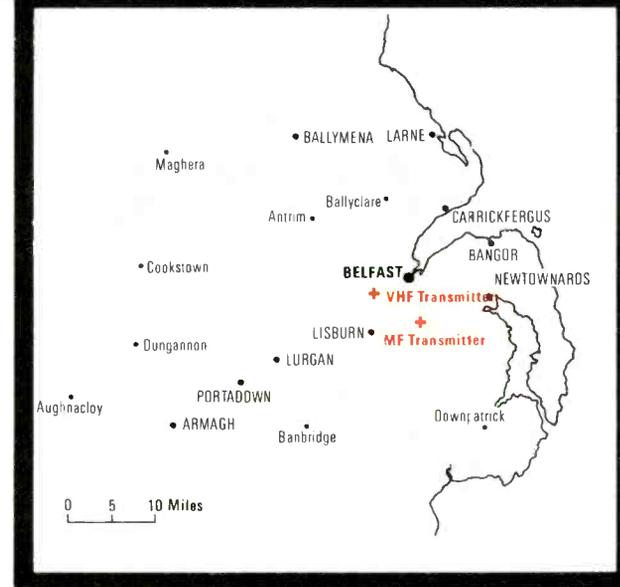
Directors. N Kennedy (*Chairman*); D Alexander; D Birley; J T Donnelly; J P Hinds; G Lavery; H A Nesbitt; J O'Hara; J C G Rodgers; E B Walmsley; T R C Willis; D G Hannon (*Managing*).

Officers. David G Hannon (*Managing Director*); Don Anderson (*Programme Controller*); Hedley Reilly (*Chief Engineer*); Ivan Tinman (*Sales Manager*); Cathal MacCabe (*Head of Entertainment and General Programmes*); David Sloan (*News Editor*); William Banks (*Company Secretary and Chief Accountant*).

Downtown Radio went on air on 16th March 1976 at 6.00 a.m. In strife-torn Ulster the combination of a cheerful sound and over 200 news bulletins weekly found an instant welcome; and with bombs and bomb-scares closing streets, the nineteen hours a day local service of traffic news has proved of great practical value.

Pre-launch surveys of the potential audience helped give programme guide lines. The sounds of country and western music are frequently heard in the sequence broadcasting as well as in two mammoth two-hour specials each week: 'Big T', the country and western presenter, has hundreds of 'Country Cousins' registered and they come from all sides of the community. At the same time Brian McSharry, the Sports Producer, has established an extremely effective sports coverage highlighted by a 5-hour Saturday afternoon marathon and once again the material comes from all sources. Pat Brady provides week-end specials on Saturday and Sunday evenings.

One of the principal declared objectives of the company was to help to create unity in the community. It believes it can see evidence of this in the source of telephone calls and the origins of letters and postcards. People really believe that this is 'our Radio Station'



IBA Transmitters
VHF Transmitter (*FM* with stereo capability)
Black Mountain
(NGR: J278 727)
96.0 MHz
Max exp 1 kW
Circular polarisation
Aerial ht. 1748 ft aod
MF Transmitter
(medium wave, mono only)
Knockbreckan
(NGR: J372 675)
293 m (1025 kHz)
Transmitter power 1 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF. Predicted Coverage.

and they want to be a part of it.

Every day telephone access is available to sequence broadcasting or specialist phone-in programmes. Twice a week *Dial Downtown* takes a specialist topic which may vary from gardening to 'Starting Up Your Own Business'; and on Wednesday and Sunday evenings organiser Derek Marsden welcomes calls from anyone who wants to hear a piece of music played.

Other areas of programming which have weekly specialist attention are local government, the arts, the amateur theatre, classical music, jazz, and religion. With four simple ground rules - (a) no proselytisation, (b) no overt contradiction of other denominations,

(c) all material pre-recorded, and (d) no participation by those directly involved in electoral politics - it has proved possible to offer access to those prepared to accept the conditions. Now that their voices can be heard from time to time we believe that people are prepared to 'listen' with a new significance to that word.

IBA Local Advisory Committee for Independent Local Radio in Belfast
Miss M Seale, MBE (*Chairman*); Cllr. M Brown; B Carlin; J Compton; J Ford-Smith; Ald. H McLean; Cllr. R McLean; C Middleton; Mrs K Quigley; Mrs E Rice.



Downtown Radio people are left to right (back) Brian McSharry, Moira Orr, Wendy Austin, Hendi; front Mary Robinson, 'Big T', Cherry McIlwaine.



ILR Birmingham

INDEPENDENT LOCAL RADIO

BRMB Radio (Birmingham Broadcasting Ltd), Radio House, PO Box 555, BIRMINGHAM B6 4BX Tel: 021-359 4481/9

Directors. A J Parkinson (*Chairman*); D A Pinnell (*Managing*); G N Battman; J C W Daniels; R S Davies (*Sales*); B Foyle; J F Howard; J C Mason; J V G Russell (*Programme*); E Swainson.

Officers. David Wood (*Chief Engineer*); Tony Trehewey (*Company Secretary*); Brian Sheppard (*News Editor*).

BRMB broadcasts in and around not to one major Midlands community but to several, each with its own distinctive character and culture. The station draws them all together, reflects their opinions and attitudes.

BRMB was among the earliest of the nineteen independent radio stations. It came on air in February 1974, and has built up an audience of over three-quarters of a million: an audience that research indicates is one of the loyalist in the country.

From its studios in Aston, a few minutes from the Bull Ring, the station broadcasts news and information and music for everyone from country and western addicts to lovers of the classics.

The station has one of the most modern electronic newsrooms in the country, designed to bring the news to listeners as it happens. Five-minute bulletins on the hour keep up to date with international, national and local news, and major bulletins at 8 a.m., 1 p.m. and 6 p.m. look at the world as Midlanders see it. And for people on the move, there's headline news on the half hour during peak listening periods. BRMB believes that local radio means comprehensive local news and its professional team is on the spot when and where it is happening.

The Sports Editor has established himself as a controversial character and has even cut a record! Sports reports, twice a day, cover not only the major sports but also cater for such minor sports as archery and bowls.

BRMB believes that if a station is to identify closely with the community it serves then it must be accessible and



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 (1151 kHz)
Transmitter power 0.8 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

keep an open door. Nightly 'phone-in programmes on topics of the day invite listeners to say what they think and to put their questions to the people who are making the news. The Sunday lunch-time 'phone-in concentrates on consumer affairs and leis listeners know what their rights are.

Music is more than just playing records. It means live music too, and apart from supporting local groups BRMB serves the arts and has sponsored a series of highly successful concerts by the City of Birmingham Symphony Orchestra. The music is broadcast in a weekly two-hour classics programme. Promotions in clubs, concert halls, fetes and carnivals, keep the station in touch



with its listeners, lets it know what they're thinking and saying. BRMB proved a top attraction at a major exhibition at the National Exhibition Centre which drew visitors from all over the world.

BRMB aims to reflect the popular taste, but it has not overlooked the needs of the large Asian community in the Midlands. Once a week the station broadcasts an hour of Asian music and information presented in Hindustani.

BRMB is in tune with the mood of the Midlands. And as the mood changes, BRMB will change with it.

IBA Local Advisory Committee for Independent Local Radio in Birmingham

F E Pardoe (*Chairman*); Cllr. M A F Ellis, Miss S Farley; Mrs S Gaunt; Miss B Glasgow; W Jones; M Joseph; Cllr. Mrs M J Stubbs JP; Cllr. C Wilkinson; Sir S Yapp.

BRMB's Sports Editor, Tony Butler, interviewing recording star Peter Sarstedt at the National Exhibition Centre in Birmingham.

235 Pennine Radio

Pennine Radio (Bradford Community Radio Ltd), PO Box 235, Pennine House, Forster Square, BRADFORD BD1 5NP.
Tel: Bradford (0274) 31521,
(Sales 0274 392211)

Directors. R K Denby (*Chairman*); P J D Marshall (*Vice Chairman*); K Marsden; J H Brunton; J N Smallwood; J S D Towler; Mrs A Firth; D V Brennan; D Roebuck; A H Laver; S E Scott; A V Mitchell; S W Harris; D K Bramham.

Executives. Mike Boothroyd (*Station Administrator*); James Towler (*Programme Director*); Stewart Francis (*Programme Supervisor*); Alan Brooke (*News Editor*); Mike Waddington (*Sales Manager*); John Orson (*Chief Engineer*).

Pennine Radio, serving Bradford and the surrounding West Yorkshire conurbation, is one of the smaller stations in the ILR network and has the advantage of working in a cohesive community with a strong sense of identity and a tradition of dour local chauvinism.

The station is run by local people who wear with pride this local identity, and have therefore been able to provide a radio service that from the first weeks of broadcasting in September 1975 attracted more listeners than any other radio station available in the area.

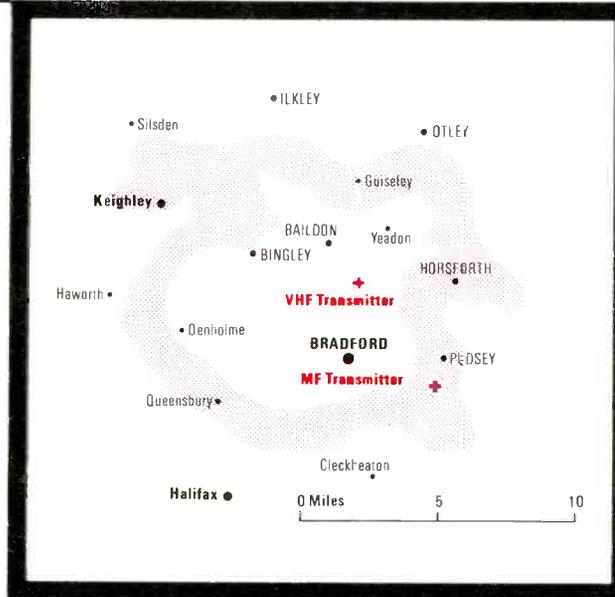
Pennine's programmes incorporate the essential elements of local broadcasting with the professional zing of show business. A steady stream of the famous and interesting appear on Pennine Radio every week from Lord Feather to Lulu, from Jimmy Saville to the Stylistics, and from John Le Mesurier to Lord George Brown.

Pennine seeks to cement its relationship with the locality by getting out and about to be seen as well as heard. Pennine has been responsible for organising shows and concerts, bringing to Bradford the big names that would not otherwise appear, mounting events and receptions to honour Bradford's famous sons, and stimulating activity by the promotion of a wide range of local societies and organisations.

Pennine Radio has established itself as an essential part of Bradford life, and

ILR Bradford

INDEPENDENT LOCAL RADIO



IBA Transmitters
VHF Transmitter (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 (1277 kHz)
Transmitter power
0.1 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

many have the feeling that the station has been in the town for ever.

IBA Local Advisory Committee for Independent Local Radio in Bradford
P Othwaite (*Chairman*); G Burnley; Mrs F Burns; Cllr. E Newby; Mrs J Oddy; Cllr. A Pollard; Dr H Shah; Miss A Tommis; Cllr. J Womersley.

Mike Smith,
Pennine's Sports Editor,
interviewing
Richard Dunn, the
European
Heavyweight
Boxing Champion.
With them are
Janet Dunn (left),
Jim Devaney and
Richard Dunn, Jnr.



104

Radio Forth

ILR
INDEPENDENT
LOCAL RADIO

Edinburgh

Radio Forth Ltd, Forth House, Forth Street, EDINBURGH EH1 3LF.
Tel: 031-556 9255. Telex: 727374

Directors. Sir James W McKay (*Chairman*); Christopher Lucas (*Managing Director*); P E G Balfour; Mrs Wendy Blakey; J H Currie; Donald Ford; L M Harper Gow; K P Hannay; Lennox Milne; D G MacDonald; R McPherson; J A Romanes; D K Snedden.

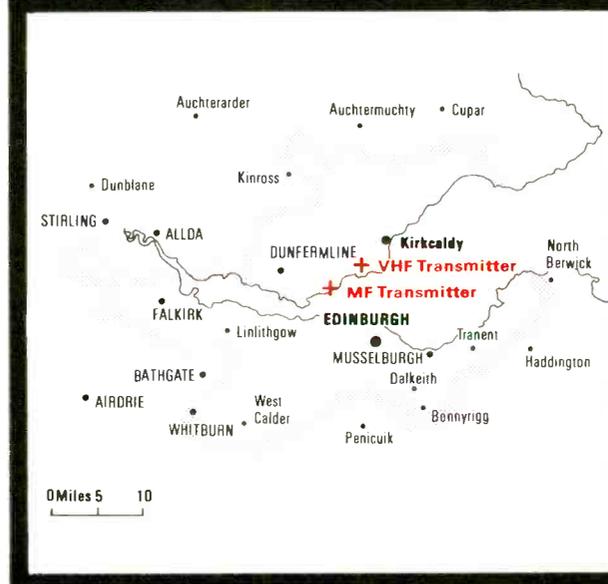
Executives. Richard Findlay (*Programme Controller*); Tom Steele (*Head of News*); Derek Gorman (*Sales Manager*); Alan Wilson (*Financial Controller*); Hamish Wilson (*Arts Producer*); Bill Greig (*Promotions, Press and Public Relations*); Ian Wales (*Senior Engineer*).

Radio Forth is instantly identifiable as a local radio station which belongs to East Central Scotland. With programme titles like *Double Scotch*, *Forth Report*, *Edinburgh Rock*, and the drama serial *Mary, Queen of Scots*, there cannot be much doubt about the target audience.

Radio Forth is much more than a local popular music station. It has to be, broadcasting as it does from the centre of one of Europe's most spectacular cities, a capital city which looks back on a fiercely dramatic history and forward to being the political, cultural and financial centre of an increasingly self-supporting Scotland.

Radio Forth's transmission area takes in parts of the Fife, Lothian, Central and Border regions. Listeners are to be found out towards Perth and Dundee in the north and Peebles and Galashiels in the south. The total area is within the eastern half of the so-called Central Belt of Scotland, an area which, with the help of North Sea oil, is justifiably optimistic for a steadily improving economic future.

To satisfy the particular tastes of its very diverse audience Radio Forth chooses its music by the most painstaking local analysis. 'First with the News' is the slogan of the station's enviably spacious and well-equipped newsroom and 'second to none' is the news staff's uncompromisingly confident description of their local, national



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 (1546 kHz)
Transmitter power
2 kW*
*MF omnidirectional aerial

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

and international news output. Serious community interest programmes attract a gratifyingly large audience in the evenings, and Radio Forth has already made a unique contribution towards the origination and production of drama in Independent Local Radio. The cheerful skill of Radio Forth's presenters wraps up the whole output into a package of radio entertainment that the local popu-

lation has welcomed with open arms.

IBA Local Advisory Committee for Independent Local Radio in Edinburgh

Mrs A Kane (*Chairman*); B Gannon; Mrs G Macmillan; Cllr. A Mackie; Cllr. P McCafferty; D M Smith; Mrs A Wallace; Provost G L Wood, JP.



Radio Forth's Studio A which is used for producing the drama serial *Mary, Queen of Scots*.

RADIO CLYDE

ILR Glasgow

INDEPENDENT
LOCAL RADIO

Radio Clyde Ltd, Ranken House,
Blythwood Court, Anderston Cross
Centre, GLASGOW G2 7LB.
Tel: 041-204 2555 (Sales: 041-221 6615/8)

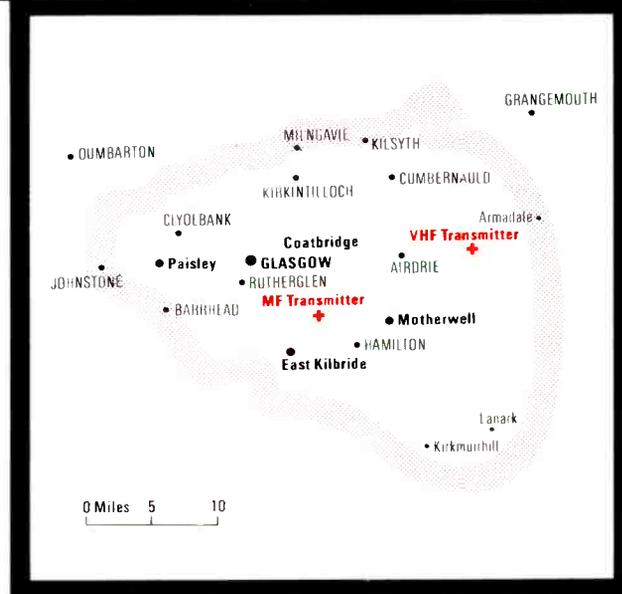
Directors. F Ian Chapman (*Chairman*);
James Gordon (*Managing Director*);
William Brown, CBE; W K Forgie, CA;
Kenneth McKellar; A J Murray, CA; Sir
Iain Stewart.

Executives. Alex Dickson (*Head of
News and Current Affairs*); Peter
Elliott (*Sales Manager*); John Lumsden
(*Chief Engineer*); Andy Park (*Head of
Entertainment*); Norman Quirk (*Chief
Accountant*).

In early 1976, Radio Clyde's Head of
Entertainment, Andy Park, received an
American Billboard Trendssetter Award
for 'devising adventurous programming
at Radio Clyde' and since a recent
audience appreciation survey showed
that listeners are happy with the
station's output, the company considers
it should not change a winning format.

A wide spectrum of acceptable music
forms the basis of the station's daytime
programming, together with news and
short features. From 6 p.m. to 10 p.m. it
is possible to deal with specialised
tastes more extensively. On the music
side, classics, pop, soul, rock, brass
bands, big bands, folk, country and
western, jazz and guitar music all have
special programmes devoted to them,
while on each evening during the week
there is also an hour-long current
affairs programme covering in turn,
education, personality interview, con-
sumer advice, a documentary and
politics.

But Clyde is not sitting back. Quite
the reverse: the station is in the midst of
the most exciting developments since it
came on air three years ago. In 1976,
Radio Clyde sponsored and organised
'Clyde '76', a Festival for the West of
Scotland. As the station prides itself on
catering for every taste, 'Clyde '76'
featured everything from the Scottish
National Orchestra to the Average
White Band, veteran band leader Joe
Loss, the Chieftains, Ralph McTell, the
Kings Singers, Sydney Devine and the



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 aod

MF Transmitter
(medium wave,
mono only)
Dechmont Hill
(NGR: NS 647 578)
261 m (1151 kHz)
Transmitter power
2 kW

VHF COVERAGE. The
map shows the area
within which most
listeners should obtain
satisfactory mono
reception on VHF and,
with adequate aerials,
good stereo reception.
Medium wave coverage
is designed as far as
possible to match VHF.

Philip Jones Brass Ensemble. More
important perhaps, it was not simply a
Festival for spectators but for active
participation. The station sponsored the
restoration of eight miles of the Forth
and Clyde Canal and a 'Clean Up
Glasgow' campaign for school children.
The city's school kids also provided
lunchtime entertainment in pedestrian
precincts. Radio Clyde did not seek
financial help from any quarter but was
enormously grateful for the co-operation
given, from local authorities right down
to the smallest voluntary organisation.
'Clyde '76' was the start of a continuing
commitment. As long as Radio Clyde
exists, it will subsidise a Festival in the
West of Scotland as part of its commit-
ment to the area. 'Clyde '77', which will
run from the 11th to the 27th May, is
already guaranteed to be bigger and
better.



'Clyde '76' also featured the concert
debut of the station's Clyde Pop
Orchestra, a 65-piece orchestra blend-
ing the string section of the Scottish
Chamber Orchestra and the rhythm
section of the former Blue Mink. Their
exciting sound is already issued on LP.

The station regularly broadcasts live
music, nearly always provided by local
artists. In June 1976 it broadcast two
Scottish National Orchestra Promenade
Concerts in quadraphonic, the first time
live music has been broadcast in quad
in Europe.

The station now broadcasts twenty-
four hours a day. Listeners in the early
hours of the morning compensate for
their small numbers by intense devotion
to the station. Clearly, twenty-four hour
broadcasting is meeting a long-felt need
for companionship.

**IBA Local Advisory Committee for
Independent Local Radio in Glasgow**
C Johnston (*Chairman*); Cllr. F Carlin,
JP; R Craig; Miss E Ferguson; I Scott
Jay; J Kay; F McMahon; Miss E Quinn;
Cllr. J Ross; Baillie G Wallace, JP.

**A local jazz band
on top of the
'Clyde '76' Bus,
entertaining
lunchtime
shoppers in
Glasgow.**

257

Radio Orwell

ILR Ipswich

INDEPENDENT LOCAL RADIO

Radio Orwell Ltd, Electric House,
Lloyds Avenue, IPSWICH IP1 3HU.
Tel: Ipswich (0473) 216971. Telex: 98548

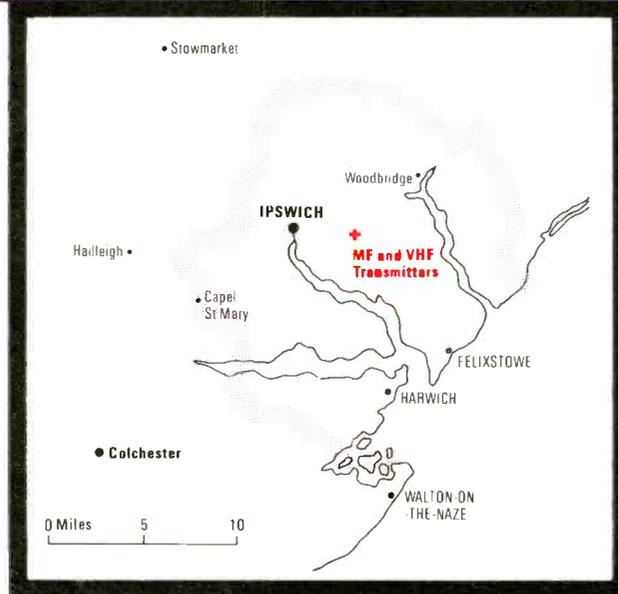
Directors. Commander John Jacob (*Chairman*); Donald Brooks (*Managing Director*); R Blythen; A H Catchpole; G H C Copeman; T R Edmondson; W Le G Jacob; J P Margetson; D H S Missen; Mrs R A Skerritt; S F Weston.

Executives. John Wellington (*Controller of Programmes*); Tim Ewart (*Head of News*); David Cocks (*Head of Sales*); Richard Allison (*Chief Engineer*).
Radio Orwell came on air on 28th October, 1975. Initially hours of transmission were from 6 a.m. to 10 p.m. Monday to Friday and 8 a.m. to 10 p.m. on Sunday. Sunday transmission was extended to midnight in May, and on 6th September 1976 Monday to Saturday transmissions were extended to midnight.

This policy of increasing the hours of broadcasting was in accordance with the original proposals made by the company to the IBA, that as soon as the company was in a position to be able to afford to expand its activities it would do so. That these expansions took place sooner than had been expected, reflects the success of Radio Orwell in attracting larger audiences and greater advertising revenue than had been envisaged.

A dipstick survey carried out just before Christmas 1975 indicated a weekly cumulative audience of 79 % of the available audience, and a daily listenership of 56 % of the available audience, whilst advertising revenue was almost 30 % higher than expected.

Radio Orwell is the smallest of the ILR stations, covering a population of 200,000 in its vhf primary area, which includes Ipswich, Harwich, Felixstowe and Woodbridge. The area is one in which the sense of identification by the community with the area is particularly strong, and from the outset, Radio Orwell has concentrated heavily on local news, sport, agriculture and cultural activities within a framework of a wide variety of entertainment.



IBA Transmitters

VHF Transmitter
(FM with stereo capability)
Foxhall Heath
(NGR: TM 212 445)
97.1 MHz
Max erp 1kW
Circular polarisation
Aerial Ht. 265 ft aod

MF Transmitter
(medium wave, mono only)

Foxhall Heath
(NGR: TM 212 445)
257 m (1169 kHz)
Transmitter power
0.3 kW*
*MF omnidirectional aerial.

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

IBA Local Advisory Committee for Independent Local Radio in Ipswich

J B McGhee (*Chairman*); G Allen; Dr. A Daly Briscoe; Mrs E Davis; Cllr. D Eaton; Mrs E McCurry; M Sheppard; Cllr. D Thomas; Mrs C Watt.

Radio Orwell's team of presenters are (left to right) Harry Rowell, Katie Glass, Greg Bance, Andy Archer (seated) and Keith Rogers.





ILR Liverpool

INDEPENDENT LOCAL RADIO

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; W G Gentry; Mrs R Hollins;
Sir Harry Livermore; Mrs P Marsden;
I G Park, JP; Mrs M G Rogers; W J L
Rushworth, JP, OBE, MA; G C Thomas;
J F Wood.

Senior Staff. David Maker (Programme
Controller); Nicholas Pollard (News
Editor); Peter Duncan (Chief Engineer);
Geoffrey Moffatt (Sales Manager);
Walter Nelson (Financial Controller).

Radio City, the Merseyside Independent
Local Radio station provides its area of
the North West and parts of the coastal
towns of North Wales with their own 24-
hours-a-day radio service.

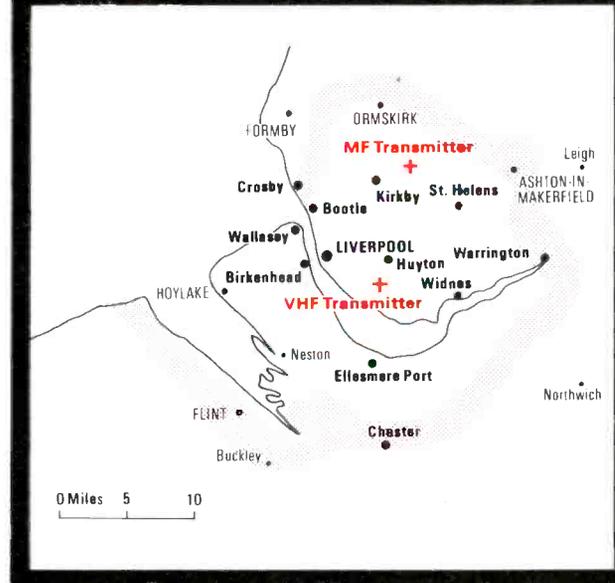
The station concentrates mainly on
news and information, sport and easy-
listening music and the 1976 JICRAR
audience research programme showed
that City's listeners were among the
most loyal in the country, listening for
an average of more than thirteen hours a
week.

Well over half the station's pro-
gramme staff are journalists working on
thirty news bulletins and a half-hour
news magazine, *City at Six*.

The daytime programming starts with
The Breakfast Show from 6 a.m. to 10
a.m. which mixes popular music with
extended news bulletins, traffic and
transport information, local weather and
shopping forecasts, tidal times and
'what's on today?' details.

Between 10 a.m. and 2 p.m. the *Venue*
programme features more music,
women's spots and a one-hour *Trading
Post* feature in which listeners can write
or phone in with articles wanted or for
sale up to a limited value.

From 2 p.m. to 6 p.m. *City Extra*
features more music with phone-in
competitions and a special *Scousers'
Choice* to find the most popular record
of the day. After *City at Six*, the *Great
Easton Express* features progressive



IBA Transmitters

VHF Transmitter
(FM with stereo
capability)
Allerton Park
(NGR: SJ 412 866)
96.7 MHz
Max erp 5kW
Circular polarisation
Aerial ht. 353 ft aod

MF Transmitter
(medium wave,
mono only)
Rainford
(NGR: SD 464 001)
194 m (1546 kHz)
Transmitter power
1.2 kW

VHF COVERAGE. The
map shows the area
within which most
listeners should obtain
satisfactory mono
reception on VHF and,
with adequate aerials,
good stereo reception.
Medium wave coverage
is designed as far as
possible to match VHF.

music. Between 9 p.m. and 10 p.m. there
is a band of specialised music pro-
grammes including folk, jazz and
country and western. Between 10 p.m.
and 2 a.m. *Downtown* features late-
night music, interviews with visiting
personalities and theatre and concert
critics. The *Night Owl Show* from 2 a.m.
to 6 a.m. repeats some of the day's
output with music and phone-ins.

At week-ends the pattern is similar
with more emphasis on sport and
leisure activities.

Regular features of the programmes
are live football commentaries featuring

local teams and live concerts which
have extended to Chuck Berry at the
Liverpool Empire and concerts featuring
the Royal Liverpool Philharmonic
Orchestra.

IBA Local Advisory Committee for Independent Local Radio in Liverpool

A Waterworth (Chairman); Cllr. Miss R
Cooper; G Eustance; Cllr. Mrs D Fogg;
Rev. D Gray; Cllr. J Jenkins; Mrs P
Joyce; N Khan; Mrs I King; Cllr. C
McRonald; Mrs P Ridley; Dame E
Wormald.



The enthronement
of the Most Rev.
Derek Worlock,
Archbishop of
Liverpool, at the
Metropolitan
Cathedral was one
of Radio City's
major outside
broadcasts.

CAPITAL RADIO 194



London

General and Entertainment Service

Capital Radio Ltd, Euston Tower, LONDON NW1 3DR Tel: 01-388 1288

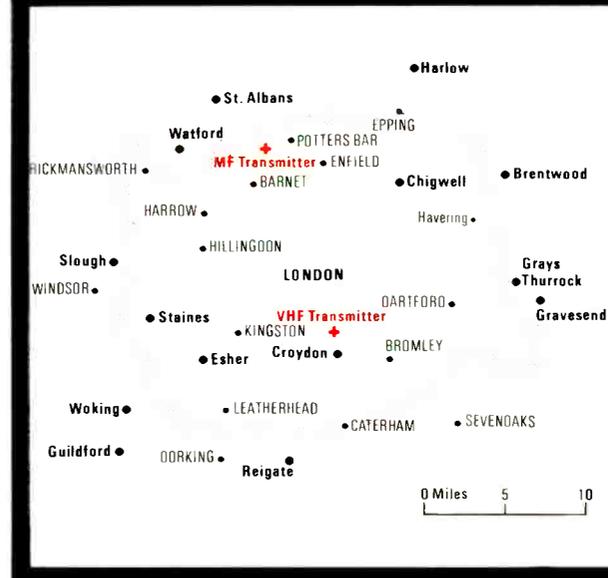
Directors. Sir Richard Attenborough, CBE (*Chairman*); Graham Binns (*Deputy Chairman*); John Whitney (*Managing Director*); Tony Vickers (*Sales Director*); B Barclay-White; A F Bartlett; W H Beets; R F G Dennis; Bryan Forbes; D R W Harrison; The Hon Norton Knatchbull; H T McCurdy; Jocelyn Stevens; R A Stiby; Sir Alan Walker; Lord Willis.

Executives. John Whitney (*Managing Director*); Tony Vickers (*Sales Director*); Keith Giemre (*Financial Controller and Company Secretary*); Peggy Davidson (*Head of Administration*); Gerry O'Reilly (*Chief Engineer*).

Officers. Peter Black (*Programme Coordinator*); Aidan Day (*Head of Music*); Bryan Wolfe (*Head of Talks*); Philip Pinnegar (*Sales Manager*); Jan Bradshaw (*Head of Commercial Production*); Emyr Walters (*Deputy Chief Engineer*); John Wallis (*Traffic Manager*).

Capital Radio is now firmly established in London as a lively station broadcasting music, information and news twenty-four hours a day. Capital's presenters, including Graham Dene, Michael Aspel, Dave Cash, Roger Scott, Nicky Horne, Tony Myatt, Kenny Everett and Gerald Harper have proved that the blend of music and features, with a predominantly London flavour, has contributed to survey findings which have shown that Capital Radio is listened to for more hours than any other radio station in London.

Although music plays a major role in Capital's programme output, the station has developed a specialised range of programmes listened to and enjoyed by a growing number of the audience. These include *Mardi Gras*, a programme featuring traditional jazz, presented by Brian Rust; *A Question of Faith*, a stimulating religious programme introduced by Louis Alexander; a lively look at the Arts by Adrian Love in *Alternatives*; and *The Collection*, a two-hour classical music programme, presented by Peter James.



IBA Transmitters

VHF Transmitter (FM with stereo capability)
Croydon (NGR: TQ 332 696)
95.8 MHz
Max ERP 2 kW
Circular polarisation
Aerial ht. 905 ft aod

FM Transmitter (medium wave, mono only)
Saffron Green (NGR: TQ 216 977)
194 m (1546 kHz)
Transmitter power 27.5 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Maggie Norden and David Briggs entertain young people in *Hullabaloo*, Capital's weekly magazine programme; Joan Shenton visits hospitals on Saturday afternoons in *Person To Person*; and listeners have the opportunity of joining with friends and relatives here and overseas in *London Link* with Ian Davidson.

Current affairs and the ever-changing London scene is covered each day in *London Today* with Jane Walmsley and Eryan Wolfe. Phone-in programmes continue to be in demand by Capital's audience with Adrian Love hosting one-and-a-half hours on *Open Line* every night, Monday to Friday, with guests Anna Raeburn and Dr Colin Wilson on Wednesday evenings.



An old London double-decker transformed into Capital's gaily painted Fun Bus with DJs aboard has visited many areas within the local community.

With London the centre of the Arts, live concerts and recordings of classical and contemporary concerts form a substantial part of Capital's musical content. Recitals have included broadcasts from The Wigmore Hall, The Fairfield Halls in Croydon, The Royal Festival Hall, Wembley Stadium, The Royal Naval College Chapel and live open-air concerts from Regents Park.

Capital's ever-increasing role in the community is evidenced by the successful 'Help A London Child' Appeal at Easter, the school-leavers' Jobfinder Bureau, the Flat Share Service, the Supersavers Advice for housewives and 'Help Line', the twenty-four hour advice and referral service dealing with every sort of Londoner's problem.

IBA Local Advisory Committee for Independent Local Radio in London

Miss F Lane Fox, OBE (*Acting Chairman*); Cllr. Miss M M Biggart; Cllr. A D Capelin; M Elwes; Ald. L Freeman, OBE; Ald. C Granville Smith; T Hamston; Mrs S King; Prof. M Kogan; Mrs M Lewis; J Milner, CBE; Mrs A Secker, Ald. Lady Sherman; J Taylor; Miss J Walcott; Cllr A Banks.

Out-and-about in the Fun Bus.

LBC radio

ILR

INDEPENDENT
LOCAL RADIO

London

News and Information Service

London Broadcasting Company Ltd
(LBC), Gough Square, LONDON EC4P 4LP
Tel: 01-353 1010

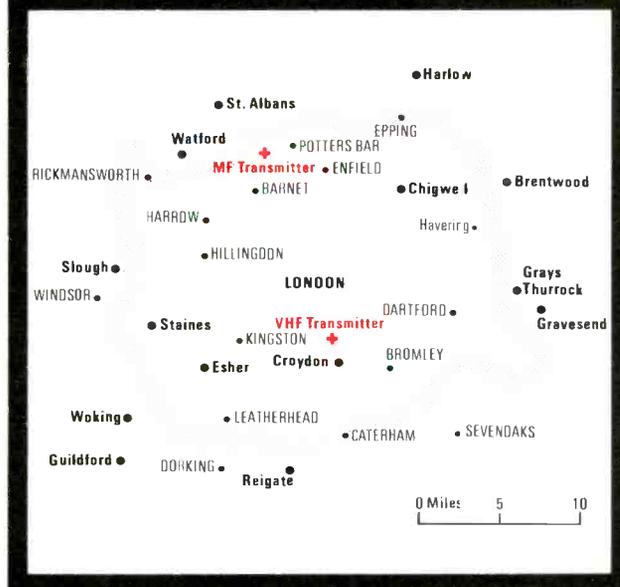
Directors. Sir Gordon Newton (*Chairman*); Brian Harpur (*Deputy Chairman*); Patrick Gallagher (*Managing Director*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; William Hutton; Michael Rapinet.

Executives. Marshall Stewart (*Chief Editor*); Brian Wallis (*Company Secretary and Financial Controller*); Angus Shearer (*Marketing Director*); Ron Onions (*Deputy Chief Editor*); Peter Robins (*Director of Output LBC*); Roger Francis (*Head of Engineering*).

Two million listeners in Greater London and South-East England tune in to LBC, which was Britain's first commercial station and is also the nation's only all-news station. As such it provides the kind of continuous news and information service that has been so successful in many big American cities.

NEWS: On the hour and half-hour 24 hours a day, 7 days a week. LBC broadcasts the hourly national network bulletins from Independent Radio News and headlines every fifteen minutes. Inside that framework LBC produces more live radio news coverage than any other station in Britain: the only live commentary as Concorde took off to Bahrain on its inaugural flight... another Concorde 'first' when the plane touched down in Washington on its American debut... Sir Harold Wilson announcing the end of his Prime Ministership. LBC has made the moment when news is being made into the deadline for radio news reporting. Whether it is crucial by-elections in the small hours, or Greater London Council meetings in mid-afternoon, LBC gives its audiences a chance to sit in live at many public events.

INFORMATION: Every morning, LBC's AM programme, presented by Bob Holness and Douglas Cameron, unravels the capital's traffic jams and keeps the South-East's army of train commuters on the right lines. With the



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 (1151 kHz)
Transmitter power
5.5 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Metropolitan Police traffic division and the AA alongside it, LBC's information services have become a key part of the station's daily output. London's temperature taken every hour... the pollen count in the season... the weather reports for the South's holiday resorts (and for Londoners' foreign holiday spots too), reports on leading share movements every hour and daily checklists of everything from London's stolen cars to exchange rates. Sports bulletins every half-hour, consumer information, shopping price guides, what's on information, theatre, cinema and book reviews are part of the everyday output.

On the sports scene, LBC covers all of the London's Football League clubs' matches. It took the Montreal Olympics in its stride too. In addition, the station

has pioneered open-line programming for children, with its popular Saturday *Jellybone* (cockney rhyming slang for telephone), presented by Jean Davis. Arts, religion, serious music and access programmes such as the *Brian Hayes' Show*, *Nightline* and *Arena* add to the full range of choice within the station's format. Regular LBC contributors include Edward Heath, who last year completed a 10-part series on sailing, and gardening expert Percy Thrower. And the pioneer local station is pioneering still: one of its latest live innovations is an hour-long afternoon information service manned by Citizen's Advice Bureau experts.

IBA Local Advisory Committee for Independent Local Radio in London

Miss F Lane Fox, OBE (*Acting Chairman*); Cllr. A Banks; Cllr. Miss M M Biggart; Cllr. A D Capelin; M Elwes; Ald. L Freeman, OBE; Ald. C Granville Smith; T Hamston; Mrs S King; Prof. M Kogan; Mrs M Lewis; J Milner, CBE; Mrs A Secker; Ald. Lady Sherman; J Taylor; Miss J Walcott.

LBC's AM
programme, with
(left to right),
Douglas Cameron,
Bob Holness and
racing expert
Colin Turner.





ILR Manchester

INDEPENDENT LOCAL RADIO

Piccadilly Radio Ltd, 127-131 The Piazza,
Piccadilly Plaza, MANCHESTER M1 4AW
Tel: 061-236 9913

Directors. Joe Wilnot (*Chairman*); Norman Quick (*Vice-Chairman*); P T Birch (*Managing Director and Chief Executive*); S Porter; Sir Paul Bryan; A Blond; S Friedland; D H May; J H Perrow; A R Armitt; I M Peacock; Lord Winstanley; A Hopcraft; Dame Kathleen Ollerenshaw; Mrs M E Mason.

Senior Executives. Richard Bliss (*Sales Director*); Geoffrey Jones (*Company Secretary*); Colin Walters (*Programme Controller*); Phil Thompson (*Chief Engineer*).

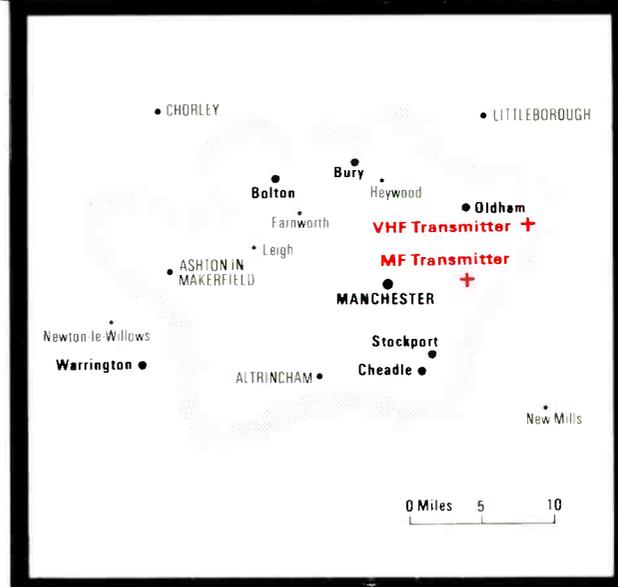
Senior Staff. Roger Finnegan (*Topicality*); Steve England (*Commercial Production*); Jim Hancock (*Current Affairs*); Roger Day (*Head of Music*); Shiona Nelson Hawkins (*Commercial Traffic*); Chris Bryer (*Head of News*); Tony Ingham (*Publicity*); Pete Reeves (*Head of Presentation*); Bert Tatlock (*Sales Manager*); Tom Tyrrell (*Sports Editor*); Judith Weymont (*Education*).

An Independent Local Radio station should reflect the community. But which one? Piccadilly Radio covers an area which encompasses many communities - Bolton, Oldham, Rochdale and Stockport, each with its own identity and yet all part of Greater Manchester.

In nearly three years of broadcasting Piccadilly Radio has become more than 'Greater Manchester Independent Radio'. To listeners throughout the transmission area it is regarded as their own local radio station.

A series of 'Days' focusing on towns in the area - their character, history, tradition and future together with competitions and appearances by personalities - has taken the station into the homes and hearts of the various communities. There wasn't a dry eye in Gracie Fields' home town when the 79-year-old singer rang from her home in Capri and gave a rendition of her most famous song *Sally* as part of a special 'Rochdale Day'.

Recently, independent studios have been set up in town halls throughout the



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 (1151 kHz)
Transmitter power
0.35 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

area linked directly to Piccadilly by Post Office line.

Piccadilly Radio provides bright and lively popular music; friendly conversation and plenty of humour; lots of local gossip and news; features from different groups in the Greater Manchester area - anglers, church-goers, folk fans, councillors, the disabled. It is deeply involved in all aspects of local life.

Over 800 songs were submitted for Piccadilly Radio's Song Contest; 10,000 cars made their way to the station's bonfire night held at Barton Aerodrome; over 5,000 pool players representing pubs throughout the Greater Manchester Area competed for the title of Piccadilly Radio Superleague Pool Champion; and 8,000 eggs were do-

nated to needy children during Piccadilly Radio's Easter Egg Appeal.

On a musical note, while pleasing the majority with a policy based on popular music, Piccadilly Radio presents a range of programmes for the devotees of country and western music, thirties swing, reggae, etc. Piccadilly's presentation of the Final Night of the Halle Proms was the first of many such concerts planned for the future. Many people in the area have been introduced to classical music by Piccadilly Radio.

Piccadilly Radio serves Greater Manchester by reflecting Greater Manchester.

IBA Local Advisory Committee for Independent Local Radio in Manchester

B Crossley (*Chairman*); Cllr. L Bullas; D Clayton; Miss L Hall; Cllr. J Hanscomb; Mrs S Hartshorne, JP; J Haynes; V Lewis; Mrs P Maclaren; Miss P McManus; Cllr. Mrs J Read; Cllr. J Robertson.

Managing Director Philip T Birch (left) presents Warren Chadwick a cheque for £100 for winning the Piccadilly Radio Song Contest.




 Radio Trent



Nottingham

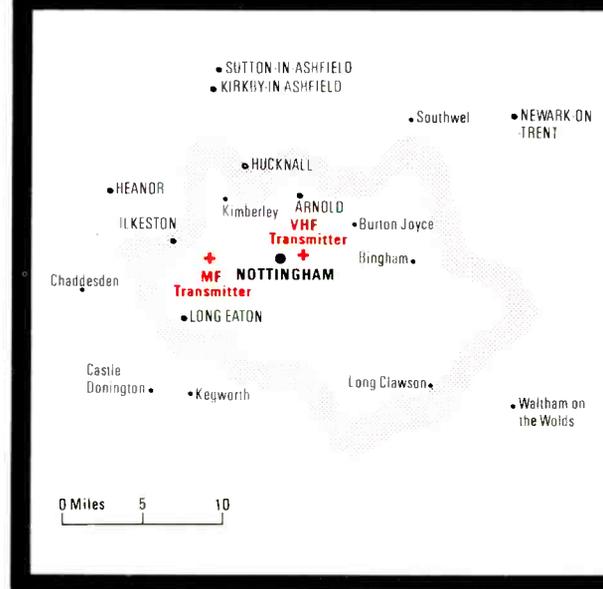
Radio Trent Ltd, 29-31 Castle Gate,
NOTTINGHAM NG1 7AP
Tel: Nottingham (0602) 581731

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; Alderman C A Butler; J E Impey; T W H Kearton; T P Kelly; Miss M J Lyon; R W K Parlbey; L J Robson; Mrs A Stanley; S Williams.

Executives. D P F Maitland (*Managing Director*); R N Snyder (*Programme Director*); A D Churcher (*Sales and Promotion Manager*); G E Woodward (*Chief Engineer*); R J Kilbey (*Head of News*); J Barter (*Administrator*).

'Sounds like you want to hear' was the confident statement used in Radio Trent's first station jingles; and in the space of one year that phrase is now fact. Listenership surveys have proved conclusively that Radio Trent is firmly established in Nottingham. It has simply become Nottingham's sound. Snatches of music can be heard from buses, shops, cars, garages, homes and even bicycles! - wherever Nottingham is at work or play, Radio Trent goes too. It created impact with its launch and has since created a lively demand and interest that has twice prompted the station to extend its broadcasting hours.

When the station went on air in Nottingham it stated an ambition: 'to give listeners a service completely geared to their hour by hour needs'. Much has been done to fulfil that promise. Even more variety and change has been injected into the flexible programme schedules. Guest spots have been introduced into the morning show, together with lively competitions that have set the switchboard buzzing. The local newscasts gained immediate popularity, with the result that an hour-long programme has now been developed and titled *Newsbreak*. It epitomises the station's aim to inform and entertain with bright format of concise news and easy-listening music. The phone-in programme has been reformulated and given a new title of *Talkback*. Always a



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 (998 kHz)
Transmitter power 0.2 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

thought-evoking, topical programme, it has now been given a new dimension with the ability to get out of the studio and meet the people in a series of outside broadcasts. *Talkback* now provides a valuable airing ground for local topics and controversial issues.

Radio Trent is an established member of the local community, a fact endorsed by a recent and hectic round of exhibitions and shows. The station's first voice-links were successfully performed at the county's major agricultural show of the year, The Newark and

Notts. Live broadcasts were also made from the station's stands at Nottingham's Expo'76 exhibition and the Nottingham Motor Show.

IBA Local Advisory Committee for Independent Local Radio in Nottingham

Miss E Lewis (*Chairman*); S Beeching; Cllr. J Carroll; Mrs H Holden; J McMeeking; R O'Brien; Cllr. Mrs S Read; Mrs B Thornton; Miss A Tiwana; Mrs J Woodhouse; J Wray.



Radio Trent presenters. Back row (left to right): Chris Baird; John Peters; Kid Jensen. Front row: Jeff Cooper; Peter Wagstaff; Guy Morris; Peter Quinn.



ILR Plymouth

INDEPENDENT LOCAL RADIO

**Plymouth Sound Ltd, Earls Acre, Alma Road, PLYMOUTH PL3 4HX
Tel: Plymouth (0752) 27272**

Directors. The Earl of Morley, DL, JP (*Chairman*); R B Hussell (*Managing Director*); J D Campbell; D J Cherrington; J A Constable; G E H Creber; S J Day; Mrs J Doyle; S Edgcumbe; T T Fleet; B V C Harpur; R K L Hill; J D Parsons; Mrs E Sitters; J H Trafford.

Executives. T D Bassett (*Programme Controller*); R B Hussell (*Sales Director*); J M Carroll (*Head of News & Public Affairs*); Louise Churchill (*Head of Women's & Children's Programmes*); T Mason (*Chief Engineer*).

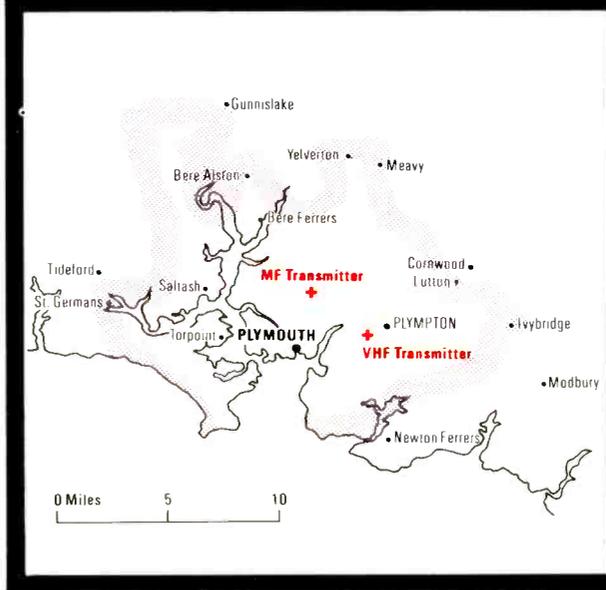
The aim of Plymouth Sound has been summed up in one sentence: 'What we said we would do in our application, what we did on Day 1 and what we do today are all very much the same thing'.

All the presenters who were with Plymouth Sound when it went on air in May 1975 are still with the company. The only change has been the addition of Brian Measures, whose Monday to Friday late-night *Sound of Love* began with the extension of broadcasting hours to midnight in September 1975.

The first year or so has been an exciting time for one of ILR's smallest stations. It has tackled some big tasks including an expressed intention to increase the vote in the local district council elections in the spring of 1976. The station feels entitled to take some credit for 42% of the population turning out this time, compared to 33% at the previous elections. This was achieved by holding 22 election open-line shows and letting the people air their worries about the affairs of their wards and their City.

There was one wonderful evening before Christmas 1975 when, in conjunction with the local Lions Clubs, the phones were opened for people to call in and donate their gifts to the children of single parent families fund. Within three hours more than £1,400 had been pledged - and collected!

The station claims on its dipstick re-



IBA Transmitters
VHF Transmitter (FM with stereo capability)
Plympton (NGR: SX 531 555)
96.0 MHz
Max exp 1 kW
Circular polarisation
Aerial ht. 513 ft aod
MF Transmitter (medium wave, mono only)
Plumer Barracks (NGR: SX 490 585)
261 m (1151 kHz)
Transmitter power 0.5 kW*

* MF omnidirectional aerial

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

search an audience of well over 60%. This, and the response to radio advertising, has encouraged many national firms to 'test' on Plymouth Sound.

In 1976 the company's first outside broadcasts were from the Sounds New Stereo Radio Exhibition, which was seen (and heard) by over 8,000 people. It was Plymouth Sound which once again

led the way by supporting the first of these Exhibitions which will ultimately go to all stations.

IBA Local Advisory Committee for Independent Local Radio in Plymouth
D Aldous (*Chairman*); Mrs W Cuff; C Meek; Cllr. R Morrell; Mrs J Mutton; Mrs D Painter; Cllr. R Scott; S Scott; Cllr. Mrs J Woodcock.



Plymouth Sound's Team of Presenters who have been with the company since it went on air in September 1975 are back row (left to right), Carmella McKenzie, Colin Bower, Louise Churchill; front row, Ian Calvert and David Bassett.



Portsmouth

Radio Victory (Portsmouth) Ltd, PO Box 257, PORTSMOUTH PO1 5RT
 Tel: Portsmouth (0705) 27799
 Telex: Victory Prtsmth: 86856

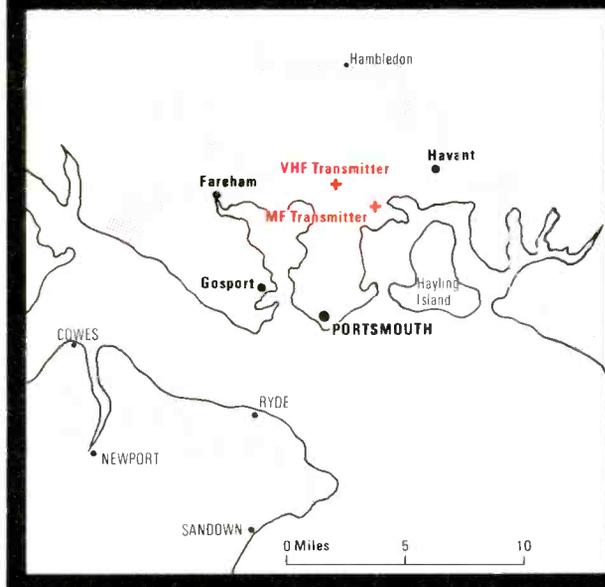
Directors. J P N Brogden (*Chairman*); G Paine (*Managing Director*); P S Ashley; A Ball; E W Borrow; Mrs K Childs; G A Day; P Duncan; G C Edyvane; F P Faulkner; R T Glanville; A D W Hoskyns-Abrahall; Miss C Hurlin; K Mason; J S Mc Kerchar; J L S Mitchell; J A Nye; A B Logan.

Senior Executives. Guy Paine (*Managing Director*); Eugene Fraser (*Head of Programmes*); Paul Ingrams (*Head of News*); Russell Tollerfield (*Chief Engineer*); Bruce Jenkins (*Company Secretary/Accountant*).

Radio Victory began broadcasting on 14th October 1975 and is on the air from 6 a.m. to 1 a.m. from Monday to Saturday, and 7 a.m. to 12 p.m. on Sunday.

Radio Victory News provides people news; in fact everything that touches listeners from town planning to central government policy to the failure of the Soviet harvest. Using IRN audio in conjunction with their own coverage, they produce a mix that reflects the context for the city. That mix extends into programming, with a more flexible division between news and entertainment than is seen in any other broadcast media available in the South - helping thereby to create a concept station, but one that remains quite identifiable to the listener.

The station's work in the educational field has been received with great interest and support from the local schools.



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 H: 429 ft aod
MF Transmitter
 (medium wave, mono only)
 Farlington Marshes
 (NGR: SU 688 052)
257 m (1169 kHz)
 Transmitter power 0.2 kW*

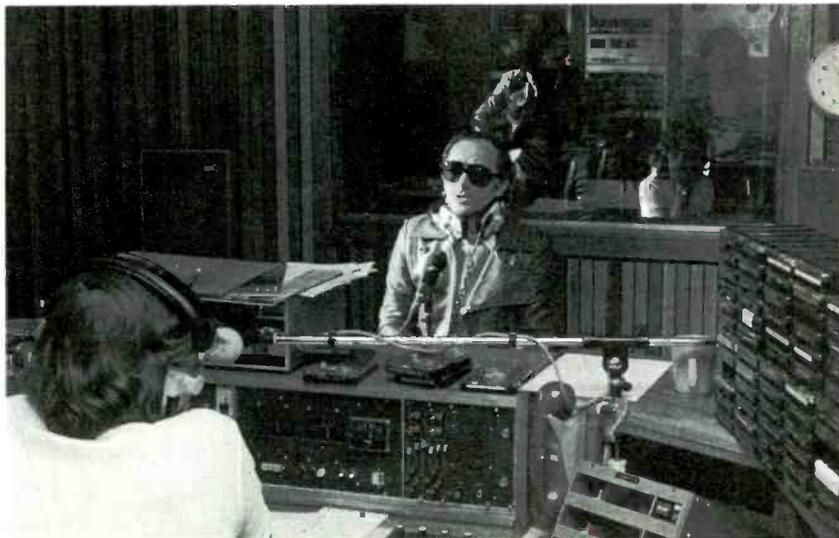
* MF omnidirectional aerial.

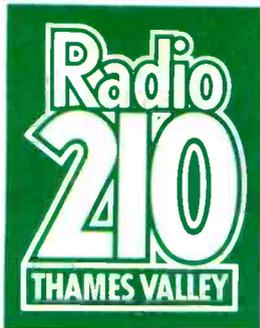
VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF anc, with adequate aeriels, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

IBA Local Advisory Committee for Independent Local Radio in Portsmouth

K Hutchinson (*Chairman*); C Arrow-smith; Cllr. Mrs L Burton; E Clark; Miss J Gregory; Cllr. T Gregory; D Hansford; Cllr. Mrs M Kaye; Mrs A Plunkett; Cllr. Mrs E Robinson; G Sapsed.

Charles Aznavour in the studios with David Symonds.





ILR Reading

Thames Valley Broadcasting, PO Box 210, READING Berkshire RG3 5RZ
Tel: Reading (0734) 413131

Directors. Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Neil French Blake; H E Bell; F A Butters; Rupert Hambro; Gerald Harper; Kevin Goldstein-Jackson; Mrs Bunty Nash; Kenneth F Rivers; Max Lawson; Michael Moore; Howard Thomas; Bert Hardy; Michael Jones; A Steel; Robin De'ath.

Executives. Neil French Blake (*Programmes*); Michael Moore (*Sales*).

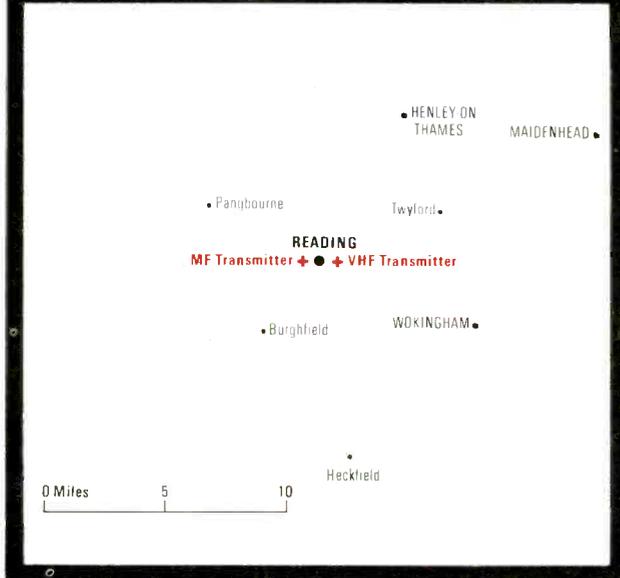
Radio 210 Thames Valley broadcasts from Reading to an area of the Thames Valley including parts of Berkshire, Hampshire, Oxfordshire and Buckinghamshire. The company began broadcasting on 8th March 1976.

Its studios are located in an environmentally pleasant area of Tilehurst, three miles to the west of Reading, on the A4 about a mile from Exit 12 of the M4. The buildings are set in their own grounds of about an acre.

Radio 210 has a highly distinctive easy listening sound, reflecting the country serenity of its surroundings. Its daytime programming has in mind - in a strong commuter area - those who are left at home, providing a constant flow of music, information and local news.

The station prides itself particularly on the speed and accuracy of its information services. Its direct lines to control rooms of such services as the AA, enable it to make maximum use of the flexibility of its programming.

During the evenings Radio 210 has a wide variety of programming ranging from classical music to soul and reggae. Its 'access' programming - where groups have been allocated airtime to produce their own programmes - are widely felt to have been a particularly valuable experiment.



IBA Transmitters
VHF Transmitter
(FM with stereo capability)
Butts Centre
(NGR: SU 713 734)
97.0 MHz
Max erp 0.25 kW
Circular polarisation
Aerial ht. 320 ft aod

MF Transmitter
(medium wave, mono only)
Manor Farm
(NGR: SU 710 709)
210 m (1430 kHz)
Transmitter power 0.1 kW*

*MF omnidirectional aerial.

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF. Predicted coverage

IBA Local Advisory Committee for Independent Local Radio in Reading

Mrs E Salisbury (*Chairman*); Cllr. A Alexander; Miss A Bettis; M Bichard; Cllr. M Francis; Mrs A Jeater; J Lucas; Mrs J Rix; Cllr. H Stoddart; Miss J

Vincent; R Whitehead; J Widdows.

Presenter Mike Matthews talking to **Diane Solomon** and **David Addis** (*News Editor*).





Radio Hallam Ltd, PO Box 194,
Hartshead, SHEFFIELD S1 1GP
Tel: Sheffield (0742) 71188
(Sales 0742 78771)

Directors. Gerard Young, CBE, JP (Chairman); William S MacDonald (Managing Director); Mrs Dawn de Bartolome; John P Graham; John J Jewitt, JP; Michael Mallett; Keith Skues; Thomas P Watson, JP; Herbert Whitham.

Senior Executives. Darryl Adams (Sales and Promotions Manager); Graham Blincoe (Company Secretary); Derrick Connolly (Chief Engineer); Jonathan Craymer (Features Editor); Jean Doyle (Consumer Affairs); Michael Lindsay (Production Manager); Stuart Linnell (Sports Editor); Ian Rufus (News Editor); Keith Skues (Programme Director).

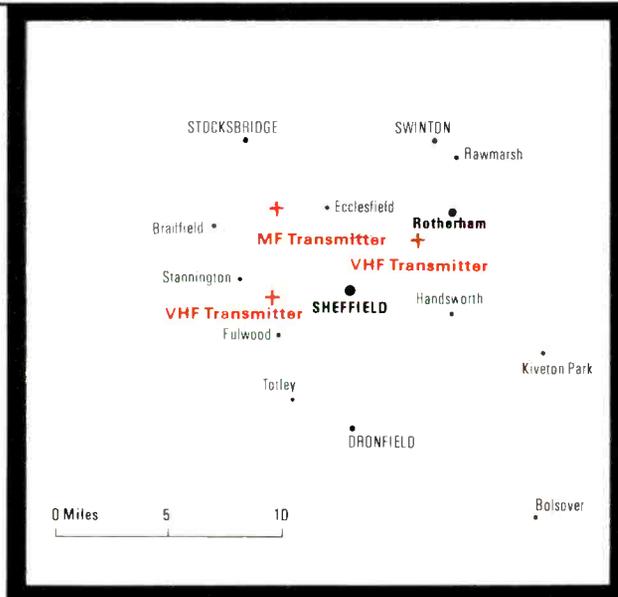
Radio Hallam began broadcasting from purpose-built studios in the heart of Sheffield on 1st October 1974. It is now on air 20 hours per day, (22 hours on Saturdays).

Radio Hallam's style of presentation, and indeed its programme policy, is one of informal involvement with the community of South Yorkshire and that part of the North Midlands centred around Sheffield and Rotherham. Outside broadcasts have emphasised this involvement with the listening audience. Lunchtime broadcasts have come from such diverse places as the inside of a local police station, the outside of various hostellers in districts around Sheffield and Rotherham, and the harness of a parachute in free fall. The acquisition of a 20 channel portable mixer desk has enabled a much wider range of outside broadcasts to be undertaken, particularly of concerts in the area, including Rick Wakeman, Frankie Laine, The Band of the Royal Marines, and many others.

Studio interviews and informal chats are incorporated into daytime programmes; guests have ranged from visiting personalities from the entertainment world to the regional ombudsman and a group of recovered alcoholics. A number of well-known broadcasters, including Keith Skues, Roger

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 0.1 kW
Horizontal 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) 194 m (1546 kHz)
Transmitter power 0.3 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Moffat, Johnny Moran and Bill Crozier, supplemented by local personalities, successfully provide a middle of the road format that is thoroughly professional, yet extremely warm and friendly.

Evenings and weekends provide for more specialist listening. There are specialist music programmes catering for every taste: heavy rock, folk and jazz, soft rock and soul, country music, northern soul and classical music. Short features are carried in the evening *Newsline*, a half-hour programme of news and sport; in addition on weekday evenings magazine programmes cover home and family interests, religion and youth, current affairs and outdoor leisure activities. An hour-long programme on Sundays is devoted to the

Arts and the less strenuous leisure activities.

The news service provided by Radio Hallam is second to none in the area. The facilities of IRN cover national topics, and a highly-skilled team of radio journalists based in Sheffield gathers the regional information. A notable first was the broadcast of the count at the Rotherham by-election in June, being the first to announce the results by more than eight minutes.

Sport also plays an important part in the range of interest and activities reflected by the station. Weekday sports features culminate every Saturday with *Sportacular*, a highly entertaining programme of reports and results presented in a musical setting.

Radio Hallam presents a balanced format tailored to its listening public. The whole concept of the station is based on the company's slogan: 'It's nice to have a Radio Station as a friend'.

IBA Local Advisory Committee for Independent Local Radio in Sheffield & Rotherham

Mrs P Spittlehouse (Chairman); Dr. A Ajmani, JP; Mrs P Allen; P Bennett-Keenan; Mrs E Galbraith; Cllr. N Hutton; Cllr. J Layden; Cllr. G Munn; Miss L Waldie; Cllr. A Wood.

Programme Director Keith Skues with guest, Rick Wakeman.





ILR Swansea

INDEPENDENT LOCAL RADIO

Swansea Sound Ltd, Victoria Road,
Gowerton, SWANSEA SA4 3AB
Tel: Gorseinon (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; Clive Gammon; David Goldstone; Brian Harpur; Leslie Rees (*Secretary*); Selwyn Samuel, OBE.

Executives. Trevor Curtiss (*Head of News*); Gordon Davies (*Sales Director*); Stanley Horobin (*Chief Engineer*); Colin Mason (*Programme Director*); Colin Stroud (*Financial Controller*); Wyn Thomas (*Head of Welsh Programmes*).

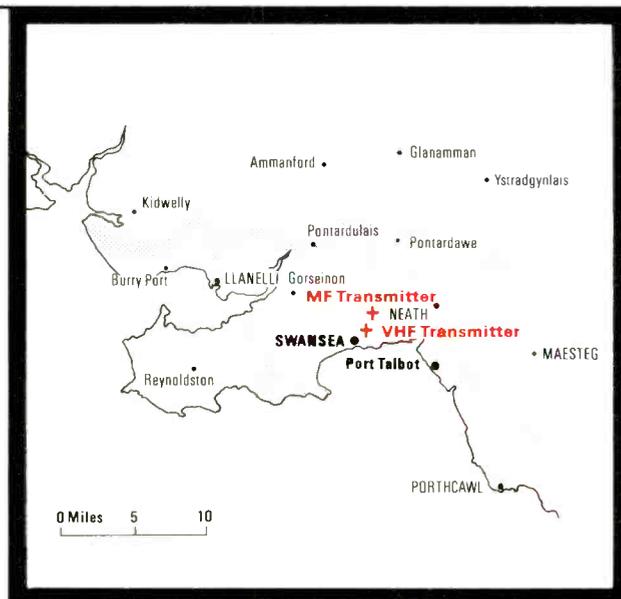
Swansea Sound is Britain's first bilingual independent radio station and, by tailoring its programmes to match community interests, it has achieved a remarkable local identity.

Broadcasting began in September 1974 from purpose-built studios five miles west of Swansea. A policy of language integration was quickly established, so for the first time on radio listeners heard English and Welsh mixing naturally as it does in the market place; and research clearly shows the audience prefers it that way.

Community involvement is strongly evident in the programming policy and the station was among the first in ILR to embark on a series of *Access* programmes and documentaries about its locality. News and information, too, has high priority and no fewer than 287 bulletins a week go out, including headlines in English at 20 minutes to the hour and in Welsh at 20 past.

Popular music output changes tempo throughout the day, and in keeping with its prime objective of setting up a dialogue between itself and its listeners there is an hour-long midday phone-in and regular spots for the arts, children, local music talent (in which the area is rich), and regular church services.

Basically programme philosophy is popular, bright up-tempo music with talk, opinion and news features aimed at an all-age audience. National and local news is mixed, assessment of its impor-



IBA Transmitters
VHF Transmitter
(FM with stereo capability)
Kilvey Hill
(NGR: SS 672 940)
95.1 MHz
Max exp 1 kW
Circular polarisation
Aerial ht. 753 ft aod

MF Transmitter
(medium wave, mono only)
Winch-wen
(Jersey Road)
(NGR: SS 681 966)
257 m (1169 kHz)
Transmitter power 0.8 kW*

*MF omnidirectional aerial.

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

tance being made on community effect. There is an as-it-happens sports service on Saturdays and so-called minority sports which have a large following are given lively coverage.

Not surprisingly the studios have become a focal centre for people interested in music and the arts and most organisations associated with these interests have visited the station to participate or inspect the extensive facilities.

There is a permanent dialogue between the listeners and the station's executives and this is positively encouraged.

IBA Local Advisory Committee for Independent Local Radio in Swansea

Mrs E Jones (*Chairman*); E Daniels; Cllr. F Evans; Miss G Graham; M Murphy; Cllr. D Thomas; Cllr. J Huw Thomas; Dr. W Treharne; Mrs E White, JP.



Presenter Michael Hooper interviewing officers of the pleasure vessel MV Balmoral about a cruise for Swansea Sound listeners.

TEES 257

IR Teesside

INDEPENDENT LOCAL RADIO

Radio Tees, 74 Dovecot Street,
Stockton-on-Tees, CLEVELAND TS18 1LL
Tel: Stockton-on-Tees (0642) 615111

Directors. J B Robertson (*Chairman*); J R F Bradford (*Managing Director*); M L Cohen; R Crosthwaite; The Hon James Dugdale; M A Heagney; P A Hill-Walker; A D W Hoskyns-Abraham; M E Humphrey; T W G Jackson; Mrs M Jeffrey; J Long; Mrs R Mackenzie; D G Packham; H Whitehead.

Executives. Jeffrey Blood (*Financial Controller*); D Cline (*Commercial Producer*); Bill Hamilton (*News Editor*); Bob Hopton (*Programme Controller*); Chas Kennedy (*Chief Engineer*); Wincey Willis (*Promotion Marketing Manager*).

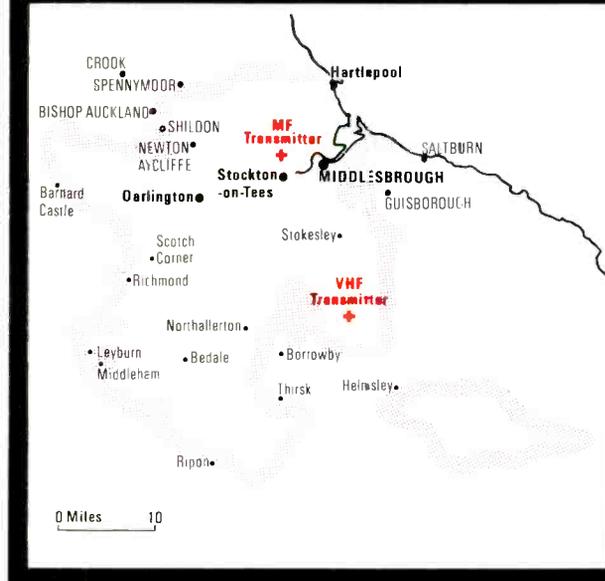
Radio Tees is now well into its second year and has become an important part in the lives of many listeners in Cleveland, and parts of North Yorkshire and South Durham. The personal approach that has been the station's theme from the beginning has certainly proved to be a good basis on which to start and maintain a friendship.

Throughout the day the main ingredient is music blended with what the public need to know. There are regular phone-in spots, daily looks at what's on in the area, traffic news, recipes and many less predictable features.

Radio Tees has an excellent news team covering all the local happenings and the national and international news is taken from IRN every hour. News output normally takes the form of local headlines, then over to IRN and back to a more thorough breakdown of the local news. Twice daily there is a news magazine programme highlighting the essential ingredients of the day.

The sports fans are well catered for with results as they happen and the highlight of the week is *Tees Sport* every Saturday afternoon. This programme looks at an incredible variety of indoor and outdoor sports. The experienced team of correspondents are out and about every Saturday regularly phoning in up-to-the-minute results.

All tastes are catered for on Radio Tees and a wide variety of specialist



IBA Transmitters
VHF Transmitter (FM with stereo capability)
Bilsdale
(NGR: SE 853 962)
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 (1169 kHz)
Transmitter power 0.5 kW*

* MF omnidirectional aerial.

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

programmes are broadcast. Everything from classical music to rock.

Listeners to Radio Tees have regular chances to take part in programmes by calling into the phone-in shows. Experts from all walks of life frequently come into the studios and answer questions on the air. Listeners also get a chance to discuss topical news items.

Radio Tees is a very professional

station without being impersonal. It is a knowledgeable friend.

IBA Local Advisory Committee for Independent Local Radio in Teesside
N Moir (*Chairman*); Cllr. W Chaytor; G Hunter; Cllr. Mrs E Keenan; Mrs M Richardson; H Robson; Mrs E Smith; D Williams.



As the River Tees serves all communities from farming to industrial, so does Radio Tees.



LR Tyne/Wear

INDEPENDENT LOCAL RADIO

Metro Radio, NEWCASTLE UPON TYNE
NE99 1BB
Tel: Newcastle upon Tyne (0632) 884121
Telex: 537428

Executive Directors. Sir John Hunter, CBE DSc DL (Chairman); N S Robinson (Managing Director); J Josephs BA, ACA (Company Secretary); A Hatton (Sales Director); K Rowntree (Director of News and Current Affairs).

Directors. W Hall; W D Hoskyns-Abrahall; J W Harper, CBE; L Harton, JP; Mrs S Ramsden; Miss N Ridley; E Ward, FCA; H Whitehead; T McIver, CBE.

Executives. K McKenzie (Commercial Producer); C Harrison (Sports Editor); M Johnson (Programme Organiser).

In an area like the North East with so many local papers, news and sport obviously figure largely in Metro's output. On any weekday there are 21 newscasts in 20 hours of broadcasting, ranging from shorter news headlines peppering the breakfast and drive-home shows, to the 10-minute news at 8 a.m., the 15-minute bulletin at 1 p.m. and the 30-minute news digest *Metro World* in the early evening.

A replacement newsroom for Kevin Rowntree and his editorial staff was recently commissioned at the Swalwell studios - the new equipment, layout and facilities reflecting the experience in specialised regional coverage derived since the station first went on the air in July 1974.

The sports department, headed by Charles Harrison, has been expanded and a special news-information department has been set up to co-ordinate the gathering and presentation of road, traffic, weather, police, coastguard and 'what's on' information across the North East.

The success of James Whale's *Night Owls* phone-in has led to the arrival of a second phone-in programme, the daytime *John Coulson Line*. It ranges over all the serious and current topics of discussion of daily interest in the North East, from rates, taxes and unemployment to compulsory car seat belts and



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 (1151 kHz)
Transmitter power 1 kW

VHF COVERAGE. The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

why bread doesn't seem to taste like it used to. It promises to become every bit as popular as *Night Owls* which has a substantial audience in the small hours.

Hospital broadcasting systems throughout the region now relay Metro to patients for the larger part of the day; including programmes with a growing

following like *A Question of Faith*, presented by the Rev Joe Poulter, and a variety of specialist music programmes comprising classical, jazz and Big Band.

With each broadcasting day, Metro continues to enhance its reputation and authority in North-East England.

IBA Local Advisory Committee for Independent Local Radio in Tyne/Wear

E Wilkinson (Chairman); Cllr. Mrs J Deas; Mrs O Jenkins; Miss V Lawrenson; Cllr. W Nicholson; M Payling; T Rounthwaite; D White; Cllr. R Wilkinson.



Kevin Rowntree, News Editor of Metro Radio.

**beacon
radio303**

ILR
INDEPENDENT
LOCAL RADIO

Wolverhampton/ Black Country

Beacon Radio Ltd, PO Box 303,
WOLVERHAMPTON WV6 0DO
Tel: *Wolverhampton (0902) 757211.*
Telex: 336919

Directors. Mr W A Henn (*Chairman*);
Mr J C Oliver (*Managing Director*); Mr
K Baker; Mr B F Blakemore; Mr G
Cromarty Bloom; Mr M J Gay; Mr C J
Halpin; Mr H J Hill; Mr J Ireland; Mr J C
Jones; Mr P B Woodman.

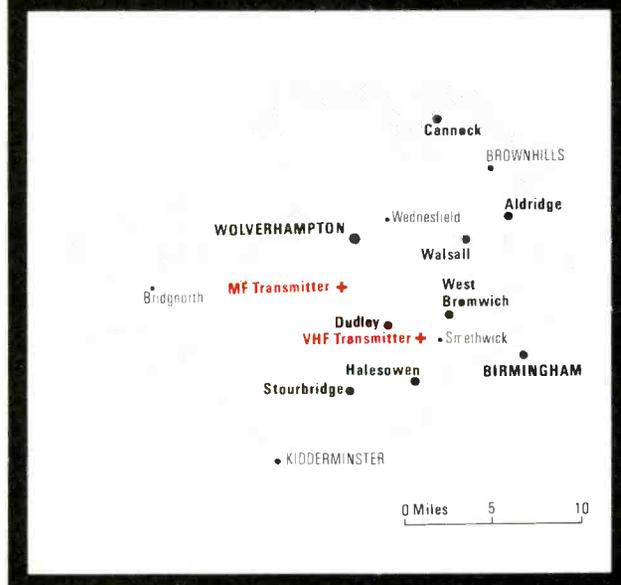
Senior Staff. Mr J C Oliver (*Station
Manager*); Mr A Mackenzie (*Assistant
Station Manager/Programme Control-
ler*); Mr P J Stevenson (*Sales & Market-
ing Manager*); Mr M Stewart (*Head of
News*); Mr J Plant (*Chief Accountant*);
Mr B Warburton (*Chief Engineer*); Mr G
Ferguson (*Senior Presenter*); Mr P
Brice (*Commercial Production Man-
ager*).

Beacon Radio is the youngest of the ILR
stations, having only gone on air in
April 1976. From the first it has aimed
for a bright and commercial sound,
recognising that a bumbling amateurish
approach would hardly be suitable in an
area where many people already had
some form of local radio to listen to.

Beacon covers the Western part of the
West Midlands conurbation from its
studios in Wolverhampton. The basic
service area is very diverse. There is
not an obvious centre; several towns
with populations of a quarter of a
million turn their backs on each other.
And to the East, there is Birmingham, a
proud and independent city.

The basic programming of Beacon
nineteen hours a day, tries to unite the
area, emphasising local distinction and
stressing common points. The music
sound was sorted out early on, and
attention then passed to making contact
with local life by developing service
features and generally by adding a
news and information service in keeping
with the nature of the station.

The programming is extremely
flexible, and news is dropped in as it
happens. There are news programmes
at breakfast, dinner and tea time and
these concentrate on local issues. IRN
bulletins are taken at the top of the hour



IBA Transmitters
VHF Transmitter
(FM with stereo
capability)
Turners Hill
(NGR: SO 969 887)
97.2 MHz
Max erp 1 kW
Circular polarisation
Aerial ht. 975 ft aod

MF Transmitter
(medium wave,
mono only)
Sedgley
(NGR: SO 905 939)
303 m (989 kHz)
Transmitter power
0.1 kW*

*MF omnidirectional
aerial.

VHF COVERAGE. The
map shows the area
within which most
listeners should obtain
satisfactory mono
reception on VHF and,
with adequate aerials,
good stereo reception.
Medium wave coverage
is designed as far as
possible to match VHF.

throughout the day, leaving the news
staff free to concentrate on local issues
and on the local effects of national topics.

For an hour every evening a current
affairs programme has looked at a
subject in depth with guests and open-
line listener help. On Saturdays music
and chat are linked through the evening,
with local personalities talking about
themselves and their work.

To involve local people in the station
Beacon mounted major promotions at
carnivals throughout the summer. Pre-
senter went out to do discos and
charity work.

And of course there's sport, with

results, chat and music on Saturday
afternoons, and on Sunday mornings a
select minority is waiting for coverage
of its news; pigeon racing results,
settled the night before over a pint and a
packet of scratchings (a Black Country
delicacy) are part of the Beacon service.

IBA Local Advisory Committee for Independent Local Radio in Wolver- hampton, Black Country

Mrs B Wright, JP (*Chairman*); Cllr. J
Bird; Cllr. W Brownhill; D Elmore; Cllr.
A King; Niranjan Singh Noor; H Parsons;
Miss J Pole; D Simpkins; Mrs V Stone;
Cllr. S Swinson; L Thomas.



**K.K.J. with the
Beacon Radio
Road Show, 'live' at
the West
Bromwich Carnival.**



1 Title over group in session discussing scripts.



2 WOMAN: Does any official body watch over commercials?



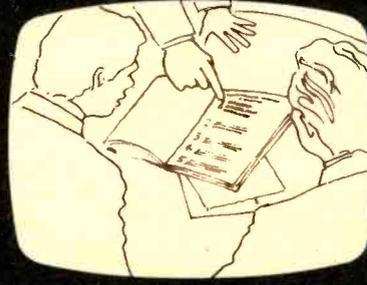
3 SHAW TAYLOR: Yes—the Independent Broadcasting Authority.....



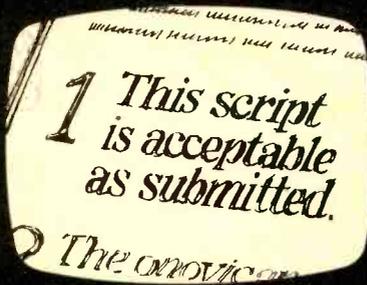
4 which was set up by Parliament.



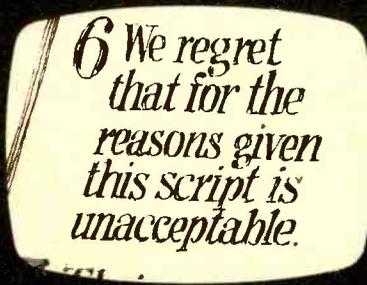
5 WOMAN: What do they do?



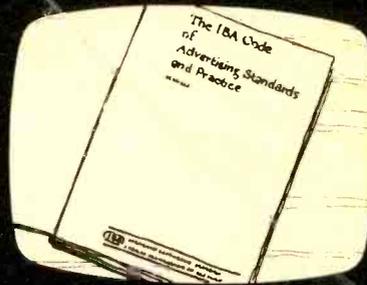
6 SHAW TAYLOR: They ensure that every advertisement.....



7 is examined before it appears.



8 WOMAN: Do they reject any?
SHAW TAYLOR: Yes.
WOMAN: What are the rules?



9 SHAW TAYLOR: The rules are numerous and strict. They're published in the IBA Code of Advertising Standards and Practice.

ADVERTISING CONTROL

IN INDEPENDENT BROADCASTING

The controls over broadcast advertising in the United Kingdom are among the most comprehensive in the world. The following pages briefly describe their scope and how they are put into effect.

While great care is taken in the examination of advertisements before they are broadcast to make sure that they do not mislead, harm or offend, the Independent Broadcasting Authority invites viewers and listeners to write to it if they have any complaints about a broadcast advertisement. The storyboard shown here is the basis for a 45-second film regularly screened on ITV. Similar announcements are broadcast on Independent Local Radio.



10

WOMAN: And if I have a complaint?



11

SHAW TAYLOR: If you really think you have been misled by a commercial



12

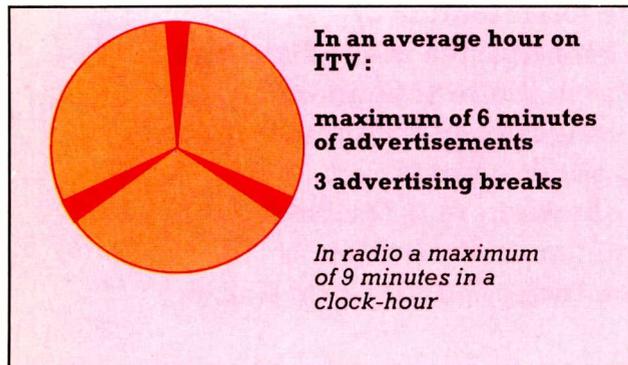
..... write and tell the IBA.
¼ seconds silence.

Independent Television and Independent Local Radio are financed by the sale of advertising time: they receive no part of the licence fees paid by members of the public for the right to operate receiving sets. But there is no sponsorship of programmes by advertisers and the advertiser has no say in programme decisions.

The IBA has two main duties in regard to advertising. First, it controls its amount and distribution. Secondly, it secures the compliance of advertisers with a stringent code of advertising standards.

The Amount of Advertising

The Independent Broadcasting Authority Act 1973 does not lay down precisely the amount of advertising that may be allowed: it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'. Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc). In radio the normal maximum is nine minutes in any one clock-hour.



Distribution of Advertisements

The IBA Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of

the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *This Week* and *World in Action*; programmes for schools; half-hour adult education programmes; religious programmes and services; some of the early evening children's programmes; some half-hour plays; formal Royal ceremonies or occasions, and appearances of the Queen or Royal Family; and any programme lasting less than 20 minutes.

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 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 Medical Advisory Panel

The IBA Act 1973 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other advertisements as the Authority may think fit to refer to the panel'.

The Advertising Advisory Committee

Prof R M Goode, OBE, LL D (Chairman); Mrs Sandra Brooks; Miss Ann Burdus; H F Chilton; Dr H Fidler; Dr G Fryers; Miss Sylvia Gray, CBE; D F Lewis, FPS; Mrs Hilary Halpin, JP; R Wadsworth.

The Medical Advisory Panel

Dr P Emerson, MA, MD, FRCP, FACP; Prof R D Emslie, MSc, BDS, FDS; Dr Philip Evans, MD, MSc, FRCP; Miss Dorothy Hollingsworth, OBE, BSc, FRIC, FIFST, FIBiol; Prof H Keen, MD, FRCP; Mr T L T Lewis, FRCS, FRCOG; Sir John Richardson, Bt, MVO, MA, MD, FRCP; Mr Ian G Robin, MA, FRCS; Prof Sir Eric Scowen, MD, DSc, FRCP, FRCS, FRCPed, FRCPath; Mr W B Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc, FRCP; Dr K A Williams, BSc, PhD, MInstPet, AInstP, FRIC.

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 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 suit-

OVER HALF THE PROGRAMMES ON ITV HAVE NO ADVERTISING



Education



This Week



Religion

Of the 180 programmes in a typical week:

100 programmes have no internal advertising

eg, *This Week*, *World in Action*, etc
School programmes
Half-hour adult education
Religion
Some half-hour plays
Some children's programmes
Programmes under 20 minutes

60 programmes have one internal advertising interval

eg, Certain half-hour programmes
Mid-week sports
Some plays and documentaries

20 programmes have two advertising intervals*

*Including one or two extra-long programmes such as full-length feature films and suitable sports programmes which may have three advertising intervals.

able for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix 1 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 Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of over 7,000 new television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally submitted. The other twenty per cent are returned



ITV advertising should not set a bad example to children.

for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between two and three per cent of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice. The speedy clearance of radio commercials is achieved by programme company staff experienced in the field of copy control clearing local advertisements in consultation with IBA staff when necessary. Commercial scripts for medicines and treatments, veterinary products, etc., and those involving the vetting of technical claims or presenting particular copy problems, are referred to the central copy clearance office operated jointly by the Independent Television Companies Association and the Association of Independent Radio Contractors. In consultation with IBA staff and, when necessary, the Medical Advisory Panel, scripts are speedily processed to enable advertisers to reach the air without delay in an inexpensive medium.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee - which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisors - 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 1975-76 a total of 706 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 influencing children and regarding medicines and treatment. There has also been a formalisation of the Authority's strict requirements relating to the advertising of alcohol: 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. With adequate safeguards the rules have been relaxed on certain financial advertising and officially-sponsored family planning advisory services (but not contraceptive services).

Advertising on ILR

The morning of Monday 8th October 1973 heard the first commercials to be broadcast by Independent Local Radio as London Broadcasting went on air. The commercials were for Birds Eye food products, Buitoni Ravioli, a classical record and *The Guardian*. Capital Radio, the second service for London, quickly followed on 16th October 1973; its first radio commercials were for Birds Eye products, a local newspaper and British Caledonian Airways. By 12th April 1976 all of the 19 stations authorised as the first phase in the development of Independent Local Radio had commenced broadcasting.

None of the ILR stations receives any part of the licence fee or Government grants – the companies must provide a self-reliant public service that pays every penny of its own way by the sale of advertising time.

From the beginning of the service the Authority took the view – and it was expressed as a firm rule – that the maximum amount of radio advertising should be nine minutes in any one clock hour: a lot less than is permitted in many comparable radio services overseas, but evidence is now accumulating that the Authority got the figure about right. Of course, there will be occasions when a particular programme – perhaps an opera, classical concert or a Parliamentary broadcast – will not lend itself to advertising interruptions and on those occasions the Authority is prepared to consider a reasonable redistribution of displaced advertising, provided that twelve minutes is not exceeded in any one clock hour.

One of the great advantages of radio as an advertis-

ing medium is the ability of the advertiser to communicate direct to the listening consumer at low cost and at very short notice. A commercial can be scripted, cleared in relation to the IBA Code of Advertising Standards and Practice, recorded and transmitted in a matter of hours – an invaluable service not only to the advertiser but to the consumer, who can speedily be informed of some special happening or event with the minimum administrative delay.

Ensuring High Radio Advertising Standards

From the beginning of Independent Local Radio in 1973 the Authority was determined to ensure that the high standards of advertising achieved in Independent Television should be maintained in the new radio service. Its Code of Advertising Standards and Practice, originally drawn up for television, was amended to take into account the special requirements of radio.

Some 90 per cent of television advertising time is for nationally produced and marketed products and much of the advertising is planned some weeks prior to transmission dates. This enables a central commercial clearing machinery to be established to ensure that the advertising complies in every respect with the IBA Code and the rules and regulations established over the years. Much of radio advertising, however, is local – in some cases the proportion is as high as 70 per cent – and the advertising of nationally marketed products often has a 'local flavour'. To enable the radio programme companies to operate efficiently the Authority has delegated the responsibility to the local companies to clear the bulk of radio advertising in relation to the Code of Advertising Standards and Practice and the Notes of Guidance issued by the Authority, but in consultation with the IBA when necessary. However, there are certain categories of advertising which the Authority requires to be cleared centrally – medicinal, financial, alcohol, advertisements containing claims relating to guarantees and those needing the advice of specialist consultants. The copy clearance machinery, geared to the speedy clearance of advertising proposals, is used for these categories of advertising.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies; and this diversification of advertising is to be welcomed.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it and there is evidence of a growing awareness of advertisers and agencies of the special needs of radio. The Authority's rules require that advertising must be clearly separated from programmes and obvious for what it is, but this should not inhibit advertisers from creating entertaining, informative and interesting commercials which can make a special contribution to the sound of Independent Local Radio.

BETTER VIEWING and LISTENING



1. The vision control suite forms part of the studio production gallery. Pictures from different cameras can be selected by 'cuts' or 'mixes' or by one of many special effects. At this stage picture and sound are treated separately.

2. Many programmes are recorded on 2-inch wide tape and later played-out on VTRs (videotape recorders).

Inside a modern TV Production Centre





3. Sound is not the poor relation of television. This is the sound control suite of a modern studio where the levels from the many microphones are blended and balanced and effects added from audio tapes or discs.

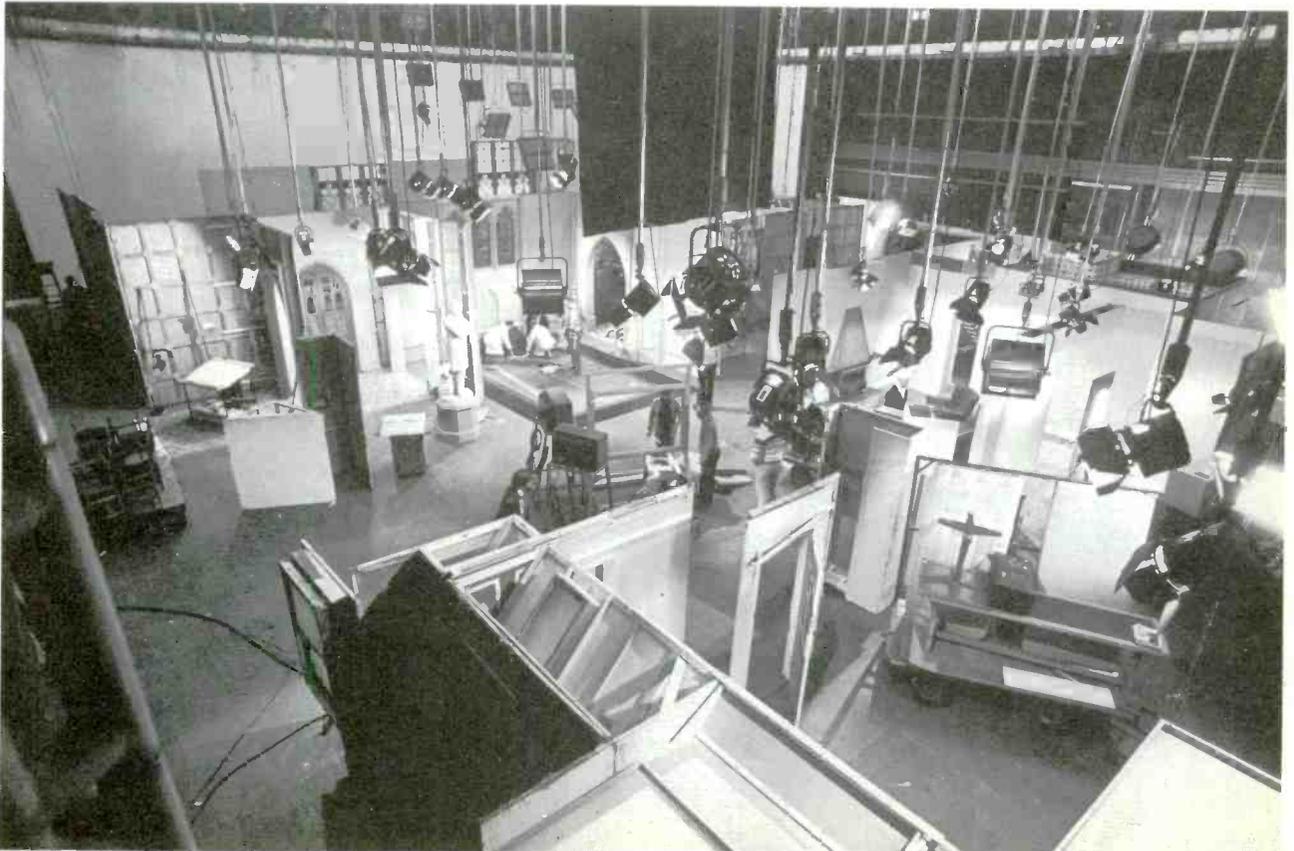


4. A lightweight colour camera on location. These shots are recorded on tape and integrated into the programme during the post-production stage.



5. Multiple-track audio recordings form an important facility for many musical programmes.

6. The many lamps that light a television studio are 'rigged' to a plan prepared by the Lighting Director. Here the lighting grid is being prepared while the studio is set.





7. The telecine operator runs a film in the enclosed machine in the background to provide a television-signal output.

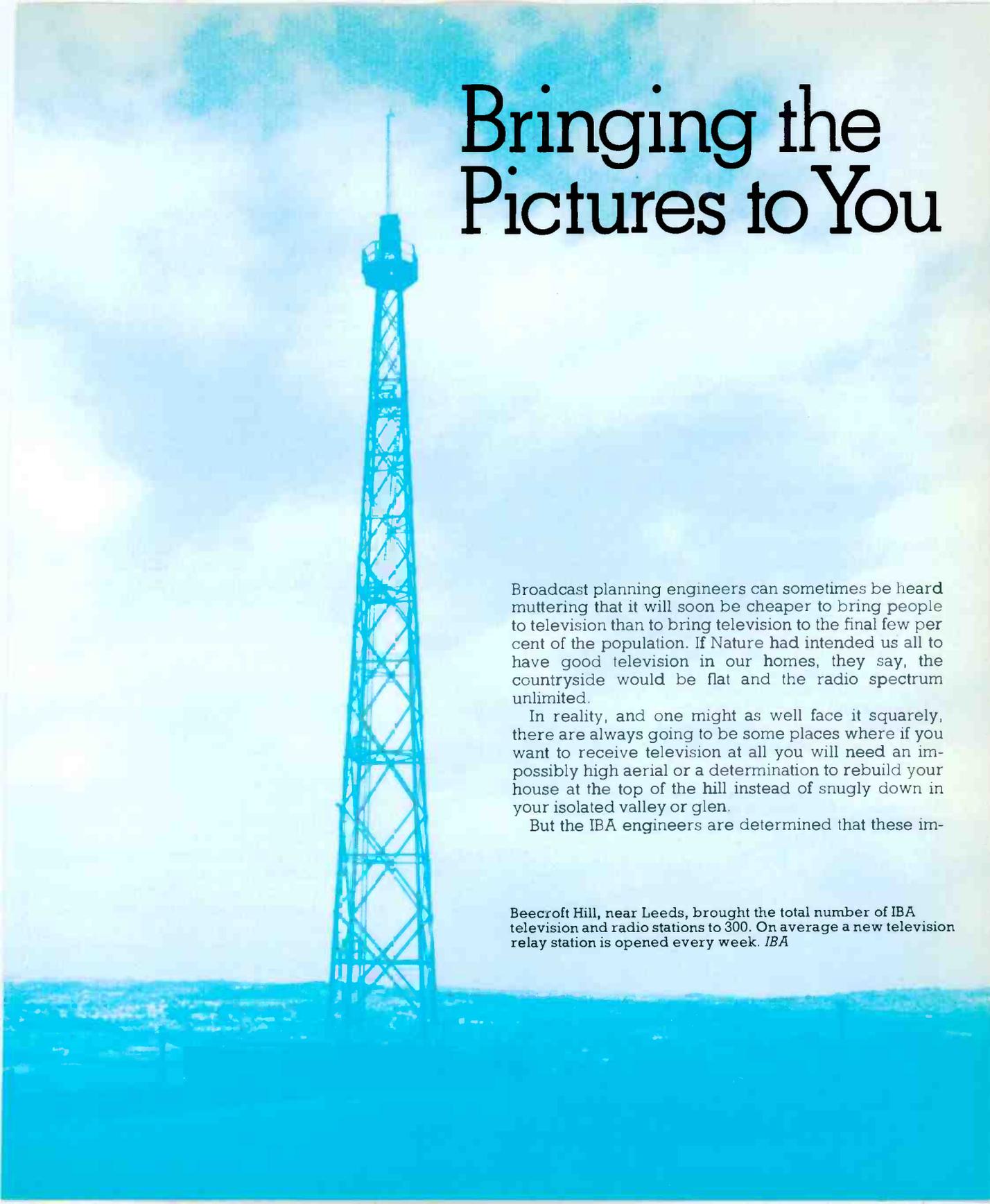


8, 9. During post-production the sound recordings have to be accurately matched to the edited pictures.

10. In order to edit and integrate the various sequences and 'inserts', two or more videotape playback machines are used in conjunction with a further machine to make the final recording. An important part of this operation is the special equipment which enables each part of the programme to be found quickly. Accurate editing of videotape has been one of the most important developments of the past 20 years.



The Illustrations were shot in and around the Teddington studios of Thames Television.



Bringing the Pictures to You

Broadcast planning engineers can sometimes be heard muttering that it will soon be cheaper to bring people to television than to bring television to the final few per cent of the population. If Nature had intended us all to have good television in our homes, they say, the countryside would be flat and the radio spectrum unlimited.

In reality, and one might as well face it squarely, there are always going to be some places where if you want to receive television at all you will need an impossibly high aerial or a determination to rebuild your house at the top of the hill instead of snugly down in your isolated valley or glen.

But the IBA engineers are determined that these im-

Beecroft Hill, near Leeds, brought the total number of IBA television and radio stations to 300. On average a new television relay station is opened every week. *IBA*

possible places will be as few as they can make them. New transmitters at an average rate of one a week are gradually filling in most of the big gaps; but, of course, as the gaps get smaller so does the average number of people who benefit from the opening of each new transmitter. If we could reach 50,000 more people with each new transmitter, coverage would soon be virtually complete; unfortunately the number is now often down to a fiftieth of that figure: and it takes a lot of transmitters to add even 0.1 per cent to the present uhf coverage figure of over 96 per cent.

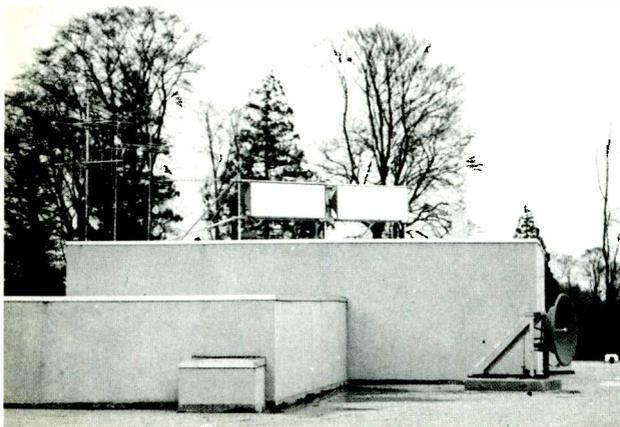
Nevertheless 1976 saw some notable victories. The uhf/colour service reached the Channel Islands; it reached new areas of the Highlands and Islands of Scotland – the Isle of Mull, the Isle of Lewis, the Shetlands; it spun a web across mid-Wales to Long Mountain near Welshpool; it filled in some important Border areas on the northern side of the Solway Firth; it made another sea-crossing to open up the first colour relays in the Isle of Man; it overcame the problem of giving an English language service to parts of Ilfracombe and Combe Martin. All the high-power stations for England, Wales and Scotland are now complete; only one more high-power station is being planned, that being in Northern Ireland.

Unusual Problems

Many of these stations and their associated relays have presented unusually difficult problems both in construction and in obtaining 'programme feeds'. For example, a joint IBA-BBC-Post Office link station was built on Fair Isle, the tiny island between the Orkneys and the Shetlands, to enable pictures from Keelylang Hill to be retransmitted from Bressay. Since there is no public electric supply on Fair Isle a special diesel-generator unit had to be installed.

Several new microwave systems were also put in on the west and north-west coast of Scotland, including

The prototype SABRE aerial undergoing tests at the IBA's engineering centre in Hampshire. IBA



a four-hop system to carry 625-line colour pictures from Rosemarkie to the Isle of Lewis.

One of the most difficult problems facing the engineers was the long sea path between the Channel Islands and the mainland. The link receiving station on Alderney has been rebuilt, including the installation of a very special type of computer-controlled, 'adaptive' receiving aerial array developed by IBA engineers and called SABRE (Steerable Adaptive Broadcast Reception Equipment). This system, believed to be technically the most advanced form of receiving aerial yet to be built for the re-broadcasting of television signals anywhere in the world, is designed automatically to minimise interference from other stations. It is used, together with large 10-metre diameter 'dish' aerials of more conventional design, to pick up the weak signals from the Stockland Hill transmitter in South Devon, more than 80 miles away. The 'beam' of the SABRE aerial is automatically steered towards Stockland Hill while at the same time sectors of reduced sensitivity ('nulls') automatically reduce interference from a changing pattern of other stations, each of which may fade or gain in strength with changing radio propagation conditions.

Improving Reception

By the end of 1976, some 250 IBA uhf transmitting stations will be in operation – although this still leaves many more to build, particularly if the present lower limit of 1,000-people per station is reduced to 500.

When a new relay station opens in your area, and you get unsatisfactory reception from an existing transmitter, it is first important to make sure that the new station is intended for your own district.

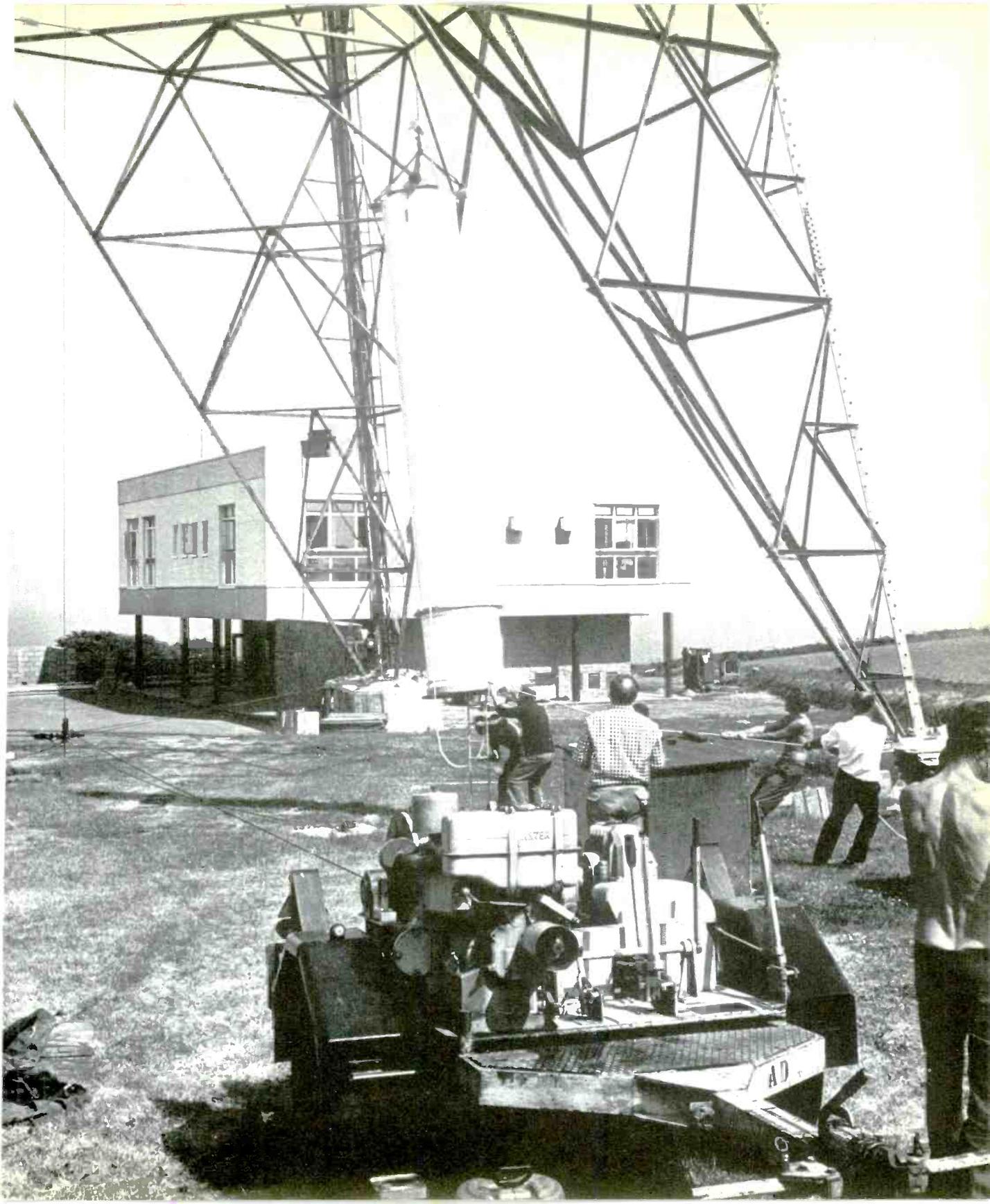
If you are in any doubt, you should make enquiries from the IBA Regional Office for your area or direct from the IBA's Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA (Tel: Winchester (0962) 822444).

It is also very likely that any existing uhf aerial will require attention, and often changing altogether. This is because the uhf main stations use horizontal polarisation; the relays (with a very few exceptions) vertical polarisation; and most aerials are designed for reception only of certain specified 'groups' of channels.

Then again, almost all uhf aerials are highly directional and have to be carefully positioned with maximum pick-up from the direction of the transmitter.

Of course where previously no uhf reception has been possible the question of changing an aerial does not arise; you simply need to install the correct aerial (see 'Good Viewing of ITV' pages 177-79).

Right: For the introduction of colour transmissions to the Channel Islands, work begins on the operation of raising the new uhf aerials to the top of the Fremont Point mast in Jersey.



Technical Developments in Broadcasting

Technical development means different things to different people. Not unnaturally to the viewer it means developing something that has previously not been possible. Television in the 1930s was a technical development. Colour in the late sixties and early seventies was a technical development. ORACLE teletext broadcasting – a means of broadcasting a continuous stream of information which can be selected at any time to appear on your television screens – is a technical development at present in the making: it's there already but so far only a handful of people can make use of it until mass production brings the costs down.

Stereo sound has been a radio broadcasting development made popular particularly by the ILR stations; perhaps quadrphony will become equally important in future, although it's a little difficult to be sure.

Domestic videotape recording and the replay of television material from discs are on the borderline between the feasible and the consumer durable – some equipment is on the market but it is by no means certain that the demand and price are quite right yet.

Practical Applications

One problem in thinking about current technical developments is the fact that engineers, given unlimited funds, could provide almost any system you

could think of: large screen television displays; world-wide television from space satellites; dozens of different TV and radio and data programmes delivered by cable to your homes; and a lot more besides, such as television or video telephones.

A few years ago it was an accepted view in domestic electronics that if you could produce an exciting new invention, then of course the public would want it, would buy it and accept it as part and parcel of the ever-rising standard of living. Today many engineers and economists are not so sure. There is talk of the consumer spending bonanza faltering a little: a need perhaps to hang on to and improve what we have already rather than launching forward towards a millennium of more and more consumer electronic marvels.

But this does not mean that technical innovation is slowing down or that broadcasting has nothing new to look forward to. To the broadcast engineer technical development is coming to mean increasingly not grandiose new systems but better, more reliable, more effective, more economical ways of doing those things which have always been difficult, or fickle, or expensive. Electronic cameras that are lighter, more mobile, more rugged. Lenses which are more flexible, giving wider-angle shots with low distortion. New ways



Left:
Electronic cameras are becoming lighter, more mobile and more rugged. *London Weekend*

Top right:
Compact design of portable electronic outside broadcast equipment allows more freedom in 'live' news gathering. *ITN*

Right:
One of the latest developments from the IBA's laboratories is DAME (Digital Automatic Monitoring Equipment) which automatically checks the performance of unattended transmitters by using complex components developed originally for pocket calculators.



of monitoring the performance of transmitters to ensure that they are not gradually drifting out of specification or sending out unwanted patterns. Television receiving aerials that are not so large and heavy that they are unpopular with householders and local authorities, yet do not suffer from the handicaps of the set-top units. Or again, are there ways of improving the efficiency of high-power uhf transmitters so that they do not consume so much electricity? Broadcasters, like the rest of us, have found that their electricity bills have been going up all too rapidly.

Or again, will television news-gathering come to rely on really portable electronic equipment rather than film cameras? You can use electronics for 'live' broadcasts as well as for recordings to be used at some later time – and a lot of work is still going on in this field although, as the Americans say, 'the jury is still out' on this one.

Independent Broadcasting's Role

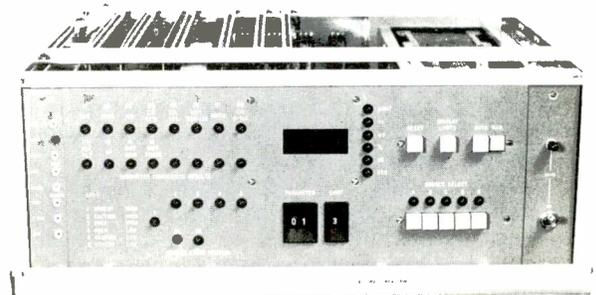
Independent Television seeks to remain firmly in the forefront of broadcasting technology. It carries out its own engineering development, for example, in the well-equipped laboratories at the IBA's engineering centre at Crawley Court. It co-operates closely with industry, recognising that the manufacturers who make the equipment need local encouragement and support if they are to maintain the strong position they have as suppliers to world television and world radio. It co-operates with university and specialist research, seeking often in the higher branches of advanced technology the answers to what to the layman may often seem matters far removed from the popular concept of broadcasting equipment. Then again that

now rare bird, the lone inventor, may still come up with ideas that need careful investigation.

Transmitting stations and studios have changed enormously in the 21 years of Independent Broadcasting; and under the influence of computer technology and advanced solid state physics these changes are continuing, far more than might seem evident from the pictures you see on the screen. But look carefully at many of the current production techniques: the slick, complicated editing; the freedom to move out of the studios; the 'live' news flashes from Downing Street; the near certainty that when you switch on your set, the transmissions, with a minimum of faults, will appear with unfailing regularity. The very things that you take for granted and look the simplest are probably possible only as the result of years of painstaking engineering research and development.

There is a new device coming out of the IBA's laboratories called a DAME, short for 'digital automatic monitoring equipment'. At the heart of it are some of the chips used in electronic pocket calculators. The idea is to have one of these black boxes at the relay stations automatically checking that the transmitters are working – or, rather, not just working but transmitting flawless colour.

The IBA's uhf transmitter network, since its inception in 1969, has been a fully automatic, unattended operation (still probably the only network in the world of comparable complexity for which this is 100 per cent true). It has been run from fifteen regional colour control centres (normally one in each programme region) where a handful of engineers monitor the quality of the pictures, receive 'reports' from the telemetry systems and ensure that if faults develop the stations get a visit from one of IBA's flying-squad of maintenance teams. Now a new concept is being planned – instead of fifteen regional colour control centres, the network will in just a few years' time be run from only four regional operations centres: Croydon, near London; Emley Moor, Yorkshire; St Hilary, near Cardiff; and Black Hill, near Glasgow. It's an ambitious long-term plan, with many technical and financial problems still to be solved, and of course human problems in sorting out who does what, and where. It will take several years to complete – but it's all part of streamlining the IBA's transmitter operations to provide an even better service.



The Sound of ILR

All ILR studios must conform to the IBA's Code of Practice. Here Katie Glass controls the Radio Orwell desk during her Sunday morning programme.



The transmitters and studios of Independent Local Radio are among the most interesting examples of modern broadcasting technology to be found anywhere. When the original Sound Broadcasting Act 1972 (now consolidated into the Independent Broadcasting Authority Act 1973) reached the statute book, the IBA engineers were faced with building up to 60 new local broadcasting services. Yet the broadcasting frequencies were limited and, particularly on medium waves, already groaning under a vast overloading of stations. VHF/FM had been used in the UK for over 20 years, yet (despite the improved reception) was used by only a small minority of listeners. There were some, but relatively few, stereo broadcasts on the national networks – and none on the existing local radio stations.

Although radio had become less formal than the days when announcers, as a matter of course, wore dinner jackets to read the news and most of what was said on any programme was prepared in advance in the form of scripts, there was still relatively little access by the public: 'phone-ins' were rare, 'vintage' radio comedians had largely deserted the medium for television, teenagers had their own discs. It seemed that, outside of broadcasting, nobody cared very much what became of radio; though an occasional voice was raised saying how one missed using one's imagination to supply the images and faces.

Across the Atlantic, radio broadcasters were forced to supplement their income by broadcasting subsidiary channels of background music to department stores and offices; the stations were often automated and lifeless; around our own shores the 'pop pirates' had

come and gone, suggesting that there was still a latent interest in the sound of radio – if only it could be a lively, imaginative, interesting sound.

Technical Requirements for ILR

To IBA engineers one thing was clear. It was no good building a new system on the traditional lines of European broadcasting. The technology had not only to overcome the basic problems of overcrowding and high powers. It had also to provide high quality; a full commitment to stereo; vhf/fm that could be easily received in cars; technical facilities which would help the companies to achieve their aim of making themselves part of their own local communities by making it easy for the public to talk back. Nor should any automation rule out a 'live' and lively sound. And although impressive new purpose-built studio centres were not regarded as an essential prerequisite for the provision of good Independent Local Radio, the companies were expected to use the latest equipment and to build studios that did not pick up every passing aircraft or nearby power drill.

Effective sound-proofing coupled with good acoustics breathes 'life' into the sound and reflects back on the presenters to a degree few realise. In dull or reverberant surroundings, disc jockeys seem to be riding tired nags.

The engineers tackled the transmitting problems by looking afresh at the technical side of sound broadcasting. They found that much of the standard work in this field in Europe dated back many years.

They drew inspiration from work done in the

United States on complex multi-mast directional transmitting aerials. This would allow them to fit in stations all on the same 261 metre wavelength, but with different programmes in London, Birmingham, Manchester, Glasgow, Plymouth and Tyne/Wear. With this approach the serious shortage of medium-wave frequencies can be partially overcome (though little can be done about night-time interference from other countries).

To improve vhf/fm reception in cars and on portable receivers the engineers again drew inspiration from American practice. By giving their aerials 'circular polarisation' – making the electromagnetic waves travel outwards with, as the engineers would say, 'constantly rotating electric vectors' – they have made it possible to pick up stronger signals on rod and 'whip' aerials.

Every vhf/fm transmitter is linked with its local studio centre using high-quality stereo-capable music links, either supplied by the Post Office or using special IBA radio links.

Although the ILR stations are truly local stations and do not depend on 'sustaining' national networks for programmes, they are 'linked' to the studios of IRN (Independent Radio News) just off Fleet Street in London. The stations have a speech circuit to carry the hourly bulletins of national and international news and are also linked to IRN by teleprinter so that news stories can be prepared for local reading.

At the studio centres can be found special monitoring and alarm equipment that shows when any problems have arisen at the transmitters, where, incidentally, no staff is normally required. Each transmitting installa-

tion includes at least two transmitters so that a stand-by may be quickly brought into use if a fault occurs on the first.

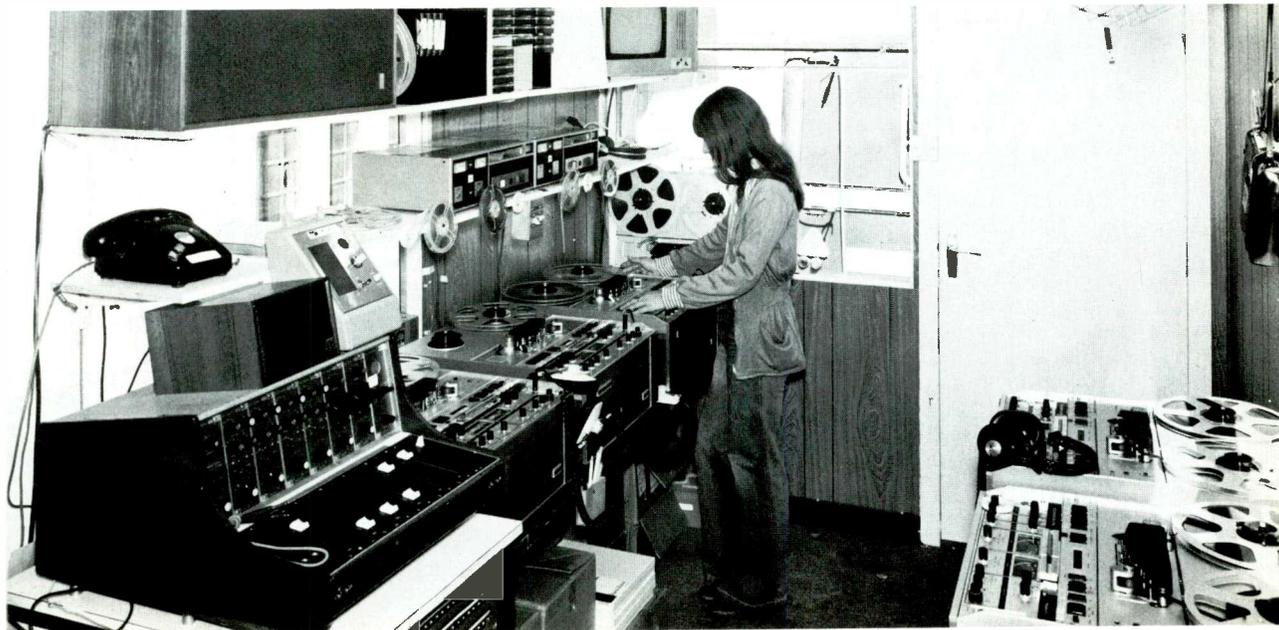
The studio centres are skilfully arranged so that programmes can go out smoothly and professionally with a minimum of staff. It all looks very informal to the old-time broadcaster but those split-second jingles and commercials depend on the most sophisticated techniques that overlay a measure of 'automation' on an essentially 'live' performance.

Parliamentary Broadcasting

When in the summer of 1975 Independent Radio News participated in the experiment of broadcasting directly from the Chamber of the House of Commons, a special IRN/IBA technical unit was set up in a compact portable building providing some 20ft by 7ft 6in., including an interview area. All the necessary technical equipment was installed in just 13ft by 7ft 6in. of floor space – a tiny fraction of the space used by the other teams taking part in the experiment. As IRN's Ed Boyle says: 'We were fortunate in being such a compact and accessible unit. We slept on the premises. We worked hard. We were able to change our plans, to adapt to situations as they happened . . . our mode of operation – frenetic as it was at times – endeared us, I suspect, to many MPs. They could see we were trying'.

A sentiment that reflects much of ILR activities, not least its technical side. Trying hard, adapting to change – but above all using the latest technology with enormous professionalism, to produce a radio service of the highest quality.

IRN's portable caravan during the 1975 Parliamentary broadcasting experiment.



Good Listening to ILR

The Independent Local Radio programmes come from modern transmitters and modern studios, built and operated in accordance with a tough IBA Code of Practice. But to gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.

Advantages of VHF/FM

Real connoisseurs of good quality are advised, wherever possible, to use the vhf/fm service rather than medium waves. The use of vhf/fm gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day and night; and a constant level of reception—summer and winter.

The large number of stations, the effect of the ionosphere at night (which brings in distant stations) mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to vhf/fm. It needs good quality loudspeakers and amplifiers and an effective aerial to do that. But vhf/fm usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available on medium waves.

All ILR services are broadcast from both medium-wave (mf) and vhf/fm transmitters. After dark the medium-wave service area may be reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a local service.

A special feature of ILR vhf transmissions is the use of circular polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Most domestic receiving aerials are horizontally polarised, but where a listener is close to a high-power horizontally-polarised transmitter which swamps his reception of the more distant or lower-power ILR transmissions it may prove better to use a vertically polarised aerial

for ILR since this will discriminate against the strong unwanted signals.

Good Aerial and Earth for MF

For mf reception the importance of a good aerial and earth system is often overlooked and many listeners needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On medium waves a good outdoor aerial and earth system will greatly extend the daytime range of a receiver.

Stereo Reception

ILR provides the only local stereo broadcasts in the United Kingdom and for most of the time the programmes are transmitted in stereo. Stereo represents a worthwhile improvement over conventional reception, providing the listener with an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to allow us to pick out and concentrate on individual instruments.

To receive broadcast stereo like stereo tape and disc records, a dual-channel amplifier is needed and two loudspeakers. Also required is a 'stereo decoder' which is normally fitted as part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial; very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo without a very large aerial.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be 'coloured' by excessive reflections from walls and the floor. It is possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and carpeting on the floor.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

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!

Good Viewing of ITV

Almost the entire population of the United Kingdom is within range of one or more of the Independent Broadcasting Authority's television transmitting stations. Is your picture as good as it could be? The following notes explain how to get the best out of television reception.

Which Service - 405 or 625?

At one time, television in this country was transmitted only in black-and-white using the 405-line system on vhf (Very High Frequency) occupying channels 1 to 13. For some years, programmes have also been available in colour on 625-lines, broadcast on uhf (Ultra High Frequency), using channels 21 to 34 and 39 to 68. For colour television, you need to receive this 625-line system. An important point about this uhf service is that you need only one aerial to receive ITV, BBC 1 and BBC2, since all three are transmitted from the same site. The uhf plan also includes provision for an eventual fourth programme.

ITV began its first uhf transmissions in 1969, and by now over 96 per cent of the population is able to receive the 625-line colour programmes. The black-and-white 405-line service will continue for several more years, but will eventually be discontinued in favour of the 625-line system, although this is unlikely to happen before at least 1980. Most of the 625-line uhf programmes are in colour, but they are equally well received on a 625-line black-and-white receiver. The 405-line programmes transmitted on vhf are exactly the same as those on uhf, but the 625-line pictures give slightly better definition.

The Television Receiver

All new receivers are now 'single standard', i.e. they are designed to receive only the 625-line programmes, either in black-and-white or in colour. The receiver must be in good working order, correctly tuned and adjusted. Some sets incorporate a means of adjustment to make them suitable for local mains supplies, and it is important that this adjustment be correctly made when the set is first being installed or when moving to a new area.

Which Station Should I Receive?

When you first acquire a uhf receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in uhf tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of uhf signals much more rapidly than vhf signals. This means that there have to be many more transmitters for uhf than for the vhf 405-line service. While a total of 47 ITV transmitting stations provide a 405-line service to over 98.7 per cent of the population, for uhf there will eventually be about 50 main stations and more than 350 relay stations. New relay stations continue to be opened at the rate of about one a week.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power uhf main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may need low-power relay stations to fill gaps in coverage from the main transmitter. The range of a low-power relay may need to be only 2-3 miles or less. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new uhf transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter.

The Aerial

Compared with the older aerials for vhf, the uhf aerial is smaller, more compact and lighter.

The uhf band covers a very large number of channels, and each transmitter is allocated a set of channels which fall into one of four groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. Some aerials are designed to cover all uhf channels, but normally these can be used only in areas of strong signals.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the

transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The exact positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal in districts close to a transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements required, depends on various factors :

- the distance away from the transmitter*
- the power and radiating characteristics of the transmitter*
- the nature of the intervening ground*
- the height at which you mount the aerial.*

In general terms, viewers within a few miles of a main transmitter or very close to a relay station, require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal rather than too little.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted clear of the roof? In difficult reception areas it might be necessary to mount the aerial on a very tall mast, and to use a special transistorised pre-amplifier to boost the signals.

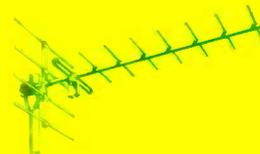
Aerials for colour reception require special care. If the aerial gives good pictures on a black-and-white 625-line set, then it should be equally suitable for colour reception. However, an aerial installation providing only moderate or poor black-and-white 625-line pictures will almost certainly need replacing or improving for colour reception.

The Download

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

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.



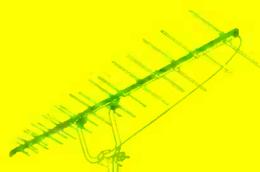
A Multi-element High-gain Aerial

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.

loss depends on the length and the size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e. the higher the channel number, the greater the loss.

For uhf it is essential to use 'low loss' coaxial cable, unless the signals are particularly strong and the cable-run is short. Old cable used for vhf aerials is unlikely to be satisfactory. It is also important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade picture quality. It is highly advisable to solder the inner conductor of the cable to the plug which fits into the TV set, and to ensure a good connection at the aerial, where moisture can, in time, impair the quality of the connection.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions and is also often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be either eliminated or greatly reduced by using an aerial with good directional properties and with careful mounting. In a small number of cases, where ghosting is very severe, it may be necessary to find a compromise aerial position which gives minimum ghosting on all channels. Very rarely, a second aerial and downlead might be required if it is not possible to eliminate bad ghosting on all channels.

Portable Receivers

The use of portable TV sets (for example, in caravans) is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in set-top antenna may not always be satisfactory, for example, inside a metal-skinned caravan.

Sometimes viewers taking their sets on holiday are disappointed when they find they are unable to receive pictures. Check beforehand whether you are taking your portable set to an area served by a transmitter. In the case of a single-standard model, this must be a uhf transmitter, but for a dual-standard set it can be a uhf or vhf transmitter. UHF coverage is nearly as extensive as vhf, but reception in some favourite holiday spots, which are thinly populated, is sometimes difficult.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for uhf reception if you are travelling around. It can be used over the whole uhf range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a uhf transmitter and provided that it can be mounted for either horizontal or vertical polarisation.

Receiving More Than One ITV Service

The country is divided into fourteen areas for ITV programmes and viewers can normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some slight overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is

sometimes possible to receive distant transmitters which carry programmes of other ITV areas.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. This would usually mean a multi-element aerial at the maximum possible height, well clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second small unit fitted near the TV set.

Such 'out-of-area' reception is more liable to be marred by interference from another station using similar channels. This produces a patterning on the picture and is generally known as 'co-channel interference'.

Interference to the Picture

1. 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.

2. LOCAL OSCILLATOR INTERFERENCE

Very occasionally, the picture on a uhf set can be affected by another TV set tuned to a vhf station, producing a 'wavy' patterning on the picture. This problem usually arises only where the two sets are situated close to each other.

3. LOCAL ELECTRICAL INTERFERENCE

Any nearby electrical apparatus – for example, a vacuum cleaner, power drill or motor car – may sometimes cause interference. Electrical interference to the picture usually takes the form of coarse light or dark spots on all or part of the screen, possibly even causing the picture to jump.

The problem is more common on vhf 405-line sets. Fortunately, the 625-line system on uhf is much less prone to this type of interference. Such interference is best resolved by removing it at its source, usually by fitting some small suppressor components. However, this should be done only by a qualified engineer.

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.

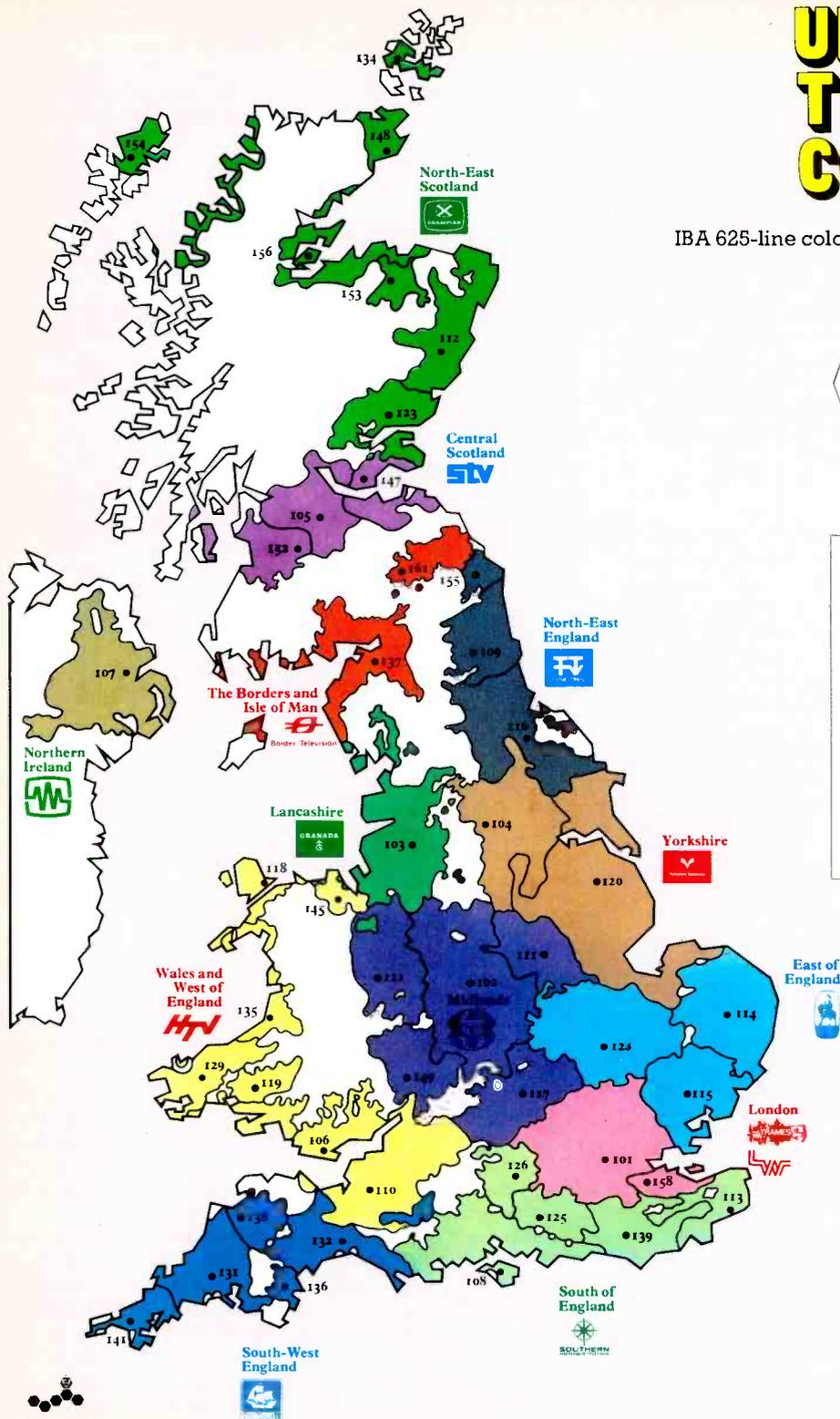
UHF TELEVISION COVERAGE

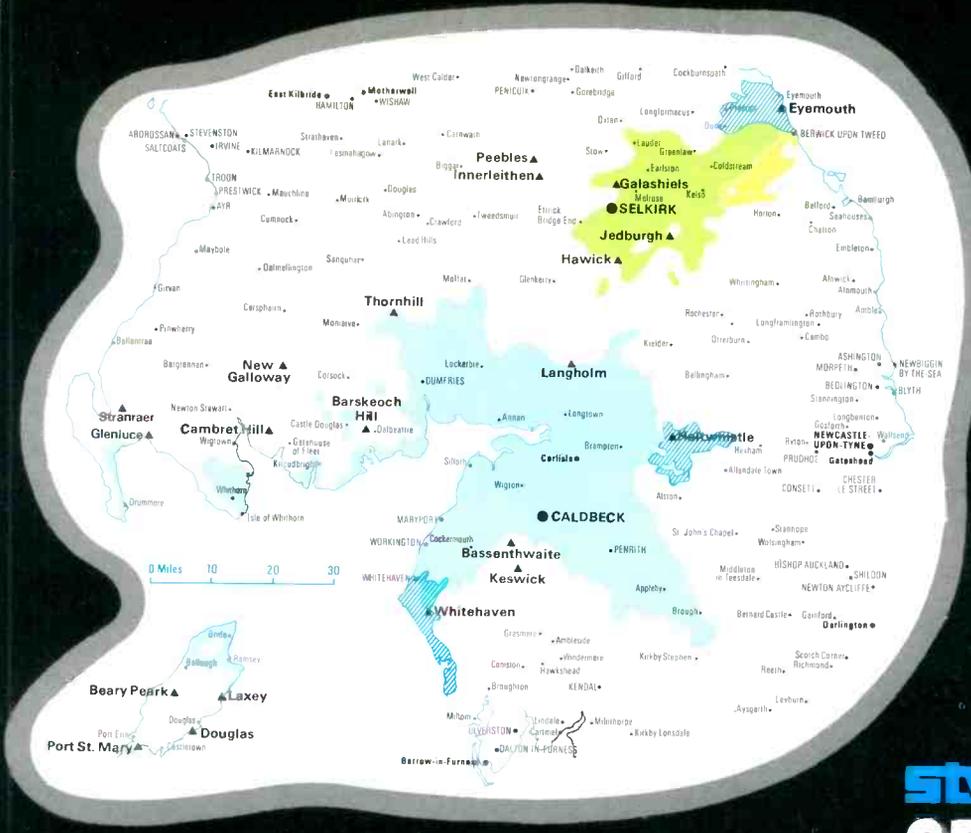
IBA 625-line colour/black-and-white transmitters

This map shows the location of the IBA's main UHF television transmitting stations. The coverage areas are those of the main stations and their major relays. Overlaps are not shown.

The individual area maps on the following pages give more detailed information:-

- MAIN TRANSMITTER
The principal service area, where the signal is normally stronger than from any overlapping station, is shown in a solid colour.
- ▲ RELAY TRANSMITTER
Coverage shown 
- SUPPLEMENTARY SERVICE AREA
Signal expected to be satisfactory but may be weaker than alternatives.



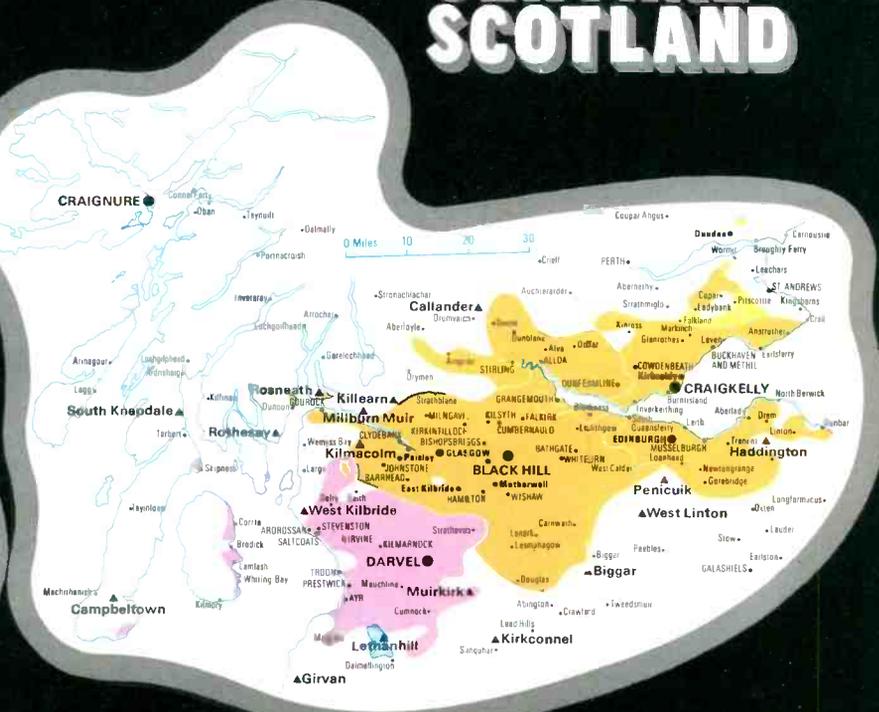
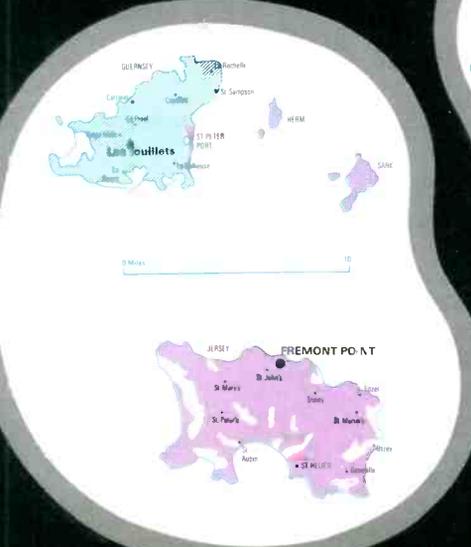


THE BORDERS AND ISLE OF MAN



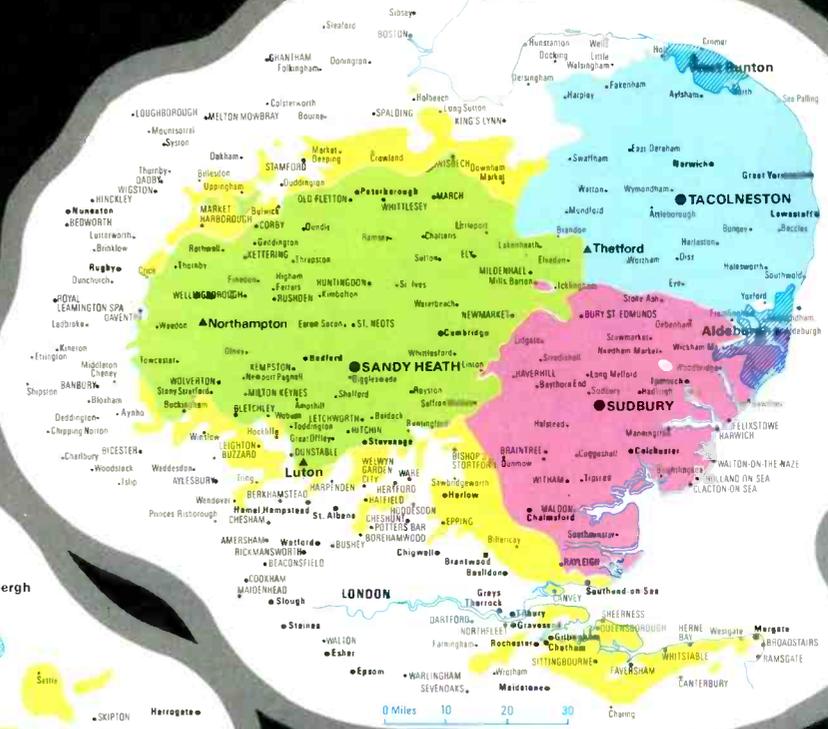
STV CENTRAL SCOTLAND

CHANNEL ISLANDS

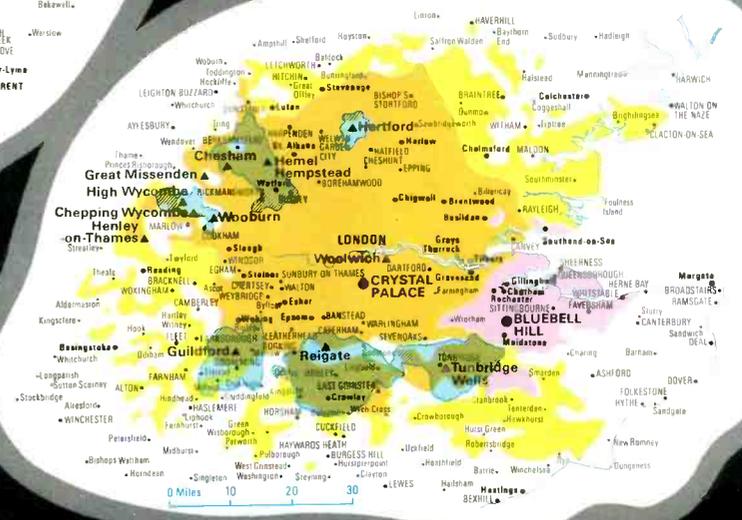




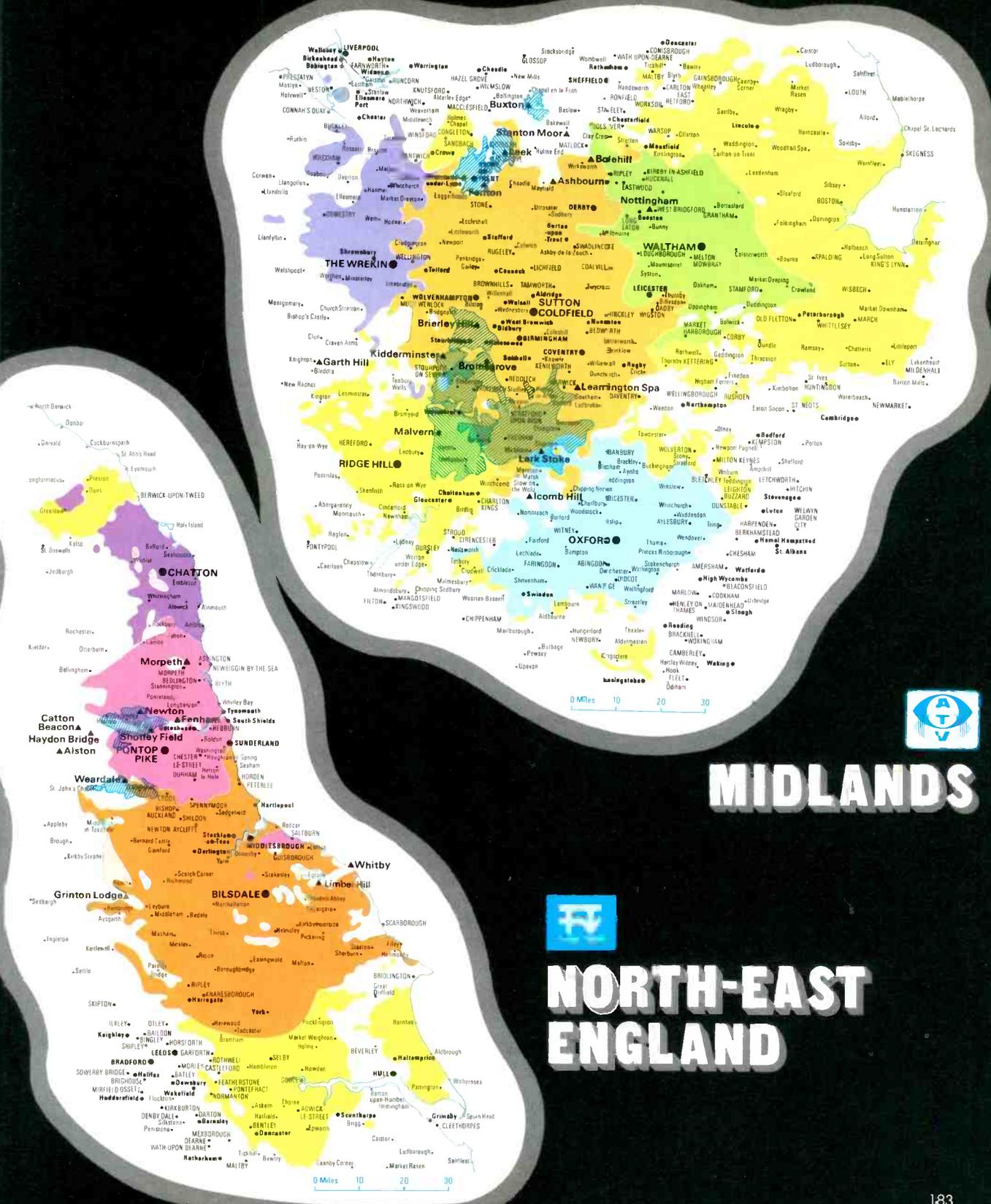
EAST OF ENGLAND



LANCASHIRE



LONDON



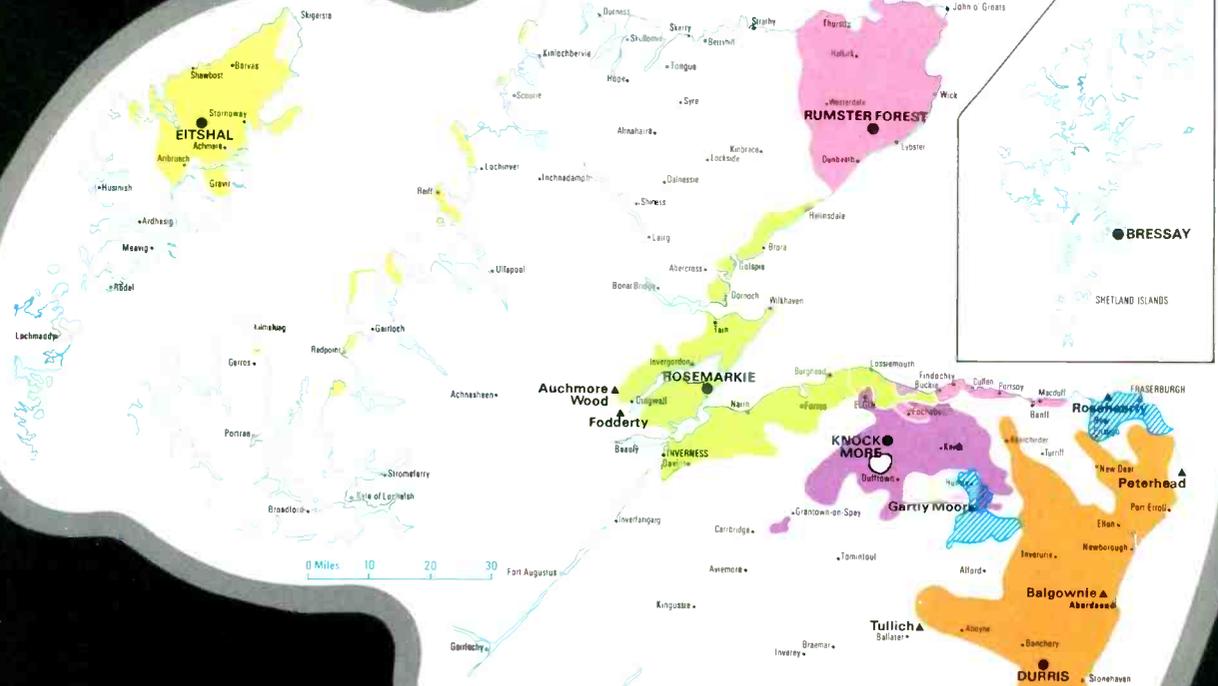
MIDLANDS



NORTH-EAST ENGLAND

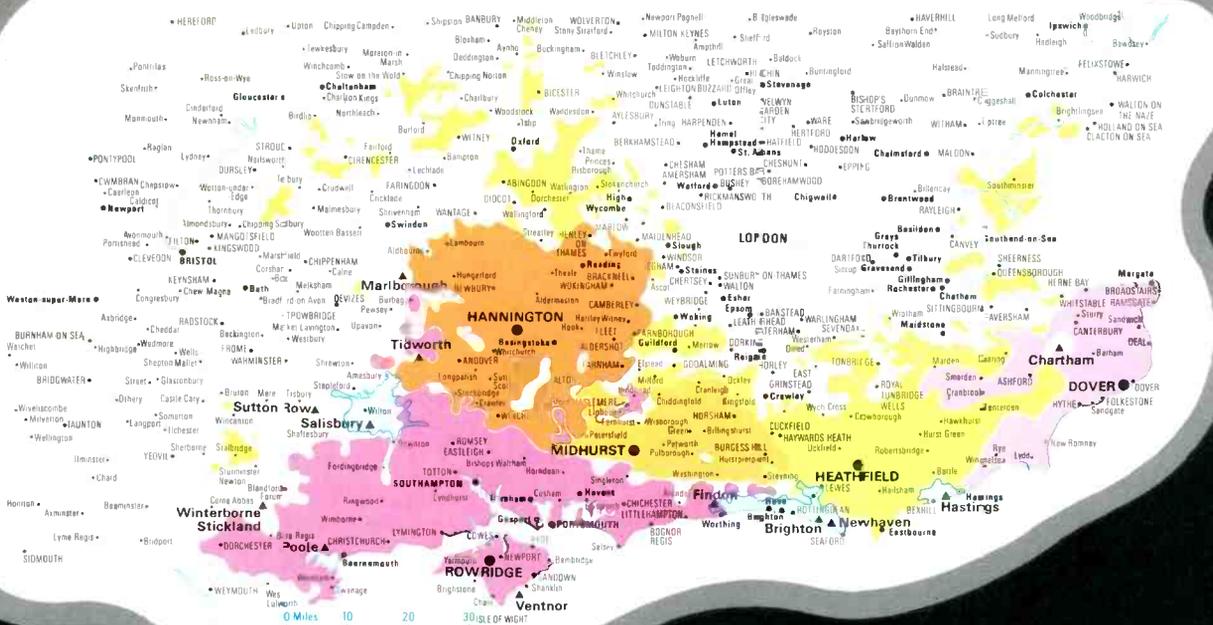


NORTH-EAST SCOTLAND



NORTHERN IRELAND





SOUTH OF ENGLAND



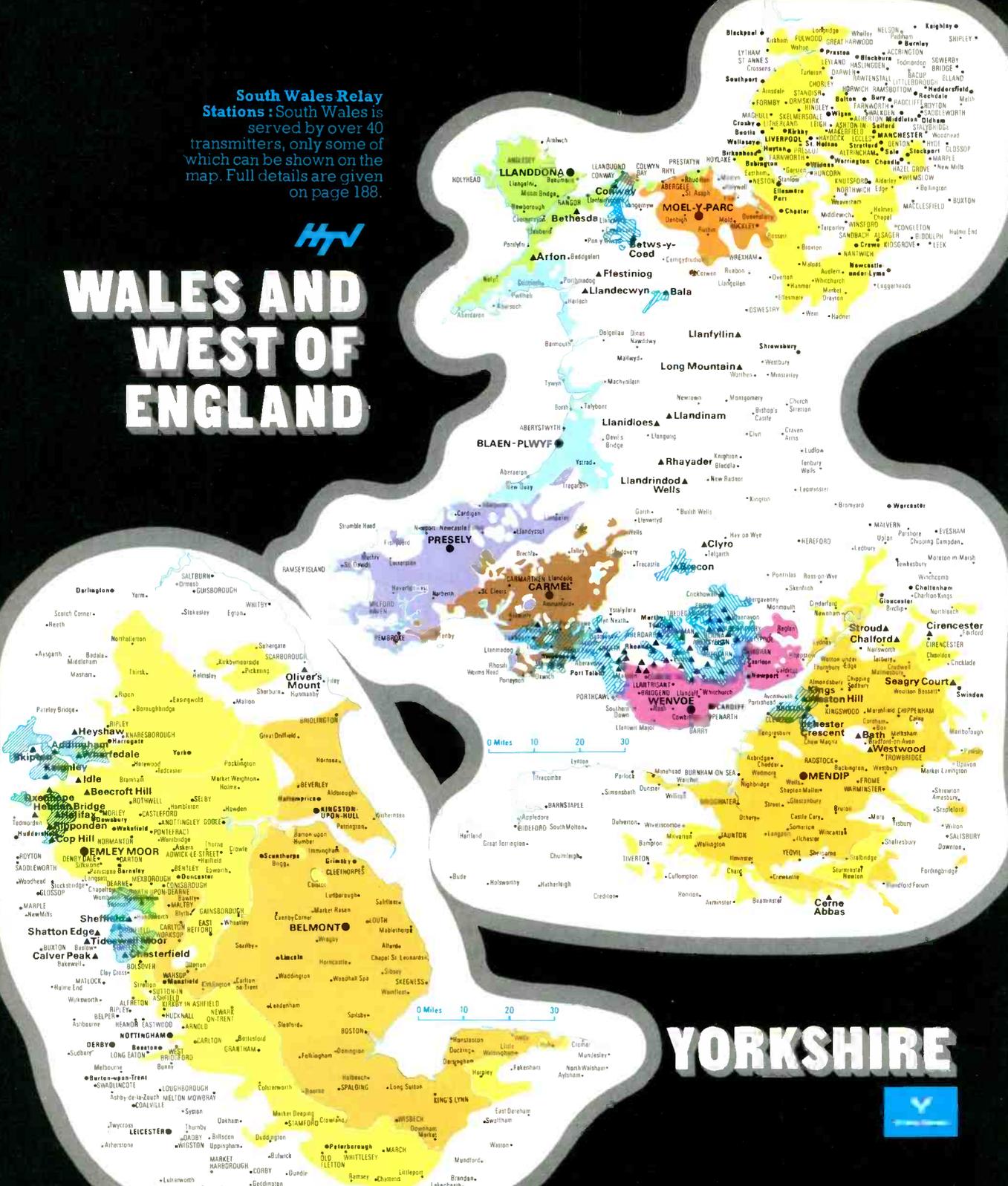
SOUTH-WEST ENGLAND



South Wales Relay Stations : South Wales is served by over 40 transmitters, only some of which can be shown on the map. Full details are given on page 188.



WALES AND WEST OF ENGLAND



YORKSHIRE



The UHF Television Station Plan Existing and Proposed Transmitting Stations

UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Mean Aerial Height ft. aod	IBA Target Service Date	UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Mean Aerial Height ft. aod	IBA Target Service Date									
Number	Name	IBA	BBC 1	BBC 2	Fourth					Number	Name	IBA	BBC 1	BBC 2	Fourth													
THE BORDERS AND ISLE OF MAN (B)																												
Border Television																												
137	Caldbeck	28	30	34	32	HA	500	1965	1.9.71	103,06	Saddleworth	49	52	45	42	VB	0.5	1291	28.1.72									
137,01	Whitehaven	43	40	46	50	VB	2	603	6.10.72	103,08	Bacup	43	40	46	53	VB	0.25	1258	9.3.73									
137,02	Keswick	24	21	27	31	VA	0.12	742	23.4.76	103,09	Ladder Hill	23	33	26	29	VA	1	1510	16.11.73									
137,05	Haltwhistle	59	55	62	65	VC/D	2	790	5.4.74	103,11	Birch Vale	43	40	46	53	VB	0.25	1158	21.6.74									
137,07	Bassenthwaite	49	52	45	42	VB	0.16	454	19.3.76	103,12	Whitworth	25	22	28	32	VA	0.05	1258	21.6.74									
137,10	Douglas	48	68	66	56	VC/D	2	640	mid 76	103,13	Glossop	25	22	28	32	VA	1	1035	10.8.73									
137,11	Beary Peak	43	40	46	50	VB	0.25	1068	early 77	103,15	Sedbergh	43	40	46	50	VB	0.5	859	6.9.74									
137,12	Port St. Mary	61	58	64	54	VC/D	0.25	408	early 77	103,18	Trawden	60	57	63	67	VC/D	0.2	1028	31.1.75									
137,14	Laxey	61	58	64	54	VC/D	0.025	458	early 77	103,19	Whalley	43	40	46	53	VB	0.05	703	28.3.75									
137,15	Langholm	60	57	63	53	VC/D	0.025	1011	6.2.76	103,20	Walsden	60	57	63	67	VC/D	0.05	976	7.2.75									
137,16	Thornhill	60	57	63	53	VC/D	0.5	1230	late 76	103,22	Littleborough	24	21	27	31	VA	0.5	886	21.6.74									
137,17	Barskeoch Hill	59	55	62	65	VC/D	2	756	mid 76	103,25	North Oldham	24	21	27	31	VA	0.04	957	7.3.75									
137,18	New Galloway	23	33	26	29	VA	0.1	655	mid 76	103,27	Congleton	41	51	44	47	VB	0.2	526	6.9.74									
137,19	Stranraer	60	57	63	53	VC/D	0.25	786	mid 77	103,31	Oakenhead	41	51	44	47	VB	0.1	938	6.6.75									
137,21	Cambret Hill	41	44	51	47	HB	16	1362	late 76	103,32	Whitehead	60	57	63	67	VC/D	0.08	1059	28.11.75									
137,26	Glenluce	61	58	64	54	VC/D	0.015	438	mid 77	103,35	Lancaster	24	31	27	21	VA	10	597	26.6.72									
161	Selkirk	59	55	62	65	HC/D	50	1702	1.3.72	103,36	Kendal	61	58	64	54	VC/D	2	731	17.11.72									
161,01	Eyemouth	23	33	26	29	VA	2	801	15.3.74	103,38	Windermere	41	51	44	47	VB	0.5	830	13.4.73									
161,02	Galashiels	41	51	44	47	VB	0.1	989	18.10.74	103,41	Cornholme	61	58	64	54	VC/D	0.05	1184	early 77									
161,03	Hawick	23	33	26	29	VA	0.05	648	16.5.75	103,44	Milrom Park	25	22	28	32	VA	0.25	617	early 77									
161,04	Jedburgh	41	51	44	47	VB	0.16	525	early 77	103,45	Coniston	24	21	27	31	VA	0.09	1008	28.11.75									
161,07	Peebles	25	22	28	32	VA	0.1	1328	23.5.75	103,47	Ramsbottom	56	48	66	68	VC/D	0.08	913	mid 77									
161,08	Innerleithen	61	58	64	54	VC/D	0.1	889	8.8.75	103,48	Dalton	43	40	46	53	VB	0.025	378	early 77									
CENTRAL SCOTLAND (CS)																												
Scottish Television																												
105	Black Hill	43	40	46	50	HB	500	1783	13.12.69	101	Crystal Palace	23	26	33	30	HA	1000	1027	15.11.69									
105,01	Kilmacollm	24	21	27	31	VA	0.032	516	25.7.75	101,01	Guildford	43	40	46	50	VB	10	616	24.3.72									
105,02	South Knapdale	60	57	63	53	VC/D	1.45	1743	9.1.76	101,02	Hertford	61	58	64	54	VC/D	2	318	10.3.72									
105,03	Biggar	25	22	28	32	VA	0.5	1222	30.1.76	101,03	Reigate	60	57	63	53	VC/D	10	926	15.11.71									
105,06	Killearn	59	65	62	55	VC/D	0.5	530	4.6.76	101,04	Tunbridge Wells	41	51	44	47	VB	10	564	4.2.72									
105,07	Callander	25	22	28	32	VA	0.1	623	mid 76	101,05	Hemel Hempstead	41	51	44	47	VB	10	740	10.3.72									
105,10	Craigsnure	25	22	28	32	VA	20	1565	11.6.76	101,06	Woolwich	60	57	63	67	VC/D	0.63	176	11.4.74									
105,12	Cow Hill	43	40	46	50	VB	0.065	1126	mid 76	101,07	High Wycombe	59	55	62	65	VC/D	0.5	691	14.1.72									
105,22	Haddington	61	58	64	54	VC/D	0.02	318	21.5.76	101,09	Woburn	56	49	52	68	VC/D	0.1	470	mid 76									
147	Craigkelly	24	31	27	21	HA	100	1017	27.9.71	101,10	Henley-on-Thames	67	48	64	54	VC/D	0.1	514	10.1.75									
147,01	Penicuik	61	58	64	54	VC/D	2	985	16.1.76	101,12	Chesham	43	40	46	50	VB	0.1	557	30.4.76									
147,03	West Linton	23	33	26	29	VA	0.025	1056	13.2.76	101,14	Gt. Missenden	61	58	64	54	VC/D	0.085	707	29.11.74									
152	Darvel	23	33	26	29	HA	100	1453	1.12.72	101,18	Chepping Wycombe	41	51	44	47	VB	0.02	579	28.5.76									
152,01	Muirkirk	41	51	44	47	VB	0.1	1039	mid 76	158	Bluebell Hill	43	40	46	65	HE	30	823	25.2.74									
152,02	Kirkconnel	61	58	64	54	VC/D	0.25	1731	19.12.75	MIDLANDS (M)																		
152,03	West Kilbride	41	51	44	47	VB	0.35	710	late 76	102	Sutton Coldfield	43	46	40	50	HB	1000	1297	15.11.69									
152,04	Lethanhill	60	57	63	53	VC/D	0.25	1185	23.3.73	102,02	Kidderminster	61	58	64	54	VC/D	2	437	31.3.72									
152,05	Girvan	59	55	62	65	VC/D	0.25	763	7.5.76	102,03	Brierley Hill	60	57	63	53	VC/D	10	591	3.12.71									
152,06	Campbeltown	60	57	63	53	VC/D	0.05	435	28.11.75	102,06	Bromsgrove	24	31	27	21	VA	4	651	4.2.72									
152,10	Millburn Muir	42	39	52	49	VB	0.25	657	13.6.75	102,07	Malvern	66	56	62	68	VC/D	10	691	26.5.72									
152,11	Rosneath	61	58	64	54	VC/D	10	764	mid 76	102,08	Lark Stoke	23	33	26	29	VA	7.6	918	7.7.72									
152,15	Rothsay	25	22	28	32	VA	2	683	late 76	102,09	Stanton Moor	59	55	62	65	VC/D	2	1164	27.9.74									
CHANNEL ISLANDS (Ch)																												
Channel Television																												
128	Fremont Point	41	51	44	47	HB	20	800	mid 76	102,10	Leek	25	22	28	32	VA	1	1028	28.2.75									
128,02	Les Touillets	54	56	52	48	HC/D	2	414	mid 76	102,11	Fenton	24	31	27	21	VA	10	790	21.1.72									
EAST OF ENGLAND (E)																												
Anglia Television																												
114	Tacolneston	59	62	55	65	HC/D	250	724	1.10.70	102,12	Ashbourne	25	22	28	32	VA	0.25	698	28.2.75									
114,01	West Runton	23	33	26	29	VA	2	495	6.4.73	102,13	Bolehill	60	57	63	53	VC/D	0.25	1156	22.8.75									
114,02	Aldeburgh	23	33	26	30	VA	10	265	24.11.72	102,19	Icomb Hill	25	22	28	32	VA	0.11	953	12.12.75									
114,04	Thetford	23	33	26	29	VA	0.02	211	mid 77	102,21	Leamington Spa	66	56	62	68	VC/D	0.2	444	28.5.76									
115	Sudbury	41	51	44	47	HB	250	708	18.11.70	102,23	Nottingham	24	21	27	31	VA	2	600	30.3.73									
124	Sandy Heath	24	31	27	21	HA	1000	952	18.1.71	102,24	Buxton	24	21	27	31	VA	1	1558	7.12.73									
124,01	Northampton (Dall. Park)	56	66	62	68	VC/D	0.065	335	early 77	111	Waltham	61	58	64	54	HC/D	250	1407	28.2.70									
101,08	Luton	59	55	62	65	VC/D	0.08	670	14.6.74	117	Oxford	60	57	63	53	HC/D	500	948	15.6.70									
LANCASHIRE (La)																												
Granada Television																												
103	Winter Hill	59	55	62	65	HC/D	500	2357	15.11.69	121	The Wrekin	23	26	33	29	HA	100	1470	22.12.75									
103,01	Darwen	49	39	45	42	VB	0.5	1024	1.11.71	149	Ridge Hill	25	22	28	32	HA	100	1191	26.2.72									
103,02	Pendle Forest	25	22	28	32	VA	0.5	1069	2.8.71	149,02	Garth Hill	60	57	63	53	VC/D	0.025	1221	26.3.76									
103,03	Haslingden	23	33	26	29	VA	8	1294	25.8.72	NORTH-EAST ENGLAND (NE)																		
103,05	Todmorden	49	39	45	42	VB	0.5	896	31.5.72	Tyne Tees Television																		
109,02	Newton	61	58	64	54	HC/D	500	1454	17.7.70	109,02	Pontop Pike	23	33	26	29	VA	2	695	28.4.72									
109,03	Fenhamp	24	21	27	31	VA	2	555	10.12.71	109,03	Newton	24	21	27	31	VA	2	555	10.12.71									
109,06	Weardale	41	44	51	47	VB	1	1490	24.8.73	109,06	Fenhamp	24	21	27	31	VA	2	555	10.12.71									
109,08	Alston	49	52	45	42	VB	0.4	1755	25.7.75	109,09	Weardale</																	

The UHF Television Station Plan - cont.

UHF Station Number Name	Channels				Polarisation/ Aerial Group	ERP (kW)	Mean Aerial Height ft. aod	IBA Target Service Date
	IBA	BBC 1	BBC 2	Fourth				

NORTH-EAST ENGLAND (NE) - cont.

109,13 Haydon Bridge	41	51	44	47	VB	0.1	848	14.5.76
109,14 Shotley Field	25	22	28	32	VA	0.2	817	mid 76
116 Bilsdale	29	33	26	23	HA	500	2247	15.3.71
116,01 Whitby	59	55	62	65	VC/D	0.25	348	11.5.73
116,04 Grinton Lodge	43	40	46	50	VB	0.025	880	late 76
116,08 Limber Hill	43	40	46	50	VB	0.05	626	mid 77
155 Chatton	49	39	45	42	HB	100	1170	19.8.74

NORTH-EAST SCOTLAND (NS)

		Grampian Television						
112 Durriss	25	22	28	32	HA	500	2088	19.7.71
112,01 Peterhead	59	55	62	65	VC/D	0.1	315	19.7.74
112,02 Gartly Moor	61	58	64	54	VC/D	2.2	1525	8.2.74
112,03 Rosehearty	41	51	44	47	VB	2	367	16.2.73
112,04 Balgowrie	43	40	46	50	VB	0.04	354	31.1.75
112,05 Tullich	59	55	62	65	VC/D	0.11	1677	early 77
123 Angus	60	57	63	53	HC/D	100	1795	30.9.72
123,01 Perth	49	39	45	42	VB	1	558	3.1.72
123,02 Crieff	23	33	26	29	VA	0.1	882	19.12.75
123,03 Cupar	41	51	44	47	VB	0.02	253	23.4.76
123,05 Pitlochry	25	22	28	32	VA	0.15	1374	14.11.75
123,07 Blair Atholl	43	40	46	50	VB	0.05	1431	18.6.76
123,08 Tay Bridge	41	51	44	47	VB	0.5	486	22.11.74
123,12 Auchtermuchty	49	39	45	42	VB	0.05	426	late 76
147,04 Dunkeld	41	51	44	47	VB	0.1	974	21.5.76
134 Keelylang Hill (Orkney)	43	40	46	50	HB	100	886	19.12.75
134,02 Bressay	25	22	28	32	VA	10	934	late 76
148 Rumster Forest	24	31	27	21	HA	100	1496	24.12.73
153 Knock More	23	33	26	29	HA	100	1534	28.10.74
154 Eitshal (Lewis)	23	33	26	29	HA	100	1200	mid 76
156 Rosemarkie	49	39	45	42	HB	100	1061	8.10.73
156,01 Auchmore Wood	25	22	28	32	VA	0.1	783	12.3.76
156,04 Fodderty	60	57	63	53	VC/D	0.12	724	late 76

NORTHERN IRELAND (NI)

		Ulster Television						
107 Divis	24	31	27	21	HA	500	1681	14.9.70
107,01 Larne	49	39	45	42	VB	0.5	556	late 76
107,02 Carnmoney Hill	43	40	46	50	VB	0.1	805	7.12.73
107,03 Kilkeel	49	39	45	42	VB	0.5	997	late 77
107,04 Newry	60	58	64	54	VC/D	0.5	962	*
107,05 Newcastle	59	55	62	65	VC/D	1	945	mid 77
107,06 Armagh	49	39	45	42	VB	0.12	531	mid 77
107,07 Black Mountain	49	39	45	42	VB	0.025	1637	8.8.75
107,30 Killowen Mountain	24	31	27	21	VA	0.015	1425	mid 77
130 Limavady	59	55	62	65	HC/D	100	1293	1.12.75
130,01 Londonderry	41	51	44	47	VB	3.2	920	1.12.75
130,04 Strabane	49	39	45	42	VB	2	1920	mid 77
151 Brougher Mountain	25	22	28	32	HA	100	1200	*

SOUTH OF ENGLAND (S)

		Southern Television						
108 Rowridge	27	31	24	21	HA	500	917	13.12.69
108,01 Salisbury	60	57	63	53	VC/D	10	515	11.8.72
108,03 Ventnor	49	39	45	42	VB	2	895	7.9.73
108,04 Poole	60	57	63	53	VC/D	0.1	367	early 77
108,05 Brighton	60	57	63	53	VC/D	2	563	28.4.72
108,07 Findon	41	51	44	47	VB	0.05	528	24.4.75
108,10 Winterborne Stickland	43	40	46	50	VB	1	680	5.3.76
113 Dover	66	50	56	53	HC/D	100	1211	13.12.69
113,05 Chartham	24	21	27	31	VA	0.1	382	5.12.75
125 Midhurst	58	61	55	68	HC/D	100	980	18.12.72
126 Hannington	42	39	45	66	HE	250	1209	1.11.71
126,05 Tidworth	25	22	28	32	VA	0.01	560	late 76
126,07 Sutton Row	25	22	28	32	VA	0.25	680	early 77
110,24 Marlborough	25	22	28	32	VA	0.1	815	21.6.74
139 Heathfield	64	49	52	67	HC/D	100	985	1.11.71

UHF Station Number Name	Channels				Polarisation/ Aerial Group	ERP (kW)	Mean Aerial Height ft. aod	IBA Target Service Date
	IBA	BBC 1	BBC 2	Fourth				

SOUTH OF ENGLAND (S) - cont.

139,02 Newhaven	43	39	45	41	VB	2	435	3.8.70
139,01 Hastings	28	22	25	32	VA	1	415	19.10.73

SOUTH-WEST ENGLAND (SW)

		Westward Television						
131 Caradon Hill	25	22	28	32	HA	500	1978	22.5.71
131,01 St. Austell	59	55	62	65	VC/D	0.1	785	23.1.76
131,04 Gunnislake	43	40	46	50	VB	0.04	577	18.6.76
131,05 Plympton (Plymouth)	61	58	64	54	VC/D	2	540	30.11.73
131,08 Tavistock	60	57	63	53	VC/D	0.1	712	11.6.76
131,10 Penaligon Downs	49	39	45	42	VB	0.1	538	26.3.76
131,12 Ilfracombe	61	58	64	54	VC/D	0.25	822	mid 76
131,13 Combe Martin	49	39	45	42	VB	0.1	587	late 76
132 Stockland Hill	23	33	26	29	HA	250	1480	13.9.71
132,01 St. Thomas (Exeter)	41	51	44	47	VB	0.25	482	28.11.75
132,03 Tiverton	43	40	46	50	VB	0.1	640	late 76
132,06 Bridport	41	51	44	47	VB	0.1	366	19.12.75
132,07 Beaminstor	59	55	62	65	VC/D	0.02	671	mid 76
132,08 Weymouth	43	40	46	50	VB	2	375	14.9.73
136 Beacon Hill	60	57	63	53	HC/D	100	935	19.3.73
138 Huntshaw Cross	59	55	62	65	HC/D	100	1180	5.11.73
141 Redruth	41	51	44	47	HB	100	1250	22.5.71
141,01 Isles of Scilly	24	21	27	31	VA	0.5	390	3.5.74
141,02 St. Just	61	58	64	54	VC/D	0.25	817	mid 76
141,03 Helston	61	58	64	54	VC/D	0.01	323	mid 76

WALES AND WEST OF ENGLAND (WW)

		HTV						
106 Wenvoe	41	44	51	47	HB	500	1158	6.4.70
106,01 Kilvey Hill	23	33	26	29	VA	10	798	28.1.72
106,02 Rhondda	23	33	26	29	VA	4	1215	7.1.72
106,03 Mynydd Machen	23	33	26	29	VA	2	1346	25.2.72
106,04 Maesteg	25	22	28	32	VA	0.25	1006	18.5.73
106,05 Pontypridd	25	22	28	32	VA	0.5	811	28.4.72
106,06 Aberdare	24	21	27	32	VA	0.5	1092	8.12.72
106,07 Merthyr Tydfil	25	22	28	32	VA	0.125	1020	22.12.72
106,08 Bargoed	24	21	27	31	VA	0.3	1120	25.5.73
106,09 Rhymney	60	57	63	53	VC/D	0.15	1520	2.3.73
106,12 Abertillery	25	22	28	32	VA	0.28	1410	30.11.73
106,13 Ebbw Vale	59	55	62	65	VC/D	0.5	1657	28.9.73
106,14 Blaina	43	40	46	50	VB	0.1	1155	9.8.74
106,15 Pontypool	24	21	27	31	VA	0.25	977	25.5.73
106,17 Blaenavon	60	57	63	53	VC/D	0.15	1355	27.4.73
106,18 Abergavenny	49	39	45	42	VB	1	1590	28.9.73
106,19 Ferndd	60	57	63	53	VC/D	0.08	1430	20.12.74
106,20 Porth	43	40	46	50	VB	0.08	1000	27.12.74
106,22 Llangenor	59	55	62	65	VC/D	0.15	1176	19.7.74
106,23 Treharris	52	56	48	68	VC/D	0.05	673	31.1.75
106,24 Cwmafon	24	21	27	31	VA	0.07	805	16.8.74
106,26 Llanhilleth	49	39	45	42	VB	0.03	1021	27.9.74
106,28 Gilfach Goch	24	21	27	31	VA	0.05	1045	27.9.74
106,29 Taff's Well	59	55	62	65	VC/D	0.02	625	9.8.74
106,30 Ogmere Vale	60	57	63	53	VC/D	0.1	1103	2.8.74
106,31 Abertridwr	60	57	63	53	VC/D	0.05	985	6.12.74
106,35 Tonypany	59	55	62	65	VC/D	0.02	836	1.11.74
106,42 Mynydd Bach	61	58	64	54	VC/D	0.25	1168	14.9.73
106,43 Bedinog	24	21	27	31	VA	0.01	1251	1.8.75
106,48 Pennar	43	40	46	50	VB	0.1	907	early 77
106,49 Brecon	61	58	64	54	VC/D	1	899	25.1.74
106,50 Sennybridge	43	40	46	50	VB	0.08	1309	mid 77
106,51 Clyro	41	51	44	47	VB	0.16	865	13.9.74
106,52 Crickhowell	24	21	27	31	VA	0.15	801	early 77
106,53 Blackmill	25	22	28	32	VA	0.01	721	mid 76
106,55 Pennorth	23	33	26	29	VA	0.05	963	mid 76
106,56 Pontardawe	61	58	64	68	VC/D	0.05	675	26.9.75
106,57 Deri	25	22	28	32	VA	0.05	1379	5.9.75

The UHF Television Station Plan - cont.

UHF Station		Channels		Polarisation/ Aerial Group	ERP (kW)	Mean Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1 BBC 2 Fourth				
WALES AND WEST (WW) cont.							
106,60	Ton Pentre	61	58 64 54	VC/D	0.08	1229	early 77
110	Mendip	61	58 64 54	HC/D	500	1934	30.5.70
110,02	Bath	25	22 28 32	VA	0.25	715	11.10.71
110,03	Westwood	43	40 46 50	VB	0.1	442	4.7.75
110,07	Bristol KWH	42	45 48 52	VB	1	471	5.4.74
110,08	Bristol IC	43	40 46 50	VB	0.5	325	15.12.72
110,12	Seagry Court	41	44 51 47	VB	0.0025	517	mid 76
110,18	Stroud	42	48 45 52	VB	0.5	885	23.5.75
110,19	Cirencester	23	33 26 29	VA	0.25	761	20.6.75
110,21	Chalford	24	21 27 31	VA	0.125	704	early 77
110,29	Cerne Abbas	25	22 28 32	VA	0.11	924	16.4.76
118	Llanddona	60	57 63 53	HC/D	100	828	6.9.73
118,01	Betws-y-Coed	24	21 27 31	VA	0.5	1164	19.10.73
118,03	Conway	43	40 46 50	VB	2	535	19.10.73
118,04	Bethesda	60	57 63 53	VC/D	0.025	628	6.9.73
118,06	Arfon	41	51 44 47	VB	4.2	1973	17.10.75
118,07	Llandecwyn	61	58 64 54	VC/D	0.3	1004	mid 76
118,08	Ffestiniog	25	22 28 32	VA	1.2	1170	late 76
119	Carmel	60	57 63 53	HC/D	100	1351	21.5.73
119,01	Llanelli	49	39 45 67	VE	0.1	475	14.2.75
119,03	Ystalyfera	49	39 45 67	VB	0.05	1204	mid 77
119,04	Llandrindod Wells	49	39 45 67	VB	2.25	1626	2.4.76
119,08	Rhayader	23	33 26 29	VA	0.1	1297	early 77
119,13	Abercraf	25	22 28 32	VA	0.05	1051	mid 76
129	Presely	43	46 40 50	HB	100	1849	16.8.73
129,04	St. Dogmaels	23	33 26 29	VA	0.015	408	mid 77
129,12	Croeserw	61	58 64 54	VC/D	0.12	1280	28.2.75
135	Blaen-Plwyf	24	31 27 21	HA	100	1097	7.5.73
135,09	Long Mountain	61	58 64 54	VC/D	1	1494	mid 76
135,10	Llandinam	41	44 51 47	VB	0.25	1646	mid 76
135,11	Llanidloes	25	22 28 32	VA	0.005	890	late 76
135,12	Llanfyllin	25	22 28 32	VA	0.125	978	early 77
145	Moel-y-Parc	49	52 45 42	HB	100	1884	11.6.73
145,08	Bala	23	33 26 29	VA	0.2	1174	27.12.74
YORKSHIRE (Y)							
104	Emley Moor	47	44 51 41	HB	870	1860	15.11.69
104,01	Wharfedale	25	22 28 32	VA	2	865	1.9.71
104,03	Sheffield	24	31 27 21	VA	5	969	17.1.72
104,04	Skipton	49	39 45 42	VB	10	697	21.7.72
104,05	Chesterfield	23	33 26 29	VA	2	757	1.9.71
104,06	Halifax	24	21 27 31	VA	0.5	928	21.1.72
104,07	Keighley	61	58 64 54	VC/D	10	1160	21.4.72
104,08	Shatton Edge	48	52 58 54	VC/D	1	1356	13.6.75
104,09	Hebden Bridge	25	22 28 32	VA	0.25	874	9.2.73
104,10	Ripponden	61	58 64 54	VC/D	0.06	1094	8.8.75
104,11	Cop Hill	25	22 28 32	VA	1	1184	22.12.72
104,13	Idle	24	21 27 31	VA	0.25	864	29.12.72
104,15	Becroft Hill	59	55 62 65	VC/D	1	641	30.4.76
104,17	Oxenhope	25	22 28 32	VA	0.2	1337	6.9.74
104,18	Calver Peak	49	39 45 42	VB	0.25	1056	29.8.75
104,22	Tideswell Moor	60	56 63 66	VC/D	0.25	1481	14.3.75
104,27	Addingham	43	40 46 50	VB	0.025	620	28.5.76
104,38	Oliver's Mount	60	57 63 53	VC/D	1	618	9.5.75
104,44	Heyshaw	60	57 63 53	VC/D	0.5	1091	28.6.74
120	Belmont	25	22 28 32	HA	500	1550	24.5.71

NOTES ON UHF TELEVISION STATIONS

It is expected that at least 50 main and 350 relay stations will be required for the UHF service. The information is provisional.
 UHF main station numbers are in bold type. The 'Fourth' column shows the channel numbers reserved for the fourth, as yet unallocated, programme service.
 Polarisation is either Horizontal (H) or Vertical (V).
 ERP is maximum effective radiated power. Some stations open at a reduced ERP; consult the IBA Engineering Information Service for current information.
 *Tentative, plans provisional

IBA TV Channels and Nominal Carrier Frequencies (MHz)

Channel	Vision	Sound
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. Offset operation is used on UHF and VHF: on UHF either 0, +5/3, or -5/3 of line frequency; on VHF non-standard multiples of 1/12 of line frequency.
 Carrier frequency tolerances on UHF are + or -500Hz for main stations and + or -800Hz for relay stations. For VHF, tolerances are + or -2.5Hz/10% of operating frequency.

UHF Receiving Aerial Groups and Colour Codes	Colour
21-34	A Red
39-53	B Yellow
48-68	C Green
39-68	E Brown

VHF Television Transmitting Stations

VHF Station	Channel/Polarisation	ERP (kW)	Mean Aerial Height ft. aod	Service Date
THE BORDERS AND ISLE OF MAN				
Border Television				
37	Caldbeck 11 H	100	1902	1.9.61
37.1	Selkirk 13 V	25	1644	1.12.61
37.2	Richmond Hill 8 H	10	730	26.3.65
37.3	Whitehaven 7 V	0.1	571	31.1.68

CENTRAL SCOTLAND				
Scottish Television				
5	Black Hill 10 V	475	1853	31.8.57
5.1	*Rosneath 13 V	0.1	450	13.12.68
5.2	Rothsay 8 V	1	651	30.8.68
5.3	Lethanhill 12 V	3	1135	31.1.69

CHANNEL ISLANDS				
Channel Television				
28	Fremont Point 9 H	10	782	1.9.62

EAST OF ENGLAND				
Anglia Television				
14	Mendlesham 11 H	200	1160	27.10.59
14.1	Sandy Heath 6 H	30	875	13.7.65

LANCASHIRE				
Granada Television				
3	*Winter Hill 9 V	100	2127	3.5.56

LONDON				
Thames Television/ London Weekend Television				
1	Croydon 9 V	350	830	22.9.55

MIDLANDS				
ATV				
2	Lichfield 8 V	400	1453	17.2.56
2.1	Membury 12 H	30	1155	30.4.65
2.2	Ridge Hill 6 V	10	1120	30.7.68

NORTH-EAST ENGLAND				
Tyne Tees Television				
9	Burnhope 8 H	100	1487	15.1.59

NORTH-EAST SCOTLAND				
Grampian Television				
12	Durris 9 H	400	2016	30.9.61
12.1	Angus 11 V	50	1727	13.10.65
56	Mounteagle 12 H	50	1465	30.9.61
56.1	Rumster Forest 8 V	30	1425	25.6.65
56.2	Aivimore 10 H	1	1505	29.11.60

NORTHERN IRELAND				
Ulster Television				
7	Black Mountain 9 H	100	1687	13.10.59
7.1	Strabane 8 V	100	1867	18.2.63
7.2	Ballycastle 13 H	0.1	606	6.7.70

SOUTH OF ENGLAND				
Southern Television				
8	Chillerton Down 11 V	100	1246	30.8.58
8.1	Newhaven 6 V	1	385	3.8.70
13	Dover 10 V	100	1165	31.1.60

SOUTH-WEST ENGLAND				
Westward Television				
31	Caradon Hill 12 V	200	1936	29.4.61
32	Stockland Hill 9 V	100	1475	29.4.61
32.1	Huntshaw Cross 11 H	0.5	1130	22.4.68

WALES AND WEST OF ENGLAND				
HTV				
6	St. Hilary 10 V	200	1113	14.1.58
6	St. Hilary 7 V	100	1043	15.2.65
6.1	Bath 8 H	0.5	678	13.5.68
6.2	Abergavenny 11 H	0.1	1567	23.4.69
6.3	Brecon 8 H	0.1	872	30.4.70
29	Presely 8 H	100	1812	14.9.62
29.1	Arfon 10 H	10	1904	9.11.62
29.2	Bala 7 V	0.1	1151	26.7.67
29.3	*Ffestiniog 13 V	0.1	1145	28.2.69
29.4	Llandover 11 H	0.1	1154	30.8.68
29.5	*Llandrindod Wells 9 H	3	1605	1.7.69
45	Moel-y-Parc 11 V	25	1815	28.1.63

YORKSHIRE				
Yorkshire Television				
4	Emley Moor 10 V	200	1807	3.11.56
4.1	Scarborough 6 H	1	759	11.6.65
4.2	Sheffield 6 H	0.1	958	23.3.69
20	*Belmont 7 V	20	1411	20.12.65

Note: The VHF construction programme is now complete. VHF main station numbers are in bold type.
 *Also used for BBC.

The Questions you ask

Viewers, the radio and television trade, industry, all have one thing in common: an unquenchable thirst for information on the technical aspects of broadcasting, the information needed to make the best use of the ITV and ILR services.

From the 20,000 or so technical enquiries answered annually by the IBA, here is a selection of some of the ones of general interest that are asked the most often.

Why are there no colour transmissions in my area yet? We have been waiting years for a good television service.

Sorry, you must be living in one of the more remote areas or in a valley. About two million people are still in this situation and we are doing all we can to extend the service (see 'Bringing the Pictures to You', pages 169-71).

I live in an area where a local relay is due to open shortly. Will I need to change the elaborate aerial I am using to pick up a distant station?

Usually you will need to change, or at least adjust your aerial. But if the relay is intended for you, you will not need a very elaborate aerial.

A relay is going up two or three miles away from me – will I be able to use a set-top aerial?

It all depends. Many local relays are very low power and need a good outdoor or loft aerial. You may be lucky but we never recommend set-top aerials, particularly for colour, even on high-power stations.

When are you going to build an ILR station for me? I live in a large town but we do not have any local radio here.

Wish we could tell you. We would like to increase the number of ILR stations but at present we are limited to nineteen ILR services (all in operation), by Government edict pending the report of the Annan Committee on the Future of Broadcasting.

I have a 405-line TV receiver on which I depend – when are you going to close down the 405-line system?

Again this is a question for the Government to decide but we expect that the service will continue for a few more years yet.

When will I be able to use my ITV2 push-button?

Here again we hope that before too long we shall be

authorised to start such a service. But this is a matter for the Government to decide.

But in the meantime why not use the channel to carry programmes from another ITV region?

Sorry, we are not permitted to do this.

I always listen to ILR on medium wave. It's fine in the daytime but a lot of other foreign programmes keep breaking in at night. Is there anything you or I can do about this?

Not a lot, I'm afraid. With a ferrite-rod directional aerial you might be able to minimise the interference but the basic problem is that when it's dark the programmes from the distant stations come bouncing back from the upper atmosphere and there's nothing we can do about that. The best answer is to give vhf/fm a try – you may be surprised how much better reception can be with none of those bouncing signals.

I have stereo equipment but I get 'hiss' when listening to my ILR station, although it's fine when I switch to mono.

Almost certainly you need a better aerial – higher or more elements – to give the good clean signal you need for stereo reception.

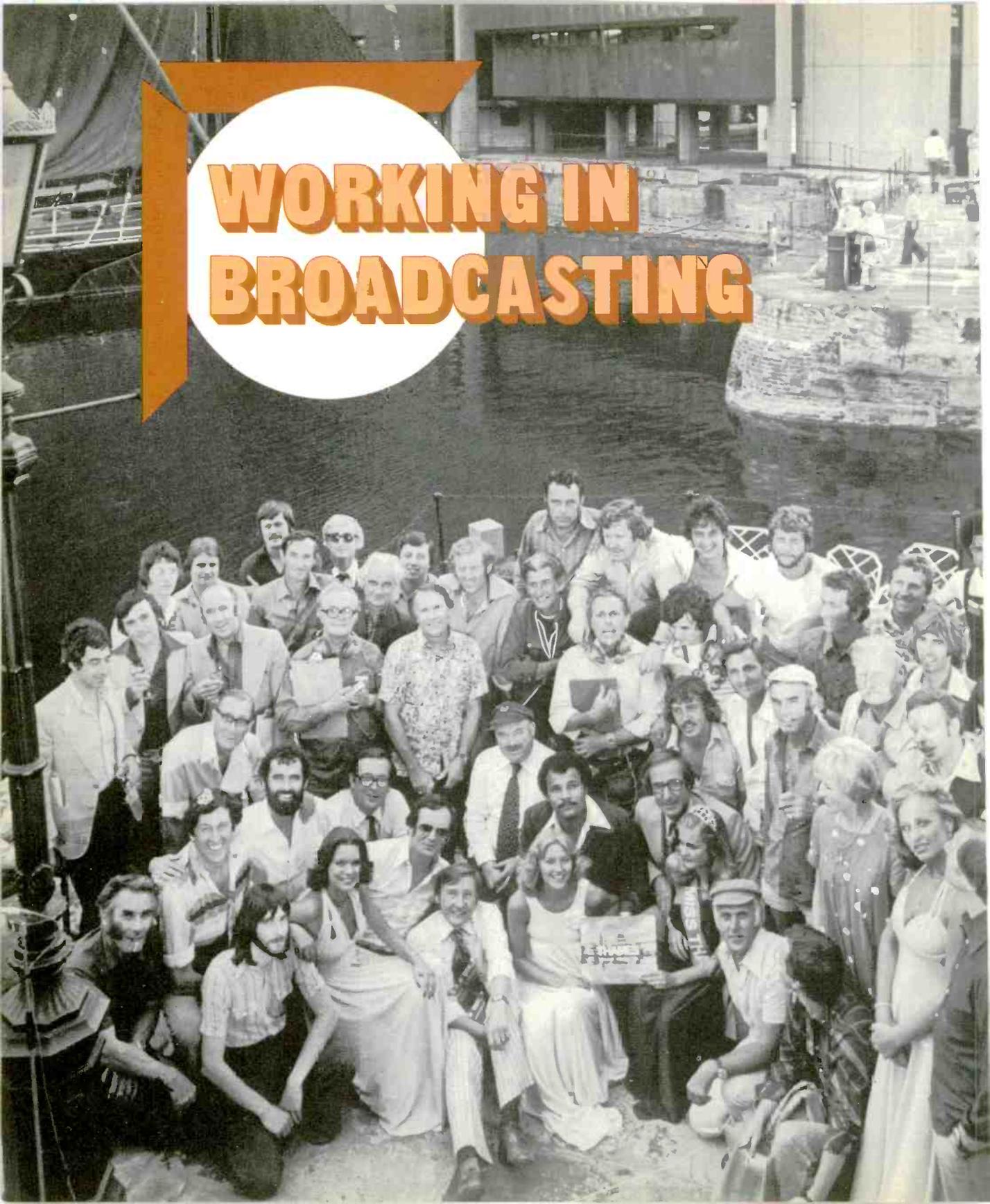
If I take my portable television with me when I go abroad will I be able to use it?

Many people use TV sets in their caravans but there are problems in using them in other countries – apart from any questions of licences, the technical standards of the TV systems used in Western Europe differ from those in the UK even when the basic 625-line standard is used. This usually means that even when you get a picture you may not get sound.

Some of my friends have a choice of more than one ITV programme. Is this possible for me?

It depends where you live. Some people live in 'overlap' areas where they get reasonable signals from more than one ITV programme region; others live in good sites on the top of hills or are prepared to install more than one aerial, or very elaborate aerials that can be rotated towards different transmitters. But remember, signals coming from outside your region may suffer interference, now or later on. And if you have high hills in the direction of the distant transmitter your chances of success are slim.

WORKING IN BROADCASTING





The busy make-up department at Thames Television's Teddington studios.

The permanent staff of Independent Broadcasting as a whole amounts to some 13,000 people of whom about 11,000 are employed by the ITV programme companies, 1,300 by the Independent Broadcasting Authority and about 1,000 by the ILR programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting.

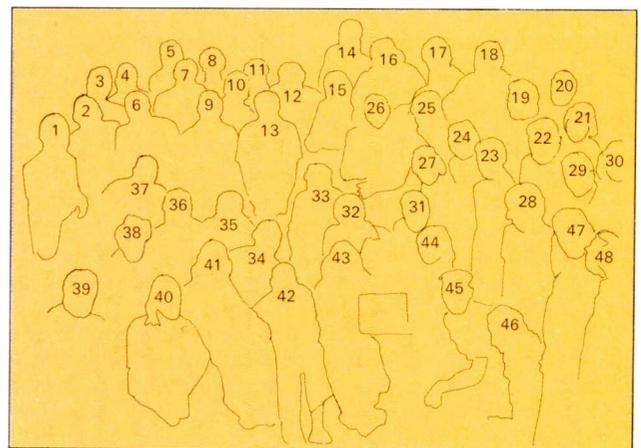
The fifteen separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. The five largest companies, with responsibility for providing programmes for the network, each have between about 1,000 and 1,750 permanent staff. The smallest companies, which tend to concentrate on local productions for viewers in their own areas, each employ under 200. A medium-sized company has a staff of about 500-600.

Almost fifty personnel involved in the presentation of just one programme (The Miss Thames Beauty Contest) assemble on the quayside at the new St Catherine Docks in London.

1 Voice Over Announcer (John Viner) ; 2 Compère (Tony Bastable) ; 3 Sound Engineer ; 4, 5 Cameramen ; 6 Scriptwriter ; 7 Cameraman ; 8 Controller of Outside Broadcasts ; 9 Floor Manager ; 10 Carpenter ; 11 Cameraman ; 12 Lighting Electrician ; 13 Stage Manager ; 14 Rigger ; 15 Lighting Director ; 16 Scenes hand ; 17 Propsman ; 18 F/L Rigger ; 19 Sound Engineer ; 20 Rigger ; 21 Scrutineer ; 22 Propsman ; 23 Lighting Electrician ; 24 Foreman Rigger ; 25 Assistant Floor Manager ; 26 Floor Manager ; 27 Rigger ; 28, 29, 30, 31, 32 Judges (Yootha Joyce, Brian Murphy, Jo Sandilands, Shaw Taylor, John Conteh) ; 33 Vision Engineer ; 34 Producer ; 35 Technical Unit Supervisor ; 36 Property man ; 37 Lighting Electrician ; 38 Vision Engineer ; 39 Sound Engineer ; 40 Vision Engineer ; 41 Contestant ; 42 Director ; 43 Contestant ; 44 Miss Thames TV 1976 (Denise Perry) ; 45 Sound Supervisor ; 46 Vision Mixer ; 47 Miss Thames TV 1975 (Amanda Juste) ; 48 Lighting Electrician.

Although the organisational set-up differs from one ITV company to another, staff are generally divided into at least six divisions: Programme Production, including presentation and planning; Production Services such as props, wardrobe and make-up; Technical Staff, including cameramen, lighting, sound and vision; Engineering; General Administration, including finance and personnel; and Sales. Details of each ITV company are given on pages 114-129.

The nineteen Independent Local Radio companies also select their own staff. As far as possible, the emphasis is on employing local people in all aspects of the companies' operations. Apart from running the studios and putting out the programmes, most ILR companies handle their own local sales of advertising time, and many also devise and produce commercials in their own studios for local advertisers. Details of each ILR company are given on pages 141-159.



Careers in the IBA

The IBA's staff of 1,337 are widely scattered all over the British Isles from the Shetland Islands in the North right down to Jersey in the far South. Some of the staff have been with the Authority for many years and have succeeded in making very worthwhile and rewarding careers; a number of those who started as trainees or in very junior jobs are now, as a result of promotion, holding positions with a good deal of responsibility. Understandably, in an organisation which grew rapidly from small beginnings, there were rather more opportunities while it was in the formative stage, ensuring that the country was covered by IBA transmissions as quickly and widely as possible. However, there are still opportunities for career training and development with the IBA.

London

The IBA's headquarters in Knightsbridge house the staff who work in the divisions dealing with Television Programme Services, Advertising Control, Radio, Information, External Finance and Administrative Services. In all there are about 200 people, a good number of whom are specialists in their own particular field and who have joined the IBA from other broadcasting organisations or have worked previously in related fields of work. Most of the vacancies which occur are for administrative, secretarial and clerical staff to assist these specialists.

If a vacancy is not filled by internal competition, it will normally be advertised in the national or local press. Any queries on employment should be addressed to the Establishments Officer, IBA, 70 Brompton Road, London SW3 1EY.

Winchester

In 1973, a large number of the staff were decentralised to the new Crawley Court offices in the heart of the Hampshire countryside five miles north-west of Winchester. Located there are the Engineering and Internal Finance Divisions, and the central Staff Administration and Services Department which looks after personnel and industrial relations.

The 225 engineers and their support staff are involved in planning the transmitter network, acquiring sites, equipment and building design, maintenance of existing sites, experimental and development work and disseminating technical information. Opportunities do occur from time to time for those with suitable qualifications to join the engineering division.

The Authority also has a Graduate Apprentice Scheme whereby the young graduate receives a basic training in the workshop and drawing office followed by an attachment to one of four Regional Engineers (who oversee the transmission service in their par-



A member of staff at the IBA's central purchasing and supply department in N.W. London sorts through the many thousands of components stocked for the maintenance of transmitting stations.

ticular region). They have opportunities to find out how the transmitting stations are commissioned, operated and maintained and after a short intensive course in broadcasting technology, the Graduate Apprentices have a number of attachments to the principal engineering departments at Crawley Court.

About six months before the completion of the apprenticeship, a review takes place to determine the first post of responsibility and the final period of training is directed specifically towards preparation for this first job. The scheme is planned to satisfy the requirements of the CEI Institutions and successful graduates can look forward to a rewarding career in the IBA as a Chartered Engineer.

The Authority also contributes towards the training and development of undergraduate engineers from universities and polytechnics. Industrial training places are offered to sandwich course students and a few undergraduates join the IBA as vacation students during the long summer vacation.

In the Internal Finance Division, encouragement is given to the clerical staff to gain experience in various aspects of accounting whilst undertaking part-time study. There are sometimes opportunities for trainees in this area of work and also from time to time within the data processing department in computer programming and operating.

From time to time, the Staff Administration and Services Department recruits clerical and secretarial trainees, and occasionally opportunities arise for trainees in the specialist personnel fields.

Any enquiries relating to employment at Crawley Court should be addressed to the Personnel Officer, IBA, Crawley Court, Winchester, Hampshire, SO21 2QA.

Regional Offices

The role of a Regional Officer is to act as an intermediary between the Authority and the local ITV and ILR programme companies. Their offices are therefore located close to the companies with whom they liaise. However, the offices are small and only rarely do vacancies occur for secretarial or clerical staff; any such posts are advertised locally.

Transmitting Stations

Throughout the United Kingdom there are 270 engineers responsible for the day-to-day operation of the transmitting stations and their maintenance to ensure that viewers and listeners are provided with a first-class reception of ITV and ILR programmes. These engineers operate from 23 bases responsible for all the transmitters within an average radius of 50 miles of

the base. The number of transmitters currently in service exceeds 300.

With technology ever changing and with new techniques being introduced to improve the IBA's service, it is important that engineers are well qualified and receive adequate training to enable them to deal with new equipment as it is introduced into service. The minimum qualification standard is the Higher National Certificate or equivalent. Basic training courses are given at the School of Electrical Engineering, Plymouth Polytechnic, Hoe Centre and at the station bases. Other training is given at the IBA Harman Training College at Seaton, Devon, at the Marconi College, and other appropriate technical colleges.

Any enquiries concerning training and work in the station engineering field should also be directed to the IBA's Personnel Officer at Crawley Court.

IBA Senior Staff

Sir Brian Young (Director General)

B C Sendall CBE (Deputy Director General (Programme Services))

D Glencross (Head of Programme Services); P Jones (Deputy Head of Programme Services); N E Clarke (Senior Programme Officer); C O B Rowley (Senior Programme Scheduling Officer); M Gillies (Programme Administrative Officer); C J N Martin (Religious Programmes Officer); D P O'Hagan, S D Murphy (Programme Officers); C D Jones (Deputy Head of Educational Programme Services); Dr I R Haldane (Head of Research); Dr J M Wober (Deputy Head of Research).

A W Pragnell OBE DFC (Deputy Director General (Administrative Services))

B Rook (Secretary to the Authority); K W Blyth (Senior Administrative Officer); W K Purdie (Head of Staff Administration and Services); R H R Walsh (Deputy Head of Staff Administration and Services); F B Symons (Personnel Officer).

R D Downham (Director of Internal Finance)

R Bowes (Chief Accountant); R N Rainbird (Deputy Chief Accountant); C F Tucker (Data Processing Manager).

A D Brook (Director of External Finance)

B J Green, P H Young (Senior Accountants).

F H Steele (Director of Engineering)

T S Robson OBE (Deputy Director of Engineering); R C Hills (Chief Engineer (Transmitters)); A L Witham OBE (Chief Engineer (Network)); J B Sewter (Chief

Engineer (Development & Information)). Dr G B Townsend (Head of Engineering Information Service); B T Hadley (Deputy Head of Engineering Information Service).

F H Wise (Head of Network and Service Planning Department); R M Bicknell (Head of Site Selection Section); R J Byrne (Head of Service Area Planning Section); B F Salkeld (Head of Network Planning Section).

S G Bevan (Head of Station Design and Construction Department); R Well-beloved (Head of Transmission Group); J A Thomas (Head of Masts and Aerials Section); J Belcher (Head of Power Section); M H Edwards (Head of Transmitter Section); P J T Haines (Head of Building Section); B T Rhodes (Head of Progress and Contracts Section); P A Crozier-Cole (Head of Telemetry and Automation Section); D S Chambers (Head of Local Radio Project Section).

A James MBE (Head of Network Operations and Maintenance Department); P J Darby MBE (Head of Technical Quality Control Section); B R Waddington (Head of Lines Section).

W N Anderson OBE (Head of Experimental and Development Department); G A McKenzie (Head of Automation and Control Section); J L E Baldwin (Head of Video Section); T G Long (Head of Radio Frequency Section); G S Twigg (Head of Engineering Services Section).

H W Boutall MBE (Head of Station Operations and Maintenance Department); P S Stanley (Head of Operations Section); J D V Lavers MBE (Head of Maintenance Section); R P Massingham (Head of Methods and Operations Unit).

REGIONAL ENGINEERS

H French MBE (East and South); H N Salisbury (North); L Evans (Scotland and Northern Ireland); G W Stephenson (Wales and West).

ENGINEERS-IN-CHARGE

A V Sucksmith (The Borders); P T Firth (Central Scotland); W D Kidd (Channel Islands); W D Thomas (East of England); G E Tagholm MBE (London); J W Morris (Midlands); E Warwick (North and West Wales); D H Rennie (North Scotland); A Campion (North-East England); W G Learmonth (North-West England); R Cameron MBE (Northern Ireland); W Woolfenden MBE (South Wales); A D B Martin (South-East England); K Archer (South-West England); I C I Lamb MBE (Yorkshire).

J B Thompson (Director of Radio)

M J Starks, G E Margolis (Senior Officers).

P B Woodhouse (Head of Advertising Control)

H G Theobalds (Deputy Head of Advertising Control); Y A Millwood, J B Smith (Advertising Control Officers).

B C L Keelan (Head of Information)

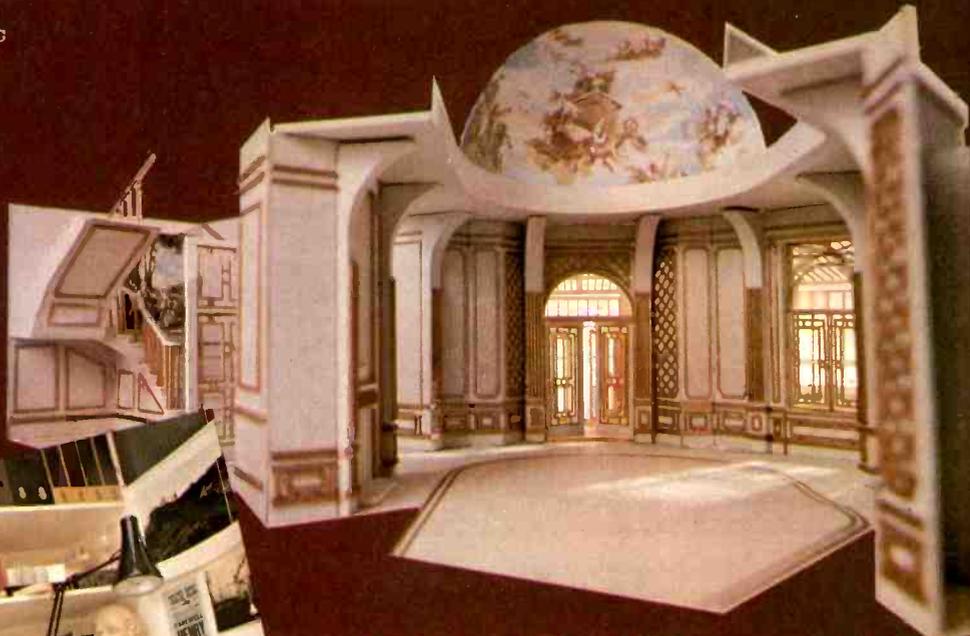
J Guinery (Deputy Head of Information); E H Croston (Head of Publications); M H G H Hallett (Publicity and Broadcasting Gallery Manager).

REGIONAL OFFICERS:

J N R Hallett MBE (East of England); F W L G Bath (Midlands); R F Lorimer (North-East England, The Borders and Isle of Man); J E Harrison (North-West England); A D Fleck (Northern Ireland); J Lindsay (Scotland); J A Blair Scott (South of England); W A C Collingwood OBE (South-West England, Channel Islands); L J Evans OBE (Wales and West of England); R Cordin (Yorkshire).

Right: Design model of a set

Below: The designer's studio and the scenic artists' workshop



DESIGNING FOR TELEVISION

A look at the work of a production designer in Thames Television.

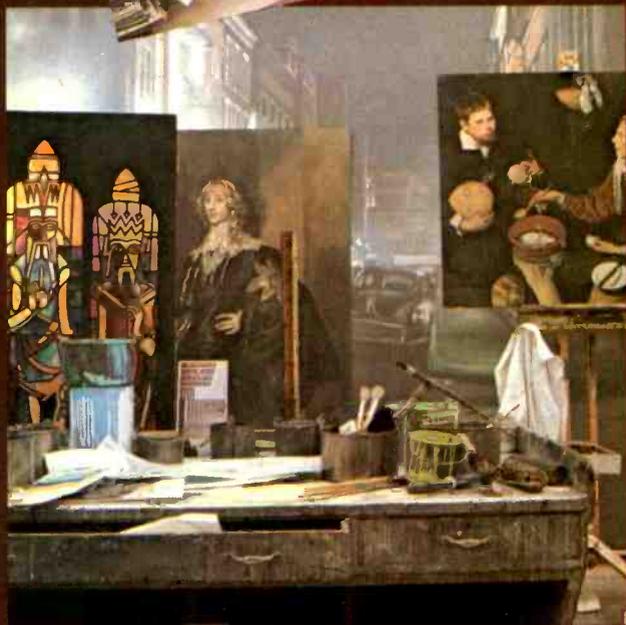
Design is a most important element in television production. Of the total permanent staff of about 1,600 in Thames Television about 100 are involved in the practice of one form or another of design.

The Design Department at Thames is one of the responsibilities of the Controller of Programme Services, whose deputy is in charge of administration for all areas of design. The Head of Design is responsible for creative control and his department is divided into four main sections each with its own supervisor.

The Department has fifteen administrators, managers and secretaries, making a total permanent staff of 112. Backing this design group are a large number of wardrobe personnel, property and scene men, carpenters, painters, drapesmen and drivers.

Creative Function

'The television production designer's function is creative and interpretative' writes Patrick Downing, Head of Design at Thames Television. 'His job is to clarify the director's and his own impressions of a



writer's intentions into an amalgam of physical shapes and colours. He designs pictures – not sets, shapes and movement in a framework, not a series of still lifes."

Downing believes that a designer's work is realised by the individual and that it cannot be handed out as a brief. 'A programme concept does not determine the designer's approach to a problem or his method of solving that problem. It does not tell him what to do, or how to do it, just as it does not tell an actor how to interpret his role. The actor, director and designer will assimilate from a script or a programme outline their own conception of what they do and how they do it. With luck the designer will interpret the author's and the director's intent about fifty per cent of the time.'

THAMES DESIGN PERSONNEL

Production Design

- Head of Design
- 21 Designers
- 8 Assistant Designers
- 7 Production Buyers
- 2 Cost Estimators

Graphic Design

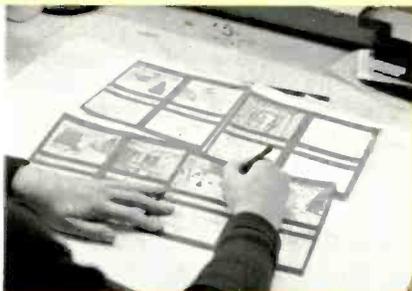
- Head of Graphics
- 11 Graphic Designers
- 5 Assistant Graphic Designers
- 4 Graphic Technicians
- 2 Photographers
- 6 Photographic Technicians
- 2 Rostrum Camera Unit

Scenic Art

- Supervising Scenic Artist
- 8 Scenic Artists

Costume Design

- 15 Costume Designers
- 4 Assistant Costume Designers



'The Designer works as a contributor to the whole concept, with producers, directors, lighting cameramen, camera operators, costume designers and sound mixers. This does not mean that the designer's work is done in conference and is therefore the combined work of all the participants. It is the total programme that is their combined work.'

The designer will produce plans of action, shapes of scenery, and storyboards of ideas which will be considered and accepted by the director or producer with few if any modifications. There is no one solution to the realisation of a production designer's work, in the translation from the written or spoken word to the creation of visual symbols. Given the same project, the same director, the same facilities, time, and budget, three designers would produce three entirely different solutions to a single programme concept.

The designer has to satisfy his own sense of fulfilment and the requirements of the author and director. He attempts to produce work that will create the largest possible audience, and at the same time fulfil his own sense of achievement and satisfaction.

Film/Videotape

There is little difference between television and film design except in the most minor mechanics. Film design is usually less confined in terms of locations, studio space and budgets.

Television 'sets' are designed to accommodate five or more electronic cameras and an infinity of variable positions and heights. Film 'sets' are designed to accommodate one film camera with the same number of variable positions. Television is more and more combining both videotape and film as a means of expression, and videotape is being shot and edited more and more in a filmic manner.

Certain disadvantages exist for the designer working with film: on videotape each shot can be seen on monitor screens as it happens and necessary corrections made; on film nothing can be seen until the 'rushes' are viewed after the film has been processed – too late for any adjustments.

A distinct advantage of working on location with film is that one starts with a real environment, and whatever may be added in the way of colour and properties, cobwebs or paint, one is building on a foundation of reality. In studio work the designer starts off with a basis of cardboard and recreates an extension of reality.

Most television designers' work is still in a studio environment, and for non-contemporary drama this has become almost essential, since this field requires an ambience and setting that often exists only in museums, or is in reality now covered by a welter of traffic meters and television aerials.

These 'extensions of reality' in a television studio, a

Top Left: Working on a storyboard Left: A costume design

DESIGNING FOR TELEVISION contd.



kind of synthesis of a style or a particular period are, hopefully, accepted by the viewer as 'real' - accepted, that is, if the designer's and lighting director's contribution can stand up to scrutiny. Graham Greene, reviewing a film in 1937, wrote: 'All the actors work hard to give the illusion that the whole of life is symbolised in an Arizona filling station, but life, embarrassed by hearing itself so explicitly discussed, crept away, leaving us only with the pasteboard desert and the stunted cardboard studio trees'.

The Work Pattern

All designers work in entirely different ways and use different methods; and all television programmes make different demands upon the designer. However, the following notes describe a possible five or six week work pattern a production designer might adopt for the production of a drama made almost entirely in the studio.

The designer starts with the first draft script. The effect of this script, the knowledge of who is to direct, and the possible size of the budget, colours and determines his approach to the play. From the first script to the final recording the designer is continually changing and modifying his basic original ideas.

After he has digested the script the designer and the director meet, and argue. They achieve, hopefully, a creative rapport; and, with luck, the designer assimilates the emotional and visual needs of the director and the production. The director accepts the designer's as yet basic visual ideas and imagery and together they translate into describable visual terms the intentions of the author.

The designer then creates rough plans, sketches, suggested camera movements, and occasionally storyboards for some particular sequence.

All the decisions the designer now takes will have a far-reaching effect on the whole production and will wholly dictate the visual ambience of the play. With his rough sketches, notes and ideas in a vague lump, the designer at this point receives from the producer a budget for the design of the production. 'It's never enough,' says Patrick Downing, 'and by tradition the designer spends an hour or two arguing about its inadequacy.' At this point the designer has been

working on the production for about ten days.

Now he starts on reference books, films, reference libraries and historical research. Of course much more time, energy, and research is needed if the play is historical than if it is one of those 'three people in a camp apartment overlooking a London skyline' play.

Then the director and designer climb into a car and search for film locations (most videotaped dramas have three or four minutes of filmed inserts, often lots more). This usually takes a couple of days. The designer now has a lot of vague ideas, sketches and polaroid photos of the film locations (or the exteriors that may appear on film which have to be matched in the studio interiors.)

The designer and the costume designer discuss basic colour tones, and work out a visual relationship between the sets and the costumes. A further afternoon and evening with the director polishes up the rough visuals.

Now the designer starts on a first search for major properties (props) that will play an integral part in his sets and in the production, and finds appropriate textures and architectural detailing.

For three or four days the designer is chained to a drawing board and with an assistant designer produces final plans, elevations and details which are then estimated for cost, found to be expensive, fiddled with, altered and put back again. Finally they are sent to the construction shop and the painters and carpenters start work.

The designer (or his assistant) makes a rough model - 'or a nice finished one if he has the time and feels narcissistic,' remarks Downing - and then he and the

Constructing the set





The 'reality' of the completed set

director, costume designer and lighting director sit round it, argue about it, and spill coffee over it. By this time the graphic designer has storyboards for titles and other graphics to be filmed on the rostrum camera. The designer and graphic designer meet and work out a cohesion between the designer's by now more or less concrete forms and the graphic designer's ideas. They sort out all the graphic minutiae of the programme. Shop signs, imitation passports, packaging, photographs etc.

Another meeting takes place, this time with the lighting director to agree on a lighting style to fit the mood and texture of the production. The designer wants it dark, moody and atmospheric like a silent German movie; the lighting director wants the viewer to see the production - they compromise.

The designer and the scenic artist allocated to him get together to sort out the requirements of scenic cloths, painted perspectives, stained glass windows. The drapes department start making curtains and

similar furnishings.

Then - the technical production meeting. The director, designer, lighting director, costume designer, technical supervisor, chief cameraman, sound and other technicians surround the designer's model of the sets and discuss the relationship between cameras, actors, sound and design.

Somehow all this gets sorted out and the designer concentrates on the filming requirements: props and scenery, transport, permissions for filming. What kind of car is smashed in the action, and can it be afforded? Has permission been received to paint someone's front door a dirty orange? How can that nasty lamp-post be disguised?

The designer stands by the director's elbow throughout the filming period and then about ten days before the final recording date of the programme the director goes into rehearsal with the cast. The stage-manager lays out the designer's studio plan on the rehearsal room floor with different coloured sticky tapes. And there is a first total read-through of the script with all the cast and everybody else concerned sitting round a large table. At the end of the read-through, final costume measurements are taken and the cast briefed on their basic movements and positions from the designer's plans, sketches and models. Meanwhile the scenery is nearing completion.

For the next few days or so, the designer and the production buyer tour round and select all the properties, furniture, drapes, carpets and all the other bits and pieces that contribute to the ambience and atmosphere of the sets. Most of these are hired from specialist suppliers, although occasionally it is necessary to buy or make something specific or rare.

The point is now reached where the designer fills the role of a supervisor, covering the setting up of the sets on the studio floor and the arrangement and positioning of all the furniture and properties. The next two days or so are filled with rehearsals on the sets with cameras and actors, or rehearsing and recording in short sequences, much like traditional filming - a synthesis for the designer of all his work for the past six weeks. Actors, cameras and sound are working under the director. Between each section of videotape recording there is a period of minor adjustments, small changes of camera angle, lighting and mood, the repositioning of an actor or a vase of flowers.

Then the final videotaping of the programme. The designer sits in the control room watching five or six screens, all of which show a collage of images on which he has impressed colour, texture and form.

Television production design at its most basic is an out-of-focus scrap of wallpaper seen occasionally between the heads of two actors. At its best it is the creation of a mood, and a sequence of pictures to illuminate a story, that can make a good programme better.

ITV Programmes: The IBA's Role

It is the Authority's duty under the IBA Act to supervise and control the programme output of Independent Television. The Authority is legally responsible for everything that is shown. But the IBA doesn't actually make any programmes itself; so just how does it go about its supervisory role in ITV?

A continual dialogue over programming matters between Authority staff and the companies is the cornerstone of the IBA's policy. Formal, regular meetings, informal talks and phone conversations all go to make up what is a non-stop process of consultation ranging over the entire field of programming issues, from the overall balance in a schedule to the contents of an individual documentary. This process starts anything up to two years in advance when new productions are being planned and goes on right until the final schedules and programmes are agreed.

The Authority does not preview all programmes, or pre-check all scripts, or make up the schedules; nor does it normally submit any ideas for individual programmes. What does happen is that the whole complex tapestry of a schedule is slowly and painstakingly woven together by the programme companies in full and regular consultation with Authority staff at all points down the line. Occasionally programmes will be previewed, scripts may be scrutinised and sometimes points of disagreement arise between companies and the Authority. Authority policy however is directed mainly at allowing the programme makers as free and as unrestrictive an atmosphere to work in as possible whilst at the same time ensuring that the programme requirements of the IBA Act are fully met. The experience of twenty-one years has shown that a continual process of consultation and co-operation, avoiding a sporadic, unco-ordinated approach, offers the best practical solution.

In spite of the inherently adaptable nature of the operation, however, there are two distinct strands to programme control: scheduling and programme content.

Scheduling

This is concerned with the times at which programmes are to be shown and constitutes as important an element of programme control as the content of the programmes themselves. 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.

Some examples of these requirements will easily spring to mind: children's programmes around tea-time, religious programmes on Sundays and women's programmes in the afternoons are three examples. But there are a host of other considerations not perhaps quite as straightforward. 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? These and other similar questions are continually being examined, mulled over and discussed in varying degrees of detail.

The Programme Controllers Group, seven senior officials from within ITV who meet regularly each week, have probably a greater impact than anyone else in deciding what programmes eventually appear on ITV screens. The group is made up of the programme controllers of the five largest ITV companies (Thames, London Weekend, Yorkshire, Granada and ATV), the Authority's Deputy Director General (Programme Services), and the Director of the Network Programme Secretariat representing all fifteen ITV companies. Imagining for a moment a final schedule to be like a brand-new building, it is this group of people which digs the foundations, puts up the scaffolding and erects the main superstructure. This basic framework is then offered to all the companies for adding their own embellishments and finishing touches, often special acquired or local programmes designed to appeal to the local audience. The final schedules are then submitted to the IBA. Not all the companies accept the proposed basic plan every time - some occasionally prefer to dismantle parts and rebuild to their own specifications. It is the Programme Controllers Group though, with among its number a top-level official of the IBA, who put together the first prototype outline.

A schedule usually corresponds to a timespan of three months, coinciding roughly with the seasons of the year. Although talks about the general shape of a schedule will have taken place well beforehand (especially at the Programme Controllers Group and at the Network Programme Committee where all fifteen companies are represented) detailed schedules are submitted by the companies to the Authority for approval about two to three months in advance. It is at this stage that the Authority looks at the finer points of

the plans. It is one of the strengths of the ITV system that there are so few rigid immutable rules involved; but among those that do exist, and which have to be thoroughly checked, are those specifying the amount of foreign-made material that can be shown, the number of full-length feature films allowed and the amount of local-interest material that must be shown.

Where the Authority feels that a schedule is deficient in some way, discussions with the company concerned take place to see how the pattern can be improved. Is the number of repeats planned acceptable? Is this programme suitable for teatime audiences? Does this series really merit a repeat in peak time? (The Authority of course has audience research available and in consideration of this and other factors may itself suggest an alternative programme it considers more worthy or more likely to be enjoyed by viewers.)

After further discussion, agreement on all points will usually be reached. On the rare occasions when serious differences of opinion arise, it is of course the Authority which under the terms of the IBA Act has the final word and the ultimate responsibility. All ITV schedules have to be approved in their entirety by the IBA, though to say 'agreed between the IBA and the companies' would be more indicative of what usually happens.



A meeting of the Programme Controllers Group.

Programme Content

The IBA Act embodies a number of clauses relating to, among other things, good taste, decency, and due impartiality in political and public affairs. It is around these particular provisions of the Act that programme control mainly hinges. The practical application of these terms and words to individual television programmes is a matter for the Authority. As concomitants to the statutory requirements, the Authority's Family Viewing Policy and Code on Violence also play a pivotal role.

The Family Viewing Policy ensures that no programmes shown before nine o'clock in the evening are

unsuitable for children. The use of the double negative here is deliberate – the policy does not mean that all programmes shown before nine o'clock must be designed especially for children (or families), but that nothing specifically *unsuitable* should be shown. This invariably concerns the unholy trinity of sex, violence and bad language. Maintenance of the Family Viewing Policy, with particular regard to these three areas, plays a large part in the work of the Authority staff who deal with programme content. Scheduling is clearly going to be a factor as well. A particularly violent episode of, say, a police series normally shown in family viewing time can be handled by: (a) cutting down the violence to make it acceptable as family viewing; or (b) re-scheduling the programme outside family viewing time; or (c) taking the scene or even whole programme out entirely.

Authority staff receive synopses from the companies of all drama and light entertainment programmes, but the majority of these require very little scrutiny. Most attention is likely to be paid to programmes going into mid-evening slots, and programmes which have been designed mainly for older audiences but which will probably be watched by many young children. Suitable modifications to storylines and scripts will be suggested if necessary, or a later more appropriate time slot will be agreed.

One vital area of programme control focuses on impartiality. Due impartiality by broadcasters in political or public affairs is a requirement explicitly laid down by the IBA Act. Authority staff devote much attention to the matter of fairness and impartiality in ITV news, documentary and current affairs output. For producers in news and current affairs the amount of written guidance issued by the Authority is considerable. Topics such as the editing of interviews, 'trial by television', programmes about criminals, the use of hidden microphones and cameras, the recording of interviews and telephone conversations, the right to privacy and procedure to be adopted at election time give an indication of the range. The Authority also issues codes of practice and guidelines for circulation among producers of drama, light entertainment and children's programmes.

As with scheduling matters, however, the keyword in all these things is co-operation. Difficulties which can be foreseen are discussed and usually resolved before transmission. The atmosphere of co-operation and mutual respect that has been built up has enabled the Authority to play an increasingly significant role in raising programme standards. In the matter of programme content it is not the Authority's affair merely to check on the swearing in a play or count the number of appearances made by Labour and Conservative MPs on the news, but in addition, and perhaps more important, to do what it can to encourage the maintenance of the highest possible standards across the entire range of ITV's output and to give full support to creative originality.

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 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 trends on which detailed planning proceeds. Its work is closely linked with that of the Network Programme Committee which, with its specialised sub-committees, is the main instrument of the ITV companies for arranging co-operation between them in programme matters; two representatives of the Authority sit on this committee. The Programme Controllers Group meets weekly to determine the make-up of the network part of the schedules. A senior member of the Authority's staff is a full member of this committee, other members being the programme controllers of the five network companies and the Director of the Network Programme Secretariat.

For ILR the main formal point of regular consultation is the Radio Consultative Committee. This meets quarterly to consider matters of common interest to the Authority and the radio companies and to discuss developing policy. Together with a parallel technical committee it is also a forum for general radio matters. In addition there is a developing system of joint consideration of specific subjects, including seminars and working groups. A special network committee is intended to consider the scope for the development of Independent Radio News and shared services between companies.

In both television and radio there is also regular consultation between the companies individually and the Authority (either with headquarters staff or with

regional officers as appropriate).

The IBA's Regional Officers throughout the UK also keep in touch with the opinions and interests of viewers and local organisations in their areas, providing valuable feedback which can be assessed in the light of results from the Authority's more formal research activities (see pages 206-7).

Other members of staff have face-to-face discussions with the public at meetings on a variety of topics and the views which have been heard have often been of great help to the Authority in its judgements.

Advisory Committees

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. 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.

In addition, in each ILR coverage area the Authority appoints a Local Advisory Committee for Independent Local Radio, reflecting the range of tastes and interests of people living in the area, to advise it on general performance and standards. They are composed of people from various walks of life with one third of the members drawn from nominees of local authorities. Further details are given in the sections *Independent Local Radio* and *ILR Programme Companies*.

The Independent Television companies also have their own committees advising on such subjects as religion, education and advertising. Details of these can be found in the *ITV Programme Companies* section.

Membership of committees listed on the following pages as at end of 1976.

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 organi-

sations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are not attended by Members of the Authority, but by senior members of the staff and others whose work is relevant to the topics under consideration. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, usually with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.



Baroness Pike of Melton

The Chairman of the General Advisory Council is Baroness Pike of Melton. The members are: J B Abrams (*Teacher at Robert Montefiore School, London*); Mrs M Anderson (*Teacher of the deaf, Cardiff. Housewife*); Mrs M S Bourn (*Voluntary welfare worker. Housewife, Lisburn, Co. Antrim*); R W Buckton (*General Secretary, Associated Society of Locomotive Engineers and Firemen*); Mrs A J Dann (*Member of the General Synod of the Church of England. Barrister, Housewife, Chippenham*); T Dargon (*Formerly National Officer, Sign and Display Section, National Society of Operative Printers, Graphical and Media Personnel*); Mrs B Fleming-Williams (*Voluntary social worker. Housewife, London*); W H G Geen (*Farmer, North Devon*); Dr Dilys M Hill (*Senior lecturer in Politics, University of Southampton*); Mrs G C Huelin MBE (*Senator of the States of Jersey, Housewife*); Miss D Hyman MBE (*Athlete, Barnsley*); L W Inniss (*Social worker with the City of Birmingham Social Service Department*); R MacLellan CBE, JP (*Chairman, Scottish Tourist Board*); Sir Ian MacLennan KCMG (*HM Diplomatic Service,*

retired); R L Marshall OBE (*Principal of Co-operative College, Loughborough*); Miss S A Muir (*Staff office assistant at a retail store, Aberdeen*); J W Pardoe MP (*Liberal MP for Cornwall North*); The Lord Parry of Neyland (*Warden, Teachers' In-Service Education Centre, Dyfed*); Miss Judith Robertson (*Journalist and director of the Montrose Review group of newspapers, Montrose, Angus*); John Roper MP (*Labour MP for Farnworth*); Mrs K B Shew (*Honorary organiser of Ulverston Citizens Advice Bureau, Secretary of Cumbria County Pre-School Playgroups Association, Housewife*); G Johnson Smith MP (*Conservative MP for East Grinstead*); Dr Sheilah D Sutherland (*Senior lecturer in anatomy, University of Manchester*); W P Vinten (*Company director, Suffolk*); Frank Welsh (*Banker and Company Chairman*).

National Committees

With the extension of ITV throughout the UK, although not required by the Act, 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 Committees are serviced by the regional officers of their areas, and their meetings are attended by other senior members of the Authority's staff when matters arise which they wish to discuss directly with them. The committees have had a significant influence in drawing the Authority's attention, through the



Above Left
Dr T F Carbery, the Member of the Authority who makes the interests of Scotland his special care.

Above
Mr W J Blease, the Member of the Authority who makes the interests of Northern Ireland his special care.



Left
Prof. H Morris-Jones, the Member of the Authority who makes the interests of Wales his special care.

National Members, to the particular needs and wishes of their countries.

SCOTTISH COMMITTEE

Dr T F Carbery (*Chairman*); Miss M A Carse; D Christie; A Dunlop; Rev D L Harper; W W McHarg OBE; M Macleod; E S Massie; Mrs M Mullen; T A Robertson; Miss E M H Simpson.

WELSH COMMITTEE

Prof H Morris-Jones (*Chairman*); Miss A Bonner-Evans; Miss G Evans; T H Hopkinson; M Lewis; G Morgan; G Purnell; Miss J Sadler; D Hugh Thomas.

NORTHERN IRELAND COMMITTEE

W J Bleas (*Chairman*); W A J Browne; P Byrne; Mrs M Faulkner; The Rev Dr R D E Gallagher; B G Harkin; Mrs R T Hunter; Mrs M McMenamin; Father H P Murphy.

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 163.

MEDICAL ADVISORY PANEL: Seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 163.

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 Rt Rev Dr R A K Runcie (Bishop of St. Albans), Chairman of the Central Religious Advisory Committee.



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

The members are: The Rt. Rev Dr R A K Runcie, Bishop of St Albans (*Chairman*); The Rev Dr G Balls; Miss A Bonner-Evans*; Sir F Catherwood; R A Denniston; The Rev Dr R D E Gallagher*; The Rev Rabbi H Gryn; The Rt Rev A Harris, Auxiliary Bishop of Liverpool; T Colin Harvey*; The Rev Prof Dr W Hollenweger; The Rt Rev C James, Bishop of Basingstoke; The Rev H B Jamieson; N Jayaweera; The Rev Dr D Jenkins; Dom Edmund Jones OSB*; P Keegan; Miss C Kent; D Kingsley; The Rev Canon G MacNamara; The Rt Rev C MacPherson, Bishop of Argyll and the Isles; Mrs P Makins; Prof D Martin; Mrs P Minney; Prof B G Mitchell; The Rev Dr C Morris; The Rev Prof I Pitt-Watson; The Rev D Reeves*; The Rev E H Robertson; Miss D Stephens; The Rev L Timmins*; The Most Rev G O Williams, Archbishop of Wales; The Rev W D Wood.

**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 assisted the staff in considering and approving religious programmes, as required by the IBA Act. Members of the panel are regarded as ex-officio members of CRAC, and attend the sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

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. In addition, within the ITV system, there are educational advisory committees appointed by programme companies which supply school programmes for the network.

The committees have considerable influence on most major editorial and policy decisions in educational broadcasting on ITV and on many detailed decisions relating to programme making as well. They are important in helping the Authority to identify educational needs and to relate them to the strengths and weaknesses of television and of the production traditions of different companies.

EDUCATIONAL ADVISORY COUNCIL

The members of the Educational Advisory Council are: Dr W Taylor (*Chairman*); J T Bain CBE, JP; Prof R A Becher; Dr T Blackstone; R Bourne; Mrs G Dunn; J F Fulton; Mrs E Garrett; M I Harris; J W Henry; J G Owen;

J F Porter; J Simpson; S W Smethurst; Prof E A O G Wedell.

Representatives of Programme Company Advisory Committees: The Rt Hon Lord Evans of Hungershall (*Thames*); Prof R Gulliford (*ATV*); Prof W Walsh (*Yorkshire*); Prof E G White (*Granada*). *Chairman, Educational Sub-Committee of Network Programme Committee (ex-officio member of EAC):* R McPherson (*Scottish*).

SCHOOLS COMMITTEE

J W Henry (*Chairman*); F Blackwell; D C Brooks; Miss M Clarke OBE; B Colgan; G Griffin; Mrs R V Harper; Miss J Hill; G Hubbard; A Kean; Mrs J M O'Hare; D C Reid; B W Simpson; R E Smith; Mrs M Temple.

Assessors: G A B Craig; M Edmundson; C S Fitzgerald; W E Thomas.

Representatives of Programme Company Advisory Committees: Prof G C Allen OBE (*Thames*); Miss M C Cockayne (*Granada*); J Lavelle (*Yorkshire*); Mrs P Woodfine (*ATV*).

ADULT EDUCATION COMMITTEE

J G Owen (*Chairman*); D Blezard; J Brown; Dr C Ellwood; T A Q Griffiths; D Heap; I Hughes; R J Kedney; A Kingsbury; C Loveland; C Maclean; Mrs L Moreland; M J Salmon; Miss H Taylor.

Assessors: N E Hoey; O E Jones; H S Marks; D McCalman.

Representatives of Programme Company Advisers: F W Jessup (*Thames*); Prof W Walsh (*Yorkshire*).

Appeals Advisory Committees

Decisions about charities that are awarded appeals on Independent Television are made by the Authority following recommendations made by the Central Appeals Advisory Committee, and in the case of Scotland by the Scottish Appeals Advisory Committee. The members of these committees are people with first-hand experience of charitable organisations. Any organisation that has charitable status can apply for an appeal, but preference is normally given to bodies concerned with the relief of distress, the preservation of life and health, and the amelioration of social conditions. In the case of disasters outside the United Kingdom, an appeal may be broadcast following a request from the Disasters Emergency Committee, which consists of major UK charities active overseas. The members (appointed jointly by the IBA and the BBC) are:

CENTRAL APPEALS ADVISORY COMMITTEE

W L Graham (*Chairman*); J E Cyril Abraham; The Lady Digby; Sir Edward Ford KCB, KCVO; Miss B O Glasgow JP; Dr E Graham Kerr; S P Grounds CBE; A B Hodgson CMG; Major R T Hungerford; I Bryan Hughes; Miss P H Lewis; Air Commodore J W McKelvey CB, MBE, RAF (Retired); P E Pritchard OBE; Miss J Rowe OBE; Mrs T S Russell JP; Dr J Taylor JP; L E Waddilove OBE; The Rev J Callan Wilson; Mr B H Woods MBE.

SCOTTISH APPEALS ADVISORY COMMITTEE: The

Rev J Callan Wilson (*Chairman*); Dr C Bainbridge CBE; The Hon Lord Birsay CBE, TD; Dr J Romanes Davidson OBE; Mrs A Leask; Sir Donald Liddle JP; Major R MacLean; The Very Rev Monsignor Brendan Murphy; Mrs M F Sinclair; Mrs Y M Leggatt Smith; Dr A L Speirs; The Rt Hon The Earl of Wemyss and March; The Rev Dr J S Wood.

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. The members are: **CHAIRMAN:** Christopher Bland (*Deputy Chairman of the Authority*); Dr Dilys M Hill; Mrs Gwyneth Huelin MBE and Robert Marshall (*Members of the Authority's General Advisory Council who are nominated by it*); and Anthony Pragnell (*IBA's Deputy Director General (Administrative Services)*).

The Board meets quarterly and carries out its functions through:

- 1. General Review.* All complaints received by the Authority are classified by type (scheduling; family viewing; accuracy; bias and partiality; taste and decency). From time to time, analyses of complaints received are provided to the Board, with similar details for previous periods. The Board is thus able to see whether there are any distinguishable factor trends in the numbers and types of complaints and reasons for them.
- 2. Procedural Review.* The Board concerns itself with complaints procedures in the system as a whole, in the companies as well as within the Authority.
- 3. Specific Review.* All complainants to the Authority who give a name and address receive a reply from the Authority's staff. The Board receives a detailed report on all complaints, except those of a trivial nature, and considers both the substance of the complaint itself (e.g. was the complainant right and, if so, was the appropriate action taken?) and the way in which it was handled (e.g. was the complaint dealt with promptly and at the proper level?).
- 4. Complaints to the Board.* All replies to complainants to the Authority contain details of the Complaints Review Board so that those who continue to be dissatisfied with the Authority's response may, if they so wish, ask for their complaint to be considered by the Board.

Violence and Family Viewing

Independent Television has always paid particular regard to the possibly harmful effects of the portrayal of violence, and the Authority has financed major research projects in an effort to obtain more conclusive evidence.

The ITV Code on Violence in Television Programmes

has been formally applied since 1964. It is particularly relevant in relation to the long-established 'family viewing policy' which is designed to ensure that no programmes shown in the evening from the start of children's programme time until 9 p.m. should be unsuitable for an audience in which children are present. This family viewing policy is applied progressively through the evening. It is recognised that children today tend to go to bed later and watch television longer than in the past, but the Authority considers that 9 p.m. is a reasonable time at which to expect parents to take on the burden of responsibility for what their children watch and after which time adults may reasonably expect to see adult programming. Even so, certain individual programmes, usually drama or documentary, may be deferred to 10.30 p.m. because of their content.

The ITV Code provides guidance to all concerned in the planning, production and scheduling of television programmes, requiring them to keep in mind the

content of the programme schedule as a whole, the time of screening programmes, the different forms in which violence may appear, and the special care which must be taken with regard to the young and the vulnerable. The Code concludes with the following advice: 'This Code cannot provide universal rules. The programme maker must carry responsibility for his own decisions. In so sensitive an area risks require special justification. If in doubt, cut.'

A Working Party on the Portrayal of Violence on Television, set up by the Authority in 1970, has presented two reports and recommendations. The first was published in 1973, the second in 1975. (*Working Party Second Interim Report on the Portrayal of Violence on Television 1975, available on request from the IBA.*) A full discussion of the Authority's policy on violence is contained in the August 1975 edition of the IBA's quarterly publication *Independent Broadcasting* (available on request, see page 212 for details).

Audience Research

The Independent Broadcasting Authority Act requires the IBA to bring the programmes under constant and effective review, and in particular to ascertain 'the state of public opinion concerning the programmes (including advertisements) broadcast'. The Act also requires the Authority to satisfy itself that, so far as possible, nothing is included in the programmes 'which offends against good taste or decency or is likely to be offensive to public feeling'.

In assessing these matters the Authority takes account of information and comment from many different sources: its staff and that of the programme companies, its various advisory committees, organisations with a particular interest in broadcasting, the press, and members of the public who write to give their views. However, while these indications provide valuable guides to public feeling, there is no way of knowing just how representative they are of general attitudes other than by carrying out systematic audience research surveys. This task is organised by the IBA's Research Department.

Every week, the IBA's Research Department prepares an Appreciation Index which shows how enjoyable and interesting a representative sample of viewers find the programmes they have watched. The Appreciation Index is quite different from the ratings published in the newspapers, which describe the size of the audience; for there are some programmes with small audiences which are highly enjoyed, and others with very large audiences which are by no means as well appreciated. To work out Appreciation Indexes,

every second week diaries are sent to about 1,000 members of a panel in the London area; for the weeks in between, diaries are sent at random to about 2,000 electors in each of the other ITV regions in turn. In this way each week sufficient replies are received with opinions on each programme seen to enable the appreciation scores to be calculated by computer. These scores can run from 0 to 100, though in practice programmes very rarely get scores below 40 or above 90. Appreciation scores do vary from week to week and region to region but many findings emerge with reliability. Thus the IBA knows which programmes are best enjoyed, and also which ones are not well appreciated.

A second kind of public opinion survey is carried out by market research companies on behalf of the IBA. In a major annual survey, people across the nation are interviewed in their homes and asked a series of questions relevant to broadcasting. For example, they are asked whether they feel that ITV programmes have shown bias or been unfairly controversial on political or industrial matters, or whether they have found anything offensive in any part of the service. Close attention is always given to any criticisms which are revealed by the survey. Two particular points of comparison are also made: with public views regarding BBC Television, and with opinions concerning ITV measured in previous years. In addition to the yearly survey of public attitudes to ITV, special surveys are done on particular questions which crop up from time to time.

In keeping the programmes under constant and effective review, the Authority must know as much as it can about the impact that product has on the public; and in carrying out its task of supervising the scheduling and the balance of programming it must know how different programmes and kinds of programmes succeed or fail. The Appreciation Measurement service provides an essential part of this information. In addition the IBA acquires data prepared for JICTAR (the Joint Industry Committee for Television Advertising Research) by AGB (Audits of Great Britain) who regularly measure the size of the audience in terms of the number of sets switched on to any channel, on a minute-to-minute basis throughout the day. Information about the numbers of individuals who may be watching programmes is also obtained. This vast mass of information is studied by members of the Research Department and the findings are circulated within the

IBA and ITV system. Research information about the ILR service is also obtained and analysed by the IBA.

A significant factor influencing IBA research is that the research staff themselves are social scientists, interested in broader questions of the role of mass media in society. Therefore questions are fitted into research which deal with a wide variety of topics related to media. A more academic approach to solving psychological questions is supported through an IBA Research Fellowship at the University of Leeds. The IBA Fellowship Scheme provides an opportunity for individual research into various educational topics, and the IBA shares the cost of obtaining information about how schools are using ITV's educational output. Finally, an independent firm of research consultants – ASKE Research Ltd – do specialist statistical analysis on the available data.

TV Quiz

based on the IBA's audience research

- Of all the television sets in the country, what proportion are colour sets?
(a) 26% (b) 32% (c) 38% (d) 44% (e) 50%
- At the height of an average evening's viewing, how many of the TV sets in the country are switched on?
(a) less than 50% (b) between 50 and 60% (c) between 60 and 70% (d) over 70%
- Which of these quizzes and panel games usually gets the highest appreciation?
(a) Sale of the Century (b) Celebrity Squares (c) University Challenge
- On average, in how many homes is News at Ten watched each evening?
(a) 3½ million (b) 4½ million (c) 5½ million (d) 6½ million
- Which of these daily life drama series has usually scored a higher Appreciation Index than the others?
(a) Emmerdale Farm (b) Coronation Street (c) Crossroads (d) Couples
- Which section of viewers generally gives higher appreciation marks for what they see on TV?
(a) people aged 16-34 (b) people aged 35-54 (c) people aged 55 and over
- Most people say that they never see or hear anything on television which offends them. But four in ten do sometimes on ITV or BBC (though less frequently than in the past). Which of the following are the cause of most complaints, which next, and which last?
(a) violence (b) bad language (c) sex
- Both BBC and ITV have a time in the evening before which no programme should be transmitted which is unsuitable for an audience in which children are present. What time do most people believe is this watershed?
(a) 8.30 p.m. (b) 9.00 p.m. (c) 9.30 p.m. (d) 10.00 p.m.
- Which of these comedies has usually scored a higher Appreciation Index than others?
(a) *The Fosters* (b) *Man About the House* (c) *Spring and Autumn*
- The number of people who watch an opera on television would fill the Covent Garden Opera House for:
(a) 300 performances (b) 750 performances (c) 1,200 performances (d) 1,500 performances

ANSWERS:

1. (e) 2. (c) 3. (c) 4. (c) 5. (a) 6. (c) 7. (d) (c) (a) 8. (b), which is correct 9. (b) 10. (d)

So You Want to Work



'Know what a lens is lad ?'

'Er, yes.'

'Ever seen a television camera before ?'

'Er, I think so.'

'Right. You start first thing in the morning.'

An occasional young cameraman might conceivably have started his career in television like this fifteen or twenty years ago. Recruitment into the industry then was sometimes a haphazard and irregular affair and even once in the job formalised training was not always available – you often learned as you went along.

Things today are very different. The video communications business has become a large and sophisticated industry. In addition to the broadcasting organisations and the host of small, private film and TV companies, virtually every university, technical college and art school as well as most of the larger education authorities have full-scale television systems in operation; the industry's techniques and equipment have become highly advanced. Against such a back-

Senior cameraman John McAdam gives a Thames trainee the benefit of his experience.

ground it was inevitable that regularised, planned training programmes, college courses and recruitment schemes should have sprung up. Young hopefuls entering the industry today will have to have at least some qualifications under their belts before they start and then after joining will more than likely embark on a planned course of learning and instruction.

In Independent Television, a number of the larger companies have instituted such schemes for all their recruitment and staff training. One company to have done this is Thames Television in London. Its training scheme began in its present form some three or four years ago and is still developing. Thames has set up a special Training Department with its own staff and its own Training Centre at Teddington studios. The centre includes a library of books, tapes and cassettes, a study area and special facilities which can be used as a lecture room, viewing room or television studio. The

in Television...

scheme has a number of sides to its operation and is not designed just for technical staff. There are courses for, among others, secretaries, programme directors and production assistants as well as staff from the business and administration sides. Recruits from both inside and outside the industry find they have a large number of courses available to them.

One of the most comprehensive training courses Thames undertake is the Technical Training Scheme. Student trainees in camera and sound work, operational engineering, film and other technical fields take one-year courses which include a period in the training centre followed by a period as operational trainees. The courses are devised on a modular basis covering a wide number of areas and each trainee follows the full course through. They begin to specialise during the operational phase and as vacancies occur are progressively absorbed into the company. The courses include lectures, demonstrations, visits and production projects, and a number of days a week working in a small closed-circuit studio and control room.

On the production side there are training programmes for production assistants and trainee directors, the latter spending most of their time working closely with other directors but also undertaking several weeks of concentrated instruction. In addition there are special courses for vision mixers, graphics department trainees, engineers specialising in quality control and digital techniques, plus external courses for VTR operations, lighting control, 16mm. film production and colour photography.

As well as the production and engineering courses, there are those catering for people specialising in the business and administration sides. There is a trainee secretaries' course for recruits joining from secretarial college, and Thames' trainee manager scheme covers most aspects of management and business administration. Short specialist courses for established managers cover labour relations, interviewing methods and industrial safety.

Another feature of the Thames approach to recruitment and training is the induction course. All new people joining the company go on a one-day induction course which includes a welcome from an executive director and tours of the Teddington and Euston centres as well as a look at some of Thames' programmes and talks with personnel and welfare staff.

Yet another valuable and in some ways novel part of the overall scheme is the regular studio training sessions Thames organises for all its employees. These sessions are specially designed to give staff a chance

to do jobs they would not normally do and so as well as being of great value they are needless to say great fun too. For some staff the sessions present a good opportunity to see if they really would like to be a cameraman or production assistant; others are able to test their prowess at such work as sound balancing, which a boom operator for example would not normally be able to do. Others find their experience usefully broadened by having to work in unfamiliar conditions and many of course appreciate the chance to sense the excitement of programme making. Anyone in the company from the newest recruit to the most established executive can apply to take part. An obvious advantage of the studio sessions is that they prove to some people that they will never make a cameraman, production assistant or whatever else it was they'd had ambitions for!

The broad thinking behind the entire scheme is one of fostering and developing talent. Young people coming into the industry are given the opportunity of receiving high quality training designed to suit specifically their talents. The right type of training must be given in the right areas. Care is taken not to deny job opportunities to those already in the industry, and those whose skills and abilities have been overtaken by technological change are offered re-training. The twin issues at stake in training are the short-term needs of individuals and the long-term needs of the industry.

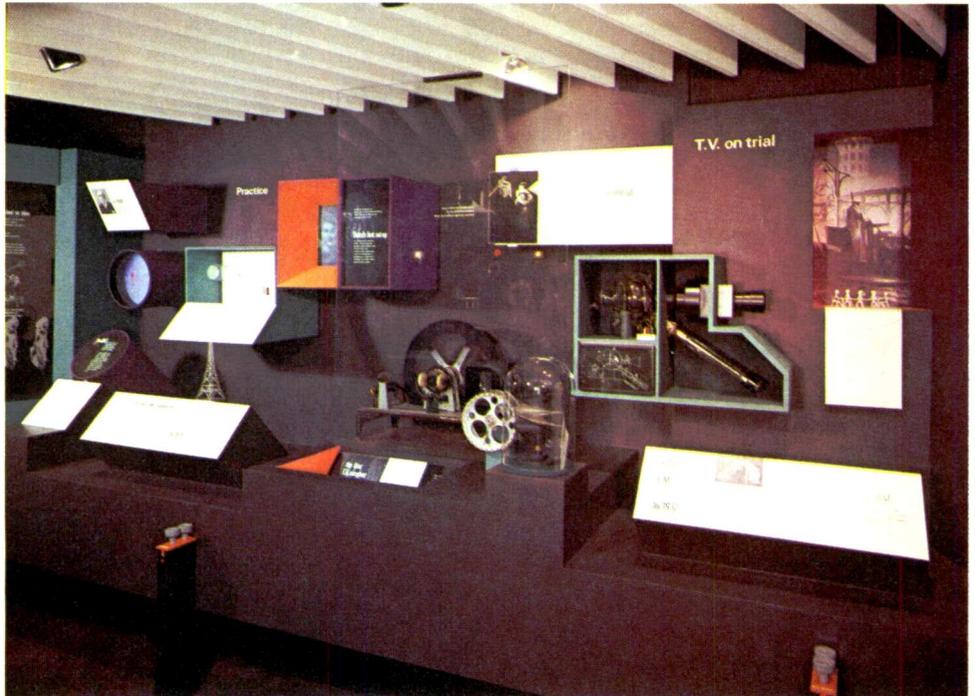
A trainee engineer works on a video tape recording machine under the guidance of VTR supervisor Bill Wright.



The Broadcasting Gallery

Early developments in mechanical and electronic television are described in the Gallery.

A unique permanent exhibition displaying the past and present of television and radio

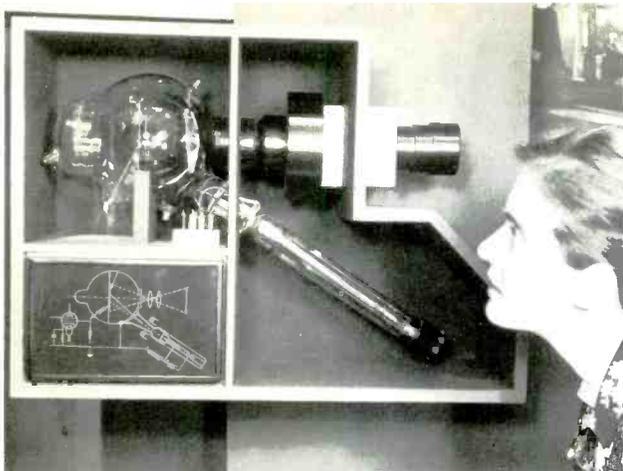


The IBA Broadcasting Gallery was opened in 1968 and since then nearly 80,000 people have been shown round the displays which cover every aspect of broadcasting. Originally called the Television Gallery, it was extended in 1974 by the addition of a section on radio, for by then the Authority had been charged with the responsibility of establishing an Independent Local Radio service in parallel with the ITV service.

The Gallery is planned to provide a centre of information about all aspects of broadcasting; everything that the interested layman might like to know is collected and set out in as attractive, informative and entertaining a way as possible. Great importance is given to design, so that each part can communicate information clearly and interestingly. Each group of facts is given the style of presentation best suited to it, ranging from simple display to elaborate audio-visual equipment, and grouped together in an harmonious whole. The very high standard of design, the work of James Gardner, has achieved international recognition and students come from many parts to study its techniques.

This is a permanent exhibition covering all aspects of broadcasting: past, present and future; both international and British. Constant work is therefore required to keep pace with rapidly changing media. Not only must facts and figures be kept as far as possible up to date but new developments such as the ORACLE data transmission system and videocassette recording have to be incorporated as they arise. The rate of development has been formidable. To take just one example, there are at the moment over 320 million television sets in use throughout the world and yet the first factory-made receiver, built by the Plessey Company to a design by John Logie Baird, went on the market as recently as 1929.

The Gallery is widely used by schools and colleges from all over the world: sixth forms studying Communications or the media, students on college level courses in broadcasting, or as part of general studies. For many teachers it is an integral part of their curricula and they return year after year with successive classes. Women's organisations, clubs and societies of all kinds arrange groups for tours. Individuals are



The historical section shows an Emitron Mark 1 camera tube of the type used when Britain's first television service opened.

equally welcome. Because it covers the whole story, teachers who use the Gallery as part of a formal course usually find that it fits in best early in the study.

From government and broadcasting organisations all over the world people come to study British methods. The broad picture provided by the Gallery is an excellent frame in which to set more detailed study of particular aspects. In this the Library associated with the Gallery can also offer assistance.

The first thing that visitors see is a six-foot globe on which the basic facts of all the world's television services are shown. This leads on to the story of the invention of television, following the strands of the two rival approaches: the mechanical, which was first to demonstrate true television, and the electronic that finally pointed the way to the future. When the BBC opened the world's first regular public television service on 2nd November 1936 both systems were used, alternating week by week, but the superiority of

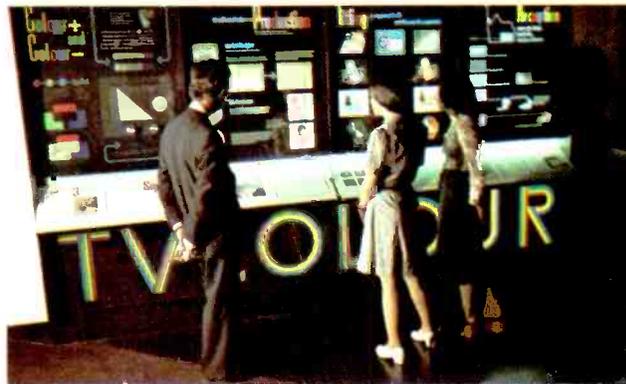
These life-like figures modelled by Astrid Zydower help to describe the production of a television drama series.



the electronic method was quickly apparent and in February the following year Baird's mechanical system was closed down. An interesting collection of early stills shows what the early programmes were like before the war. Television closed down for the duration, so that enemy bombers could not 'home in' on the transmitter at Alexandra Palace, but after the war the BBC was quickly back on the air.

On 22nd September 1955 ITV came on the air and the next section describes the set-up of ITV and ILR, culminating in the story of ITN, a dramatic description of how the three news bulletins are put together day after day told with the aid of 26 slide projectors.

In contrast to the hectic pace of a news operation an elaborate studio drama can take more than a year to make. How this is done is shown with a miniature *son et lumière*, using models, exhibits, pictures and a recorded commentary to trace the story from the first idea to the finished programme. More slide projectors are used to discuss and explain the control of advertising and in the radio area the pattern and purpose of ILR are set out and a short radio programme traces the history of radio programmes. Other exhibits explain colour television, demonstrate ORACLE data transmission and videocassette recording and many other things. The story is written throughout in straightforward layman's English.



This section of the Gallery explains the techniques of colour television.

How to get there

A tour of the Gallery takes about 90 minutes and up to 30 can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus Routes 14 and 30 stop near by. The address is 70 Brompton Road, LONDON SW3 1EY. Telephone. 01-584 7311.

Some Current Publications

EVIDENCE TO THE COMMITTEE ON THE FUTURE OF BROADCASTING, IBA, 1975.

GOOD VIEWING OF ITV. A folder outlining how the viewer may improve the quality of his television picture. IBA, March 1976.

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. IBA, 1975.

IBA TECHNICAL REVIEW. A series of publications for broadcast engineers describing technical activities and developments in Independent Television and Independent Local Radio. Vol 1: *Measurement and Control.* 64pp. IBA, 1972. o.p. Vol 2: *Technical Reference Book.* 64pp. IBA, 1972 (revised editions 1974, 1976). Vol 3: *Digital Television.* 64pp. IBA, 1973. o.p. Vol 4: *Television Transmitting Stations.* 72pp. IBA, 1974. Vol 5: *Independent Local Radio.* 64pp. IBA, 1974. Vol 6: *Transmitter Station Operation and Maintenance.* 80pp. IBA, 1976. Vol 7: *Service Planning and Propagation.* 64pp. IBA, 1976. Vol 8: *Digital Video Processing - DICE.* 84pp. IBA, 1976. Vol 9: *Digital Television Developments.* 64pp. IBA, 1976.

ILR LEAFLETS. Nineteen information leaflets about each Independent Local Radio area, transmitters, programme companies, programmes. IBA, 1976.

INDEPENDENT BROADCASTING. A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers, and others with an interest in broadcasting.

No.7: Topics include the BBC's proposals for the fourth television channel; the IBA's proposals for ITV2; staff training at Thames; engineering research, a manufacturer's viewpoint. 28pp. IBA, March 1976.

No.8: Topics include the complete text of the Royal Television Society's 1976 Fleming Memorial Lecture given by Lady Plowden - *How Can Television Help Society?*; regional sport on ITV; Birt and Jay: the debate about television news and current affairs; the schools series *Decision!*; the situation comedy situation; electronic journalism; IBA Consultation on Popular Programming in ILR; Out of Work - the broadcaster's role; research notes; Bristol Channel and community television. 28pp. IBA, June 1976.

No.9: TWENTY-ONE YEARS OF INDEPENDENT TELEVISION. Articles include: *21 Years of ITV: A Personal Retrospect* by Sir Denis Forman; *Five Hundred Years on from Caxton* by Sir Brian Young; *Sound Advice* by Frank Pardoe; *Times Remembered: 21 Years of TV Engineering* by Pat Hawker; *Adult Education on Television* by Prof. H A Jones; *Taste and Decency* by Stephen Murphy. 28pp. IBA, September 1976.

Back numbers of *Independent Broadcasting* are available on request from the IBA (see below). Future issues will be sent regularly if required.

INDEPENDENT BROADCASTING AUTHORITY. Annual Report and Accounts. IBA (available HMSO). £1.50.

INDEPENDENT LOCAL RADIO. An illustrated booklet setting out the main facts about the ILR system and its control. IBA, March 1976.

INDEPENDENT TELEVISION. The Authority's Plans for 1976-79. IBA, 1974.

IN FOCUS WITH HARRY SECOMBE. Reg Mason. Based on *ATV series.* 144pp. ITB, 1976.

ITV EDUCATION NEWS. An education news-sheet about ITV schools programmes. IBA, annually.

LOOK-IN. The Junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children. ITP, weekly 8p.

THE PORTRAYAL OF VIOLENCE ON TELEVISION. Working Party Second Interim Report. 8pp. IBA, 1975.

RADIO GUIDE. Magazine giving details of the available Independent Local Radio programmes. ITP, monthly. 25p.

RELIGIOUS FOLDERS. Information about programmes of religious interest. IBA.

STORY OF BROADCASTING. A leaflet describing the IBA's Broadcasting Gallery at 70 Brompton Road (see pages 110-111). (The Broadcasting Gallery Library and reading room may be visited by appointment - ring the Librarian 01-584 7011). IBA.

TELEVISION: BEHIND THE SCREEN. Peter Fairley. 160pp. ITB, 1976. £1.50.

TELEVISION: THE FIRST FORTY YEARS. Anthony Davis. 160pp. ITB, 1976. £1.50.

TELEVISION: HERE IS THE NEWS. Anthony Davis. 144pp. ITB, 1976. £1.50.

THE TOMORROW PEOPLE IN ONE LAW. Roger Price. Based on the *Thames Television series.* Piccolo/TVTimes, Feb 1976. 35p.

TRANSMITTING STATIONS: A POCKET GUIDE. Full technical details of all ITV and ILR transmitting stations. IBA, 1976.

TVTIMES. Magazine published in each ITV area gives details of the available Independent Television programmes. (In the Channel Islands, Channel Television Times). ITP, weekly. 10p.

VIEW. An occasional journal relating to and arising from television. No.1: The ITN Election Handbook. 96pp. ITP, Sept 1974. 75p. No.2: The Researchers. 96pp. ITP, Nov 1975. £2.50.

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.

'WOMEN ONLY' COOKBOOK. Recipes from the *HTV series.* 80pp. ITB, 1976. 99p.

Support Books for Adult Education Programmes

FARMHOUSE KITCHEN. Edited by Rosemary Heesom. Based on the *Yorkshire Television series.* Yorkshire Television, 1975. £1.25.

HOME BREW. Ben Turner. Based on the *Thames Television series.* Argus Books, 1976. 85p.

A HOUSE FOR THE FUTURE. T.P. McLaughlin. Based on the *Granada Television series.* 80pp. TVTimes Family Books, ITB, 1976. 99p.

KITCHEN GARDEN. Keith Fordyce and Claire Rayner. Based on the *Thames Television series.* 64pp. ITB, 1976. 50p.

LONDON ARTS GUIDE. Based on the *Thames Television series, 'Arts Bazaar'.* Thames Television/Greater London Arts Association, 1975. Free from Thames Television.

MAKING THINGS FIT. Ann Ladbury. Based on the *Southern Television series.* 80pp. ITB, 1976. 99p.

PLAIN SAILING. Bill Beavis. Based on the *Yorkshire Television series.* Stanley Paul, 1976. £1.95.

REGIONAL FLAVOUR. Based on the *ITV series.* 48pp. ITB, 1976. 50p.

WAKE UP TO YOGA. Lyn Marshall. Based on the *London Weekend series.* Ward Lock. £1.00.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011.

Independent Television Publications (ITP) and Independent Television Books (ITB) are located at 247 Tottenham Court Road, LONDON W1P 0AU. Tel: 01-636 1599.



PAYING FOR INDEPENDENT BROADCASTING

The money needed to run the Independent Broadcasting services comes almost wholly from the sale of advertising time. This advertising time, or 'space', is sold by the programme companies and not by the Authority itself. The Authority obtains its income from rentals paid by these independent companies, which it appoints under contract to provide the programme service for a specific area and which are allowed to include advertisements at suitable points in the service. The amount of time which is allocated for advertisements is fixed by the Authority but the price charged for the advertising space is determined by the companies individually. Receipts from sources other than from the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system. A healthy level of advertising revenue is therefore essential if the system is to thrive.

The other sources of income do not include any part of the viewer's licence fee. Apart from the government loan, mentioned later, to enable the Independent Local Radio service to be launched, no public funds are expended on the Independent Broadcasting services. On the contrary, over the life of Independent Television, about £500 million has been contributed to the public purse.

Since the 'Levy' was introduced in 1964, the ITV companies have paid to the Consolidated Fund (the Exchequer) about £260 million in addition to normal

Two-thirds of the ITV companies' expenditure is on programmes and the IBA rental. The Government takes 25 per cent. The remaining 5 per cent has to provide reserves, new equipment and dividends to shareholders.

taxation. 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 just over £6½ million. Taxation paid by the companies since 1954 can be put at not less than £190 million. These payments together with income tax deducted from distributed profits of the companies make up the total of around £500 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 follow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by issues of shares or from loans from people and institutions willing to make such an investment. Since a company can operate only as long as it holds a contract from the Authority and because if it went out of business its assets (buildings, studio

equipment, programme stocks, etc.) would have most value only to another programme contractor, it may be argued that such investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a return for their shareholders.

The total income of the Independent Television companies collectively in mid-1976 was about £210 million of which over 97 per cent came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows :-

How the ITV Companies spend their Income

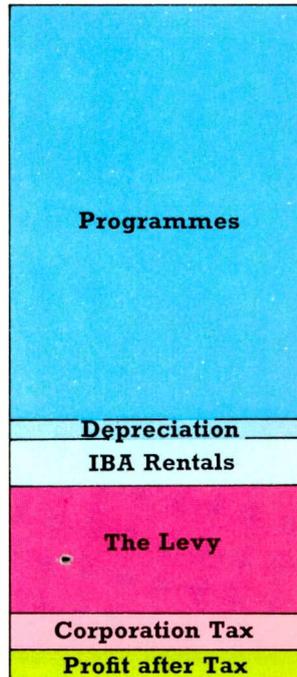
<i>Programmes</i>	
Direct programme costs	21p
Supporting services	40p
Depreciation on assets	2p
Rent paid to the Authority	7p
<i>To the Government :</i>	
The Levy (paid via the Authority)	19p
Corporation Tax	6p
<i>Profit, after tax, to provide reserves, new equipment and dividends to shareholders</i>	5p
	<hr/> £1.00 <hr/>

During 1974 and the early part of 1975, there was a marked fall in the level of advertising revenue although costs continued to rise. Advertising sales improved during the later months of 1975 and in 1976. Compared with the year to July 1973 income has risen by 40 per cent. Over the same period (to July 1976) costs including Levy have risen by 56 per cent, while profit after taxation has fallen by 24 per cent.

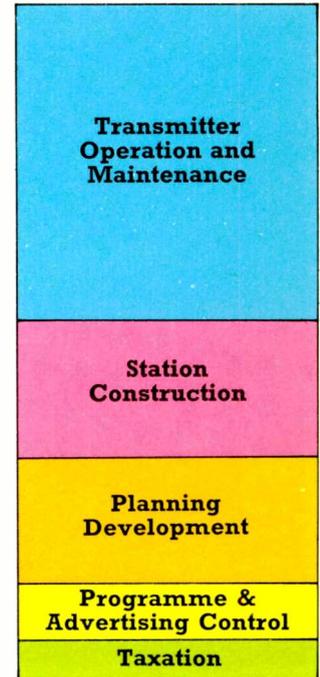
The Authority collected from the companies during 1975-76 a gross total of 26p out of each pound of their income. To run the Authority's part of the whole television services took 7p of this and the other 19p was the 'Levy' (more correctly 'additional payments') which the Authority has to collect on behalf of the Government. The Levy is imposed on television companies by the Government on the grounds that it is through the use of a public franchise that profits accrue to them.

Until mid-1974 the basis for assessing the additional payments was a percentage of the company's advertising income, a system which had no regard to the relative profitability of the company. In 1974 the system was changed to one based 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

How the ITV Companies spend their income



How the IBA spends its income



way.) A profits-based Levy is more acceptable than the previous one on spendable income, as it allows the system to adjust more easily to fluctuations without having as severe an effect on the quality of the service as the previous arrangement mentioned above.

The financial arrangements of the Independent Local Radio companies are basically similar, although the detailed figures are smaller. All nineteen companies so far authorised are now in operation but it is not practicable to produce illustrative figures at this stage as most of the companies have had comparatively short lives and regular patterns of income and expenditure have not been established. The financial position of the new ILR service has not been made easier by the economic conditions in which the companies have opened. All companies accepted that their initial period of operation might not show a profit but it is now evident that it will take longer than originally expected, in some cases, to reach the break-even point. Although the ILR service must be self-supporting, the Government recognised (as it did when ITV started) that this would not be possible in the early days and legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament. There is no provision for a 'levy' on revenue or profits in the direct form which applies to the television service, although there are

reserve statutory provisions enabling the Government to impose supplementary payments in specified circumstances. The Authority's own rental arrangements do, however, provide for the payment of a secondary rental, over and above the basic sum necessary for the Authority's minimum needs, should the companies' profits rise above a certain level.

The Authority

The Authority's income and expenditure for the year ended 31st March 1976 may be summarised as follows:—

	TELEVISION £000s	RADIO £000s	TOTAL £000s
INCOME			
Programme Contractors' Rentals	14,572	1,042	15,614
Other Income	1,707	11	1,718
	<u>16,279</u>	<u>1,053</u>	<u>17,332</u>
EXPENDITURE			
<i>Revenue Expenditure</i>			
<i>Maintenance & Operation of</i>			
Transmission Network	7,840	299	8,139
Planning for Construction of Additions and Modifications to the Network	2,819	379	3,198
Programme and Advertising Control	1,054	300	1,354
Loan Interest	—	167	167
	<u>11,713</u>	<u>1,145</u>	<u>12,858</u>
<i>Taxation</i>	1,269	(94)	1,175
	<u>12,982</u>	<u>1,051</u>	<u>14,033</u>
<i>Capital Expenditure</i>			
	3,361	434	3,795
	<u>16,343</u>	<u>1,485</u>	<u>17,828</u>
<i>Deficit</i>	(64)	(432)	(496)
	<u>16,279</u>	<u>1,053</u>	<u>17,332</u>

Note: The accounts for the year ended 31st March 1976 can be found in detail in the Authority's annual report for that year.

As can be seen, the Authority derives the main part of its income from the rentals paid by the programme contractors, the remainder being almost entirely composed of earnings from the investment of its Television Reserve Fund and funds loaned temporarily on the short term money market. Under the terms of its contracts with the programme companies, the Authority has power to revise their rentals in accordance with movements of the Retail Price Index.

The largest part (46 per cent) of the Authority's total expenditure went to keep the network of transmitting stations and the connecting links (mostly hired from the Post Office) in operation. Much of this expenditure is fixed in the sense that, for example, rates have to be paid to local authorities on the stations once established. Again, electricity consumption has to be paid for at the rate fixed for commercial users.

A further 18 per cent was spent on the cost of

planning and supervising the construction of: (i) additional UHF television transmitting stations which the Authority, together with the BBC, is committed to undertake in order that the UHF colour service may, as speedily as possible, cover as much of the country as is practicable, and, (ii) the remainder of the radio stations for the nineteen areas for which the Authority has power to provide a service. Also included in this area was the cost of developing specialised equipment needed for the transmission systems but not available on the electronics market.

Meeting 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, accounted for 8 per cent of the Authority's total expenditure.

The one item of loan interest was the cost of money borrowed by the radio service to meet its cash deficit. (£1.65 million of the £2 million which the Government legislated to be made available to launch the local radio service has been drawn so far.)

Provision for current and future taxation took 7 per cent. The Authority pays tax on its revenue surpluses in the same way as any trading company despite the fact that the current Corporation Tax rate of 52 per cent assumes that part of the profit or surplus of a company will be distributed as dividends, something the Authority cannot do since it has no share capital and no shareholders.

Just over 21 per cent of income was used to acquire sites and construct the television and radio stations mentioned above 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 population served, rises steeply as the Authority seeks to provide television in the often more remote areas at present unserved. The cost of providing radio transmitting stations is, similarly, not proportional to the population of the area served.



Nearly half the IBA's income is needed for keeping the ITV and ILR transmission systems running. Nearly 40 per cent is spent on new station construction and technical development. The Authority's important functions in controlling programmes and advertising take 8 per cent of income. Taxation takes 7 per cent.

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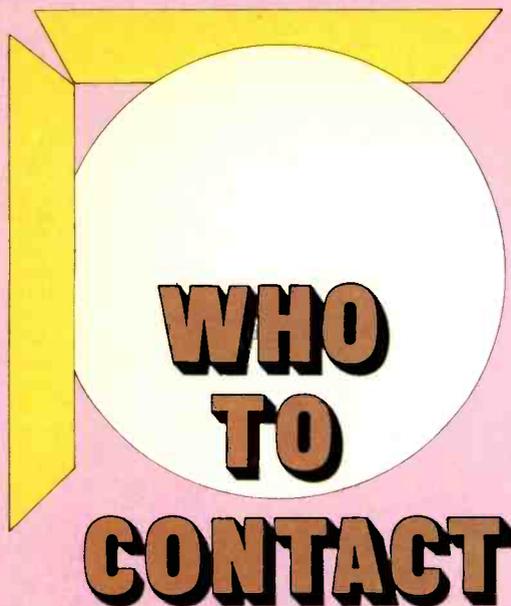
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Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company (for addresses see pages 113-29 and 141-59). Any matters requiring the attention of the Authority's staff should, in the first instance, be addressed to the Information Office at the IBA's Brompton Road headquarters.

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