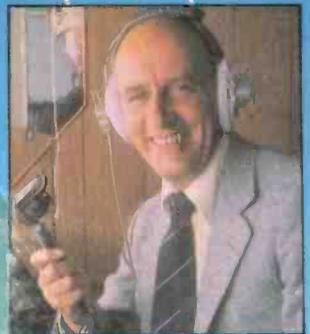
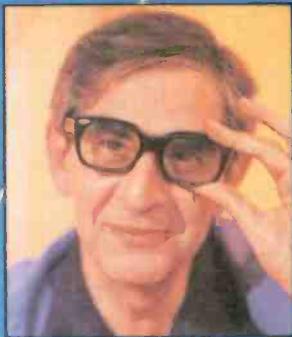


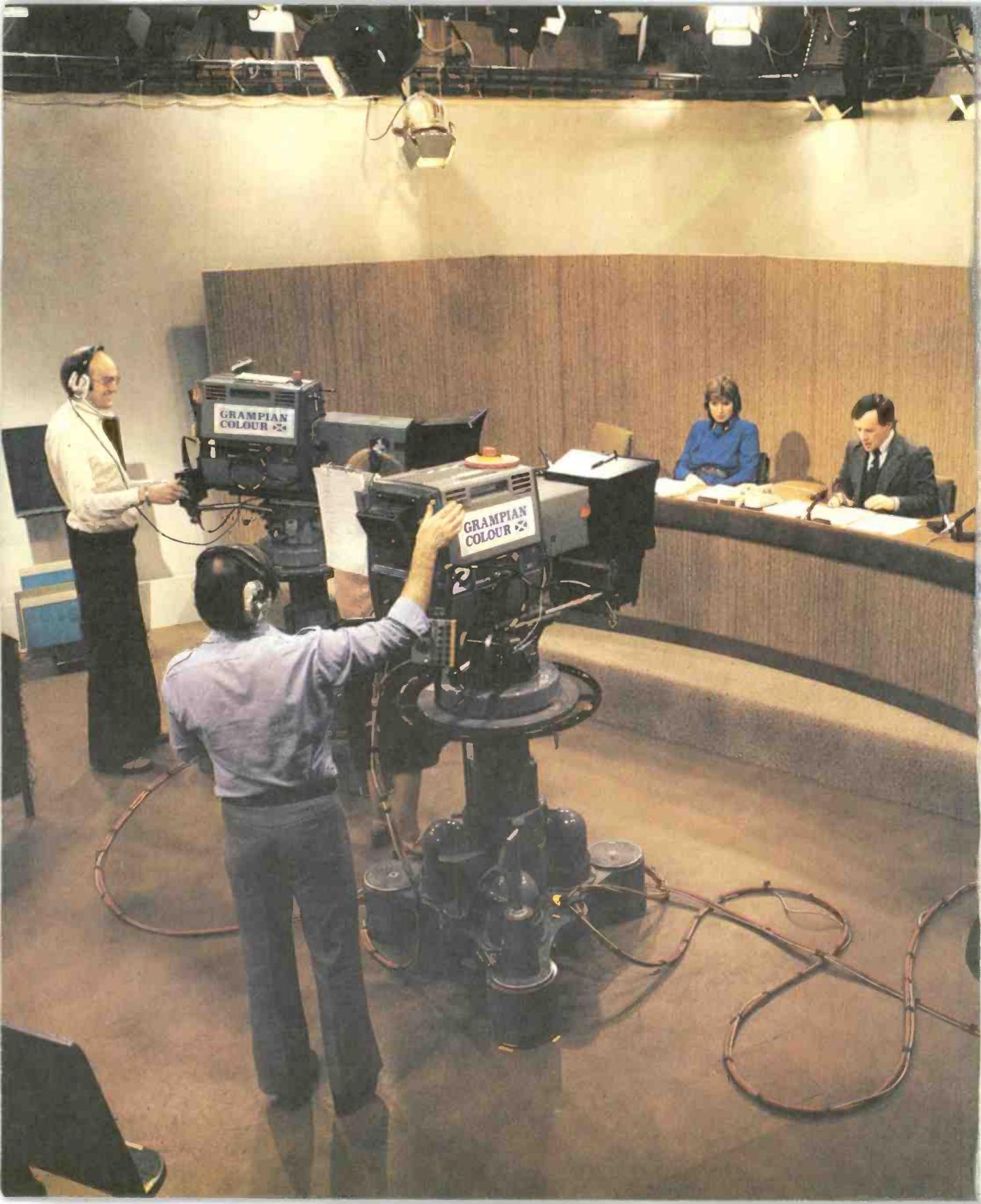
TELEVISION & RADIO 1981



FOCUS ON
BROADCASTING

IBA

INDEPENDENT
BROADCASTING
AUTHORITY





INDEPENDENT BROADCASTING AUTHORITY

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

Television & Radio 1981

I am glad to be able to send you our 1981 yearbook in good time for Christmas. It is true that 1980 has been a year so busy that it will, for many of us, not let up in the last fortnight of the year. But you will be glad, as I am, to look forward to 1981, with the help of the yearbook, rather earlier than usual.

My thanks, as ever, to the many people who have helped to make 'Television and Radio 1981' such a readable record of achievement, and to the even larger number of people who have made that achievement so good.

Brian Young

November 1980

TELEVISION & RADIO 1981



FOCUS ON INDEPENDENT BROADCASTING

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Introduction

**By Lady Plowden, Chairman,
Independent Broadcasting Authority, 1975-1980**



Sometimes it is helpful to look back through a year and see what has been achieved; at others it is more appropriate to look forward and, recognising the progress which has been made in the past, to write more about the future, taking into account the opportunities to be seized and the difficulties to be overcome.

This is a year for looking forward. In 1981, Independent Broadcasting has an exciting prospect of expansion, with the structure of the system decided upon for the next decade. New television franchises will have been given, and the new pattern set until about the end of the century. In particular, the allocation to Independent Broadcasting of the Fourth Channel offers a whole new approach to television, giving a flexibility in the timing of programmes and in subject matter.

A special opportunity which I find exciting is the new scope for educational programmes for adults – for too long, education has been thought by many to be a once-for-all experience, to be consumed sitting at desks in rows. The new thinking about education realises that television can give a stimulus, can act as a catalyst, and can awaken dormant interests of which so many of us are unaware. We then as individuals can respond: and it is then the responsibility of the many educational and voluntary organisations in this country to

provide the means for following this up.

In 1981, therefore, television companies with the certainty of a span of eight years ahead will be able to plan with confidence, and the Fourth Channel will plan to bring more time and more opportunities for innovation in television broadcasting. There will also be the rapidly continuing expansion of Independent Local Radio. The nineteen stations will have increased within a few years to over 40, bringing, in their special blend of music and talk, a service designed and tailored for the community whom they exist to serve – with the initial finance provided largely by this community.

Of course there are fears as well as hopes – quite legitimately. Some worry about the creative fire burning low: others about the economic recession denying to ITV and ILR (which draw their income solely from advertising) the money they need to do their job well. But in the decade during which I have known broadcasting closely the hopes have triumphed over the fears; and I have little doubt that this will be true of the coming decade also.

Independent Broadcasting looks forward to it with confidence, remembering always that the task is to serve those who view and listen – and all else is housekeeping.

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HOW INDEPENDENT BROADCASTING WORKS



■ Public television and radio services of information, education and entertainment.
 ■ Provided by fifteen independent regional programme companies in fourteen separate ITV areas covering the whole country and 26 local radio stations in 25 areas (further ILR stations are due in 1981



and more later). A second IBA television service (the Fourth Channel) is due to start in November 1982.
 ■ Financed entirely by the sale of spot advertising time by the programme companies in their own areas; no income from licence fees or other public funds.



INDEPENDENT BROADCASTING AUTHORITY

□ The Chairman (Lady Plowden until end 1980, Lord Thomson of Monifieth from 1981), Deputy Chairman and ten members of the Authority are appointed by the Home Secretary to provide and oversee public broadcasting services of high quality

throughout the United Kingdom.
 □ The Authority has a staff of about 1,330 at its London and Winchester headquarters, transmitting stations and regional offices, led by Sir Brian Young who has been Director General since 1970.



Lady Plowden



Lord Thomson



Lady Anglesey



Mr. A. M. G. Christopher



Mrs. A. M. Coulson



Mrs. J. McIvor



Rev. Dr. W. J. Morris



Prof. Morris-Jones



Mr. A. J. R. Purcell



Prof. J. Ring



Mr. G. Russell

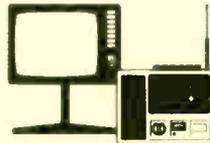


Mrs. H. M. Warnock

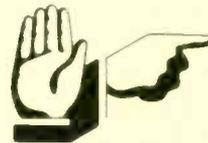
FOUR FUNCTIONS OF THE INDEPENDENT BROADCASTING AUTHORITY



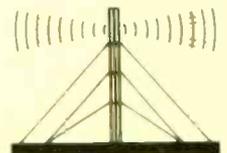
The IBA selects and appoints the programme companies.



The IBA supervises the programme planning.



The IBA controls the advertising.



The IBA transmits the programmes.

FOCUS ON INDEPENDENT BROADCASTING 1981

As Independent Broadcasting passes its 25th birthday and reflects on the unique achievements of the established ITV and ILR services, it can also look forward with pride and enthusiasm to the exciting developments that lie ahead. For the next few years will offer even greater challenges and opportunities.

The Authority's large-scale review of the present ITV contract areas, leading to its award at the end of 1980 of the franchises for the provision of programme services from January 1982, has been planned to provide a stable and confident climate in which ambitious and progressive programming can flourish.

The creation of a completely new television service on the Fourth Channel is also arousing the interest and imagination of broadcasters and the public. Within the confines of the single television channel so far available to it the IBA has sought to ensure the provision of a balanced service of high quality; and ITV has developed a successful format which has generally attracted larger audiences than the two competing BBC channels. Now the Fourth Channel opens up new horizons and a wide range of fresh opportunities.

It is intended that the Fourth Channel, due to start in the autumn of 1982, should be run as a service complementary to, but different from, ITV and that the programmes will be financed by the sale of advertising time and provided by independent producers as well as by the ITV companies. Innovation and experiment will be encouraged.

Already the wheels are moving. In May 1980 the Authority announced that Mr. Edmund Dell had been appointed Chairman and Sir Richard Attenborough Deputy Chairman of a panel of consultants who would assist in the planning of the Fourth Channel. The panel, which was joined by a further nine members in June, was to form the board of the new Channel Four Television Company after the enactment of the Broadcasting Bill in the autumn of 1980.

The IBA is also well ahead in planning and installing the transmission facilities for the new channel. It expects to cover 80% of the population from switch-on day (90% in Wales), reaching some 40 million viewers, with later extension to all areas of the country.

Independent Local Radio, too, is extending its coverage to more and more communities throughout the country. The original nineteen stations which came into operation in 1973-76 are joined by a further seven during 1980;

more are planned, bringing the total of ILR stations so far approved to 44 (and more are envisaged). Independent Local Radio already covers over two-thirds of the population of the United Kingdom; and the Authority's aim is to extend coverage to beyond 90%.

The Independent Broadcasting Authority

appointed by the Home Secretary

The IBA is the central body appointed by the Home Secretary to provide Independent Television (ITV) and Independent Local Radio (ILR) services in the United Kingdom. Lady Plowden has been Chairman since 1st April 1975. The Deputy Chairman, Lord Thomson of Monifieth, becomes Chairman from 1981; and there are ten Members, three of whom make the interests of Scotland, Wales, and Northern Ireland, respectively, their special care.

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

Members of the Independent Broadcasting Authority (Autumn 1980)

The Lady Plowden, DBE (*Chairman*, until end 1980); The Rt Hon Lord Thomson of Monifieth (*Deputy Chairman*, to be Chairman from 1981); The Marchioness of Anglesey, CBE; Mr A M G Christopher; Mrs A M Coulson; Mrs Jill McIvor (*Member for Northern Ireland*); The Rev Dr W J Morris, JP (*Member for Scotland*); Prof Huw Morris-Jones (*Member for Wales*); Mr A J R Purcell; Prof J Ring; Mr G Russell; Mrs H M Warnock.



The IBA selects and appoints the programme companies

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

Bill becomes law.

Programme company contracts are awarded by the Authority to those applicants who in its view are likely to make the best contribution to the quality of the Independent Broadcasting programme services. Fifteen programme companies provide the ITV service in fourteen separate areas; the contracts from January 1982 onwards are currently being reviewed. ILR services are already being provided by 26 companies at the end of 1980, and of the other eighteen areas approved by the Home Secretary eight are expected on air during 1981. Two news companies, one for each service, provide a central source of national and international news for ITV and ILR.

There is no single blueprint for a successful company. The Authority seeks diversity of approach and diversity of ownership, and in Independent Local Radio in particular looks for strong local participation. Under the terms of its contracts with the companies it is able to exercise continuing control over the ownership of their



voting shares, and to ensure that all the Directors meet the requirements of the Act. The Authority's prime consideration in awarding contracts is to select companies that will provide programming of high quality for the areas they serve. The number of shareholders, and the structure of the company, are likely to vary from area to area. The common factor must be a commitment to good broadcasting.

The IBA is to be the sole shareholder of the new Channel Four Television Company and provide funds for the Company's operations. These funds are to be raised in the form of a subscription from the ITV companies who will sell the advertising on the new channel. The Authority therefore carries the responsibility for appointing the board of directors and ultimate control of the service. Separate provision is to be made for Welsh-language programmes on the Fourth Channel in Wales.



The IBA supervises the programme planning

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



The IBA controls the advertising

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

Consultation and Advice

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

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

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

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

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

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



The IBA transmits
the programmes

The IBA plans, builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour/black-and-white pictures on 625 lines from over 500 transmitting stations, now reaches over 98.6% of the population (the VHF network on 405 lines, which carries the same programmes, will be phased out over four years from 1982). Independent Local Radio services are available to well over 25 million people on VHF with stereo and more on medium wave, over two-thirds of the population.

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

The Developing Years

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

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

The Independent Broadcasting Authority (then the Independent Television Authority) was appointed with the central place in the system and entrusted with the task of providing and overseeing television broadcasting of high quality as a public service – choosing and appointing the programme companies, controlling and supervising the programme schedules and the advertising, and transmitting the services.

The first ITV companies came on the air in 1955. Independent Television brought much that was new to British broadcasting. The scope and variety of programming was greatly enlarged and improved. The early years saw the start by ITV of the first regular Sunday evening religious TV programmes and the first regular TV broadcasts for schools. With local pro-



▲ First appointments to the Fourth Channel panel of consultants – Mr. Edmund Dell, Chairman (right) and Sir Richard Attenborough, Deputy Chairman.

gramme companies responsible for the planning and origination of programmes, important contributions were made to the preservation and enhancement of regional values. ITV was an immediate success with viewers, and by the early 1960s a service had been provided for almost the entire population of the UK.

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

Despite this progress, the 1960s were also years of frustration for those concerned with Independent Broadcasting. The Authority was allowed broadcasting frequencies to provide only a single service in each ITV area. For a long time it had wished to provide a second service, but when the Government eventually permitted the extension of television broadcasting it was by allowing the creation of BBC2. So from 1964 the ITV service in each area faced competition from two BBC programmes. Although ITV was denied the advantage of complementary programming it continued to develop the range and quality of its output; and despite the dual competition from BBC television still generally gained more than half the viewing audience.

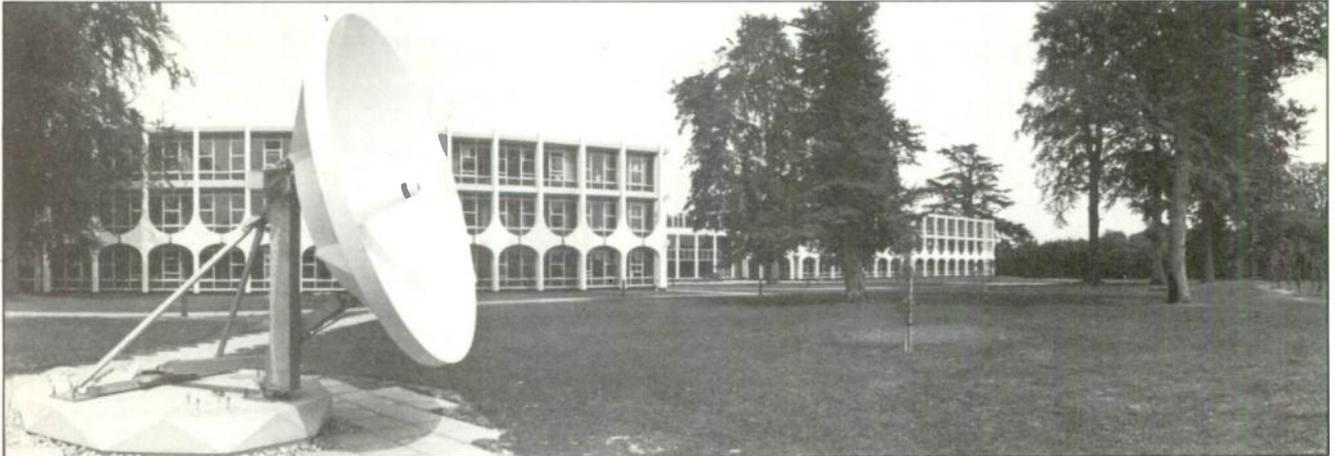
The long-deferred development of Independent

Broadcasting began in 1971 when the Government made the Authority responsible for the establishment of Independent Local Radio (ILR) and accorded it its present title of Independent *Broadcasting* Authority. The original plan was for about 60 stations; the first of these came on air in 1973, the nineteenth in 1976. Further development of ILR and the allocation of the available Fourth Channel frequencies for an additional television service were delayed pending the report of the Annan Committee on the Future of Broadcasting and Government decisions arising from it. Meanwhile ITV continued to develop its existing television programme services and to take full advantage of the removal of the Government restrictions on the permitted hours of broadcasting (average weekly broadcasting as a result increased from about 75 hours to over 100 hours).

The last few years have brought a major extension of the IBA's responsibilities. The Annan Committee Report was published in 1977 and in July 1978 the last Government outlined its plans. It proposed that the IBA should extend Independent Local Radio over as

many areas of the country as possible; and in October 1978 a further ten areas were named for the next phase of development. The Government also decided that the Authority should transmit a new Fourth Channel television service (the start of work on the new network was authorised by Parliament in April 1979); but that the overall responsibility should be given to a separate Authority. This last proposal was not proceeded with and in September 1979 the Home Secretary in the present Government confirmed that the IBA would be entrusted with the task of creating the Fourth Channel television network. In October the IBA announced its plans for the engineering of the Fourth Channel so as to be able to come on the air by the autumn of 1982.

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



▲ The IBA's engineering staff, based at Crawley Court near Winchester, are engaged in an intensive programme of work to ensure that the new Fourth Channel transmission network is available to over 80% of the population when the service is launched in November 1982.

The New ITV Contracts

The IBA's present contracts with the fifteen programme companies, which provide the ITV service in fourteen areas of the country, run until the end of 1981.

The Authority has given detailed consideration to the desirable pattern for ITV from the beginning of 1982. To allow even greater attention to be paid to matters of regional concern, the Authority will be converting two of the existing contract areas into dual regions in which separate output and separate identity for different parts of the area are provided by a single contractor. The new dual regions will be in the Midlands and in the South of England. Like the existing Wales and West of England contract area, there will be separate studio centres for each part of the region and the Board structure should represent the dual nature of the franchise area.

Elsewhere there will be some modifications to the transmission coverage of four of the regions and the change-over time between the weekday and weekend London contractors will be brought forward to 5.15 p.m. on Fridays. Announcing these plans in January 1980, the Authority invited applications for the new ITV franchises to run for eight years from the beginning of 1982. By the closing date of 9th May, 36 applications had been received. The views of people living in each area were sought by research surveys, through public meetings and by written comments. Against this background the Authority has been considering all aspects of the applications and hopes to announce the franchise decisions on 28th December 1980.

The Authority is also considering eight applications from those interested in providing a possible breakfast-time television service on a national basis.

The Fourth Channel

After many years of debate, in 1979 the Government finally decided to entrust the setting up and control of the new Fourth Channel television service to the IBA. Unlike the present regional ITV system, the new programme service will from the outset be a national one, but one which it is hoped will reflect different aspects of life in the United Kingdom.

A panel of consultants, chaired by Mr. Edmund Dell, has already been appointed by the Authority to assist in the planning of the Fourth Channel. After the enactment of the Broadcasting Bill in the Autumn of 1980 the panel will become the Board of the Channel Four Television Company and assume responsibility, as a subsidiary of the IBA, for undertaking the operational control of the new service. It will appoint and employ a small staff under a key chief executive; commission and acquire programmes; and plan the programme schedules. Members so far appointed are:

The Rt. Hon. Edmund Dell (*Chairman*). Chairman and Chief Executive of the Guinness Peat Group; MP for Birkenhead 1964-79; Secretary of State for Trade 1976-78.

Sir Richard Attenborough (*Deputy Chairman*). Actor, producer and director; Chairman of the Royal Academy of Dramatic Art; Vice President of the British Academy of Film and Television Arts; a Governor of the National Film School; Chairman of Capital Radio.

Mr. William Brown. Managing Director, Scottish Television.

Mr. Roger Graef. Independent producer and director.

Dr. Glyn Tegai Hughes. Warden of Gregynog, University of Wales; National Governor for Wales, BBC; Chairman of the Broadcasting Council for Wales 1971-79.

Mr. Jeremy Isaacs (*Chief Executive designate*). Freelance and independent producer; formerly Director of Programmes, Thames Television.

Mr. David McCall. Chief Executive, Anglia Television.

The Hon. Mrs. Sara Morrison. General Electric Company; Chairman of the National Council for Voluntary Organisations; Member of the Annan Committee on the Future of Broadcasting 1974-77.

Mr. Anthony Smith. Director of the British Film Institute.

Mrs. Anne Sofer. Member of the Inner London Education Authority.

Mr. Brian Tesler. Managing Director, London Weekend Television.

Mrs. Joy Whitby. Head of Children's Programmes, Yorkshire Television.

It is expected that the Board will also include the company's Director of Finance.

The Authority will not itself be represented on the board of the Channel Four company; but it will, as with the existing ITV and ILR services, have ultimate control of the output through the Act and guidelines

derived from it, through consultation, and through schedule approval.

The Authority will decide the annual budget of the Channel Four company. This money will be raised from the ITV programme companies roughly in the same proportions as the rentals they pay to the IBA; the ITV companies will also sell the advertising time on the Fourth Channel individually in their own regions.

Programmes

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

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

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

The channel will provide opportunities for a wide range of programme supply, and it will be looking to independent producers for a significant part of its output. The quality of programmes will be the overriding concern, so there will be no quotas or rights to contribute.

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

ITV's World

Independent Television's standing in the world has never been better. While the ITV companies recognise that their prime aim in life is to provide the British viewer with a balanced quality television service, it is honour indeed that ITV is so highly regarded all over the world and that many of its programmes attract the most coveted international awards.

In the past five years, for example, ITV has achieved the unequalled distinction of gaining six wins out of a possible ten at the Prix Italia. The 1980 winners were 'A Time There Was . . .', a profile of Benjamin Britten from LWT's *The South Bank Show*, which topped the music category; and *Creggan*, Thames Television's programme about life in the Roman Catholic area of Londonderry, which won the documentary category.

An American Emmy for Thames' prestigious drama series *Edward & Mrs Simpson* followed a double success at the 1980 Montreux Festival when LWT won the Silver Rose for its comedy entry *It'll Be Alright on the Night* and Thames took the Press Jury Award for its purely visual comedy *The Plank*. Also across the Atlantic, Granada picked up two honours for its *Disappearing World* series in the documentary category at the American Film Festival: the Blue Ribbon for 'Masai Women' and the Red Ribbon for 'Last of the Cuiva'. Granada previously received two medals at the 1979 International Film & Television Festival of New York - a Gold Medal for *World in Action's* 'The Hunt for Dr Mengele' and a Silver for the drama production *Gossip From The Forest*; and in May 1980 the same company won the Golden Camera Award in the U.S. Festivals Association's 13th Annual Awards Competition for its religious documentary series *The Christians*.

ITV's more specialised programmes also attract attention abroad. Recently, an opera based on 'A Christmas Carol', commissioned by HTV Wales, won the major television opera award in the Salzburg Festival. The score was by Norman Kay, music adviser to the company, and the libretto by John Morgan. Yorkshire Television was also honoured when its children's series *The Book Tower* won first prize in the Information category of Prix Jeunesse, Munich.

Among the many other successes ITV did very well at the First Commonwealth Film and Television Festival in Cyprus last August when awards went to the following programmes: DOCUMENTARY - *Islam*, LWT (Bronze); *Kitty - Return to Auschwitz*, Yorkshire (Special Award); *Survival - 'The Seas Must Live'*, Anglia. DRAMA - *City Sugar*, STV (Bronze); *The Comedy of Errors*, ATV (Special Award). LIGHT ENTERTAINMENT - *Stanley Baxter on TV*, LWT (Gold); *Remember Jack Buchanan*, STV (Bronze); *Stars Across the Water*, Ulster (Special Award).

ITV's World-wide Audience

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

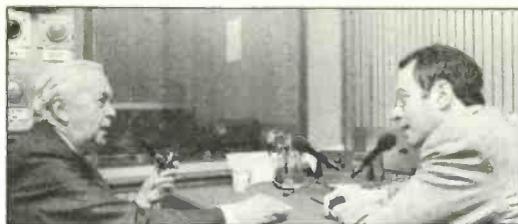
A list of appropriate contacts on programme sales matters at home and abroad is available on request from the Independent Television Companies Association. Information may also be obtained through the individual producing companies.

The National Film Archive

The National Film Archive has, since the 1950s, systematically selected and acquired television programmes for permanent preservation and study; it currently holds about 3,100 ITV programmes including ITV's Opening Night transmissions. ITV continues to support the Archive through an annual grant via the ITCA. In 1979-80 this stood at £60,000, and the Archive added £5,000 from its own funds. This money enables the Archive to purchase preservation copies of a proportion of selected ITV programmes. The ITV companies have also donated copies of programmes for preservation.



▲ Checking the latest news stories off a Telex terminal at the Nottingham station. *Radio Trent*

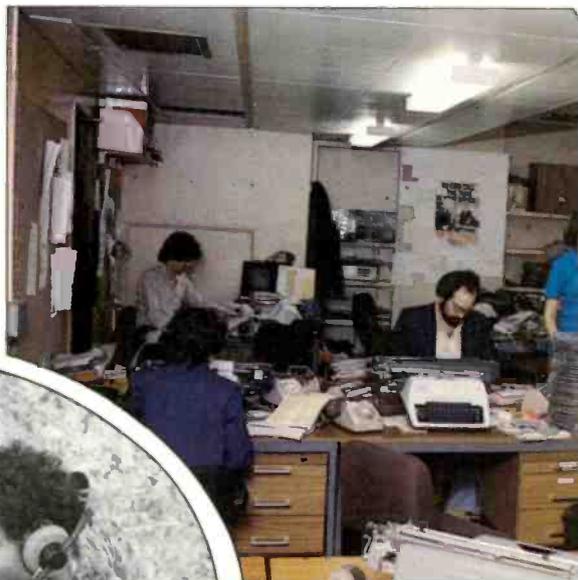


◀ Key public figures offer serious comment on national and local issues. *Beacon Radio*

▶ In tune with listeners in the Reading area, Keith Butler with guest David Soul. Recorded and live music to suit all tastes is a popular ingredient of ILR programming. *Radio 210*



▶ Increased resources, both in programming budgets and in production expertise, is reflected in the variety of programmes appearing in the ILR output. *Piccadilly Radio*



▼ The IBA transmits good quality stereo signals on VHF/FM. Here listeners in Belfast receive useful advice at the annual Hi-Fi exhibition. *Downtown Radio*



▲ Linda Batt-Rawden interviews natives in Papua New Guinea as part of the continuing Operation Drake venture which sponsors youngsters to voyage round the world. *Capital*



◀ Phone-ins stimulate listeners to air their views and comment on a wide range of local issues. This is Wyn Thomas of the controversial *Sunday Line* programme. *Swansea Sound*



Independent Local Radio is an effective, useful and entertaining service, providing lively up-to-the-minute programming for local communities all over the country. Financed entirely by spot advertising (as ITV), ILR places no additional burden on the taxation, rates or licence fee systems and in all areas has built up a large and appreciative audience. These pages show many facets of a typical day in the life of an ILR station, nearly half of which operate a continuous 24-hour service.

◀ The newsroom of IRN which, as a subsidiary of LBC, acts as a news agency for other ILR companies.



▼ Douglas Cameron and Bob Holness providing London's 'get-you-to-work' service with news, traffic reports, and information on sport, finance, weather conditions and the day's events. *LBC*



◀ Helping to care for the less fortunate members of their communities, most ILR stations do much to support worthwhile charitable causes. Here a Christmas Toy Bus is out on the streets of Birmingham for the local ILR station's annual toy collection. *BRMB*



◀ Sales staff attract 'spot' advertisers to a truly effective local medium. *Mercia Sound*

▶ Outside broadcast vehicles cover a variety of local events. *Radio Hallam*



ITV Programmes

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

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

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

Scheduling

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

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

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

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

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

Two or three months in advance each company submits its detailed schedule for the Authority's approval. Each schedule must meet certain established criteria. Informative programmes are expected to occupy at least

one-third of the total output; in 1979-80 the average was in fact 38%. There must be a proper proportion of UK and other EEC produced material – this now amounts to at least 86%, almost all of which is produced in the UK. Only 14% at a maximum may be produced in the US, Commonwealth or other non-EEC countries. There are limits on the number of full-length feature films, and local-interest material must reach certain minimum figures. Unsuitable bunching of programmes of a similar kind must be avoided. The programmes presented at various times must be appropriate for the audience likely to be viewing at that time, and during the main viewing hours a suitable balance of programmes of different kinds must be maintained; between 6 and 10.30 p.m. almost a third of the transmission time is currently occupied by informative programmes.

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

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

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

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

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

ITV's Programme Balance

Each company presents its own schedule of programmes planned to appeal specially to the viewers in its own area; so there are considerable variations in the ITV programmes shown in different parts of the country. The pattern also varies from season to season and temporary changes may arise for a number of reasons. However, because of the core of network programmes and the basic requirements of the IBA it is possible to determine the balance of programming which is typically offered to the public; this is shown for 1977-80 in the accompanying table.

WEEKLY TRANSMISSION HOURS OF THE AVERAGE ITV COMPANY

	1977-78		1978-79		1979-80	
	hrs.	mins.	hrs.	mins.	hrs.	mins.
News and news magazines	10.23	10%	10.27	10½%	10.42	10½%
Current affairs, documentaries, arts	12.20	12%	13.17	13%	13.04	12½%
Religion	2.50	3%	2.24	2½%	2.28	2½%
Adult education	3.08	3%	3.07	3%	2.52	2½%
School programmes	6.29	6½%	6.11	6½%	6.24	6½%
Pre-school education	1.27	1½%	1.27	1½%	1.16	1½%
Children's informative	2.06	2%	2.10	2%	2.19	2½%
'INFORMATIVE'	38.43	38%	39.03	38½%	39.05	38%
Plays, drama, TV movies	24.12	24%	22.54	22½%	25.35	24½%
Feature films	8.27	8%	8.00	8%	8.27	8½%
'NARRATIVE'	32.39	32%	30.54	30½%	34.02	33%
Children's non-factual	8.17	8%	7.57	8%	7.32	7½%
Entertainment and music	13.19	13%	12.13	12%	13.30	13½%
'ENTERTAINMENT'	21.36	21%	20.10	20%	21.02	20½%
'SPORT'	9.27	9%	10.34	10½%	8.28	8½%
TOTAL ALL PROGRAMMES	102.25	100%	100.41	100%	102.53	100%
<i>Miscellaneous transmissions account for an additional 16 minutes included in the total for 1979-80</i>					Source: IBA	

Programmes of fact and information account for more than a third of ITV's output. In 1979-80 news, current affairs, documentaries, arts, religion, education and children's informative programmes represented 38% of the transmissions of the average company, a total of over 39 hours a week. Narrative programmes – compris-

ing drama, films made specially for television, and feature films – represent a third of the output. Entertainment and music account for some 20% and sport for just over 8%.

Programme Sources

Of the 103 hours of programmes provided for transmission each week by the average ITV company, half are produced by the five network companies (51 hours); about 8 hours are networked programmes made by the ten regional companies; about 8 hours are purely local programmes; and 7 hours comprise news material from ITN. The remaining 29 hours come from a variety of sources outside the ITV companies.

About three-quarters of the programmes which make up the ITV schedules are produced specifically for British audiences by the programme companies themselves. In 1979-80 production in ITV studios amounted to over 166 hours of different programmes a week, an annual total of over 8,500 hours of programmes. Two-thirds of this production was factual or informative.

Programme Content

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

In 1978 the Authority published a codification of the principles which over the years have come to be applied in many matters concerning programme content. These *Television Programme Guidelines* (revised June 1979) are intended to reinforce, and not to supplant, the guidance that companies have already themselves provided. The guidelines are not designed to fetter normal editorial discretion. Some describe requirements that need to be met; others point to areas where careful judgement is required on each occasion and the general considerations



▲ **Gossip from the Forest.** Drama usually forms the largest category in Independent Television's output. This meticulous production presented the drama behind the signing of the First World War Armistice. *Granada*

on which such judgement should be based; and several sections emphasise the need for consultation with IBA staff.

Family Viewing Policy

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

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

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

The Portrayal of Violence

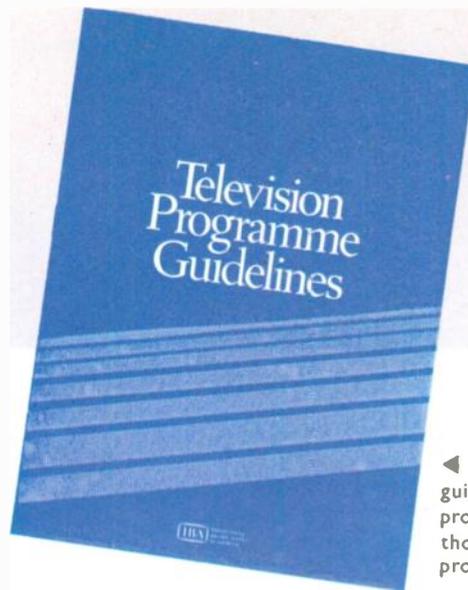
Independent Television has always paid particular regard to the possibly harmful effects of the portrayal of violence, and the Authority has financed major research projects in an effort to obtain more conclusive evidence. The ITV Code on Violence in Programmes has existed since 1964 and is kept under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

The IBA's Control of Programme Content

Many other important aspects of programme content are considered in detail in the *Television Programme Guidelines*, including accuracy, privacy, fairness and impartiality, political balance, the treatment of crime and anti-social behaviour, promotion, sponsorship and



▲ *News at One*. ITV's informative programmes account for 38% of the total output. ITN



◀ The IBA's notes of guidance for ITV's programme-makers and those who take part in programmes.

charitable appeals. The Authority expects all those concerned with the planning, writing, production and presentation of programmes to keep these factors in mind and where necessary to consult with IBA staff.

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

Attitudes to ITV

A survey published in November 1979, which involved interviews with over 7,500 people aged 15 and over, revealed that ITV is seen as being friendly, go-ahead and lively, with a wide variety of programmes. Among those expressing a choice, 50% cited ITV as their favourite channel.

The survey, conducted by British Market Research Bureau Limited, has been just one element in the evidence the Authority has considered over the past few months when planning the future pattern of ITV.

The Fourth Channel

The general statutory provisions regarding programme content on the ITV service will apply also to the new Fourth Channel television service which the IBA plans to introduce in November 1982. The Authority expects that the availability of a wider choice of programmes will allow controlled encouragement to be given to the presentation of a wider range of opinions and assumptions. (See also page 10).

▶ **Regional News and News Magazines.** Over 54 hours produced each week by ITV as a whole.
Tyne Tees



▼ **National News.** Television's first regular daily half-hour news programme – *News at Ten* (Anna Ford). ITN



▼ **Documentaries.** Alan Whicker, seen here with Christopher Lee in California, contributing to ITV's yearly output of some 60 networked documentaries.
Yorkshire



▲ **Children.** This 13-part drama series, *Smuggler*, is just one element of a 'complete service in miniature' for children which includes informative and entertainment programmes. HTV



▶ **Current Affairs.** *Weekend World*, one of ITV's three regular networked series. LWT

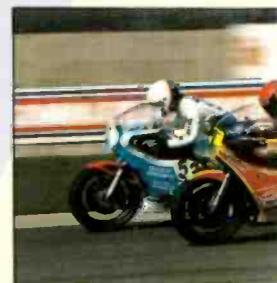


▼ **The Arts.** ITV's regular arts series is *The South Bank Show*; 'A Time There Was ...', presenting a film biography of Benjamin Britten, won the coveted Prix Italia music award.
LWT



◀ **Situation Comedy.** Lorraine Chase, in *The Other 'Arf*, demonstrates that the half-hour comedy drama format can be funny and original. ATV

▲ **Light Entertainment.** Top rating stars like Morecambe and Wise continue to help viewers relax and unwind. Thames



▼ **Sport.** In addition to all the major sports like football, golf and horseracing, the networked *World of Sport* and other regional series cover a variety of minority activities to satisfy a wide range of interests. LWT



FOCUS ON TELEVISION

Over the years, the programme output of ITV has grown greatly in strength and reputation, amounting to some 100 hours a week in the average ITV region.

Some programmes are produced in each region to appeal specially to local tastes and interests; some are seen across the entire network, provided mainly by the five major companies with an increasing number from the regional companies; and a small percentage are acquired from outside the ITV system (feature films, etc). Informative programmes account for 38% of total transmission time, and for almost a third of the output in the main viewing hours.

These pages indicate the range and quality of programmes which might be viewed in a typical week on ITV.

▼ **Drama Series and Plays.** ITV's quality drama productions have often won top international awards. In 1980 *Edward & Mrs Simpson* received an American Emmy. *Thames*



▲ **Drama Series.** Long-running serials such as *Coronation Street* attract large and devoted audiences. *Granada*



▼ **Religion.** Not just for the church-goer – today's religious series often tackle the questions that touch us all. *HTV*



◀ **Schools Programmes.** The 52 series available to schools in 1980-81 have all been planned with the advice of the IBA's educational advisers. Here Lenny the Lion helps infants to enjoy reading. *Granada*



◀ **Adult Education.** *Numbers at Work* was designed to help people who experience maths difficulties during their jobs. Other series have dealt with such areas as photography, sex education, motor cycle maintenance, divorce, the handicapped, and ethnic minorities. *Yorkshire*





INFORMATIVE VIEWING

Television is now firmly established as the principal source of information. Surveys carried out by the IBA show that six people out of ten look to television as their prime source of news. Young people in particular turn to ITV for their information – some 62 per cent of 16-24 year-olds say they mostly watch the news on ITV.

The men and women who gather and report the news for ITV thus bear a heavy responsibility. The Authority is required to ensure that a sufficient amount of time and prominence is given in the schedules to news and news features. It must also try to ensure that all news given in the programmes is presented with due accuracy and impartiality. It would be impossible to provide a service of news that all people at all times thought was absolutely fair – or if it was possible it would be extremely dull. It is however a measure of ITV's success in this area that more than nine out of ten viewers think that ITV programmes do not tend to favour any political party and rather more think that ITV is not consistently unfair in its coverage of other controversial matters.

The IBA's requirement for impartiality is sometimes misunderstood. The classic advice to give both sides of the story is not always possible to follow. The 'other' side may not be available or may not have had time to formulate an opinion. The Authority therefore does not insist that every item be 'balanced' within itself. What it does require is that over a period of time news programmes on ITV should treat controversial issues fairly and impartially. This objective may be achieved within an individual programme or within a period of a week or even longer. On the issue of accuracy, however, there can be no compromise – the credibility of any service of information depends on getting the facts right in all circumstances. This is a fundamental journalistic principle which admits no exception.

Over a third of all ITV programmes are classified as informative. They range from the regular national and international news programmes from ITN to network current affairs and regional news magazines and documentaries.

ITN's *News at One*, *News at 5.45* and *News at Ten* together with regular bulletins at weekends provide the basic structure of informative viewing on ITV. They are supplemented by the local news and news magazine programmes provided by ITV's fifteen regional companies. Whether viewers live in a major city, in the Channel Islands or in the Outer Hebrides, ITV brings regular reports on the major news about the world at large and about their own region every day of the year. Restrictions of time mean that news programmes are limited in the amount of explanation, interpretation and background information they can give. The major network current affairs programmes, *World in Action*, *TV Eye* and *Weekend World*, aim to provide a wider perspective to the daily news. Ranging far and wide both geographically and in their subject matter these programmes give viewers an opportunity to look behind and beyond the headlines.

Each programme has developed its own personality and style. Their teams of journalists and researchers are continually sifting, probing and analysing the news to cast new light on old issues or to bring to light new issues about which the public has a right to be informed.

Programmes that help to make sense of complex and often bewildering world events are an essential part of ITV's informative programmes. So too are those that help to explain and advise about individual rights or about coping with the day-to-day problems of life.

It is often said that television serves a majority audience. But every majority consists of many minorities and ITV increasingly provides informative programmes for minorities of all kinds. Farmers, gardeners, amateur fishermen and others have long had programmes devoted to their particular interests. More recently special programmes have been mounted for ethnic minorities, for the retired and the elderly and for teenagers.

A unique feature of the ITV system is its regional, federal structure. This means not only that the most important news and information programmes can be networked throughout the country but also that viewers in one region can have the opportunity to see programmes about life in other regions. There are inevitably limits to the amount of local and regional information that can be given on a single television channel. Many viewers are

► **Still M.A.D. After All These Years.** Bionic pilots . . . the crew of an F1-11 fighter bomber stationed at the American base at Lakenheath in Suffolk in an investigation into the controversy in East Anglia about the new American cruise missiles. *Anglia*



▲ **Gay Life.** A series for and about homosexuals in London, produced by London Weekend Television's Minorities Unit. *LWT*



▲ **The Moonies.** The controversy which has surrounded the Moonies and their methods of conversion in the USA is now widespread in Britain. Reporter Sue Jay, pictured outside Moonie centre, Camp K in California, tried to discover the facts behind the gossip. *ATV*



◀ **What's Your Problem?** A programme which brings the experts' knowledge to bear on the problems of the viewers. This edition features the activities of a group of Glasgow's disabled ladies. *STV*



▲ **Houseparty.** The ladies from this popular afternoon programme discuss another topic of interest to women over a cup of tea. *Southern*



◀ **Skin.** A programme for and about black people living in London. This edition looks at the reasons behind the strike by Asian women at a bubble-gum factory in Slough. *LWT*

sometimes upset that events that to them are of great significance are ignored by their local ITV company. But there has to be a process of selection – it would just not be possible to cover every flower show or every Gilbert and Sullivan production throughout the land. There is also a technical problem in covering the remoter parts of some regions. A great deal has been done and is being done to develop satellite studios within the regions and the advent of electronic news gathering methods will mean that a far wider and more rapid coverage of areas outside the major centres will be possible.

ITV's wide and varied output of documentaries has frequently provided programmes that have received international recognition both in the form of prizes at major festivals and in sales to foreign broadcasters. The documentary form has travelled a long way since the early classics of John Grierson in the cinema fifty years ago and some of its more recent developments have given rise to controversy. In particular, some concern has been expressed about what are generally described as drama-documentaries. The strict division between factual and fictional pro-

grammes was peculiar to television. From Shakespeare to films like *In Which We Serve*, *Bridge over the River Kwai* or *The Dam Busters* we are all familiar with dramatic accounts of real events. The existence of watertight departments for drama and for documentary in television long kept fact and fiction apart. But as drama producers began to go outside the studio to use location filming techniques so drama set in the present day or recent past began to resemble documentary. And as documentary producers try to portray events of which no visual record existed their reconstructions began to take on the appearance of drama.

ITV documentary producers have developed a number of techniques to report events of which no film exists. To cover summit meetings of the European Community where no cameras were allowed, Granada called on experienced journalists to re-enact what they understood to have been said. To try to tell the real story of events in Eastern Europe, the same company used actual texts of interrogations, hearings and interviews as the basis for dramatised reconstructions using actors – as in *Three Days in Szczecin* about a strike in the Polish shipyards and more recently *Three Days in Moscow* about the discussions between Alexander Dubček and the Russian leaders in the period immediately following the Soviet invasion of Czechoslovakia in 1968. Debate will continue about the use of such techniques and there can be no doubt that they can present dangers. Perhaps the only general rule that can be stated is that the producer should always be honest with his audience.

There are few limits to the subject matter for documentary programmes and in the space of a week the viewer in the comfort of his own home may share the thrills of descending the rivers of Everest by canoe, be moved to help the tragic victims of flood or famine, observe the lifestyles of the rich or the humble, learn about the latest medical advance or simply delight in the wonders of nature.

One side-effect of television's increasingly dominant role as bearer of information to the public has been that it has itself become a prime subject of news for the written press. Because of its massive audience and assumed influence politicians and opinion makers the world over tend to gear their pronouncements to the ebbs and flows of television ratings. Because of the ever-increasing speed with which television cannot only report but also show pictures of major events it has become the home of the 'scoop' which makes the newspaper headlines next morning. At the



▲ **Wheels.** In this edition of the motoring magazine, presenter Pam Rhodes explains fuel economy. *Thames*



◀ **North Tonight.** An ENG unit, with reporter Selina Scott, conducts an interview on board Britain's most northerly oil rig. *Grampian*

same time the people who report the news on television have themselves become a source of news for the press. The sex, colour or social habits of the television reporter or newscaster are seen as legitimate subjects for the front pages of the popular press.

Not infrequently television makes news for other reasons. The United Kingdom is one of a sadly limited number of countries where press and broadcasting are free from governmental control and where the duty to inform and the right to be informed are accepted as essential freedoms. The broadcaster is nevertheless subject to the law of the land and sometimes in the exercise of his profession he will come into conflict with the law, particularly where it is unclear. Such conflicts make news. It is right that in their task of gathering and transmitting information to the public ITV journalists should resist unnecessary restrictions and undue pressures.

One thing is certain, the aim of informative programmes on ITV will continue to be to provide as comprehensive and complete a picture of the world around as the law and technology allow.



▲ **Farming Outlook.** A scene from the documentary film 'Ray' Dent – A Master Shepherd' which won a major award at the 11th International Agricultural Film Competition, Berlin 1980. *Tyne Tees*

Behind the News

Independent Television's current affairs programmes seek to provide viewers with a greater understanding of many of the stories behind the week's news. The three regular networked series, *Weekend World* (LWT), *TV Eye* (Thames) and *World in Action* (Granada), have each developed their own identity and style in presenting a wide range of both national and international topics.

News analysis is the special brand of current affairs television which *Weekend World* has made its own. Each week the programme singles out an issue or event thrown up by the news which is considered to be of over-riding importance. Subjects are not chosen for their action, drama or visual excitement; the programme's purpose is to explain the issues and events that matter most, however complicated they may seem. The team examine the background, assess the strength of the forces at work and sketch out likely developments.

Then, at noon each Sunday, Brian Walden presents an hour's careful scrutiny of the

chosen theme. The programme may use any combination of television's techniques to get its message across – outside broadcasts, satellite relays, film, graphics, interviews or discussions.

There are questions posed and to many of these there is no easy answer, but it is often possible to get much nearer the answer than might have been expected before watching the programme. Often the argument of the programme points to the need for a decision or explanation by a particular figure or organisation. And in these cases the scripted analysis is often followed by a live interview. These interviews have come to be as distinctive a feature of the programme as the analysis. Because the subject matter has been laid out before the viewer in advance it is possible to get much further into the real issues than it otherwise would be.

In using all these techniques of television, the objective is always the same – to provide real understanding of the complex happenings which shape our lives.

TV Eye is the flagship of Thames Television's Current Affairs department. As such, it goes to war and its recent visits to battle-grounds have included Afghanistan, Iran and Zimbabwe.

But it also has social and moral interests. It was among the first into riot-torn St. Paul's in Bristol to find out why there had been a black community eruption. It spotlighted the possible side effects of Valium and similar drugs; it questioned the future of Interferon as an agent for fighting cancer; and it went to China to watch the micro-surgeons of Shanghai conquering industrial accidents.

It was at the Republican Convention for Ronald Reagan's Presidential nomination; and it closely examined Britain's economic plight in 'Going Bust', featuring a small British business with a large order book and a resident Receiver.

Over 20 people die on the roads of Britain every day. This grim statistic is diluted by the fact that, of this number, there may be three in the London area, five in the West Midlands, six in Scotland, and so on. 'Twenty die in train crash' makes headlines. 'Two die in car crash' seldom makes more than a paragraph in newspapers. So Jack Saltman of *TV Eye* turned a hapless, everyday event into television headlines one day in May 1980. With



▲ **Weekend World.**
Presenter Brian Walden
with the Prime Minister
Mrs. Margaret Thatcher.
LWT

the co-operation of 48 Chief Constables and by using seven camera crews he filmed a day in the life of Britain's roads. The result was not a pretty programme – but it was a masterpiece of organisation and for 30 minutes it concentrated *TV Eye's* large and loyal audience on a matter of social importance.

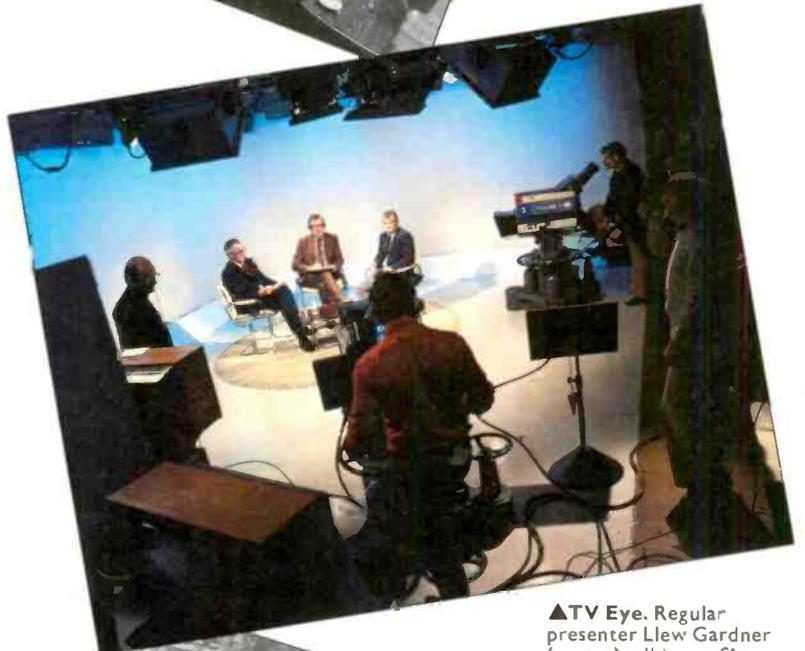
World In Action relies on what Granada Television term 'story journalism'. Its producers rarely have recourse to studio 'talking heads' or the illustrated lecture. Instead, each Monday night the *World In Action* team sets out in search of a good story: not *any* good story, but the one which best illustrates and illuminates a wider theme. Good story-telling remains the most vivid, penetrating and, dare-it-be-said, popular technique for explaining and analysing the complex events of the world around us. For the series, life is a perpetual search for the relevant microcosm.

But if it is to be more than the re-telling of what is already known and more than just repetition of the PR handout, story journalism demands diligent research. This is sometimes called 'investigative journalism' – though all journalism worth its salt necessarily involves investigation and enquiry. Investigations last year covered the world: America's use of poisonous dioxin in Indo-China; Soviet persecution of dissidents in the wake of the Afghanistan invasion; British involvement in the exploitation of Namibia's mineral resources; the EEC's failure to protect whistleblower Stanley Adams. But our own backyard received equal attention, with investigations into the finances of Manchester United Football Club, the conduct of British Steel during the national steel strike, and the involvement of British companies in Rhodesian sanctions-busting.

The problems of Britain's financially hard-hit social services was highlighted by an examination of the care given to mentally handicapped children in one of the country's show-piece hospitals. The widespread debate in Parliament and the press about police accountability was reflected in a blow-by-blow account of events leading up to the death of Blair Peach. The team probed allegations of security lapses in one of our security services. Less sensationally, but no less tellingly, the team explored the low-cost benefits of competition among the airlines, the Prime Minister's fight to cut Britain's EEC contribution, and the life-and-death struggle of the British fishing industry: all stories adding to our understanding of the world and perhaps occasionally contributing to the complex processes by which the world is changed for the better.



◀ **World In Action Special.** Iveagh House, Dublin, where the journalists putting arguments of the EEC Heads of Government re-enacted the after-dinner discussions in February 1980 in a television reconstruction of the Dublin Summit. Granada



▲ **TV Eye.** Regular presenter Llew Gardner (centre) talking to Sir Charles Villiers and Bill Sirs. Thames



▲ **Weekend World.** The team filming in Moscow for a programme about the reaction of the 'man in the street' to the Russian invasion of Afghanistan. LWT



◀ A Channel ENG unit takes to the air to record pictures of the Channel Lightship, a Trinity House vessel anchored 40 miles north of Alderney.

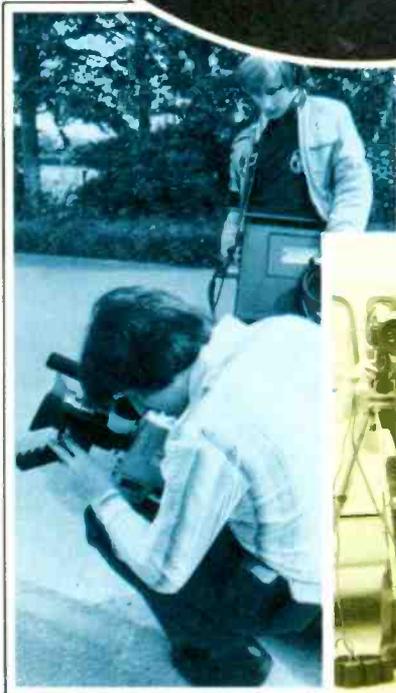


▲ Channel Television's purpose-built editing suite.

Although Channel Television covers the smallest population of any ITV region, just 44,000 homes, its viewers are spread across seven islands. Everyone has heard of Jersey, Guernsey, Alderney and Sark, but the tiny islands of Herm, Jethou and Brecqhou are also inhabited. Whilst all the Channel Islands are to a greater or lesser degree self sufficient, each community likes to be informed of what is happening on the neighbouring islands.

Channel is the only source of information for all the islands. There is no local radio and no Channel Island newspaper or magazine covering all the Channel Islands, although Jersey and Guernsey are well served by local publications. So for news and information from the whole region islanders rely almost entirely on Channel Television's programmes.

Channel was one of the companies to pioneer a full lunchtime news bulletin and from an admittedly slow start it has over the years built up a significant audience. The current lunchtime programme immediately follows ITN's *News at One* with a duration of between six and seven minutes. It is a studio production and is fully visualised with ENG reports and live inserts from the Guernsey studio. A comprehensive weather forecast is included and a daily diary of events, *What's on Where*, provides locals and tourists with advice on venues for village fêtes, sports



◀ Cameraman Roy Manning captures the low angle with a small ENG camera while Roger Hall operates the compact recording machine.

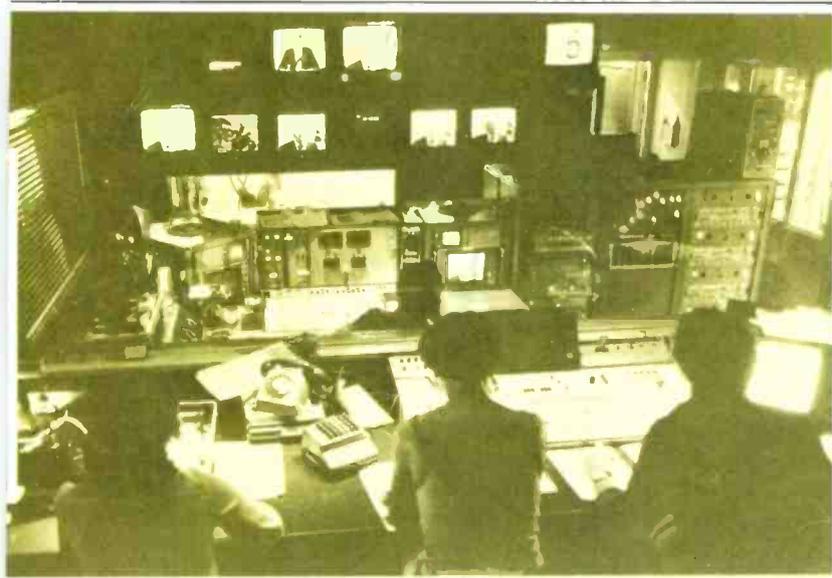


◀ Reporter Katie Ball interviewing Transport Workers official Rene Liron.

FOCUS ON THE CHANNEL ISLANDS

◀ Channel Television's studio control room.

▼ This ENG camera is one of three in operation at Channel Television.

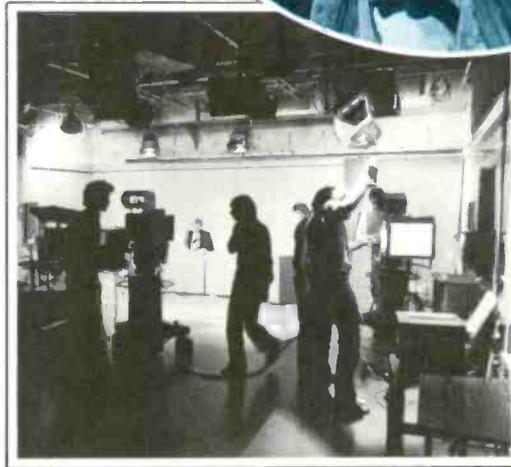


events and even jumble sales.

At the other end of the day, Channel's *News Headlines* follows *News at Ten* with an update on all the day's main stories. But it is between the lunchtime and late bulletins that the station's main effort is concentrated. *Channel Report*, a 35-minute news magazine is broadcast every Tuesday, Wednesday, Thursday and Friday. This popular programme gains a regular audience share of between 85% and 95%. The formula is a simple one, for the programme primarily sets out to keep the public-informed in an entertaining way of what is going on in the Channel Islands. In broad terms, the first third of *Channel Report* is devoted to news with regular on-the-spot ENG (electronic news gathering) reports and interviews. The rest of the programme is a mix of in-depth studies, probing the story behind the headlines, and feature items, reflecting island life.

Tradition is very important to Channel Islanders, but they are not slow to grasp the challenge of progress. *Channel Report* reflects this attitude and will cover new and innovative ideas alongside reports on how the traditionalists are preserving the islands' heritage. Youth activity, sport, music, in fact the whole spectrum of island life, is reflected in the programme which also has a place for public service items like 'Police File', a five-minute insert every Tuesday in which a local police officer disseminates crime news.

In the eighteen years since Channel started broadcasting not a single day has passed in which the company has failed to provide a service for its viewers.



▲ The main studio in Jersey prepares to go on the air with the news magazine programme *Channel Report*.

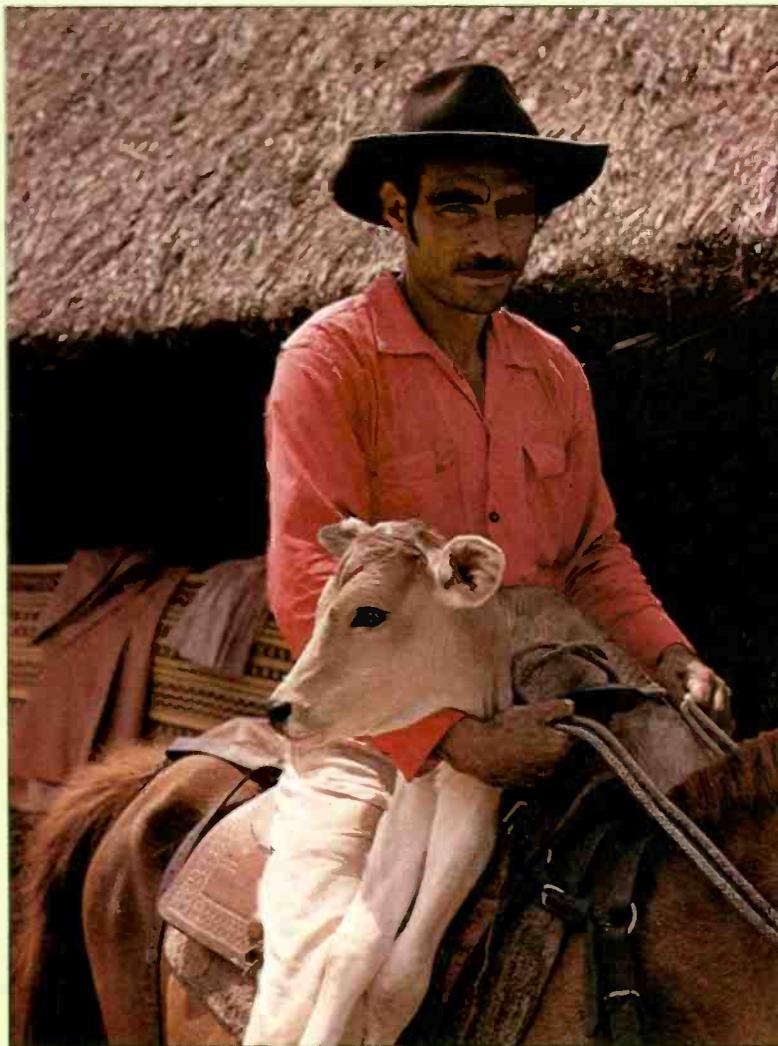
Black-and-white pictures courtesy Jersey Evening Post

THE STRUGGLE TO EXIST

In May and June 1980 the first three programmes in ATV's occasional documentary series *Frontier* were transmitted.

Set in South America, the one-hour films were produced and directed by Brian Moser, formerly the originator and editor of Granada's *Disappearing World* series. As a geologist – before he became a film-maker – Moser spent several years living and working

▼ A rancher with a young Zebu calf filmed in the Magdalena Valley of Colombia.



in South America. He developed a lasting interest and love of the continent and its people, which is now reflected in *Frontier*.

Moser describes what his aim was in making these films: 'I wanted to show some of the ways in which individuals manage to survive on the edge of society at the limit of what we call "civilisation". In the Third World there are millions of people who struggle to exist, whether they are in city slums, eroded over-grazed plains and mountainsides, or in uncut forests, under conditions which bear no relation to those we consider acceptable for normal living. Only at times of natural disaster, crisis or revolution do these "belts of misery" and "slums of despair" reach our television screens to reveal the immediate and sensational, to shock and arouse our liberal sentiments of paternalism, pity and concern.'

The first three *Frontier* films dealt with three very fundamental issues – the over expanding city, the often desperate need for land, and finally the rush for mineral wealth.

It is rare for television documentaries to examine in some detail, as *Frontier* does, the humdrum everyday existence and problems of the Third World poor; it is also rare for the people to be allowed to speak for themselves. For Moser this was an essential prerequisite of his series. By the use of subtitles giving an English translation of the people's actual words, he hopes the viewer will gain a true understanding of their conditions of survival. A washerwoman, a garbage picker, a landless peasant, a group of illicit emerald prospectors, all tell of their own predicaments, their problems, their hopes for the future. In many cases their hope and resilience is amazing. For these people there is no dole, they survive by whatever means they can.

'People of the Barrio', the first *Frontier* film, looked at what it is like to live in one of South America's largest slums, in Ecuador's main port, Guayaquil. Moser focused on six of the half-million inhabitants of the Barrio slums, who describe how they and their families eke out a living in bamboo shacks built on stilts over the disease-ridden mangrove swamps. They have no running water,

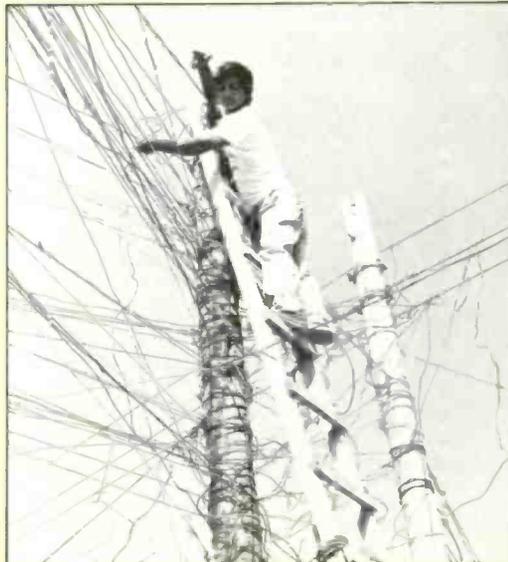
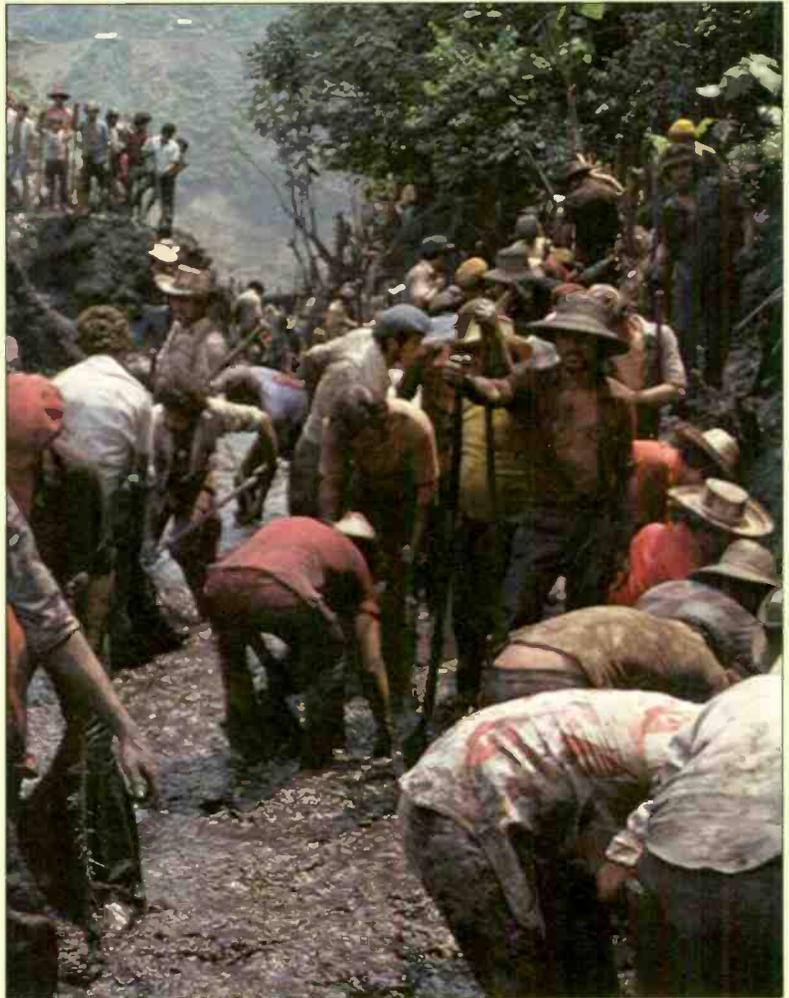
► Illicit prospectors search for emeralds in the riverbeds below the rich emerald mines of the Colombian Andes.

little electricity, a few primitive roads, no sewerage and no legal title to the land. To win their confidence before beginning filming, Moser moved into the Barrio for seven months with his wife Caroline, herself a lecturer in anthropology, and their two sons, Nathaniel aged 6, and Titus, 8. They built their own shack and shared the appalling conditions of the local people. None of the Moser family appeared in 'People of the Barrio', but the film was based on Caroline Moser's research and she also provided the commentary.

In the second film, 'Ranchers of the Sierra', Moser concentrated on two men who have opened up new land on the Colombian-Venezuelan border: one an English settler Ben Curry, who went to Colombia 23 years ago and bought a ranch, and the other Sebastian Galvez, a local peasant. With their contrasting backgrounds, the two pioneers were operating from a different range of choices, yet the challenges they faced from the environment were much the same. Today Ben Curry has a thriving cattle ranch, but with all the good land at the foot of the Sierra colonised and settled, landless peasants like Sebastian must cross the watershed – the mountainous frontier with Venezuela – to cut down and burn the forest for their new homesteads.

For 'Emerald Miners of Muzo', the third programme in the series, Moser went to the Colombian Andes of South America to visit the richest emerald mine in the world. There, each year in the wet season up to 20,000 men, women and children 'guaceros' – illicit prospectors – are lured to the riverbeds below the mine to search for emeralds the mine-owning Syndicate might have missed, traditionally one of the most violent occupations in the world. At Muzo there is a death a day from violence and warfare.

Future programmes in the *Frontier* series will continue to examine the interface between 20th Century man and the world that has resisted him for centuries. It will show the conditions which prevail on the margins of society, and it will do this through allowing the people to speak for themselves.



◀ In 'People of the Barrio' the more adventurous of the poor people 'pirate' electricity for their home use. This hazardous task has often resulted in electrocution.

RUNNING A DOCUMENTARY

DEPARTMENT

On seven days last May . . .

Jonathan Dimpleby stands in the streets of Hackney recording pieces to camera for his soon-to-be-transmitted two-hour special on the police;

Director Barry Cockcroft's cameras focus on a Seville bull ring as he records a Yorkshire artist's quest for his Spanish 'Roots'; Globetrotting Alan Whicker flies into London from his Jersey home for the final preview of his California series and another flurry of interviews;

On a Dorset hillside, a film team working on *Arthur C Clarke's Mysterious World* clamber over the huge giant of Cerne Abbas; Sculptor Henry Moore returns to his boyhood haunts in Castleford, West Yorkshire, for filming of a profile that has followed him from Italy;

Irish racehorse trainer Vincent O'Brien assesses the mounts at Newmarket for another sequence in a film portrait of this pre-eminent trainer which has begun in Kentucky;

Producer David Green flies out of London to set up the filming, due in August, with David Frost at Memphis, mecca for Presley followers.

Those are just some of the people and programmes which make up the wide canvas of Yorkshire Television's documentary department, one of the company's great strengths since it was launched over 12 years ago.

Holding the reins of this complex operation is Yorkshire's Head of News, Documentaries and Current Affairs, Frank Smith. He likens his role to running a machine that is operating in four gears, all at the same time.

There is the day-to-day responsibility of overseeing the company's daily news magazine programme *Calendar*, where reactions and decisions must be immediate and instinctive. *Calendar* also has a number of offshoots covering such areas as politics, sport, the Arts and the countryside, as well as a weekly afternoon magazine.

Then the documentary department can be putting together in the space of three weeks a special regional documentary on a topical subject, such as last July's *The Sinking of the Fleet?* on the crucial EEC decision affecting the fate of the fishing industry.

On a more extended time scale are the Jonathan Dimpleby documentaries which will take three to six months from start of filming to a place on the screen.

Lastly there is the long-term production with the breadth of the 13-part series *Arthur C Clarke's Mysterious World*, which took over two years from being a twinkle in the eyes of its co-producers to appearing on the screen in autumn 1980.

Heading such a diverse department requires the creation and fostering of an atmosphere in which ideas can flourish. For it is through the interchange of ideas among its members that projects can be examined and eventually come to fruition – or be rejected.

◀ **Whicker's World California.** Alan Whicker (right) on dangerous patrol with some of the San Francisco Police Department's 84 women as they tackle violence on the streets.



Above all, film-making is a team effort, with everyone from the researcher to film editor forging a vital link in the chain. It has also to be recognised that people work and achieve results by progressing at different paces and in different styles, and facilities have to be skilfully orchestrated to meet these demands. Significant documentaries such as *Johnny Go Home* and the Emmy award-winning *The Secret Hospital* were only achieved by long painstaking research by John Willis's team.

In committing his resources, Smith finds he must strike a balance between the relatively timeless breed of films, such as Barry Cockcroft makes in exploring people and places far from the headlines, and Jonathan Dimbleby's work which is closer to the front page. 'What we are trying to do with a report from Jonathan Dimbleby is to find an issue that is timely and relevant and deal with it in more depth than, say, the weekly current affairs documentary could achieve,' Smith declares.

'We are in the risk business. We can decide to go ahead with a documentary, and it can all go our way. Yet there is always the chance, despite all the meticulous groundwork, that we might be overtaken by events. Sometimes you come through as much through good luck as good judgement.'

Timing can be crucial. To be too early can be just as bad as being too late. Even good programmes can fail if they treat subjects or ideas which are too far ahead of public consciousness. On the other hand, being late can mean that another ITV company or, perhaps, the BBC have come along with a similar project. That is what the 'current' in current affairs is all about. Yorkshire Television's David Frost debate on the Olympics in January 1980, for example, reached the screen very quickly, and in July *Moscow and Coe* speedily built up a profile of an athlete in the context of a live sporting event.

The present limitations of a single channel are just one reason why all ITV's documentary makers are so excited at the flexibility they hope to find with the introduction of the Fourth Channel. Then they expect to be able to compete on the same terms as the BBC who have had a second channel for fifteen years.

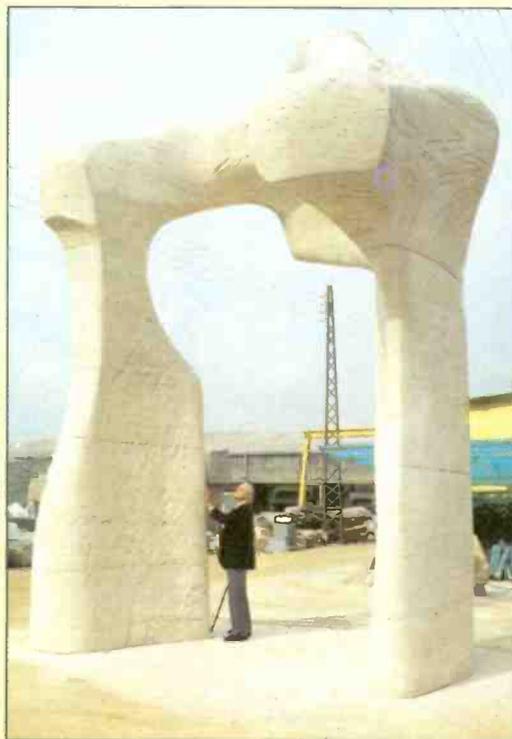
► **Moore on Moore.** Henry Moore with one of his sculptures at a yard in Italy where the marble has been cut. This work is due to be transported to the Serpentine.



◀ **Calendar.** In the weekly news magazine, presenter Geoff Druett joins the RAF, from Finningley near Doncaster, on a survival exercise lasting several days over rough, remote terrain in the Yorkshire Dales.



▲ **Once In A Lifetime.** Barry Cockcroft's film about the men who wrest a living from Morecambe Bay.



▲ **Once In A Lifetime.** Barnsley artist Ashley Jackson on a painting expedition in Swaledale, in a film by Barry Cockcroft about the artist's quest for his Spanish 'roots'.

■ At about 12.15 p.m. on Wednesday 30th April, a brief message reached the ITN newsroom. All it indicated was that a policeman had been overpowered at the Iranian Embassy in London's Princes Gate and taken inside the building.

On that information alone the duty news editor, Nigel Hancock, despatched ITN's outside broadcast unit, housed in a Range Rover, and two film crews. The unit secured a premier position for what turned out to be a six-day siege which was watched, tensely, by a world-wide audience.

News at One was the first ITN programme to report the start of the siege. After his customary introduction, presenter Peter Sissons said: 'Armed police surround the Iranian Embassy after three men with a sub-machine gun force their way in. There are reports of shots, and of a policeman being taken hostage. We have a reporter on the scene.'

The reporter was Sarah Cullen. Calling from a public telephone box she said: 'It was at 11.30 when a policeman who was on routine diplomatic protection duty outside the Embassy was held up at gunpoint and taken inside.'

For *News at 5.45* both Sarah Cullen and Anthony Carthew reported from the outside broadcast unit.

With the experience of the IRA siege in Balcombe Street behind them, the police quickly built up the massive operation of men and machines which these dangerous and

difficult operations require. ITN, too, had learned from Balcombe Street and reporter Anthony Carthew, and the OB director, David A Goldsmith, began to deploy their resources.

ITN prepared for a long news vigil. A caravan was parked near the Embassy to provide food and drink for the personnel throughout a continuous watch.

The key to successful coverage was to have a camera in a high position so that there could be a general view of the police control points in the main road and the Embassy front door which was in a slip road behind a clump of trees. Accordingly, ITN brought in a Simon Tower, known in the trade as a 'Cherrypicker'. One film camera was focused on the front door of the Iranian Embassy and the other was given a roving assignment to concentrate on police activity.

It then became a question of deploying as many cameras as was practicable in the best positions. By the second day of the siege ITN had an OB camera with a 40 to 1 lens on the Cherrypicker. Among the film cameras, one had a 600m lens, another a 400m lens. In addition, by using a special process in the studio, ITN was able to 'squeeze' the OB pictures to produce even larger close-ups. A particularly memorable picture produced by this system was of a gunman collecting food from the front doorstep with a now famous 'freeze-frame' showing the terrorist with a tray in one hand and his gun in the other.

ITN coverage of the siege was operated on

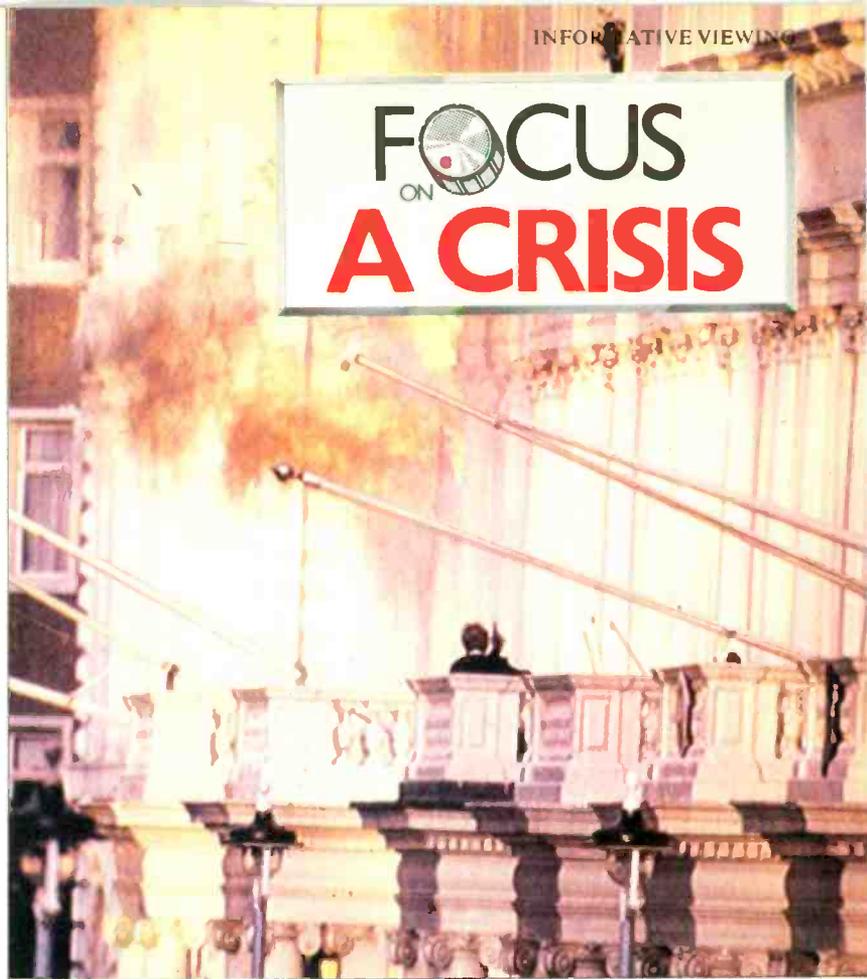


a round-the-clock basis, with teams of crews and reporters working in relays. As a result, for six days there was not a moment when at least two cameras were not focused on the Embassy. But while this was going on, ITN's thoughts were focused on the back of the Embassy building. It was known that the most crucial part of the police's surveillance operation was concentrated on the Embassy garden and in one of the blocks of flats at the rear of the Embassy. ITN decided it was essential to have a camera focused on this activity, particularly for the moment when the siege ended. Carthew and Goldsmith started negotiations for a suitable viewpoint and agreement was reached. The obvious difficulty was how to get the camera into place without anyone knowing. This was quietly achieved.

The camera at the rear was microwave linked to the Outside Broadcast Unit just three hours before the siege ended, although no one could have known that the dramatic events were to be captured by this camera. The control telephone between the OB's director and ITN's news editor began to hum as activity picked up around the Embassy. In the newsroom the Editor monitored the pictures from all three OB cameras to determine exactly when it would be safe to transmit the rear view of the SAS dropping down the ropes from the Embassy roof and storming the back of the building.

An understanding had been reached with the Home Office from the outset not to show pictures of police activity for fear of the gunmen having access to a television and thus being forewarned of, for example, a break-in. As it was, the actual pictures were not transmitted live, but were recorded and transmitted five minutes later when it was clearly safe to do so. The material ITN's exclusive camera had captured was then beamed around the world by satellite.

So, at the moment of the SAS attack ITN had seven cameras in operation: three OB cameras, and four film cameras. Every single one of them played its part, for just as *Coronation Street* was ending on that Bank Holiday Monday evening, ITN went live into the network with what has now become known as the longest newsflash in television history. It ran for 41 minutes. At the beginning there was an understandable confusion, not least because there was no way of telling that what the viewers were seeing live would end in triumph or tragedy. There was no way of telling, for instance, whether or not the gunmen had set off the grenades they were known to have wired up in the Embassy. In addition,



FOCUS ON A CRISIS

there was a great deal of shooting going on for at least the first twenty minutes, most of it wild and some of it nowhere near the Embassy. It was not possible to discern in the circumstances whether the bullets had a friendly intention or not. So, all around the OB vehicles as ITN was on the air, there were people running, ducking, diving for cover – and managing to keep the 'newsflash' going out to the viewer.

On their own initiative, all the journalists and all the technicians not immediately involved in the live broadcast set out to gather information on the situation in the Embassy. And, one by one, they returned to queue up and whisper their news into the right ear of Anthony Carthew, who was describing the scene. Their help, in a situation changing from moment to moment, was invaluable to ITN's coverage.

ITN's 41-minute 'newsflash', the longest in British television history, created another 'first'. It was rated the 20th most viewed programme on television that week. With an audience of 11,050,000 viewers, it was the first newsflash ever to reach the Top Twenty.

Other Informative Programmes



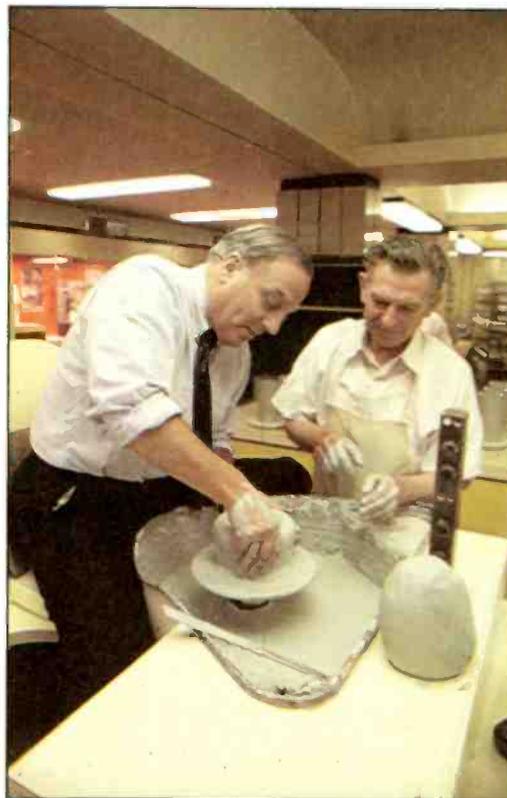
◀ **Out of Town.** A relaxed Jack Hargreaves passes on some practical hints in this part-networked programme about countryside matters. *Southern*



▲ **Round-the-world** yachtswoman Dame Naomi James with one of the cameras which provided some new and exciting film for a documentary on the Transatlantic Single-handed Race. *Westward*



▲ **Apart from Oil.** Cameraman Malcolm Campbell and director Stuart Nimmo film on Speyside for a trilogy of films. *Grampian*



◀ **Enterprise.** In an edition of the part-networked peak-time business series, the boss of the legendary pottery firm Wedgwood, Sir Arthur Bryan (left) tries his hand at 'throwing' on the potters wheel, under the watchful eye of expert Harry Durber. *Anglia*

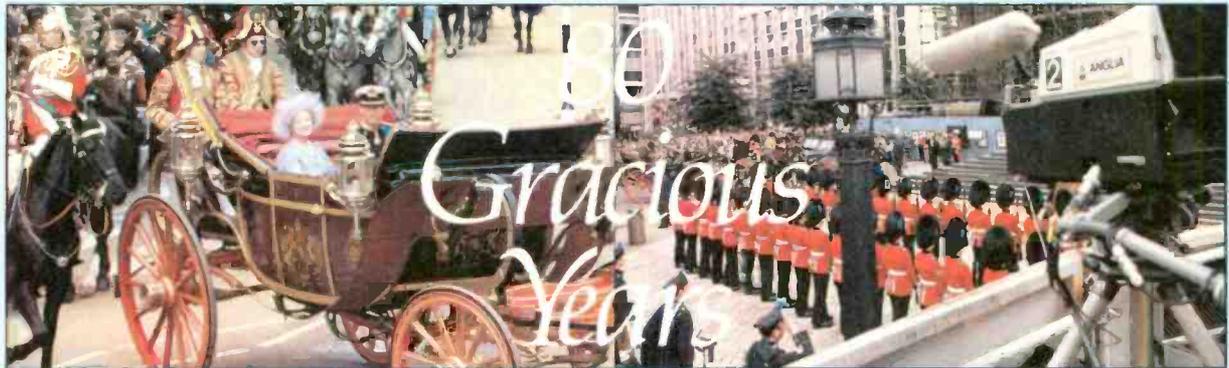


▲ **Project Aries.** This 16 ft. tall double-deck gondola is designed to attach to a massive Helium hot air balloon (1 million cubic feet) which will travel at 80 m.p.h., 7 miles above the ground, in an attempt to complete a first non-stop round-the-world voyage. *ATV*



◀ **Diving over the Desert.** Dramatic film sequences from a ballooning and sky diving expedition over the Sahara desert and the waters of the River Nile. *HTV*

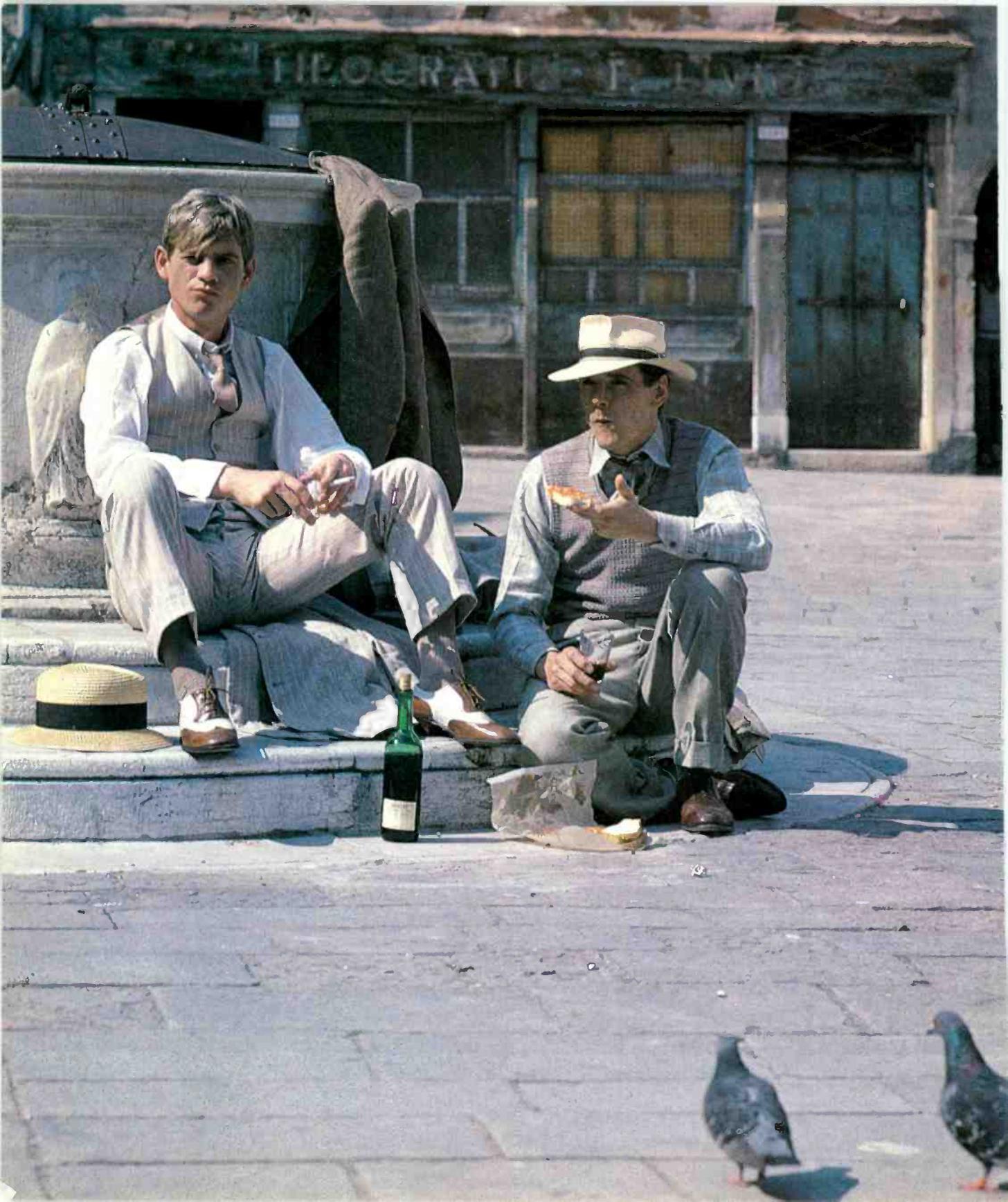
▼ **Only in America.** A trilogy of films about modern life in the United States. 'Detectives' tells of the day-to-day work of a real-life Starsky and Hutch. *Thames*



On 15th July 1980 as part of The Queen Mother's 80th Birthday celebrations, Thames Television, on behalf of the ITV network, produced a two-hour live outside broadcast of the carriage processions from Buckingham Palace and the Service of Thanksgiving in St. Paul's Cathedral.

It was the most complex OB mounted by ITV for many years involving a total of 21 cameras, all of Thames' Outside Broadcast facilities supplemented by equipment from London Weekend Television and Anglia Television.

Several months of research and planning were necessary, particularly the close and continuing liaison with Buckingham Palace, Clarence House, The Lord Chamberlain's Office, St. Paul's Cathedral, the Metropolitan and City Police, the Department of the Environment and the military.



DRAMA ON TELEVISION

From time immemorial men have handled in story form the perennial themes of human existence, life and death, love and conflict, justice, fate and destiny. This tradition of story-telling continues in television drama. It is a staple ingredient of Independent Television's output; and rightly so, since in many respects the existence of a healthy and varied drama output is the hallmark of a positively creative and publicly responsive television service.

ITV's drama ranges widely in both style and subject matter. The established features of the long-running serials such as *Coronation Street* (Granada) and *Crossroads* (ATV) are now joined by lunchtime serials such as *For Maddie With Love* (ATV) and *Take The High Road* (STV).

Adaptations prove to be successful. A selection of highly-acclaimed best-selling novels satisfies the audience's appetite for nostalgia and includes Evelyn Waugh's *Brideshead Revisited* (Granada), J B Priestley's *The Good Companions* (Yorkshire) and an interesting adaptation of Nancy Mitford's novels in *Love In A Cold Climate* (Thames).

At the present time there is a particular emphasis on series which return to the 1930s, with sets and period detail providing an important production element. The re-creation and evocation of these times past and eras now gone may account for the popularity of this type of drama. Many of these series entail moving outside the studio in search of authentic locations and use is made of both film and video techniques.

But all television drama does not please all the people all the time. At its root, most drama is about conflict; and although writers may sometimes just be concerned with telling a story to interest or entertain us, often they seek to comment on the pity and the terror and the hope

of human existence. Therefore it is not surprising that from time to time some plays, particularly those dealing with contemporary life, give rise to a certain amount of criticism.

Freedom of expression for serious writing is to be cherished; but it must not be forgotten that television drama is seen by an audience of all sorts and conditions of people in their homes. Television has introduced a vast number of people, many unversed in the theatrical tradition, to the nature of dramatic experience. It would, of course, be possible to seek to provide only innocuous dramatic fiction at which no one would turn a hair. But if television is to remain a serious medium some plays may challenge accepted notions about behaviour and living. Drama producers are rarely satisfied or complacent. Their sights are set high and the self-critical awareness is sharp. From the constant ground of such professionalism stems the excellence of much British television at its best.

It is easy to take for granted the sustained creative effort and professional expertise and skills required to maintain, week in, week out, the continuous flow of entertaining popular drama. The practical complexities of television production require the very deliberate and specific co-ordination in planning and effort by a varied team of individuals: producers, directors, writers, film cameramen, studio technicians, and many others who all make a distinctive and essential contribution to the experience that viewers gain from the final product on the screen.

There can be no rigid formula for pleasing the entire audience and there is no easy line to draw between what people will or will not find acceptable in television drama. General guidelines are set out by the IBA to assist writers, producers and programme companies; and it is the Authority which is ultimately responsible for what the viewer sees. Occasional research can assist, usually in confirming whether the Authority's decision has been acceptable to the majority of viewers. But no research can guarantee infallibility in such decision making. In the end, subjective judgement must often be made in the light of experience and common sense.

◀ **Brideshead Revisited.** Anthony Andrews and Jeremy Irons in an adaptation by John Mortimer of Evelyn Waugh's classic novel following the fortunes of an aristocratic family through three decades. Granada

SOURCES OF TV DRAMA



▲ **No Man's Land.** Ralph Richardson plays Hirst in the National Theatre classic by Harold Pinter.

▼ **Talent.** Victoria Wood's first play won her three separate awards. She is seen here (left) with co-star Julie Walters as they watch a cameo performance from Nat Jackley and Bill Waddington.

A provincial journalist rang a friend who worked at the local TV studios. 'I've just written a play,' he said, 'and I think it's pretty good. My wife likes it and my friends say it's better than a lot they've seen on TV. What do you suggest I do with it?' His friend's advice was brief and unkind. 'Throw it in the wastepaper basket. The chance of getting it on the air is just too remote.'

Many writers, however, choose to ignore such 'advice'. The staff of Granada's Script Department in Manchester, for example, get some 25 unsolicited amateur plays submitted through the post in any week; and at least a further ten by professional writers arrive from literary agents.

A number of now-leading writers – like Arthur Hopcraft, Brian Clark, Barrie Keeffe, Brian Thompson, Alma Cullen and Victoria Wood – have had their first TV plays accepted; and Tim Preece and Barry Purchase are recent newcomers who have also had their first-ever attempts at a TV script accepted and produced by Granada in the last two years.

The Independent Television network com-

panies together produce some 20 hours of drama a week. Granada's own contribution ranges from *Coronation Street* to Ibsen, *Crown Court* to Bernard Shaw, Catherine Cookson's *The Mallens* to Harold Pinter.

Where does it all come from? How does it get to the TV screen? Explains a programme executive: 'It's impossible to generalise. Television drama comes from such a wide range of sources. Most single plays which are produced are initially submitted by the writer through an agent, either as a synopsis or a completed play. Some plays we see in the theatre. Some we get the germ of an idea from reading a new paperback, novel or biography on the train or browsing through an anthology of short stories. An idea for one play might just crop up in conversation. The most promising scripts come in from literary agents who happen to know the style of drama we are particularly interested in at a certain time. And very occasionally, something comes in directly through the post that sounds as though it might be attractive if we work on it.'

Drama 'scouts' from TV companies try to see new plays when they open, either in London or at provincial repertory theatres. They also read the newspaper drama writers' columns and the theatre critics' reviews. It was in the small studio theatre at the Sheffield Crucible that Peter Eckersley, then Granada's Head of Drama, found Victoria Wood's first play *Talent*. He thought it would make good TV material. And it did – winning for Victoria Wood three separate awards as Most Promising Playwright of the Year. It also led to Granada asking her to write another TV play, *Nearly a Happy Ending*, which continued the story of the further adventures of the two girls from *Talent*, Maureen and Julie. A third play has now been commissioned from Victoria Wood. Productions of National Theatre classics like Pinter's *No Man's Land* have also been successfully adapted to the television screen.

Some drama spins off from other productions. For example, at the conclusion of the serial *The XYY Man*, which was itself adapted from the original crime novel by Kenneth Royce, it was decided that the two policemen – Bulman and Willis – should be



transferred to become the central characters in a new series, to be called *Strangers*.

Some new ideas come, of course, from established TV writers. John Finch was commissioned to write *A Family At War* after quickly dashing off a few lines of synopsis for a serial he tentatively called *Conflict*, to provide a talking-point for a drama producers' meeting. Those few words written virtually on the spur of the moment became 52 hours of drama which were to be screened round the world; and John Finch went on to write other major dramas like *Sam*, *This Year Next Year* and *The Spoils of War*.

Granada's international award-winning production of Charles Dickens' *Hard Times* came out of producer Peter Eckersley's reading a book of essays about the English novel by critic F R Leavis. Leavis referred to *Hard Times*. He said he considered it one of the great novels of the time. Eckersley had not read it. He got a copy, and realised after a few pages – when he got to Dickens' description of the circus coming to Coketown in the first chapter – that it was ideal for television adaptation.

The adaptation of Thomas Keneally's novel about the ending of the First World War, *Gossip from the Forest*, came about through Peter Eckersley reading a newspaper review of the book when it was published. 'I picked up a copy of the novel,' he recalls, 'and found it wonderfully visual and evocative. I knew instantly this would make a TV film.'

The Victorian detective series *Cribb* originated with the Peter Lovesey novel *Waxwork* being adapted into a one-off play. Lovesey's previous Sergeant Cribb books were then dramatised into a series – and because there were not enough stories to fill the available time, author Lovesey had to sit down and write more stories specifically for the television series.

What happens when a bulky envelope containing the script of a new play drops into the Script Department's 'In' tray? Granada has a team of readers who go through all the material that comes in from professional or amateur writers. They categorise them, plays or series, into groups ranging from 'Reject' to 'Possible'.

A 'Possible'? The reader prepares a synopsis of the story, produces a breakdown of the sets and the characters and gives a general assessment of the play's quality. The Script Department then send the play to one or more producers for further consideration. When the play is chosen for production and the contracts signed, the lengthy process of actually preparing it for television begins;

which could mean going back to the type-writer for a mammoth re-write. But even a 'Reject' classification may not be the end of the story: 'The play itself can be disastrous, but we can see that the writer has potential talent.' Disastrous? 'Obviously, the amateur writer is going to make the basic classic errors. Even if the plot is original – and that is not very often – there will be the usual technical blunders: over-ambitious sets, outlandish exotic locations.'

Writers nonetheless have sometimes been 'discovered' for television by sending in a play off the cuff. *Coronation Street* was itself created 20 years ago by a man already working as a staff writer at Granada – Tony Warren – who normally spent his time scripting 'Don't-forget-to-watch' promotion material for other programmes. But new writers for the production team of that and other series and serials have sometimes been recruited through the Script Department who read their unsolicited plays. Which is what happened to the newspaperman who rang his friend at the TV Centre about his own dramatic handiwork. He refused to be put off by the wastepaper basket advice, and sent the script in to a TV producer. Next time the two men met, it was in a lift at the TV Centre. 'What are you doing here?' asked the staffman. Said the would-be dramatist: 'I sent that play in and they've asked me to come along and see them – they've commissioned me to write scripts for *Coronation Street*.'



▲ **Cribb.** A major drama series which originates from a one-off adaptation of Peter Lovesey's novel *Waxwork*. Further stories were later commissioned for the series.

▼ **Strangers.** Dennis Blanch, Don Henderson and Fiona Mollison ready for action in a series about three CID officers drafted from other regions into the police force of a northern city.



Drama Series



▲**Barriers.** Benedict Taylor in the leading role of Billy (left) and Sian Phillips as an outrageous exiled Hungarian opera singer, in the powerful and moving drama series about an adopted teenager in search of his real parents. *Tyne Tees*

▼**The Gentle Touch.** Jill Gascoine stars as British television's first woman police detective in this popular drama series. *LWT*



The range and volume of studio-produced and filmed dramatic material on British television is remarkable. It is most encouraging for writers, performers and producers that the appetite of viewers in Britain for this kind of story-telling remains almost insatiable.

The considerable and continuous drama output places a great demand on writers, actors, producers and others who work in the drama departments of the various Independent Television companies. Although the majority of productions come from the largest companies – ATV, Granada, LWT, Thames and Yorkshire – there is a substantial and increasing amount of network material emanating from Anglia, Southern, STV, HTV and some of the smaller regional companies.

ITV's drama series cover a wide range of themes. The undoubted public taste for adventure and action is served by a number of police and detection series. *Minder* (Thames), which stars Dennis Waterman as tough-guy Terry, a bodyguard who usually gets his own way, has been very popular with audiences. Another series of *The Professionals* (LWT) returns to the screen and *The Gentle Touch* (LWT) is different in that Jill Gascoine stars as British television's first woman police detective.



◀**Tales of the Unexpected.** Time to talk – and what a lot to talk about. Stalwarts of the stage over decades, Lord Miles and Sir John Gielgud, both in their seventies, take a break during location shooting on 'Parson's Pleasure', one of Roald Dahl's funniest tales. *Anglia*

▲**The Professionals.** Another series of action-packed drama featuring Martin Shaw, Gordon Jackson and Lewis Collins as the members of C.I.S., the criminal intelligence unit. *LWT*

Viewers are also offered a number of successful adaptations such as Evelyn Waugh's *Brideshead Revisited* (Granada), J B Priestley's *The Good Companions* (Yorkshire) and *Love In A Cold Climate* (Thames) from the novels of Nancy Mitford. Other series with a historic atmosphere include *Funny Man* (Thames) which is set in the 1930s and *Flickers* (ATV) which deals with the early years of the British film industry.

In running out each week with separate stories about the same people or situations, these series and others remain highly popular with ITV viewers.



▲ **House on the Hill.**

Six one-hour dramas telling the story of the people who lived in a prestigious mansion in the West End of Glasgow, from 1860 to the present day. In this scene, the age of the suffragettes has been re-created in Glasgow. STV



▶ **Shillingbury Tales.**

Robin Nedwell and Diane Keen star in this filmed drama series. ATV

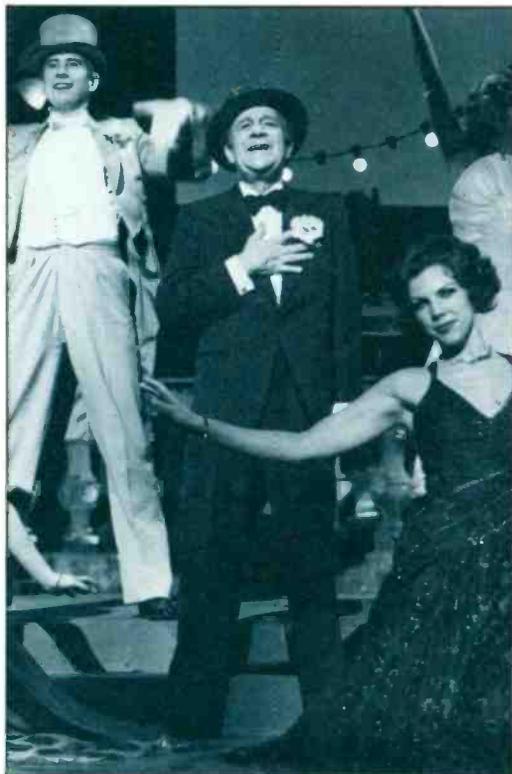
▲ **Rumpole of the Bailey.** A highly-acclaimed series with Leo McKern in the title role of the Old Bailey hack, Horace Rumpole, created by barrister John Mortimer, QC. Thames



▶ **Nelson – Recollections of a Hero's Life.** This major four-part television drama series highlights different aspects of Nelson's character from the viewpoint of four people who were close to him. Kenneth Colley plays the title role. ATV



► **Funny Man.** Jimmy Jewel stars as the head of a family of music hall artists in the 1930s. *Thames*



▼ **The Sandbaggers.** Roy Marsden as Nell Burnside, Director of Special Operations, in the espionage series featuring a team of special agents trained to react whenever national security is threatened. *Yorkshire*



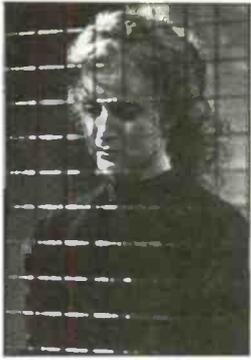
► **Lady Killers.** Joanna David plays Mary Eleanor Pearcey, accused of brutally murdering her lover's wife, in this series of courtroom dramas. *Granada*

◀ **Minder.** A quiet word about another assignment for ex-convict bodyguard Terry (Dennis Waterman, right) from his gov'nor Arthur (George Cole). *Thames*

▼ **Born and Bred.** Return of the series which features the various branches of a South London family. (James Groux and Joan Sims). *Thames*

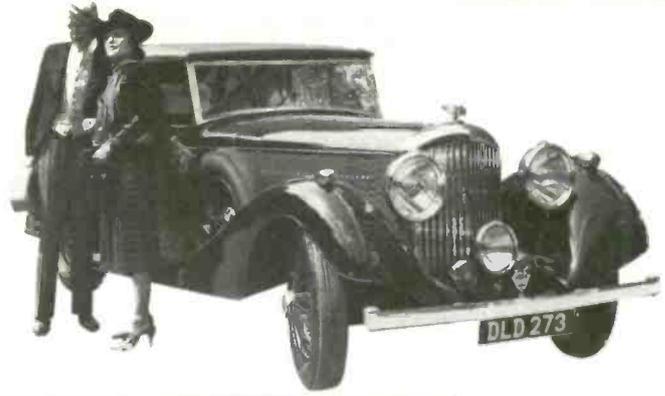


▲ **Stay With Me Till Morning.** Nanette Newman and Paul Daneman play Robin and Clive Lendrick in John Braine's trilogy, adapted from his novel of the same name. *Yorkshire*



► **Something In Disguise.** A drama series which concerns the explosion and implosion of a family at a time when its children are of an age to leave the 'nest'. Pictured here are Richard Vernon and Iris Russell. *Thames*

▼ **Flickers.** Bob Hoskins stars in the drama series which tells of the early years of the British film industry. *ATV*



◀ **Honky Tonk Heroes.** A light drama series about country and western music. In this country, featuring David Healey as Knox Perkins and Denis Quilley as Lamaar. *ATV*

▼ **The Good Companions.** A scene from a nine-part production of J B Priestley's best-selling novel about the adventures of a travelling concert party. *Yorkshire*



THE CURSE OF KING TUTANKHAMEN'S TOMB



▲ Raymond Burr plays the menacing Jonash Sabastian, a ruthless dealer in antiquities.

By the turn of the century, the tombs of the ancient Egyptian pharaohs in the Valley of the Kings had been plundered – grave robbers had stolen their treasures and archaeologists had robbed them of their secrets. But one escaped. In 1922, a party led by Lord Carnarvon discovered the lost tomb of the boy King Tutankhamen – a tomb which had been protected for 3,000 years by a curse which promised death to those who dared to enter. HTV's spectacular 90-minute film drama, *The Curse of King Tutankhamen's Tomb*, tells the story of the discovery – the archaeological sensation of the century – and the fate which befell those who defied the curse.

With an outstanding international cast and lavish location filming in Egypt, the production is the most ambitious – and at £1½ million the most costly – single drama ever produced by the company. Heading the cast are Robin Ellis as Howard Carter and Harry Andrews as Lord Carnarvon, the men who uncovered the cursed tomb. Other leading roles are taken by Raymond Burr, who plays a ruthless dealer in antiquities, Tom Baker, Faith Brook, Wendy Hiller, Angharad Rees and Eva Marie Saint.

The HTV film unit in Egypt could not have achieved greater authenticity in location. Its headquarters were the Winter Palace Hotel, Luxor, where the real Howard Carter lived

and worked during the many fruitless winters of the search for the lost tomb. The unit manager set up his office in the very room where Carter and Lord Carnarvon held their key meetings.

Like Carnarvon's expedition, the cast and 50 crew members who flew to Egypt from HTV's Bristol and Cardiff studios had their share of misfortunes – including a car crash and problems with equipment.

The curse? Inscribed in the tomb, it was said, were the words: 'Death shall come on swift wings to him that toucheth the tomb of the Pharaoh'. In fact, this was an apochryphal adaptation of a curse on the mummy case of a high priest found in 1879.

Nevertheless, Lord Carnarvon died from an insect bite within weeks of breaking into the tomb. Ten others connected with the expedition died mysteriously in the next seven years.

The priceless treasures taken from Tutankhamen's tomb by Carnarvon are still touring the world causing a sensation – and enormous queues – in every town and city. For the HTV film, replicas were constructed in authentic detail using wood, polystyrene and glass fibre. In recent months these replicas have proved a fascinating attraction at the Royal Bath and West Show, Dodington House stately home near Bristol and at the IBA's own exhibition gallery in London.

▼ The tomb of King Tutankhamen, reconstructed in an aircraft hangar at Colerne, Wiltshire.



▶ Location shooting in the Egyptian desert.

▼ Howard Carter (Robin Ellis) delicately examines the fabulous coffin of King Tutankhamen.



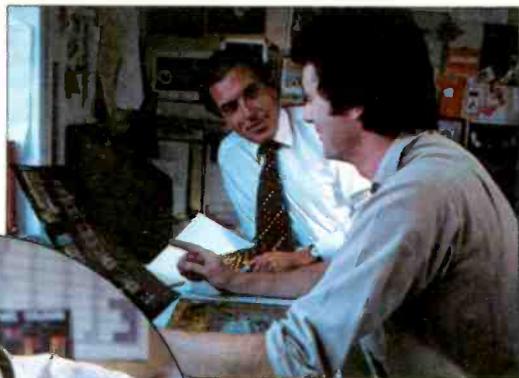
The *Curse of King Tutankhamen's Tomb* is produced by Peter Graham Scott and directed by Philip Leacock. Supervisory executive producer is Patrick Dromgoole.



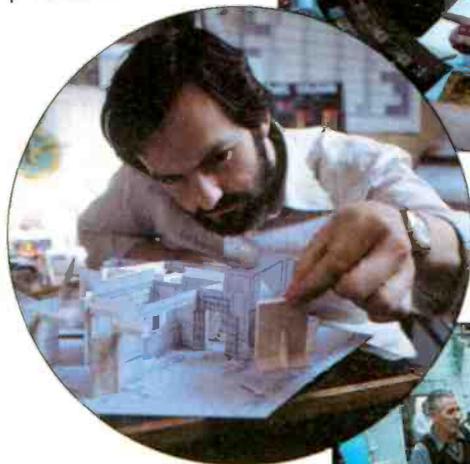
FOCUS
ON
DRAMA
PRODUCTION

The ITV companies produce around 600 hours of original drama in their studios each year, and whether it be a single half-hour play or an ambitious thirteen-part drama series the same skills and expertise are required involving many production and technical specialists. The following pages illustrate some of the activity at Teddington Studios surrounding the production of Thames Television's major drama series *Love in a Cold Climate*.

▼ A scale model constructed on a floor plan becomes the focus of a whole series of vital meetings to help the director, cameramen, lighting technicians and others plan the production.



▲ Graphic designers prepare the title sequence and a host of other graphic minutiae used in the production.

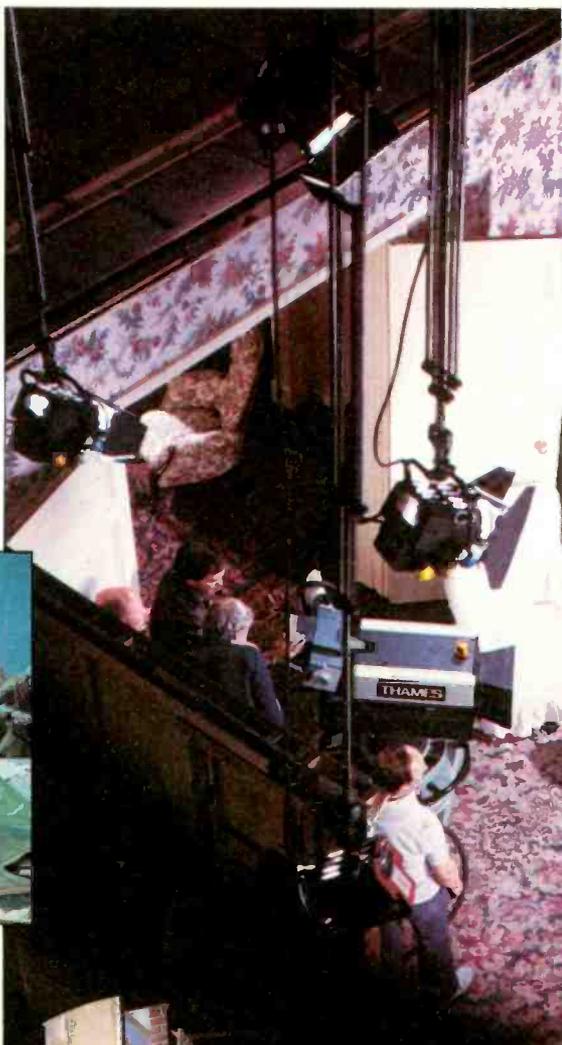


▲ Scenic artists can be called upon to produce a variety of realistic backcloths, windows, carpets and architectural details.



▲ Set construction calls for a superb finished effect in front of the camera, but cheapness, speed and simplicity elsewhere.

► The completed sets are wheeled out to the studio.



▲ Up to six or seven sets may have to be erected in a day for some complex drama productions – and dismantled even more quickly.





◀ Scenes filmed on location are inserted by the telecine operator.

▶ Possibly the largest in Europe, this computerised animation camera is used for filming titles and an infinite variety of special effects.



▲ Sound levels are continually adjusted to match the changing perspective of the picture.



▲ Furniture and other 'props' help to provide the atmosphere and ambience of the set.

◀ The make-up artist at work.



▲ Pre-set lighting arrangements can be changed at a touch of a button.

◀ Every item of costume, faithful to the period of the production is supplied and fitted by the wardrobe department.

The Single Play

The single play has always been the form of television drama that has been the most difficult to sustain and there is, it can perhaps be said, a certain amount of anxiety from writers, drama producers and critics who care about it.

The audience is unpredictable, and what might be acceptable in the theatre, to which people have chosen to go, can be less acceptable in the living room. The encouragement of new writers, with new perceptions and new ways of expressing them, may give rise to problems. The audience may, on the one hand, be pleased; on the other, offended. But because a play is an opportunity to comment on the society in which we live, so long as the subject

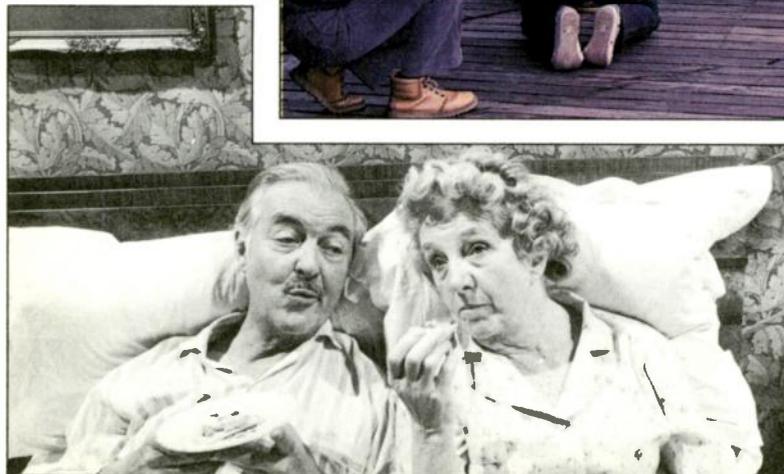
matter is neither obscure nor unintelligible, it is likely that the majority of viewers will not generally be offended by what they view.

With the format of the single play, television as a serious medium comes nearest to being an art form, an extension of the theatre. On these grounds it is argued that the single play should continue as a place for the dramatist of ideas to work in a manner different from a commission to adapt a novel or write to a given theme. Through the single play, writers can open up new avenues which may have an important and lasting influence. Without this opportunity, television drama might easily tend to become first complacent and finally static and predictable.

► **Cream In My Coffee.** Gavin Millar directs Peggy Ashcroft and Lionel Jeffries on location in Eastbourne for a play by Dennis Potter. LWT



▼ **Bedroom Farce.** Michael Denison as Ernest and Joan Hickson as Delia in the television production of the National Theatre staging of Alan Ayckbourn's play. Granada



▼ **Singles.** Sherrie Hewson as Sophie Barnes, a successful woman who wants to become a mother without the institution of marriage, and Jeff Rawle as Brian Partington. Yorkshire

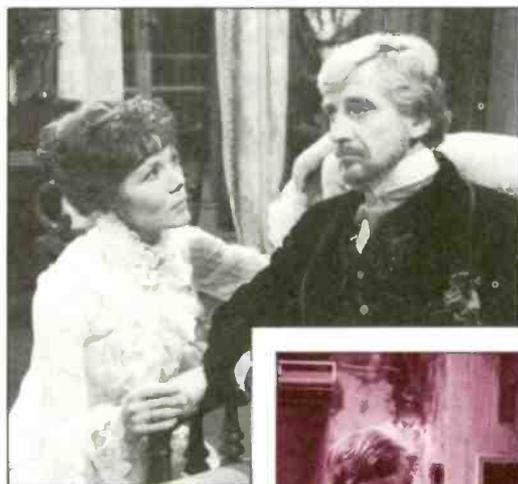




◀ **A Sense of Freedom.** The controversial story of the life and times of convicted killer Jimmy Boyle, based on his book and starring David Hayman in the title role. In this scene Boyle is removed after a prison riot. STV

▼ **Hedda Gabler.** Diana Rigg as Hedda Tesman and Phillip Bond as Eilert Lovborg in a production of Henrik Ibsen's play adapted by John Osborne. Yorkshire

▼ **Storybook International.** Dewi Morris (centre) as the pedlar in 'Pedlar's Dream', just one of the 24 folk tales filmed in different countries all over the world. HTV



◀ **The Houseboy.** Stephen Garlick (left) as John and Richard Pasco as George in a play by Irving Wardle. Yorkshire

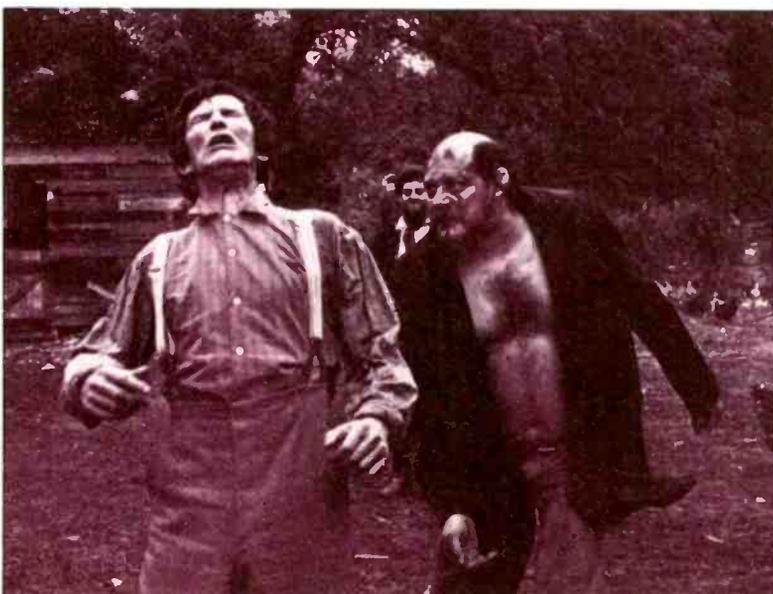
► **Border Country.** 'Heyday In The Blood' is a love story set in the Welsh border country during the early 1930s where tensions increase because of the progress coming into the area. Left to right, Michael Povey, Donald Houston and Glyn Williams. HTV



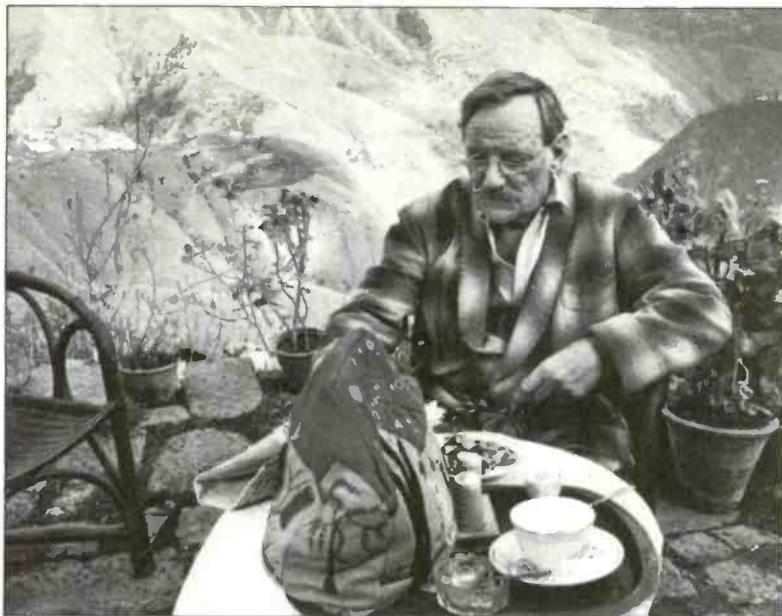
▲ **Rain On The Roof.** Cheryl Campbell in a play by Dennis Potter about the influence of an illiterate village boy on a middle class marriage. LWT



◀ **Drake's Venture.** Queen Elizabeth, played by Charlotte Cornwell, admires a jewel brought to her by Francis Drake (John Thaw) in a drama to mark the 400th anniversary of Drake's circumnavigation of the globe. Westward



◀ **The Sailor's Return.** William Targett (Tom Bell) returns home in 1858 to build a new life as a village Innkeeper with his wife, a beautiful black princess named Tulip, and their young son. But there are those in the tightly-knit community who voice their dislike. In this scene, Targett has a clash with Jack Sait (Anthony Langdon). Thames



▲ **Staying On.** Trevor Howard as Tusker Smalley in an adaptation of Paul Scott's award-winning novel, filmed entirely on location in India. *Granada*

► **Remember Jack Buchanan.** Christopher Gable in the title role, in a lavish musical biography of the Scots entertainer who became an international star of stage and screen. *STV*



► **One In a Thousand.** Eileen O'Brien as Marion Hayes and Jonathan Adam as her Spinabifida son in Mike Stott's moving play. *Yorkshire*



A TRULY SCOTTISH FLAVOUR

Scottish Television welcomed the challenge of filling one of the network daytime drama slots on offer to regional companies. This was a new and exciting opportunity – though STV was not without some experience of providing serials for its own regional audience in the early evening. But there were differences – and the first and perhaps the most important of these was that the programme-maker could certainly no longer afford to be parochial. The second was that, under the new dispensation, STV had to provide two half-hours per week – not one as previously. *Garnock Way* had been made at the rate of two per week but was transmitted in Central Scotland only once a week; so during the production period a certain amount of stock-piling could take place. That was no longer possible in the case of *Take The High Road*. From receiving the go-ahead by the network, STV had a mere two-and-a-half months

before the production cycle commenced, followed three weeks later by the twice-weekly transmission cycle – living dangerously indeed!

The concern to avoid parochialism – whilst preserving a truly Scottish flavour – had led to a decision to make the series about a rural community, which was, nevertheless, part of the contemporary world. The theme emerged – a large estate that was short of cash and whose owner was eager to find a means of regenerating the life of the area for which her family had traditionally been responsible. Sale to an international consortium headed by a hard-headed German businessman seemed a likely dramatic proposition, providing the conflict between the ruthlessly new and the good old ways. Around this central idea was built an elaborate pattern of changing attitudes and relationships at all social levels.



◀ Eileen McCallum, Edith Macarthur and Caroline Ashley, all Glendarroch regulars, outside the village's general store.

▲ All Glendarroch turns out for the christening of baby Lachlan, played by Master Alan Dunbar, certainly the youngest member of the cast.

STV had one great plus which was crying out for exploitation in a series such as this – the availability, almost on Glasgow's doorstep, of some of the most breathtaking scenery in the world. There is not always the most breathtaking weather, it is true, but even that was to be shown. So come rain or shine, or snow or Scotch mist, crews trundled out to Loch Lomondside for two days each week for sixteen weeks starting in January 1980. The place was shown in every conceivable guise and it looked marvellous. None of the crews or the team of actors ever complained. They knew it made an immensely important visual contribution to the series as a whole and one which simply could not be ignored.

But the West of Scotland is some 400 or so miles from London, and the major film laboratories are in the South. So as soon as each day's shooting was completed, the film had to be rushed to the airport – or onto the

night train – so that rushes could be back as quickly as possible. Then the whole process was repeated again a few days later when the cutting copy was returned to the labs. A few grey hairs were earned by the producer and director when there was the odd delay in all the two-way trafficking. On one occasion, a film crew from another ITV company came across a package marked 'Take The High Road' lying about the parcels office of a small country station in the Lake District. They had the presence of mind to connect the name with STV, and the show went out on schedule.

So many skills have to be sought out or indeed newly cultivated by a regional company such as STV. This is perhaps most true in the field of script-writing. STV has been very conscious that it must nurture new local talent. The benefits STV hope to reap increasingly as *Take The High Road* continues to take the 'high road' to success.



▲ Irene Sunter plays Maggie Ferguson, Glendaroch's lady bus driver and compulsive gossip.

▶ Shooting one of the episodes, in not too pleasant weather, for the popular networked twice-weekly lunchtime series.



Other Serials

Week by week the lists of programmes seen by the largest audiences include certain regularly recurring titles. High in these lists and much appreciated by a wide spectrum of society are the story serials.

These serials are based on everyday life in widely different social settings: for example, *Coronation Street* (Granada) (now past its twentieth year) on the happenings in a street in a Lancashire town and the folk who live there; and *Crossroads* (ATV) on a Midlands

motel and the people who work and stay there. In the daytime schedules they are joined by *Crown Court* (Granada), which over three days in the week shows the process of law in a particular case; *For Maddie With Love* (ATV), a drama about a woman whose love for those around her is rekindled by a personal tragedy; *Emmerdale Farm* (Yorkshire), based on a Yorkshire rural community; and *Together* (Southern), which deals with the lives of people living in a housing association block of flats called Rutherford Court.

Such regular and widely-ranging serials as these must deal with many different aspects of life and social relationships; and difficult problems inevitably arise. Producers and writers seek to set out the issues in a responsible way and to suggest acceptable and helpful solutions which may also assist viewers who are experiencing similar problems. In doing this they call upon many experts for advice. Any television programme is liable to attract some criticism, and long-running serials are particularly vulnerable. But there can be no doubt about the considerable thought, skill and resources which are put into these series to make them something more than just superficial entertainment.

The television serial may gain the attention and loyalty of viewers because of an abiding interest in other people's lives. But one of the side effects, not without social value, is to bring their attention to problems about which they may have been aware but not previously regarded as being of significance to their own lives and attitudes.

▼ **The Spoils of War.**

John Finch's saga of Northern family life from the end of the Second World War. Left to right: Michael Petrovitch, Madelaine Newton and Emily Moore. Granada



▶ **Crown Court.** Judy Campbell makes television legal history when she becomes the first woman judge to preside in this lunchtime drama series. Granada



◀ **For Maddie With Love.** Nyree Dawn Porter as Maddie and Ian Hendry as her husband Malcolm in the twice-weekly serial about a devoted couple whose happiness is dealt a shattering blow. ATV



▼ **Together.** Some of the residents of Rutherford Court and their guests enjoy a quiet chat over a cup of tea in this lunchtime drama serial. *Southern*

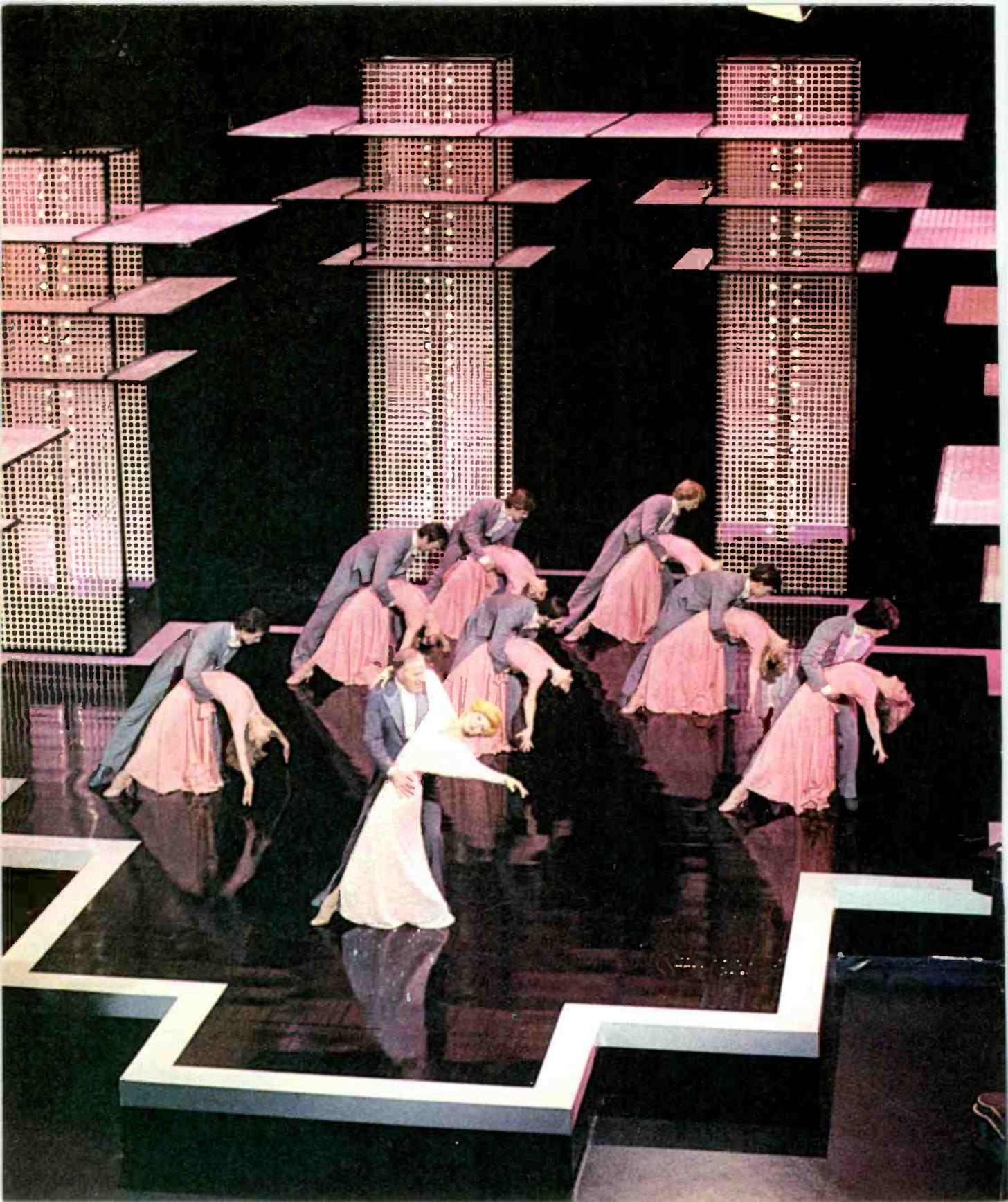
► **Coronation Street.** Two of the original members of the cast who appeared in the first transmission twenty years ago – Violet Carson (Ena Sharples) and Elsie Tanner (Patricia Phoenix). *Granada*



◀ **Crossroads.** Noele Gordon, Ronald Allen, Jane Rossington, Paul Henry and Roger Tonge line up as members of the cast of this ever-popular long-running serial. *ATV*

► **Emmerdale Farm.** Sam Pearson (Toke Townley) with a prized pike in the popular serial based in the Yorkshire Dales. *Yorkshire*





ITV LIGHT ENTERTAINMENT

'Talent' is a word with a lot of meanings. Even in television.

The nurseries of comedy are changing. The old music halls, the old variety theatres, many of the old pier-end shows have given way to television. Then there are the clubs and the pubs. There are problems of taste: people choose to go to clubs and pubs; the audiences are almost entirely adult and they laugh at things they might find embarrassing within the home environment. How, then, does television find new talent?

There are different ways of going about it. One of the older ways – and it went on for many years – is to let it be known through the trade papers or the trade grapevine that there is going to be a talent contest, and name the places and the dates where auditions will be held. They roll up in their thousands – the amateurs, the semi-professionals, the didn't-quite-make-it elderly professionals, the young ones, encouraged by devoted parents and friends, the middle-aged still-hopefuls, the weary old-hands who think they can still earn an honest copper. Only a handful are chosen out of the hundreds who apply. In the studio, a multi-purpose set is built, a professional orchestra gives the backing. A studio audience applauds, or a professional panel comments, and there is a programme. It is often a very successful programme because the performers do tend to be the boy or the girl, or the husband or wife, or even the senior citizen next door; and many viewers enjoy believing that the folk-next-door could break into that mysterious, fabulous, enormously rich world of showbiz – 'Next thing, there's going to be a white Rolls-Royce in our street!'

There is another way. Professional scouts, who have worked in the business for many years, spend their whole lives going anywhere and everywhere in show-business. Out of the hundreds of acts they see, a few deserve better production. A full orchestra of course. Perhaps a professional backing group? Perhaps specially choreographed numbers for dancers? Certainly, the kinds of

sets and lighting and acoustic treatment that the sophisticated television audience expects: plus, here or there, a few electronic tricks thrown in. Not a talent show, then, but a fully-fledged, absolutely professional programme, featuring new performers.

Television is very important to these artists. To have appeared – however infrequently – on television does mean that every other talent scout or agent sees them. It does mean a better billing in the clubs. It does mean that the name is not completely unfamiliar.

But it is also a problem for them, and particularly those whose act depends on comedy. The gulf between the standards of taste acceptable in the world outside, and the standards of taste acceptable in the family circle watching a programme has never been wider. That very routine that brought so many laughs at the club is unthinkable in a television studio. Then again in the clubs the same act can be used each night and in each new venue. One television exposure can kill a routine dead. Studio audiences are different, too – enthusiastic but less relaxed. Even the kind of act may have to alter – Russ Abbott used to be the only comedian in a comedy rock show: on television he is surrounded by, and supported by, other performers. So, in a way, it's back to school, a new beginning to an entirely different career.

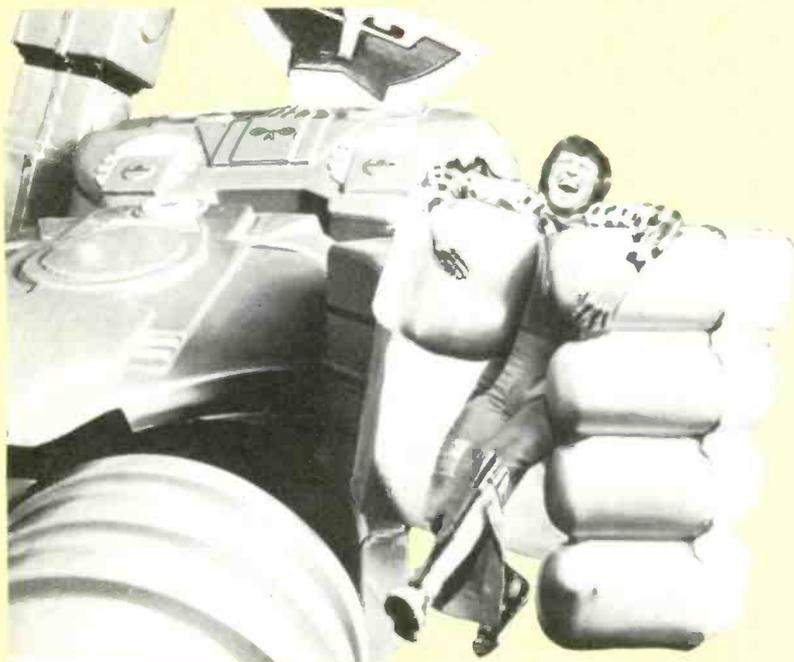
There are dangers to the new performer. Television uses so much material that younger acts have to be brought on sooner (ask Morecambe and Wise how long their apprenticeship lasted!). Maybe that one act that brought about the first television appearance is the only really good act the performer has. Maybe the technicalities of television are daunting, though it is the programme director's job to minimise this. Maybe, above all, too little talent is being burned out too quickly. One of the great tests of a real star is stamina – not just the stamina to put up with the day-to-day stresses and strains, but the stamina to go on producing new work, to adapt today's fashions to tomorrow's audiences. The real stars are that tiny handful who stay at the top year after year. Can you spot, not the winner of a talent show, but the ones who will still be there in ten, or fifteen, or twenty years' time?

◀ Juliet Prowse joins Bruce Forsyth for a dazzling spectacular. LWT

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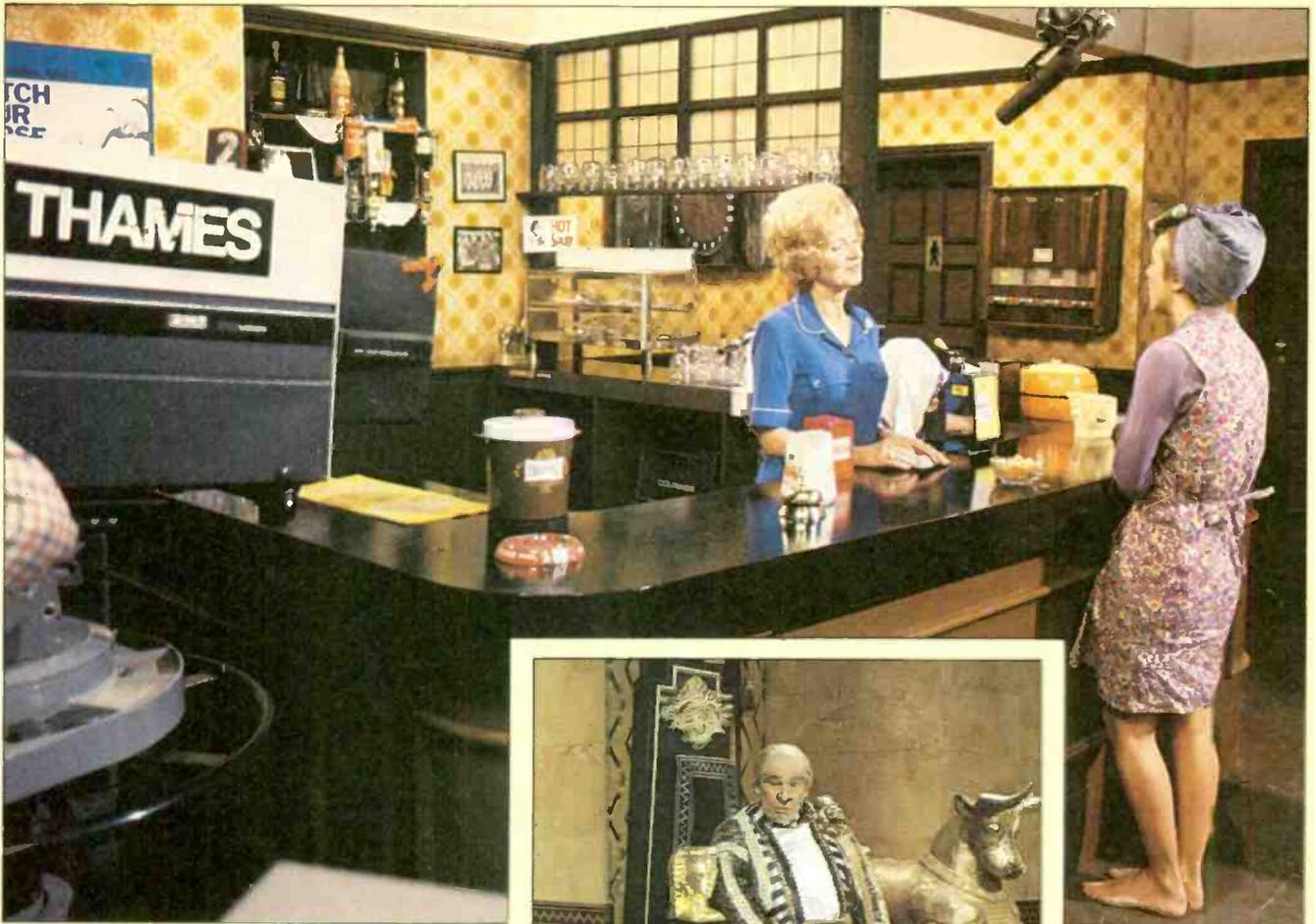
The successes of major films like 'Star Wars' and 'Jaws' in filling our cinemas has stimulated a growing interest among the general public about special effects and how they are achieved. On the smaller screen the effects are often used in comedy and musical programmes like Thames Television's *The Benny Hill Show* and *The Kenny Everett Video Show*, as well as Tommy Steele's *Quincy's Quest* which won a major award for its invention and techniques.

Viewers who saw *Quincy's Quest* will remember the moment when the Quincy doll came to life as Tommy Steele, leaving the rest of the dolls their original size. The actors playing the parts of dolls had to appear 1/16th life size, and perhaps the easiest way to create the illusion would have been to build sets six times the normal size. However, apart from the problems of fitting such enormous sets into the studios, the cost of constructing them would have been equally prohibitive. The alternative, which in fact was the way the production team obtained the desired effect, was to use a normal-sized set but to make the actors appear small.

Quincy's Quest.

Doomed for the furnace, unsold and rejected toys at a Christmas store come alive after closing time to hear how a torn boy-doll called Quincy plans to win them a reprieve from Father Christmas. This inventive musical spectacular, developed from an original story by Tommy Steele, represented almost two years of planning and a year in the studio; and used some of the most modern television techniques. *Thames*





How was that achieved? The actors worked in an area adjacent to the main set, against a plain background where they were able to mime the use of furniture and props which were really on the other set. Two white crosses were made, one six times larger than the other; the larger cross was placed with the actors and the smaller with the main set. Two cameras were set to their relative heights and positions; the two camera outputs were electronically superimposed and the lenses adjusted until the two crosses appeared as one. One camera was left looking at the empty set, and the other at the actors. When the camera looking at the actors moved, the second camera also moved, remotely controlled from the first, thus following accurately the movements of the first. By superimposing one camera output on the other the 'small actors' appeared in the life-size sets. This technique set the theme for *Quincy's Quest*, a programme which used an amalgam of effects, some as old as the cinema industry, others new even to modern television.



The Kenny Everett Video Show owed its effects entirely to the inventiveness of video engineers of the recent past. How, for instance, did Kenny Everett spill his coffee sideways? Kenny lay horizontally on the ground against a blank background, with the camera tilted on its side; a flask of coffee was held parallel

▲ **Meet Janet Brown.** Britain's best-known female impressionist plays both Annie Walker and Hilda Ogden in the familiar setting of a certain local pub. Although separately recorded and played back together, some scenes, as here, use stand-in doubles to complete the illusion. *Thames*

◀ **Stanley Baxter in the Robert Morley role of King Herod** during the making of one of his comedy 'specials'. Separate shots, to be edited in later, are taken of him as the character Sylvanna Crumpetta, played here by a stand-in double. *LWT*

to the ground and a cup positioned lower down from the flask. As the flask was poured the coffee, of course, went vertically to the floor, missing the cup. This shot was superimposed on to a picture from a second camera looking at Kenny's usual background vertically, so that it appeared as if Kenny was standing in front of his familiar bank of TV monitors – then, as he poured the coffee, it appeared to go horizontally out of the side of the screen, missing the cup below.

The Benny Hill Show uses a great many film techniques. How did Benny Hill defy gravity to save a damsel in distress? What appeared to happen was that Benny slid backwards up a sloping roof and into a window. What actually took place was that Benny came out of the window sliding down the roof and walked backwards out of shot; after processing, the direction of the film was then reversed and played back so that Benny actually appeared to go up instead of down. The trick in making this scene appear to be natural was to ensure that the slide down the roof started quickly and ended slowly, so that when reversed Benny's speed would increase as the slide progressed.

For several years LWT's programmes featuring the talents of Stanley Baxter have introduced new techniques in the production of one-man television shows. Using split screen, for example, Baxter can perform a scene as one character and, having completed

it, change into another character, so that when the videotape is played back he can fill in the gaps he has left for himself with the speech of the other character.

'With considerable studio rehearsal it is possible for Baxter to record more than two or three speeches in this way,' writes David Bell, LWT's Controller of Entertainment. 'While this is happening it is also possible for another camera to record single shots of him on a second VTR machine, so that the director can choose whether to use a split screen or a single shot after the programme has left the studio. This process has been developed further by using doubles, so that when the programme is eventually screened it is entirely credible as a multi-character show, with the viewers' enjoyment unimpaired by an awareness of the complex technical methods that have gone into producing the programme.'

'The effort of performing on his own, talking to himself and singing with himself throughout each show places an enormous strain on Baxter – he has to orchestrate the dialogue so that it will be believable once it has been edited and worked on by the post-production technicians.'

A similar method to this is used in LWT's series featuring the impressionist Faith Brown and is also used by other companies who produce one-man or one-woman shows with such artists as Mike Yarwood and Janet Brown. There are, however, many different ways to make difficult technical operations in the studio appear simple to the viewer and methods vary from show to show and from one director and producer to another. The examples above illustrate just some of the technical tricks which, hopefully, add to viewers' enjoyment of ITV's light entertainment programmes.

► **The Kenny Everett Video Show.** Kenny's latest vice looks for real! But many of his zanier comedy sketches rely on the electronic wizardry of the production team. *Thames*



Situation Comedy



▲ **Keep It In The Family.** Written by successful author Brian Cooke, this zany series follows the life and trials of the Rush family, starring Jenny Quayle, Stacey Dorning, Pauline Yates and Robert Gillespie. *Thames*

▶ **Only When I Laugh.** A serious discussion for patients Binns, Figgis and Glover, played by Christopher Strauli, James Bolam and Peter Bowles. *Yorkshire*

The problems of writing a successful series of situation comedies are all too obvious: one man's taste in humour is not necessarily shared by everyone.

Ever-changing fashions and life-styles can provide many ideas for situation comedies; but to exploit them for wide audience appeal requires perception and skill. Just why *do* some comedies succeed and others fail? Says Philip Jones, Director of Light Entertainment for Thames Television, 'If only I knew the answer to that! But of course public response is totally unpredictable.

'Characterisation and relationships are almost certainly more important than the situation. Think of the most popular comedies and it is the personalities that you remember – Hancock, of course, Sid James, Riggsby in *Rising Damp*, George and Mildred, Basil Fawlty. The characters can be eccentric but they must be at all times identifiable. Of course, the situation – or plot – is important but it is the people created by the authors and actors which seem to me to be the key factor.'



▲ **Nobody's Perfect.** Elaine Stritch as an American in England who finds that love is terrific the second time around. *LWT*



▼ **Shelley.** A melancholy James Shelley (Hywel Bennett) confronts his future father-in-law on the telephone. *Thames*



Turning out amusing and witty scripts week in and week out is also a test of skill. Do many situation comedy writers ever dabble in other types of production? Drama programmes for example? 'Few if any situation comedy writers work in drama territories as well,' comments Philip Jones. 'Since comedy is so specialised it undoubtedly brings greater financial rewards to the successful creators. I must confess that it sometimes surprises me that successful comedy writers subject themselves to the relentless pressure of a weekly series. It isn't just the money, it's the fascination of making people laugh, but I think it's easier to make them cry.'

So just where do the ideas originate? Philip Jones: 'Normally from the writer or writing team. An idea is developed and submitted to a light entertainment department for discussion as a future project. Alternatively, a format is sought for a specific artist or group of artists. And occasionally there is the "spin-off" in which supporting characters are taken out of one series to front a series of their own. This is, of course, exactly what we did with George and Mildred Roper who made their TV name originally in *Man About the House*.'



▼ **Bless Me, Father.**

A wistful gaze from Arthur Lowe who returns in the third of this highly acclaimed series. Also in this picture are Daniel Abineri and Gabrielle Daye. *LWT*



▲ **Young at Heart.** Sir John Mills as the sprightly Albert Collyer facing up to the problems of retirement. Here Albert receives an anniversary present from his wife Ethel (Megs Jenkins). *ATV*

◀ **The Other 'Arf.**

Lorraine Chase co-stars as the breezy cockney model Lorraine Watts whose on/off romance with suave Tory MP Charles Latimer (John Standing) creates numerous complications for them both. *ATV*

Contests

Perhaps the most rewarding aspect of competitive programmes is that the viewer can become an 'armchair contestant'; he can hazard the clues, answer the questions, and spur on the studio competitors in the comfort of his own living room.

Audiences appear to enjoy the challenge and involvement of TV contests, and it is also true that these series, with their tests of knowledge and skill, stretch and stimulate the mind as well as providing valid entertainment for both those in the studio and the viewers at home.

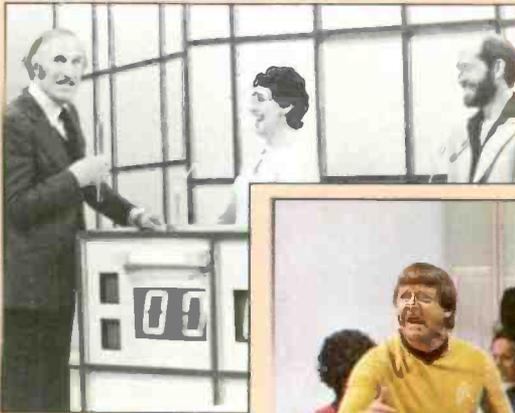
A number of British competition formats have been developed from American ideas. Yet here at home Britain can boast some of its own creations; for example Granada's *The Krypton Factor* taxes both the mental and physical skills of its contestants. Meanwhile the long-running and highly-acclaimed *University Challenge* (Granada) and the popular *Sale of the Century* (Anglia), now in its

tenth year, continue to capture the interest of the audience.

The success of a quiz show can of course often ultimately depend on the style and personality of its presenter.



◀ **The Krypton Factor.** In addition to a critical examination of their general knowledge, powers of observation, intellect and mental agility, contestants are also tested for physical fitness. Gordon Burns is the presenter and question master. *Granada*



◀ **Play Your Cards Right.** A hearty chuckle from one of the contestants as Bruce Forsyth makes a comical aside to the audience. *LWT*

▼ **3-2-1.** Mike Newman plays a Captain Kirk look-a-like in this 'Star Trek' sketch. His fellow space travellers include Patsy Ann Scott and Tim Barrett. *Yorkshire*

▼ **Star Games.** Magnus Pyke strives to control his team during the tug-of-war in this celebrity sporting contest. *Thames*



▼ **Looks Familiar.** Films and music of the 1930s and 1940s are fondly recalled by Denis Norden and his guest trio: Derek Roy, Arthur English and Frankie Howerd. *Thames*



◀ **Bernie.** Seen here without his usual canine companion, Schnorbits, Bernie Winters plays a variety of roles with a variety of guests in a variety of comic sketches. *Thames*



▶ **Search For A Star.** ITV offers a number of outlets for new television talent. After winning the final, comedian Dave Wolfe went on to star in his own networked 'special'. *LWT*



▼ **All Kinds of Dana.** A half-hour 'special' hosted by the soft-voiced Irish singer Dana. Here she is accompanied by her talented brothers, John and Gerry. *Thames*

▶ **The Benny Hill Show.** A little too quick on the draw In this Western showdown from some of Benny Hill's 'Hollywood Grates'. *Thames*



► **And the Bands Played On.** A nostalgic visit to the great pre-war days of the British dance bands. *ATV*



▼ **Morecambe and Wise.** Eric and Ern with that man of many parts Terry Wogan. *Thames*



► **The Tommy Cooper Show.** That familiar melancholy expression from the man who for many years has delighted viewers with his magical humour. *Thames*



Regional Entertainment



▲ **The Jazz Series.** Now in its third series, this programme has become one of the premier showcases for international jazzmen. Noted musician Ronnie Scott is the presenter. STV

One of ITV's greatest strengths is its regional structure which, in the area of light entertainment, enables the companies to cater for local tastes, talent and culture.

Viewers particularly enjoy identifying with local personalities, a number of whom have become so popular that they have been given shows of their own. Southern's Barry

Westwood, who for twelve years presented the *Day by Day* news magazine programme, now has his own live late night show, *The Barry Westwood Talkabout*; and Trevor Baker, weatherman for the same company, now hosts his own series of light entertainment with the very apt title *The Trevor Baker All-Weather Show*.



▲ **Fiddle and Box.** This local series features the music from popular fiddle and accordion clubs in north Scotland. *Grampian*



◀ **Food, Wine and Friends.** International restaurateur, author and gourmet Robert Carrier hosts a major series in which he guides his guests through the intricacies of sampling good food and wine. Here Robert enjoys a tempting dessert and the company of the delightful Joanna Lumley. *HTV*

► **The Trevor Baker All-Weather Show.** Not a scene from 'The Third Man' but from the weather man – as Trevor Baker battles through fog while learning about the art of special effects. *Southern*



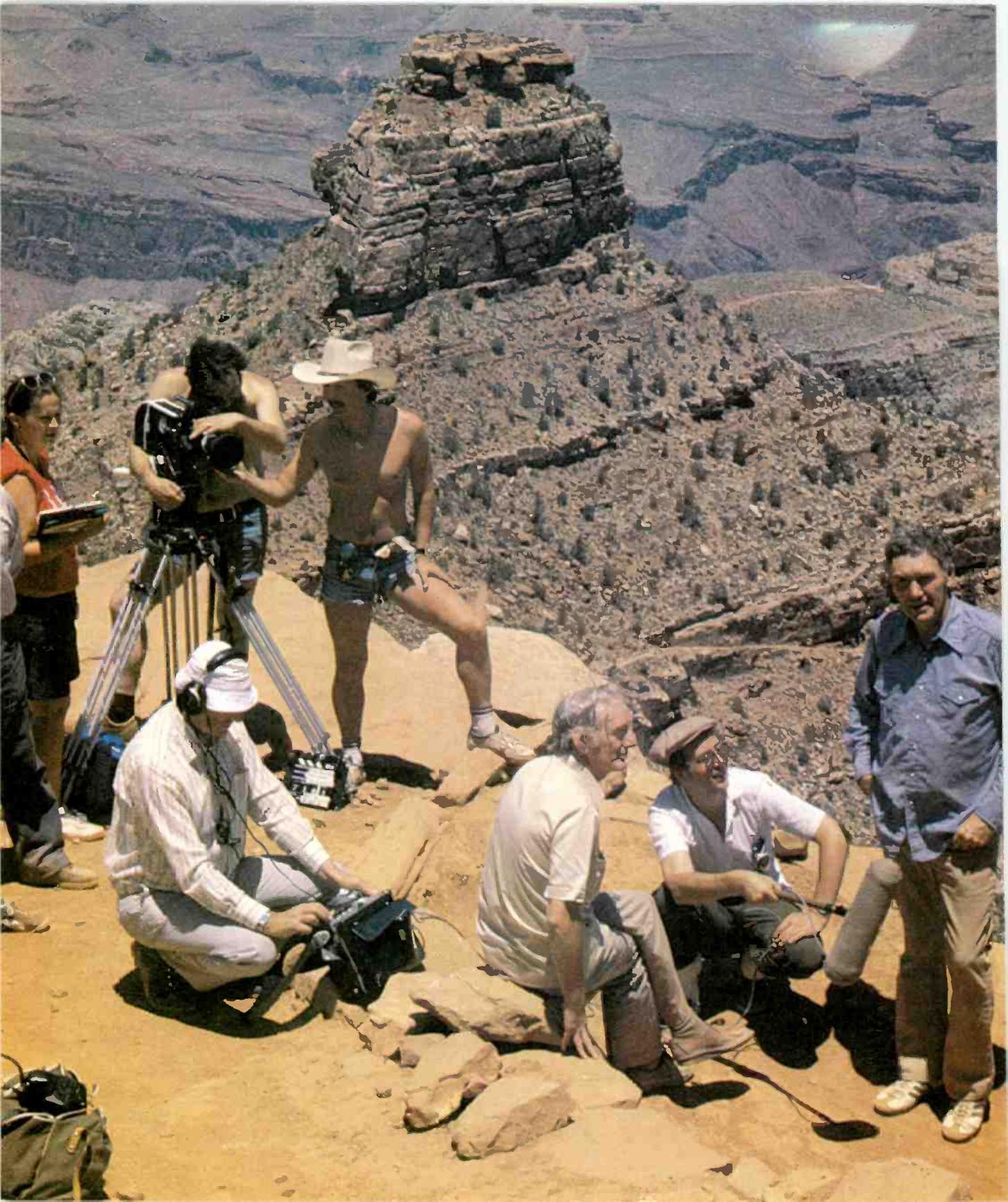
▲ **Play It Again.** Well-known broadcaster and film critic Tony Bilbow checks a film excerpt with 'Liver Bird' Elizabeth Estenson. *Tyne Tees*



▲ **The Spinners – On Sport.** Or 'Messin' About on the River'. One of six half-hour programmes featuring the popular singing group. *Border*

► **Ladies First.** Jane Bayer talks to best-selling author Jack Higgins. *Channel*





LEARNING THROUGH TELEVISION

'Learning through television' sounds uncomplicated enough – 'leave learner in front of the box to soak for 30 minutes . . .' – but educational broadcasters know that their product is only one component in the learning process. Its position there can be a very valuable one, though, which is why the IBA Act requires ITV to provide such programmes as an essential part of its schedules.

Currently, educational material accounts for about 11 per cent of each ITV company's weekly output. There are three main categories of audience for ITV's educational programmes: young children under five, viewing at home, in a nursery school or playgroup; students in the school or college classroom; and the adult viewer at home. Within each broad category are many thousands of different individuals, all with their own special needs, preferences, gifts and disabilities. Educational broadcasters, as far as possible in a mass medium, try to distinguish particular sectors of that audience and to contribute to their needs – the young unemployed, the middle-aged facing retirement, the elderly, ethnic minorities, the disabled, and so on.

Educational broadcasters try to select priority topics as well as priority groups to serve. New technology and its social implications, alternatives to employment, adult basic skills, all take their place beside the traditional subject areas for which there is constant demand.

This year, building on its 23 years of experience, the school service launches a number of important new series. *1 . . . 2 . . . 3 . . . GO!* (Granada) marks the first attempt to provide numeracy programmes for infants. *Starting Science* (ATV) offers encouragement to juniors to take part in practical work in physical and environmental sciences. For older students, *Evolution* (Granada) provides a finely researched resource for Biology.

For adult learners, Thames Television's major project with Dr Desmond Morris, *The Human Race*, is in production now for transmission in 1982. Meanwhile, a

range of new series in 1981 offer the opportunity to learn – among other things – about physics (Thames), veterinary science (ATV), alternative medicine (Anglia), the Great Depression (LWT), and how television works in this country (Westward). Other series in the pipeline are being made for the hard of hearing (Tyne Tees), reluctant readers (Tyne Tees), and those thinking about educational opportunities – after school or later in life (HTV).

As for the future, modifications to adult education on ITV begin towards the end of 1981 in preparation for the expected arrival of the Fourth Channel towards the end of 1982. The Authority has announced that, of the new channel's initial output of some 50 evening hours, some 15 per cent will be formally educational: that is to say, about an hour a night will consist of programmes validated through an advisory council of educationalists and specially produced to further explicit educational purposes. In addition, since the channel is expected to serve minorities and to seek out innovative ways of broadcasting, it is likely to contain many programmes of a generally, if less deliberately, educational character. All of the Fourth Channel's broadcasts will be networked. The Authority is therefore encouraging a shift of part of ITV's adult educational programming away from networked towards local provision. A good deal of preliminary thinking has already gone into preparations for the new channel.

Of its expectations for educational programming the Authority gave this general indication in a recent press statement: 'The Authority hopes that the Fourth Channel, in trying to serve fresh educational needs, will use to the full some new and exciting opportunities. We attach special importance to reaching individuals and not only audiences: and this requires connections to be made between broadcasts and the means which exist outside broadcasting to follow up the interest created by programmes . . . The power of broadcasting resides not only in direct teaching but, perhaps even more, in its power to stir and arouse, to motivate and stimulate. We believe that collaboration with a wide range of outside agencies offers the prospect of a new and fruitful partnership to serve the audience.'

◀ **Evolution.** Location filming in the Grand Canyon for a major new sixth form Biology series. *Granada*

For Very Young Children

At around lunchtime each weekday, ITV presents networked programmes for pre-school children. Four of the programmes offer something more than just pure entertainment. Although watched in many playgroups and nursery classes, these series are designed particularly for the child viewing at home where the busy parent may not always be able to view with him. They offer the chance to learn more about a world of places, ideas, people and feelings, in the company of presenters and characters the child knows and feels at ease with. Each series varies in its approach, format, target audience and style, but all share the common aim of stimulating some kind of activity beyond the broadcast.

Pipkin's (ATV)

Pipkin's is about relationships with others. The scenarios in which the main puppet characters – Hartley, Pig and Topov – act out their own small joys, disagreements, triumphs and disasters, offer the young child the opportunity to test his own responses and feelings, and perhaps to learn to exercise new and unaccustomed ones.



Once Upon A Time (Granada)

Peter Davison is the storyteller in this series which aims to appeal to the youngest child's imagination. The story central to each programme is supplemented by Black Theatre sequences, which bring out one of the main themes or ideas contained in the story. Particularly made for the youngest children in this age-range, *Once Upon A Time* uses a simple, well-established format and a direct unsophisticated style of presentation.

Rainbow (Thames)

Seen twice each week, *Rainbow* uses presenter Geoffrey and puppets Zippy, George and Bungle in the studio, together with film items which show other children at work or play, to illustrate the selected theme. Music is an integral part of each programme, with song-and-story items from a team of actor-musicians.

In an extended slot later in the afternoon, the *Rainbow Specials* present from time to time a 'documentary' highlighting some important aspect of the young child's life. In the past, subjects have included starting school, going into hospital, having a new brother or sister, and moving house. The latest featured a multi-cultural playgroup as a place for learning and for making new friends.

Stepping Stones (Yorkshire)

Stepping Stones aims to provide the younger child (and perhaps the child with learning difficulties) with an entertaining mix of storytelling, animation, music and film, as a context for learning and for practising skills that will be needed later for reading and for manipulation of numbers.

◀ **Rainbow.** Presenter Geoffrey Hayes talks to young viewers in the Rainbow Tent at the Great Children's Party, held in London's Hyde Park to celebrate the International Year of the Child. Thames.

Broadcasts For Schools and Colleges

ITV has provided a service to schools since 1957, when the first series for use in the classroom were shown – on very few sets – in London schools. The service has developed dramatically over the years as the education world accepted that the broadcasts were a valuable teaching aid, and as educational institutions became better equipped, first with sets and then with video-recording equipment. In the current school year 1980–81, ITV offers 52 different series for use in schools and colleges. Research conducted jointly with the BBC's School Broadcasting Council shows that 84 per cent of UK primary and middle schools and 69 per cent of secondary schools use the service – the latter figure having steadily increased in recent years, indicating a growing appreciation for the programmes provided for older pupils, and reflecting the increase in availability of recording facilities. 83 per cent of secondary schools now have video recorders. Of primary and middle schools, however, under 10 per cent enjoy this facility and nearly all their viewing is off-air.

Two-thirds of the output is networked; the remaining third is tailored specifically to local



needs, especially in the national regions of Wales, Ulster and Scotland. Most series have a life of about three years so that teachers have time to establish the programmes as part of their teaching pattern. During that time, individual programmes are updated and remade with fresh material. Some major series for older pupils – *The English Programme* (Thames) and *Making a Living* (Yorkshire), for example – offer self-contained units of

four or five programmes. These can be used separately, or the whole run of them can be used through the year as a sustained broadcast resource for such portmanteau activities as English teaching or the preparation of school-leavers for the world of work.

In the Spring term 1981 *The English Programme* offers English teachers a new five-part unit on writing skills, together with a repeat of 'Working' – five examples of television drama which in different ways explore attitudes to work. Later in the year the same series repeats its Royal Shakespeare Company production of 'Macbeth' and introduces new programmes on poetry and five new television plays for young people.

Among the units on offer in the school-to-work series *Making a Living* this year are 'Leisure and the Work Ethic', 'The Young Family', and five new programmes on the likely impact of technological developments on British industry and society.

Amongst the other new series for 1981, *1...2...3...GO!* (Granada) provides early experience in number work for 4–6 year-olds, *Starting Science* (ATV) offers a new resource

◀ **Good Health.** Sticky temptations lead to tooth decay in 'Dr Sweettooth', a drama acted out by junior school children in this health education series for 8–12 year olds. ATV

▼ **1...2...3...GO!** A new numeracy series for 4–6 year olds starts in Spring 1981. Granada



▼ **The English Programme.** A specially commissioned play by Willy Russell, 'The Boy with the Transistor Radio', features as part of a unit on 'Working'. In the play, sixteen year-old school leaver Terry has to reconcile life in a depressed area of Liverpool with the fantasy world created by his hero, a local radio DJ. *Thames*

for primary science, and *The German Programme* (Thames) adds another European language to Thames' well-established and popular *French Programme* provision. After extensive research and location filming in the USA, Europe and the Middle East, *Evolution* (Granada) promises to be a spectacular resource for 'A' Level Biology, examining the evidence that supports the modern theory of evolution, both in the field and in the research laboratory. For junior school children, a new unit of *Finding Out* for the Summer Term, 'Living in the Future' (Thames), explains aspects of the new technology and its implications to 7-9 year-olds.

A number of the new series reflect priority areas identified by IBA and programme company educational advisers. Each ITV pro-

gramme for use in schools and colleges is subject to a rigorous procedure of advice and appraisal before it is approved for transmission. The ITV companies are guided in their programme choice by advice from the IBA's schools advisers and their own educational advisory councils in their region. Once programmes are in use their value to teachers is continually appraised, through classroom visits by ITV and IBA Education Officers and responses received from individual teachers. One of the central tasks in providing broadcasts for institutional use is to ensure that the product is fulfilling the requirements of the consumer. The process of evaluation, evolution and change is an essential part of ITV's provision in this area of its educational output.



► **Starting Science.** Dawn Perllman and Max Mason carry out a bridging-testing experiment in a new science series for schools. *ATV*



Learning at Home

Each ITV company transmits approximately three hours a week of educational programmes for adults. The programmes cover a very wide range of subject areas and special concerns without actually bearing the sombre label 'Adult Education', because the aim, as always, is to integrate them fully into the ITV schedule. Some appeal to a large audience.

Thames' recent production of *The English Garden*, narrated by Sir John Gielgud, had wide appeal to a general audience, gardeners or not. Others are made with a minority audience in mind.

Some ITV companies have built up expertise in a particular area, producing a number of series on closely-related themes. Yorkshire Television pioneered adult basic numeracy and is continuing its commitment to adult basic education with a further series in the coming year. Tyne Tees has established a programme strand for the disabled which started some years ago with a series on the manual alphabet, and recently produced *Helping Hand* for the physically handicapped. A series for the deaf, *Hard of Hearing*, is to follow this year. HTV has a tradition of producing parent education series - *Mum's The Word*, *Home and School*, *One Step Ahead* amongst them - and this will continue with a local series in 1981.

► **Numbers at Work.** This basic numeracy series aimed to show maths in everyday use. The target audience are those adults who find difficulty in managing simple number manipulations. *Yorkshire*



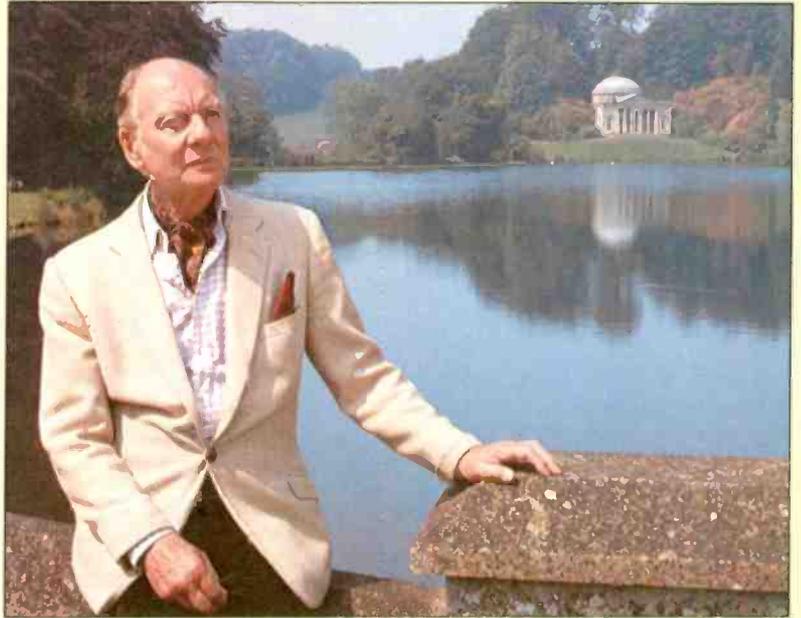
Thames Television has successfully experimented with mass-appeal, big-budget education series like *Botanic Man* which have repaid an unusual investment of resources with very large and appreciative audiences. The next will be *The Human Race*, written and presented by Dr Desmond Morris, for transmission in a peak-time slot in 1982. London Weekend has formalised one area of its interest by creating the London Minorities Unit, producing programmes like *Babylon*, *Gay Life* and *Skin*, of which some are specifically educational in intent.

As with the schools output, ITV's provision for adults comes under the scrutiny of the IBA's advisers with a view to ensuring response to significant priorities. 1981 is 'International Year of Disabled People' and two companies, HTV and Tyne Tees, have plans for this audience. Programmes for and about other defined groups – the elderly, one-parent families, the young unemployed, people lacking basic social and life skills – are also in preparation in accordance with advice received.

Print support materials and other non-broadcast activities linked to the programmes are important to a broadcast's effectiveness for the learner. London Weekend's five-part history of *The Great Depression*, to be seen this year, expects to have links with University Extra-Mural Departments planned, as well as supporting literature.

Complementing the networked programmes provided by the major companies, the regional companies provide a core of programmes – some of which are networked. Others, however, are made for the local audience, such as Scottish Television's *About Gaelic* and Ulster's series on Irish artists and the Irish theatre. Some programmes initially conceived as local programming by a regional company turn out to have a wider appeal. Westward's *Village Action*, about conserving the village community, will be seen in all ITV areas.

► **Let the Music Take You.** In this series Jim Craig charts a subjective course through the folk music scene. *Gramplan*



Programmes for adult learners on ITV have to cater to a myriad of tastes, interests and needs. With the advent of the Fourth Channel after 1982 there should be wider scope for reaching the different audiences that may benefit from television as a stimulus to learning.

▲ **The English Garden.** Sir John Gielgud's lavishly illustrated look at Britain's great parks and gardens appealed to a wide, non-specialist audience. *Thames*



IMAGES IMAGES

Millions of people watch television every evening of their lives.

School-age children may spend as much time watching as they spend in the classroom. Yet the medium holds on to its mysteries. How does it work?

Who decides what should be shown and when? How are the programmes made? How far do they reflect limitations inherent in the process of production? Does the viewer's response have any part to play in it all?

The answers are far from simple, but the exploration is worth undertaking. In a recent IBA Fellowship report Len Masterman remarks: 'The study of television is important because the medium itself is important . . . it is vital not simply because it is such a pervasive and influential medium but because of its apparent transparency and naturalness. Knowledge of the mediated and constructed nature of the television message, and of the ways in which pictures are used selectively ought to be part of the common stock of every person's knowledge in a world where communication at all levels is both increasingly visual and industrialised. Television education

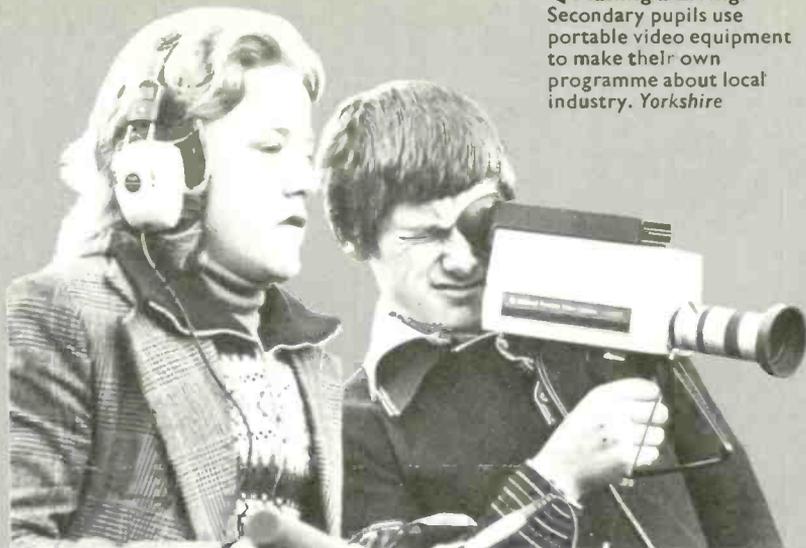
is therefore part of an education for responsible citizenship.'

ITV has an established tradition of series for schools about television and other media. This school year *The English Programme* (Thames) presents 'Viewpoint 2', a new unit on mass communication and society, successor to the innovative series first shown in 1975; and it repeats 'Working', a collection of television plays and examples from familiar TV series such as *George and Mildred* and *Emmerdale Farm* which illustrate how ideas about work and working can be portrayed in very different ways by the medium. The series for school leavers, *Making a Living* (Yorkshire), recently examined how television presents industry to the nation. The same series showed young people how to create their own television images about matters of concern to them locally.

But media studies is not important just for children at school. Adults spend more time viewing than do children, so their need to know and to understand is just as pressing. In 1980 Granada continued *Camera*, launched earlier with a major thirteen-part series about the development and use of the photographic image, and followed up with seven programmes about the beginnings of documentary film-making. Future series will deal with later developments in film and the advent of television.

Camera is concerned with the history and the aesthetics of film and television. *The Television Programme* (Westward) provides insights into the professional world behind the camera and into the processes of production, processes that depend as much on the bureaucracy of the broadcasting organisation as on the talent and temperament of the director. . . .

◀ **Making a Living.** Secondary pupils use portable video equipment to make their own programme about local industry. Yorkshire



The Television Programme

'The ideal place to do television criticism is on television,' claims Peter Fiddick, *The Guardian's* TV critic who also presents *The Television Programme*. His series examines different genres of television material – situation comedy, drama, news – but focuses chiefly on the way broadcasting is organised in Britain and how that affects the kind of programmes that make up BBC and ITV schedules.

The first series brought a flood of warm appreciation from Mr Fiddick's colleagues in the TV columns of the national press. The programmes were obviously satisfying some of the most demanding viewers.

The response from the unprofessional viewer was also encouraging. 'We aimed to produce programmes that would make contact with the viewers in a way that was essentially entertaining,' Fiddick explains, 'not confront them with separate issues in a conven-

tional documentary style but offer a wide range of information and illustrations in the belief that the viewer picks out what he wants. It was our job to offer a whole range of ideas, possibilities, questions: who pays for television? who controls it? what makes a situation comedy funny, or not? People I've spoken to all seemed to have got something out of the programmes that caught their interest.'

The second series to be seen in Spring 1981 develops some of the themes touched on in the first. A closer look at comedy, and at future developments (which include the Fourth Channel) feature in the new series, together with a programme on 'faction', the recently-developed genre of programme that weds documentary evidence to dramatic reconstruction. There will also be a look at the range and development of television drama through the eyes of a distinguished actor or actress. Styles of talking – from chat shows to newscasting – are another subject for scrutiny. 'In fact there are more ideas than time to do them justice,' concludes Peter Fiddick.



◀ **The Television Programme.** Peter Fiddick meets 'The Queen' in a programme about taboos on television. Westward



▲ **The Television Programme.** The complex process of renewing and reallocating franchises to operate the ITV service in Britain is illustrated 'Monopoly'-style. Westward

Using the Programmes



▲ Hop, Skip and Jump.

Ulster school children look at a display of their follow-up work to this local infant series in an exhibition organised by their local ITV company, Ulster

▼ A range of information materials is designed to alert teachers to the ITV schools provision. Once a series has been chosen for use in the classroom, the accompanying teachers' notes provide important background detail to the programmes, ideas for follow-up activities, and reference to other relevant resources.



► Information about schools' use of the broadcasts influences and aids the development of future programmes.

It is one thing to make programmes: but how are they actually used? Details of the frequency and density of use, of how teachers find out about what is available, of how schools make decisions about what programmes to take, of whether particular programmes succeed with the intended age-group – these and many other questions about utilisation worry educational broadcasters. They are concerned in a way that their other programme-making colleagues are not, with the 'fit' of their programmes to a succession of defined audiences.

Part of this responsibility involves ensuring that teachers receive as much advance information and explanation as possible about the programmes on offer. The Annual Programme, termly wall-charts, and subject leaflets (as appropriate) go to all schools. So does the IBA's annual newspaper *ITV Education News*, which appears in primary and secondary editions. It provides background detail, information about the process of consultation and advice which all educational programmes undergo, and articles by practising teachers giving practical suggestions on programme use. For those teachers who decide to use a series, the Teachers' Notes provide additional information, together with suggestions for follow-up activities in the classroom.

Education Officers in the ITV companies, and those at the IBA working at national level, visit classrooms, and attend teachers'

conferences and courses, meetings of HMI and advisers, and the like, both to talk about the programmes and to get feedback about their effectiveness in use. A direct individual response from teachers is particularly valuable. Prepaid Report Cards are provided in each set of teachers' notes, which invite comment on the suitability and quality of each series.

Statistical information on programme use is provided by means of a joint arrangement with the BBC's School Broadcasting Council Research Department, which produces viewing figures for both BBC and ITV schools series, together with important information about equipment available in schools.

Use of ITV schools television has risen sharply in recent years. Some seven out of ten secondary schools now take ITV programmes. On average they each use 3.5 series. Secondary schools make extensive use of video-recording – nine out of ten programmes are seen by pupils off videotape. Of primary and middle schools more than eight out of ten use ITV series – four series each on average. In their case, however, almost all the viewing is 'off-air'.

The growing usage of schools TV and the great disparity of use between comparable schools provoke questions about how teachers become aware of TV resources and how they embody programmes into their teaching plans. Michael Williams' recent IBA Fellowship study of 'Curriculum Decision-Making and Educational Television' used an ingenious combination of questioning and diary-keeping to monitor how curriculum decisions were in fact made, whether formally or informally. It was clear that broadcast resources were often overlooked when it came to making relevant decisions, often because information was lacking, or because the decision-makers knew that technical facilities in the schools were inadequate to meet their needs. Another series of interviews revealed a worrying separation between the professionals responsible for audio-visual services, and the curriculum decision-making teams both in some local education authorities and in some schools. Despite greater utilisation in recent years, broadcasting remains unused by many teachers. For schools broadcasters – and for schools – there is certainly no room for complacency.



The IBA Fellowship Scheme

Each year the IBA awards a small number of education Fellowships so that those working at the interface between broadcasting and education can investigate specific areas of programme production or use. The IBA Fellowship scheme has been in existence for over ten years, and in that time has produced a significant variety of reports. Media studies, science teaching, community education, local radio and special education are among the range of subjects covered in recent years.

The IBA provides copies of these Reports free to all those who are interested. Sometimes, however, a Report is of such general interest that it is published commercially. That has been the case with Len Masterman's IBA Fellowship 'Teaching about Television', a major contribution on the subject of media studies in secondary schools, which was published in 1980 by Macmillan. Masterman endorses the view that television studies should be an important part of any secondary school curriculum and his book provides a framework for teachers, offering both a methodology and a good measure of practical suggestions for the classroom.

Three other major Reports have recently been published. Michael Williams' study of 'Curriculum Decision-Making and Educational Television' is described above. It is the first major work in this area since the joint ITV/BBC evaluation study by C G Hayter, 'Using Broadcasts in Schools', published in 1974.

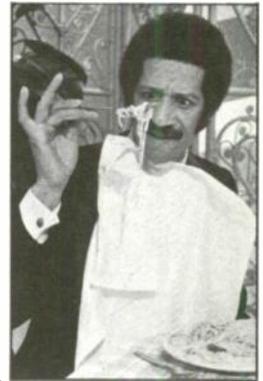
Jeremy Booth's Report on local radio, 'A Different Animal: Local Radio and the Community', investigated the possibilities of social education via 'social action' radio programmes. Booth looked at the problems as well as the possibilities in this genre for both the broadcaster and the voluntary organisations.

Robert Coulter's Report, 'Signposts', examines the role of television in relation to unemployed teenagers. Though specifically concerned with Northern Ireland, it has relevance to the rest of the UK.

Fellowships in the pipeline include a project on secondary schools science; a look at adult political education on ILR; and an evaluation of ITV's first schools series for the deaf, Yorkshire Television's *Insight*. For the latter it was essential to find out how a target audience, for which there had been little

previous provision, reacted to the new programmes, in time to influence the next batch of programmes on the production line. Raymond Hill, the head of a school for deaf children, working in association with the Deafness Research Unit of Nottingham University, used a lightweight TV camera as his memo pad during an observation schedule in which the reactions of viewing children were recorded for detailed analysis.

Fellowships in education are open to men and women in the UK with experience in education and/or broadcasting. They usually run for a year, and Fellows are seconded, under a Director of Studies, to a University or institution of higher learning. For details and application form, write to the Fellowship Officer, Education Department, IBA, 70 Brompton Road, London SW3 1EY.



▲ **Insight.** Derek Griffiths presents the first schools series for deaf and hearing-impaired children, which is currently the subject of an IBA Fellowship. Yorkshire

Recent IBA Fellowship Reports include:-

STRINGER, David - 'Make It Count'. An evaluation of the first adult basic numeracy series, made by Yorkshire Television. IBA 1979.

TUCKER, John - 'Television for Certain Handicapped Children', Phase 1. An examination of the use of television with deaf and partially sighted children. John Tucker is now working on Phase 2, which concentrates on the partially sighted. IBA 1979.

MASTERMAN, Len - 'Teaching about Television'. Television studies in secondary schools. Macmillan 1980.

WILLIAMS, Michael - 'Curriculum Decision-Making and Educational Television'. An evaluation of schools broadcasts in use. IBA 1980.

BOOTH, Jeremy - 'A Different Animal: Local Radio and the Community'. An investigation of the relationship between local radio and community agencies. IBA 1980.

COULTER, Robert - 'Signposts'. A study of the relevance of broadcasting services to the young unemployed with particular reference to Northern Ireland. IBA 1980.



If you are an armchair sports fan you may think you do not get enough sport on television. If you hate sport you may well be convinced that there is far too much football or horse-racing on television. In fact, over any one year, sport on ITV takes up roughly 10 per cent of the total transmission hours, less than any other programme category.

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

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

The coverage of sport is a costly and complex operation. The cost of rights to cover events is ever on the increase; during 1979, for example, ITV negotiated the rights to cover horse-racing for a period of three years at a cost of £2 million. In the same year ITV and the BBC jointly negotiated a £10 million contract with the Football League as a result of which both services have been enabled to show recorded football highlights at weekends for the next four years; a contract which, incidentally, allows ITV to alternate its broadcasts with those of the BBC between Saturday and Sunday from the 1980-81 football season.

Apart from the cost of rights the basic facilities required for the televising of sport generally have increased over the years in order to meet the demands for better standards of presentation. Different events of

course require different facilities and even topography has a part to play in determining the amount of 'hardware' required in terms of outside broadcast units and personnel. For example, to give proper coverage to the Derby necessitates at least twelve cameras because of the nature of the course.

Most sports fans have their own sporting heroes – whether they be footballers, athletes, cricketers or tennis players; but for the vast majority of viewers what matters is their local team and, specifically, their local football team. In the presentation of football ITV, by virtue of its decentralised system of broadcasting, enjoys a special advantage. Most of the football shown on television in this country is in the form of recorded highlights and many companies have their own programmes such as *The Big Match* (LWT), *Match of the Week* (Anglia) and *Shoot* (Tyne Tees) which invariably include a match featuring a local team.

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

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

ITV a Winner on the Flat

Next to football, horse-racing is probably the most widely followed sport on television. 'The ITV Seven' is a regular feature of *World of Sport* on Saturday afternoons when ITV's racing team brings viewers live action from leading race courses throughout Britain; and *Mid-week Racing* also provides afternoon coverage of many top meetings during the

racing season. In 1980 ITV presented exclusive coverage of all five Classic races. Lively interviews and commentaries by established presenters, together with on-the-spot pictures from the paddock and the course, combine to provide all the excitement and atmosphere for ITV's millions of racing enthusiasts.



▶ Ken Butler, ready for action in the commentators' box. LWT

◀ Racing from Kempton Park closely followed by the roving eye of Unit 4. LWT

▼ ITV cameras capture the excitement of the 1980 Derby as Brough Scott interviews the winning jockey Willie Carson. Thames



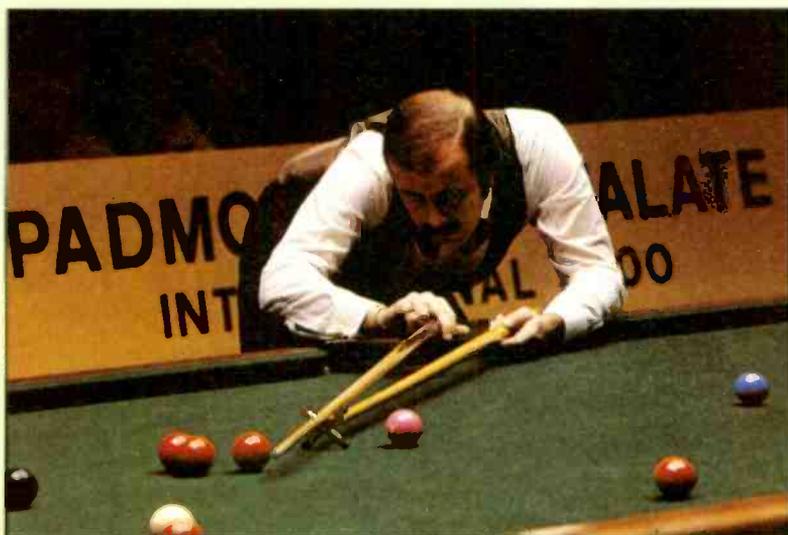
On Cue for Snooker

Since the late 1930s, when viewers at home saw for the first time live pictures from the Derby and the Oxford and Cambridge Boat Race, television has developed its coverage of the most popular outdoor sports. But while football, racing and golf have attracted a wide and loyal audience, there has been a growing interest more recently in a variety of indoor sporting activities. In particular, snooker and darts matches have been turned into major television events with such skilled players as Ray Reardon and Alex 'Hurricane' Higgins becoming household names.

Snooker has been described as the ideal sport for colour television, due to the coloured balls used in play, but it is not the easiest of sports to televise. Len Caynes, a programme director at Anglia Television who specialises in presenting sport, believes that a television crew has to work very closely with the players. Getting the lighting right, for

example, is possibly the most difficult problem, and the needs of the players and spectators have to be reconciled with the technical requirements of the electronic television camera. Another problem is the length of play, which can often involve the television team in eight to ten hours of continuous concentrated work.

ATV's sports presenter Gary Newbon suggests a number of reasons for the tremendous following of television snooker: the personality and showmanship of the players; the relaxing and intriguing atmosphere; and the skill factor which, says Gary, is such that through control of the cue ball the players are planning several shots ahead. And, with so many different play situations, the game never becomes repetitive.



▲ Willie Thorne, a young professional from Leicester, taking part in the Padmore Crystallate International 5000 snooker competition. *ATV*

▶ Alex 'Hurricane' Higgins all set to lick the competition and retain his title in the 1980 Tolly Cobbold Classic championship. *Anglia*

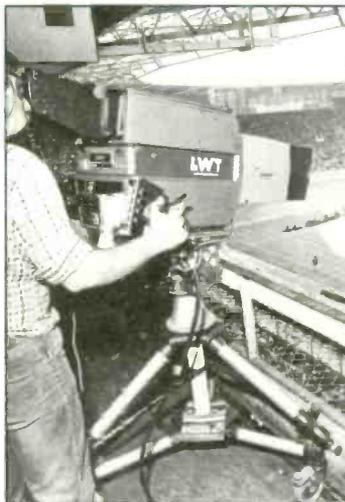


TV SPORT

► Established presenters like Brian Moore report the minute-by-minute action from the commentators' box.



▼ Directional 'rifle' mikes with wind gags are positioned to relay the action of the game, while wide-angle microphones pick up the excitement and reactions of the spectators.



▲ Modern electronic cameras, with their high ratio zoom lenses, are positioned on a rostrum at the side of the stadium to follow the play.

13



► The director, sitting in the control room of the mobile 'scanner vehicle', views the pictures from over a dozen cameras positioned around the stadium.



FOCUS ON FOOTBALL

◀ Wembley Stadium is the most famous of football arenas in Britain. ITV's coverage from here and grounds all over the country demands the same meticulous planning and complex technical operations to achieve the high standard of presentation that football fans expect.

◀ A microwave dish aerial beams the selected pictures and sound back to LWT's South Bank Television Centre (some regular venues are equipped with permanent Post Office links).

▼ Hand-held light-weight cameras are particularly useful for those low-angle shots from behind the goal.

The thirteen camera positions at Wembley are:

- 1, 2. TV Gantry on terrace;
3. Gardam's Pit;
4. Over Exit 38;
- 5, 6. Behind goals;
7. Flame rostrum;
8. Mobile crane tower;
9. Royal Box;
10. Scoreboard;
- 11, 12. Outside Broadcast Studio;
13. Wembley Way.

◀ Gardam's Pit, created by director Bob Gardam in 1968 for the League Cup Final, enables cameras to achieve those dramatic low-angle shots.



◀ Studio comment and analysis from Jim Rosenthal, Dickie Davies, Ian St John and expert guests add to viewers' interest and understanding of the game.

ITV's World of Sport



▲ **Love Doubles.** Chris Evert Lloyd with husband John on their way to victory against Bjorn Borg and fiancée Marianne Simionescu in a charity gala evening entertainment attended by HRH Princess Anne. *Thames*



◀ **World of Sport.** Motor cycling from Donnington Park. *LWT*



▶ **Eric Bristow, the cockney kid of darts, on his way to victory in the 1980 International Darts Matchplay tournament.** *Anglia*

◀ **Calendar Summer Sport.** Geoff Boycott illustrates how faults can be ironed out and technique improved in this six-week Master Class on batsmanship. *Yorkshire*



Saturday is traditionally a time set aside for sporting activities and *World of Sport*, which is compiled for the ITV network by London Weekend Television and transmitted every Saturday afternoon, is the main provider of sporting events and news throughout the year. In addition to extensive coverage of all the major sports such as football, horse-racing and boxing, considerable time is given to a whole range of equally popular events. The International Sports Special segments win particular approval from the audience and achieve a very high level of appreciation for this regular part of the programme.

The regional ITV companies make an important contribution to most of the ITV Sport network presentations and produce additional programmes for viewers in their own areas. It is likely that television has encouraged greater participation in a variety of sports over the years: its revealing close-ups and informative commentaries can provide valuable tips on technique and style and a number of useful series have offered specific instruction in cricket, sailing, golf, swimming and other sports.

◀ Junior Gymnast of the Year. Grace, agility and precision on the beam. *Thames*



▲ World of Sport. First-ever television coverage of the Women's Oxford v Cambridge Boat Race at Henley. *LWT*



▲ Sportscall. Curling is one of the popular local sports featured in north Scotland. *Grampian*



▶ The Four Nations' Cup. Ice hockey from Dundee Ice Rink. *STV*

▼ World of Sport. Big Daddy of the wrestling ring with opponent John Quinn. *LWT*





SCIENCE PROGRAMMES

We live in a scientific age and there are few aspects of our daily lives which are free from the benign or malign influence of science and technology. For the most part we take the benefits for granted and it is only when something that affects us personally goes seriously wrong that we sit up and take notice. Scientists (and others) frequently complain that the broadcasters report only the 'bad' news and ignore the 'good'. But most journalists – like the rest of us – are as interested in hopeful new discoveries as they are in the latest disaster.

Perhaps no branch of science affects our lives more intimately than medicine. Medical topics have always featured prominently in ITV programmes of every kind. Thames Television's *TV Eye* has been in the forefront of scientific reporting, and its very first edition was an exclusive report on the world's first 'test tube' baby Louise Brown. More recently the programme examined the progress of research into the drug Interferon to which the Imperial Cancer Research Fund is dedicating a million pounds. Interferon – the 'If' drug – is frighteningly expensive to manufacture. Five hundred pints of human blood are needed to make enough to treat one patient. A million pounds will be enough for only a hundred clinical trials. No one can yet say if it will be effective, but if it is, and if it can be produced in sufficient amounts at reasonable cost, it could be one of the greatest advances in medicine since the discovery of penicillin.

The greatest care is needed when reporting advances in medicine, particularly when they are as yet unproven like Interferon. It is only too easy to raise the hopes of perhaps millions of sufferers by a careless word or phrase, and the ITV companies and the IBA make it a rule to ensure that viewers are informed if a new drug or treatment has yet to be approved or is not generally available.

Sometimes drugs turn out to have unpleasant or

damaging side effects even after many years of apparently safe and effective use. The broadcaster has a duty to report this but again care is needed. If only certain patients are adversely affected this must be made clear so that those who gain benefit in perfect safety are not frightened off a treatment which is perhaps vital to their health.

The argument is sometimes advanced that journalists should not report certain risks if those risks are proportionately very small or not accepted by all the experts. The suggestion is one that must be rejected. The public has a right to know and the broadcaster has a duty to inform; but the information must, of course, be given responsibly and accurately. If the risk is small or the experts do not agree, that should be made clear, but those facts cannot justify suppressing the information.

Reporters and editors frequently face difficult moral and ethical problems and so do doctors. A recent series of three programmes from Granada Television looked at the subject of medical ethics.

If a doctor suspects an injured man who comes for treatment as a wounded IRA bank robber, should he tell the police? If a husband asks his doctor to sterilise him, must his wife be told? If a daughter pleads with a doctor to help her senile old mother die with dignity – by prescribing a fatal overdose – what can he do? These, and other hypothetical, fictitious, but realistic, dilemmas were put to a group of medical experts – doctors, surgeons, hospital administrators – by a skilled specialist lawyer. Research shows that the programmes were well appreciated by viewers.

Medical and scientific topics are not confined to ITV's documentaries and current affairs programmes. Science also features in adult education programmes and series for children; and news of scientific developments is regularly reported by ITN and the regional news magazines. The following pages show just a few of the ways in which Independent Television responds to the scientific age in which we live.

◀ Don't Just Sit There!

Interesting observations by Dr Magnus Pyke in ITV's popular science series. *Yorkshire*

Science for Everyone



▲ **Heavens Above.** Presenter Heather Couper of the Greenwich Observatory in the astronomy series for children. *Yorkshire*

▼ **Evolution.** On location at a fossil sandstone quarry in Newcastle for this 6th form schools series. *Granada*



As recently as 100 years ago very few people would have believed it possible to transmit moving pictures through miles of thin air. Today, television is making a significant contribution to people's understanding of scientific problems, many of which have puzzled us for centuries.

Arthur C Clarke, best-selling science fiction writer and author of the legendary '2001 - A Space Odyssey', has spent a lifetime with a sense of wonder at the world around him. He has a genius for speculation, and there has been an uncanny consistency in the accuracy of the prophecies and ideas which have poured from him. He foretold many aspects of man's first journey to the Moon, and it was his advocacy for communications satellites which was a key development in man's use of space.

► **Fall-Out at Pentland.** A technician at Dounreay in North Scotland explains to Selina Scott the workings of the control room for a prototype fast breeder reactor. This regional programme reported on the controversy surrounding the development of nuclear power in the area. *Grampian*



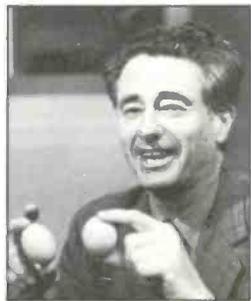
▼ **Dr Miriam Stoppard** checks the pulse of the eminent Irish cardiologist Dr Risteard Mulcahy after a steady jog, in a medical programme on the subject of heart disease. *Yorkshire*



but simply drummed up in books. There are, however, countless genuine mysteries that have continued to baffle the world from pre-history to the present day.

'Two years' research into some of these mysteries culminated in eighteen months' filming in all five continents, ranging from the Himalayas to the deserts of Peru, from Siberia to Stonehenge. Nowhere in these programmes were we able to give a categorical explanation of the extraordinary phenomena, but we did call on contributions from experts who are pre-eminent in their fields, and we also commissioned research into some of the subjects specially for the series.

'When one embarks on an undertaking such as this series, which has involved our team of researchers and producers in months of pouring through books, files and manuscripts, one becomes aware of the huge number of ordinary, responsible people who have had some strange experience for which there is no final explanation. Eye witnesses are people who have something to lose; it is quite brave to stand up and declare you have seen a UFO or a monster ...'



▲ **How.** Jon Miller, one of the four regular presenters in this long-running series for children. Each item in the programme explains 'how' something works, happens or came about, capturing the imagination of youngsters with its lively blend of information and wit. *Southern*

Yorkshire Television first regularly presented science on ITV with the popular *Don't Ask Me* series. The programme's formidable trio of doctors, Miriam Stoppard, Magnus Pyke and Rob Buckman, have since been reunited for two runs of *Don't Just Sit There!*, the series that aims to bring science to life; searching out people with imagination and ideas and stimulating viewers to make scientific observations of their own. 'Essentially it's practical and active,' writes executive producer Duncan Dallas, 'and it's amazing what people discover for themselves.' One series alone produced the biggest-ever survey of cats – 20,000 people wrote in and their data is still being processed. It also revealed secrets of sleepwalking, how people's hair turned white overnight, traced the progress of a thunderstorm across London and discovered unexpected facts about seaweed, jellies and vacuum cleaners. It is that sort of programme ...

Examples of some other programmes of scientific interest which find their way into different areas of ITV's output are also illustrated on these pages.

▼ **Arthur C Clarke's Mysterious World.** On the Cerne Giant in Dorset, scientists Alistair Bartlett (left) and Dr Tony Clark conduct resistivity tests on what lies below the surface, and come up with some startling conclusions ... *Yorkshire*



NATURAL HISTORY



▲ The yacht Corryvreckan reaches remote Saint Kilda, during its two-week look at bird life in the Western Isles of Scotland. *Grampian*

Natural history documentaries on ITV have always attracted wide acclaim. In an era of increasing fears about the ecology and our use of natural resources they are a particularly important element in the scientific output.

Anglia Television's internationally renowned wildlife series *Survival* has for many years alerted our minds to the world around us and collected many awards on the way. In a special documentary *Two In The Bush* viewers for the first time were able to see what happens behind the camera on safari. It told the remarkable story of the skill, patience and courage of Alan and Joan Root, one of the world's top husband and wife camera teams. The film took two years to make and revealed in fascinating detail how the couple captured on film some of the most dramatic and dangerous wildlife sequences ever recorded.

The Roots' lucky escapes have become almost legendary. While filming hippos underwater, Alan was badly bitten and was lucky not to lose a leg. His wife was even luckier. A huge hippo tooth tore through her skin

diver's mask breaking the glass – but miraculously she escaped unscathed. Alan has also been mauled by a leopard; and he nearly died after being bitten by a puff adder, which cost him a finger. Although allergic to anti-venom, he filmed an incredible slow-motion sequence of a black-necked cobra spitting venom – using wife Joan as a 'target' – after first capturing the snake with his bare hands.

The Roots, 43 and married 20 years, have a beautiful lakeside home at Naivasha in Kenya surrounded by many orphaned wild animals they have adopted as pets including a pet hippo. They spend most of their lives under canvas in the bush, travelling by Range Rover or in their four-seater light aircraft. They have also filmed the great wildebeest migration from a hot air balloon – an assignment Alan describes as 'the greatest show on earth'. As well as looking after all the catering and cooking on safari, Joan also helps set up the equipment, assists in constructing hides for filming, and does the stills photography.

The Roots' next assignment is a two-year



◀ *Naturalists*. A tree kangaroo, one of the protected species in the Baiyer River Sanctuary, Papua New Guinea. *ATV*

◀ *Survival*. In Dieter and Mary Plage's documentary 'The Last Round-up' a drugged wild Asian elephant is seen being revived before being taken to a safe game park in Sri Lanka. *Anglia*

▼ *Survival*. Joan Root feeds a pet orphaned hippo with a tasty titbit at her lakeside home in Naivasha, Kenya. *Anglia*



► **Survival.** Catching and bagging poisonous snakes is all in a day's work for Alan and Joan Root.
Anglia

project making six one-hour films about the whole ecological system on Africa's Serengeti Plains. 'The Serengeti is really my spiritual home,' says Alan. 'It's where I did my first filming 25 years ago. It's also one of the richest ecological areas left in the world.'

The Last Round-up was another *Survival* documentary involving a husband and wife team. Dieter and Mary Plage went to the jungles of Assam in India to record the last round-up of the few remaining wild Asian elephants left in the wild by the Singphos tribe. For generations these fearless and skilful tribesmen have handed down from generation to generation the secrets of capturing and training wild elephants for work in the logging forests.

Cameraman Plage also travelled to Sri Lanka to film the hazardous operation of capturing threatened wild elephants by tranquilising them with drugged darts and then loading the animals onto lorries for transportation to safe game parks in another part of the island. During one of these darting expeditions Plage was charged and run down by a 'tusker' – a huge bull – but miraculously he survived, shaken but unscathed. 'I've been in some tight situations before, but this time I really thought my number was up,' recalled Plage. Throughout the terrifying episode he kept his camera running and the incredible close-up footage of the charge was seen in his film.

* * *

A new documentary series from ATV – *Naturalists* – is the company's first major venture into natural history. It features some of the world's most eminent natural history scientists and famous amateurs, against exotic settings in Papua New Guinea, Trinidad, America, Australia and the Shetland Isles. Also featured are British and European naturalists of the calibre of Dame Miriam Rothschild and Nobel Prize winner Dr Konrad Lorenz.

By featuring men and women who have committed their whole lives to natural history the series aims to offer a new and intimate look at the kingdom of animals and plants.

All thirteen of the series' subjects are devoting a good part of their work to the preservation of plant and animal species, varying from the wild flowers of the English fields to Funnel-web spiders in Sydney,



Australia. The series will also tackle such questions as: Is it necessary to 'cull' – the polite term for kill – an excess of wild animals that can result from enlightened conservation; should some animals, like the neurotic Koala bears of Phillips Island, Australia, be totally isolated from human observers and tourists; and can hunting and game conservation exist side by side? The programme is presented by Julian Pettifer, making his first major series for ITV.

▲ **Survival.** Making friends with local tribesmen is an important part of any expedition. Alan Root performs a fire blowing trick watched by wife Joan. *Anglia*



CHILDREN'S TELEVISION

As a public service, Independent Television seeks to provide as wide a range of programming as possible. By definition this includes material made specifically for children by specialist producers who have the needs and wishes of young viewers in mind. These programmes are often planned to appeal to particular groups or those with specific interests rather than to attract the largest number of viewers. Some are designed to provide instruction or enlightenment, others simply to provide relaxation and entertainment; but the essential aim of this part of the output is to put forward ideas which will help the child to grow as an individual and as a member of the community.

The most obvious difficulty in children's programming is that during the space of an hour or so a day a widely varied audience has to be provided with a whole service in miniature, in which every type of programme has to be found a suitable place. Broadly speaking, ITV aims its children's output at two age groups - 'infants' up to about the age of eight, whose experience of communication is mainly emotional; and 'children' from nine to twelve or thirteen, who have learned to grasp ideas and have developed a lively curiosity.

It is perhaps more difficult to make good programmes for children than for any other section of the audience, for it is adults and not children who produce them. In a sense the producer has to fascinate and interest 'the child within himself', as sincerely and truthfully as he can. There is little point in making a programme which simply conveys an impression of childhood that itself flows from the adult's idealised view of how children should look and behave, or of what they should take an interest in. Any programme has to begin with the child and not the parent or teacher.

Children's programmes are presented on weekday and Sunday afternoons. Most companies provide a Saturday

morning children's show which includes films, cartoons and other feature material selected for children and moulded together by one or more presenters.

In general terms, ITV aims to provide a suitable balance in its children's programmes between pure entertainment and factual information. The weekly output of children's programmes in any ITV area will typically include: two or more adventure/drama series; information programmes, either in the form of a magazine with several items, a competition or a miscellany; light entertainment or pop shows; cartoon or puppet animation series; and simple stories for the youngest viewers. Particular care is taken throughout over any scenes which might unsettle young children, bearing in mind Independent Television's Code on Violence; and programmes must exclude swearing or blasphemy.

Research indicates that many children also enjoy some programmes intended for adults, and that a substantial number are viewing in the evenings. The Authority therefore maintains a 'family viewing policy' 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 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. The Authority conducts regular research studies to ascertain the opinions of children themselves about the programmes they see.

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

◀ **The Book Tower.** Presenter Tom Baker reads from six different books each week and introduces dramatised extracts. The series won First Prize in the Information Category of Prix Jeunesse 1980 Munich. Yorkshire

Time to Think

As children grow up and become more receptive to the world around them, their active minds constantly lead them to question how? and why? Independent Television seeks to answer some of these questions through informative children's programmes which are designed to stimulate interest and broaden the outlook of individual children, while encouraging them for example to learn about astronomy, science and other areas of particular interest.

A successful informative programme can provide young people with a useful impetus and the necessary guidelines in showing how they can make more productive use of their leisure time; leading to new hobbies, increased areas of reading and kindling interests which may become important and satisfying pursuits for years to come. These programmes need also to be enjoyable and entertaining, or the young mind may 'switch off'. Care is therefore taken to produce programmes of vitality which at the same time present the child with something to think about.

▼ **How.** Fred Dinenage, Jack Hargreaves, Marian Davies and Jon Miller provide fascinating answers to unusual questions in this networked informative series. *Southern*



► **Smith and Goody.** Cobwebs, spiders and clutter surround punk ghosts Bob Goody (left) and Mel Smith as they sing a song based on 'The Haunted House' by Jan Pienkowski, one of the titles in this comedy series designed to encourage children to read books. *Thames*



▲ **ExtraOrdinary.** Zandra Rhodes looks back on her childhood memories and tells how she grew up to be a famous – and extraordinary – fashion designer. *Yorkshire*



► **Animals In Action.** The Fish Eagle glides gracefully over the waters of its native Okavango swamps in Botswana before swooping for fish. *Anglia*

Taking Part

A third of the households in Great Britain have in them children under fifteen, and television is likely to be an important element in the lives of those children from an early age. But although the small screen can readily capture the attention of the young viewer it is more difficult to sustain his interest for the duration of a full 15 or 30-minute programme. One way is to encourage a sense of involvement, and programmes which invite viewers to participate and express themselves, either in the studio or at home, have proved to be very popular.

The youngest age group is entertained and encouraged to play; older children are offered creative activities and in some cases present both serious and light-hearted programmes themselves from the studio; more mature children are encouraged to discuss and formulate opinions in front of the camera; and programmes such as *Check It Out*, produced by Tyne Tees, have extended involvement with their audience outside the studio by providing 'Check-Ins' at coffee bars or youth

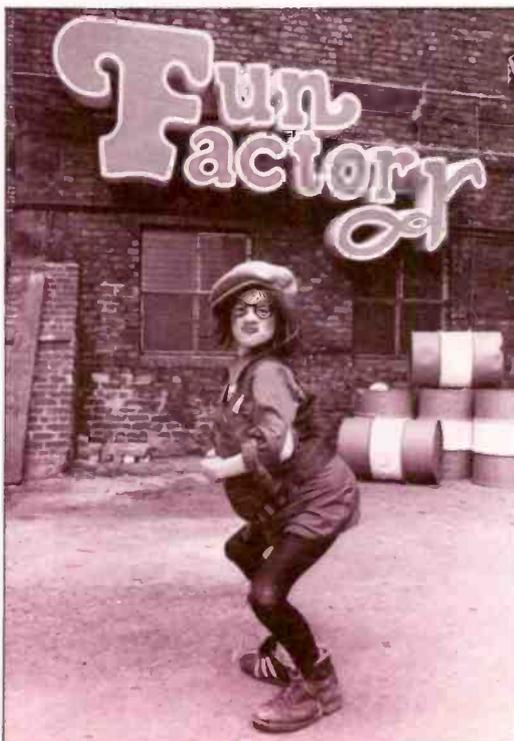
clubs. Presenter Lyn Spencer and her teenage co-presenters visit these centres to discuss the things that concern young people today, so providing a useful feedback of information from the viewing audience.



▲ **Fanfare For Young Musicians.** Happy smiles from members of The Lister Lane Music Group who come from a school for the physically handicapped. Using instruments made by pupils at their school, they are taking part in a musical competition for children under the age of 13. *Thames*



▲ **Check It Out.** Teenagers assemble in the studio for another stimulating discussion. Presenter Lyn Spencer (centre) co-ordinates the programme. *Tyne Tees*



▶ **Fun Factory.** Lisa Donnelly impersonates Max Wall in true style. *Granada*

Light Entertainment

The fun and entertainment element is an essential ingredient in ITV's balanced programme output for young people. Relaxation and laughter generated by music, animated cartoons and other lively shows provide a blend of viewing which appeals to the child's unique sense of imagination and humour.

Children are, however, a critical audience. Whether they watch established formats like *The Sooty Show* or more recent newcomers such as LWT's original *End of Part One*, which combines sophisticated off-beat humour with considerable technical skill, the young viewer expects the same degree of professionalism associated with more adult programmes – many of which are listed by children as favourite viewing.



◀ **Alright Now.** Rock star Rory Gallagher sets the temperature rising during his guest appearance on the pop magazine series for teenagers. *Tyne Tees*



▲ **The Whizzkids Guide.** Sheila White uses brains not brawn to demonstrate how to win a race by sitting on the back of a car. Her opponents the dingbats look slightly the worse for wear and the adjudicator, in the form of Patrick Newell, has given up. *Southern*



◀ **Metal Mickey.** The friendly robot steals the scene, surrounded by his companions Gary Shail, Ashley Knight (foreground) and Lucinda Bateson. *LWT*

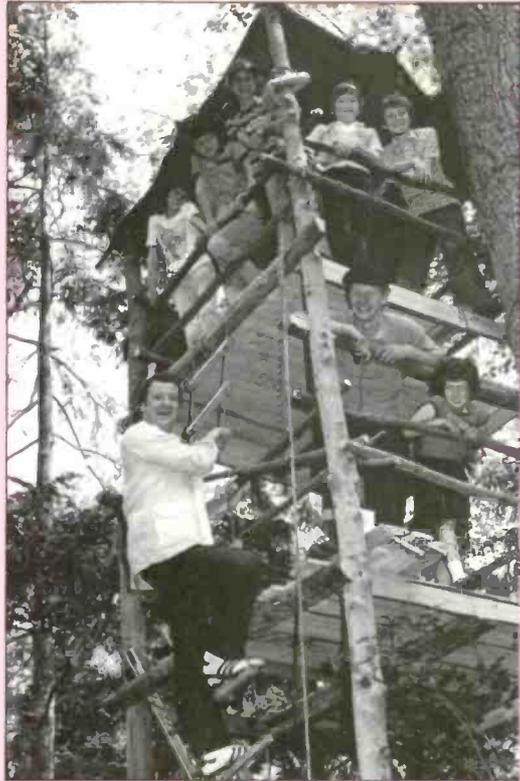


▲ **The Sooty Show.** Sooty raises his magic wand to show Matthew Corbett how to make flowers grow. *Thames*

▼ **End of Part One.** Anything can happen – you could even end up having tea with a gorilla. The composure of Tony Aitken and Sue Holderness makes you wonder if he is really there! *LWT*



Around and About



While the regular networked series for children are well-received, most ITV companies include programmes which are seen only by children in their own areas. Young viewers can often identify with the local personalities and musicians who are featured and through regional magazine series can become more aware of the communities in which they live.

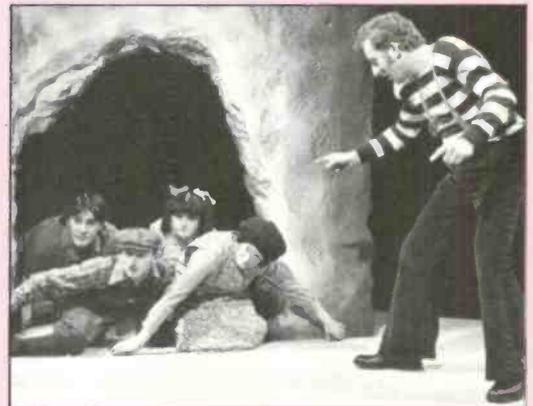
◀ **The Next Week Show.** Presenter Patrick Anthony (foreground) and guest Eddie Anderson report from a tree house in an edition of the local news and entertainment programme for children living in the East of England. *Anglia*

▼ **Saturday Shake-up.** Presenter Christine Anderson interviews John Freeman, the road manager in charge of the larger-than-life Walt Disney characters the Aristocats, at a children's party covered by the programme. *Tyne Tees*



◀ **Sbardun.** Eiry Palfrey, seated on a penny farthing, and Gwyn Parry step back in time in this Welsh language science and technology programme for teenagers. *HTV*

▶ **Cuir Car.** Members of the Gaelic repertory company Fir Chlis provide some dramatic moments in this general Gaelic entertainment series aimed at 6-16 year olds. *Grampian*





RELIGIOUS TELEVISION

Over the last few years viewers will have noticed that the early Sunday evening religious programmes on television are no longer transmitted simultaneously on both main channels. Switch over from ITV's early evening *Credo* or *Jaywalking* series and alternative programmes are offered; and towards the end of Sunday evening the reverse is true. This agreed arrangement with the BBC has settled down to become part of the regular pattern of television, and religious documentary programmes have had time to show that week by week they can confidently stand on their own feet. They can attract and hold a sizeable share of the general audience, and in the process show that religious matters are of common interest and not just the enthusiasm of a minority.

Indeed, one thing that is becoming clear in the 1980s is that religion makes news. Around ten years ago it might have seemed that in England, if not the rest of the United Kingdom, traditional Christianity and its institutions were gently declining into insignificance and life could go on perfectly well without them. That, it is now clear, was too insular a view. With Islam demonstrating to the world how religion and politics mesh, so the place of the Christian faith in everyday affairs comes back into focus. The travels of a Pope, the activities of an Archbishop, and questions of social morality, of education, of justice at home and abroad, all touch on religion and life; and ITV's programmes at 6 p.m. on Sundays are there to reflect that engagement, inviting attention in open competition with whatever programmes are on the other channel.

By contrast, between 6.40 p.m. and 7.15 p.m. on Sunday evenings both the IBA and the BBC remain committed to providing a religious programme. Religious music remains very popular, particularly with older members of the audience, and such series as *Sing to the Lord* from HTV and *Your 100 Best Hymns* from Yorkshire seek to satisfy that demand. In common with Southern's *Come Sunday* featuring the Bishop of Winchester, these series find ways of conveying to millions of

unchurched viewers a message to help them through the week ahead.

Religion therefore has its continuing place on ITV, not as 'churches' airtime' but as an integral part of the whole programme output. The programmes are not intended to sell religion; they are there to assert that for everybody there is room for the things of God.

The reason behind this kind of religious documentary programming is worth considering. It in no way pretends to sell the religious cause - Christian or otherwise. So why should religion be assured such a regular output? To begin with the answer has to do with the fact that religion touches us all; everybody has a God of some sort, even though many people would not naturally use that term. The business of weekly religious documentary programmes is to look, through the focus of the religious traditions central to the life of this country, at the deep questions that touch everybody. To that extent, such series as *Credo* and *Jaywalking* or HTV's quartet *On The Holy Hill* to mark the 1500th anniversary of St. Benedict, are doing something else than touching on a slice of life: they are putting their finger on all of it. In that way questions of sexual ethics, public morals or the hopes of ordinary people caught on camera come together. Other television programmes also touch on these areas. An interview in *Good Afternoon*, a *World in Action* report, a particular *About Britain* could from time to time qualify as religious television. It is the regular beat of Sunday evening programmes that establishes the distinctive and important quality of this strand of the output.

There are many programmes that seek to reflect a much closer co-operation with the mainstreams of Christian life. Notable amongst these was STV's series last Autumn, *House Group*, which was arranged to encourage people at home to discuss the relevance of the Christian faith to contemporary issues. This was a significant development and is very much in line with the increasing recognition that television does not exist in a vacuum but is rather material that can readily spark off further activity. It could well be that STV's initiative provokes similar experiments although it would be unrealistic to suppose that these could be mounted on more than a regional basis, given the very considerable undertaking of organising the activity outside the studios.

◀ **Sing To The Lord.** Mary O'Hara sings and plays the harp as one of the guests in this networked series of familiar religious music. HTV

The Young Look

Some religious television is particularly intended for younger viewers. In 1981, for example, Yorkshire Television plans a long series of programmes based on the Ladybird Bible, telling to a new generation of boys and girls stories which they are otherwise less and less likely to hear; strong new sets of illustrations are used. Grampian has its *Sunday Special* – a television Sunday school. STV has recently begun telling Bible stories in its fire-side series *Tell The Story* and these too go direct to the book that is the source of so much of our culture. One attractive feature of these programmes is the children's paintings, which also play a part in Westward Television's *Look and See*, a religious element in its Saturday morning sequence of children's programming.

▼ **Jaywalking.** Sue Jay talks to school-children in a programme which looked into the problems of bringing up mentally handicapped children. ATV



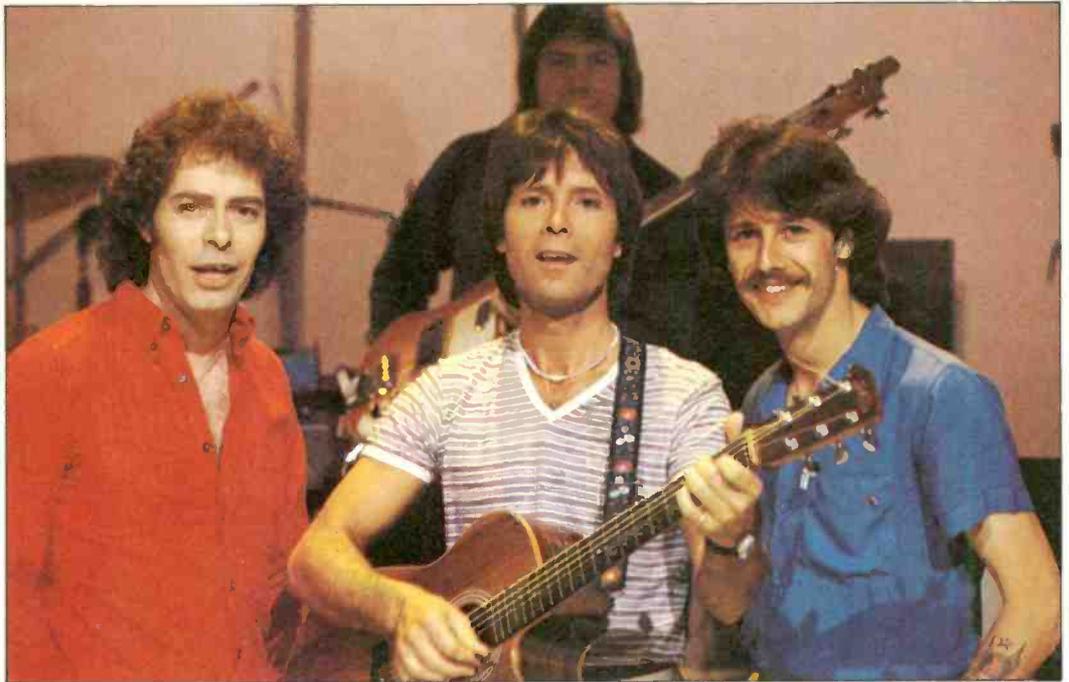
While all these programmes make their chief appeal to children of primary school age, ITV programmes also seek to provide adolescents with programmes of a religious or moral sort. There is a wide range of such material in the output for schools, including ATV's perennial approach to comparative religion in *Believe It or Not*. More as entertainment, Granada's *Pop Gospel* has tapped new music with Christian themes by contemporary groups.



▲ **Tell The Story.** Edith Macarthur reads popular Bible stories to youngsters. Children's paintings flashed onto the screen provide illustrations to the stories. STV

◀ **Look and See.** Norah Thomas, Jill Mapson, Pat Webber and Ann Davey 'watch the birdie' and 'present the "bear" facts' about religion to the under-eights. Westward

▼ **All God's Creatures.** Michael Hordern relates some of the curious stories men have told about the animals down the ages. *Yorkshire*



▲ **Pop Gospel.** Berni Flint (right) presents this networked series of lively songs containing Christian musical themes. Cliff Richard and clergyman and songwriter Garth Hewitt appear as his guests. *Granada*



◀ **Sunday Special.** Fiona Kennedy and her guests present this Sunday morning programme for youngsters. *Grampian*

Take Another Look



The central focus on religious television in recent years has been to reach out to the man in the street; either through studio discussions on contemporary issues, or in-depth studies on location which take the wrapper off situations which may otherwise remain little known to the viewer.

At the same time services of worship and series such as *Sing to the Lord* enable people who are unable to attend a service to enter into the mood of Sunday worship.



▲ **Morning Worship.** The Rev Gary Dowsey outside St Mary's Catholic Church in Yarmouth, from which his ordination was transmitted to the network. *Anglia*

▲ **Morning Worship.** Cameraman Peter Macqueen (left), Canon Peter Freeman and programme director Peter Townley go over the details of coverage before a service at All Hallows Church in Wellingborough. *Anglia*



◀ **On The Holy Hill.** Gillian Reynolds meets one of the monks of Subiaco in Italy – the first monastery to be founded by St Benedict. *HTV*



◀ A special studio training session for clerics who contribute to televised religious programmes. *Ulster*



◀ **The Cross.** Dr. Robert Runcie, the Archbishop of Canterbury, talks about the Cross as the symbol of the Christian faith and its significance in our lives today. *Thames*

▶ **Your 100 Best Hymns.** Pat O'Hare (left), Derek Batey and Valerie Monese present this programme of requested hymns, which includes a Bible reading. In the background are the Mike Sammes Singers. *Yorkshire*



The Last Word

▼**Epilogue.** Dame Diana Reader Harris DBE, the chairman of Christian Aid, presenting a series of programmes awakening people to the needs of the poor in underprivileged countries, during Christian Aid Week. *Tyne Tees*



▲**Guideline.** Frances Dymock (right) interviews Una McCollam, Governor of a girls' borstal near Maidstone in Kent. *Southern*

►**Christians in Action.** The Rev Malcolm Mennin turns carpenter to renovate a house for Vietnamese refugees with the aid of his parishioners. *Anglia*



Well over five hours a week of ITV religious programmes are made in the form of short programmes for regional viewing. Some of this material, for instance Westward's *Faith for Life*, is still usually presented as the traditional live epilogue. But the variety continues to increase. Westward itself, about once a month shows the programme early to invite a phone-in, while Grampian and Tyne Tees additionally begin each weekday's transmissions with a short Bible reading or prayer.

Amongst other recent developments, Yorkshire's Sunday evening *Five Minutes* readily embraces the interests of faiths other than Christianity, and, like Southern in its nightly *Guidelines*, is not afraid from time to time to tackle controversial subjects. Several companies, such as HTV from Bristol and Ulster, present special series for such times as Holy Week; while Thames and LWT additionally end each night with a brief reading by a well-known person.



▲**Faith for Life.** The Exeter Cathedral Choir, guests on this late night religious spot. *Westward*

►**Reflections.** Each night viewers receive words of comfort and inspiration in this local late-night religious programme. Pictured here is the Rev Alan Swinton, Chaplain at the Aberdeen Royal Infirmary. *Grampian*





THE ARTS IN VIEW

What do Alison McGimpsey, Rudolf Nureyev, Stanley Sackett and Benjamin Britten have in common? The answer is that they have all featured in ITV arts programmes. Alison, who is twenty-four years old and a wildlife illustrator, was the subject of one of Ulster Television's *Portrait of the Artist* series about artists living and working in the Province. Nureyev starred with Lynn Seymour in ATV's production of *Giselle* with the corps de ballet of the Bavarian State Opera. Stanley Sackett is a well-loved pianist and organist in the Channel Islands who gave a series of seven recitals for Channel Television. Benjamin Britten was the subject of a major production by LWT's *The South Bank Show* which was Independent Television's entry for the prestigious Italia Music Prize in 1980 – a prize already awarded twice in the past to ITV productions.

Independent Television's contribution to the artistic and cultural life of the country is extensive and varied. The regional structure of the system provides a unique opportunity to bring local artistic talent to a wide audience and also to inform television viewers about activity in the arts in their area. Arts magazines and other arts programmes transmitted locally may amount to as much as seven hours of programmes across the network in a week.

Regional companies also give support to the arts in their areas through direct grants and by other forms of encouragement both financial and practical. STV has consistently supported both the Scottish Opera Company and the Scottish National Orchestra and has also had a long association with both the Edinburgh Festival and the Edinburgh Film Festival. In Wales HTV was co-founder with the Cardiff Polyphonic Choir of that city's

annual Festival of Choirs. Both HTV Wales and HTV West have a tradition of encouraging young people, in particular local youth choirs and orchestras.

STV and HTV have also produced and commissioned opera and ballet performances for the ITV network. A number of other companies have produced major performances which bring the greatest artists of the world to millions of viewers in their homes. Recently, Thames recorded the complete *Swan Lake* at Covent Garden with Makarova. Southern Television has now produced twelve operas in performance from Glyndebourne (the most recent being *The Rake's Progress* and *Fidelio*) and plans to record two more in 1981.

LWT's *The South Bank Show* is ITV's main regular vehicle for coverage of the arts scene but it is far more than an 'arts magazine'. Under the direction of Melvyn Bragg it has commissioned a number of major works and developed a major new strand of arts programmes which combine performance with documentary in a way that illuminates, explains and adds to appreciation and understanding of the work. Recently, the Royal Shakespeare Company production of Nicholas Nickleby was followed by *The South Bank Show* from the first day of rehearsal to performance, over a period of six months. The programme reveals the process of the transformation of Dickens' novel to the stage. Other recent major projects undertaken by *The South Bank Show* include a portrait of William Walton, a study of Monteverdi filmed in Venice illustrating the birth of opera and Claudio Abbado conducting Stravinsky with the London Symphony Orchestra.

There is a regular and lively interchange of views and ideas between producers of ITV arts programmes through the informal ITV Arts Panel made up of representatives from a number of ITV companies. ITV also participates in the European Broadcasting Union's activities in the arts field and is represented on its group of ITV Music Experts.

◀ Natalia Makarova and Anthony Dowell in a special presentation of *Swan Lake* from the Royal Opera House, Covent Garden. *Thames*

LIVING

MUSIC

Over the past year LWT's *The South Bank Show* – edited by Melvyn Bragg, a novelist as well as an experienced broadcaster – has scanned a very broad area of the arts.

Music of all kinds has been a feature of the show since it replaced *Aquarius* in January 1978. From Paul McCartney to Von Karajan, the production team has sought out the best artists across a wide spectrum, and has tried to develop new and challenging ways to make these programmes of interest to a wide and increasingly discerning audience.

In the field of classical music Sir Michael

Tippett is generally regarded as Britain's greatest living composer. *The South Bank Show* interviewed Sir Michael, who talked with contagious frankness about the songs he heard the soldiers sing as they went off to the First World War, about the Bessie Smith blues number which turned up much later in his own work and about his own rather unorthodox and very English devotion to music. The London Sinfonietta, the Royal Philharmonic Orchestra and the Lindsay String Quartet all played works of Tippett and the West National Opera performed an excerpt of his opera 'The Midsummer Marriage'. The programme tried to draw the audience into the musical story of the composer's life.

A totally different approach was adopted for 'Lo Speziale', the Italian opera by librettist Goldoni sung to some delightful music by Haydn. Russell Davies, the critic, was commissioned to rewrite the libretto in contemporary style. Jane Glover, the young conductor and musicologist, narrated and talked the viewer through the story of the opera and the story behind the re-modelling of 'Lo Speziale' into 'Love And The Ice Cream Vendor'. Swept on by the playing of the Musica nel Chiostro Orchestra, the programme was an original mix of performance, documentary and musical scholarship, with a contemporary interpretation.

ITV's 1980 Prix Italia entry was 'A Time There Was . . .', a portrait of Benjamin Britten directed by Tony Palmer and narrated lovingly by Britten's great friend and musical colleague Peter Pears. This two-hour production unearthed unknown films about Britten and a very moving story of his life. Janet Baker sang songs which Britten had written for her and Julian Bream played a piece specially composed for him by Britten. Friends and relatives joined with Leonard Bernstein and others to paint a memorable portrait of one of Britain's great composers.

With Yehudi Menuhin and Stephane Grappelli there was the frank contrast of styles and moods – the virtuoso classical violinist and the virtuoso jazz violinist talking about each other's methods and merits. The aim here was to say something about the nature and importance of improvisation in violin playing.

► In a special 90-minute programme Stephen Sondheim played, sang and explained the songs and themes from his latest musical, *Sweeney Todd*.



▼ Diana Montague as Volpino and Bonaventura Bottone as Mengone in a typical scene from *Love And The Ice Cream Vendor*, featured on *The South Bank Show*.



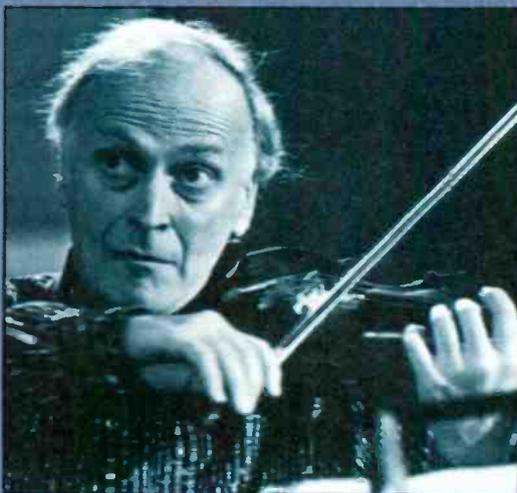


▲ Claudio Abbado conducts the London Symphony Orchestra during a performance of Stravinsky's *Firebird*.



▲ Sir Michael Tippett (right) talks with Melvyn Bragg in a programme which tries to draw the audience into the musical story of the composer's life.

▶ Yehudi Menuhin appeared as a guest on *The South Bank Show* in which the nature and importance of improvisation in violin playing was demonstrated and discussed.



The series also continues to look at popular music and popular culture. Jeremy Marre's film about Salsa music, which won the RTE Golden Harp Television Award in 1980, showed the revival of the Puerto Rican sound in New York and traced its origins to include its social and political aspects as well as its entertainment value.

Claudio Abbado and the London Symphony Orchestra are one of the most potent combinations in the world of music today; *The South Bank Show* worked closely with them to produce a programme on Stravinsky's 'Firebird'. Normally the programme cannot afford enough time to present complete performances, but in this case the performance was considered essential to illuminate and explain the force and originality of Stravinsky's remarkable work. Abbado contributed

a useful discussion on the differences between the original ballet score and the present orchestral suite.

At the end of July Stephen Sondheim was interviewed for a special 90-minute programme about *Sweeney Todd*, *The Demon Barber of Fleet Street*, his latest musical. He played, sang and explained the songs and themes from the opera; and Hal Prince discussed the stage direction. Once again the performance was only one element – although an important one – in a production which included documentary and rehearsal.

The South Bank Show will continue to search out and explain to viewers the intention, aspiration and exhilaration which lies at the heart of much of the material the programme takes on; and reflect the broad scope of contemporary art and artists.

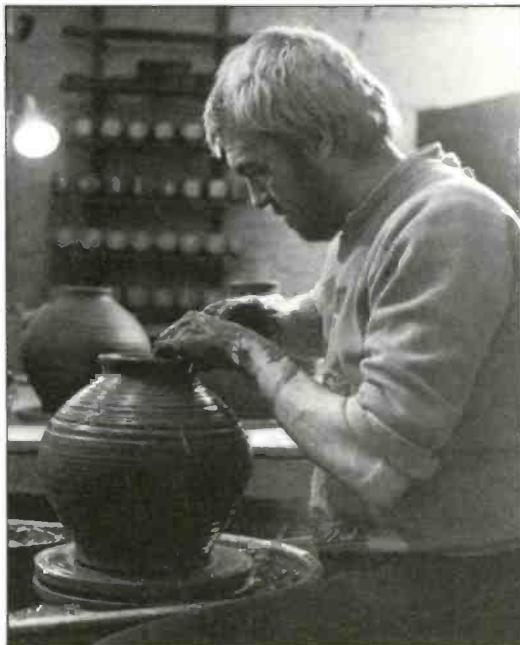
Appreciating Art

▼ **Folio.** The unusual Theatre of Pneumatic Art demonstrate dance within spherical props as Pamela Moncur interviews Terry Scales, the artistic director of the company which is based at Welwyn Garden City. *Anglia*

ITV has a long and honourable tradition of bringing the arts to the public. In addition to the regular series of *The South Bank Show*, which continues to sustain its lively and distinctive treatment of the arts, ITV also networks from time to time a number of other major productions. Notable examples from the world of opera and ballet include Southern's presentations from Glyndebourne and the recent presentation by Thames of a

performance of *Swan Lake* from Covent Garden. A special portrait of Rudolf Nureyev provided an intriguing insight into the public and private life of one of the world's most accomplished ballet dancers.

Regional arts magazines also do much to stimulate a healthy interest in the arts; they often feature local as well as nationally-known figures and draw attention to local festivals, exhibitions and concerts.



▲ **Fidelio.** A moving scene from *Fidelio*, recorded at Glyndebourne for transmission on the network. *Southern*

▲ **First Edition.** The American playwright Ted Tally, author of a new play 'Terra Nova' about Scott of the Antarctic, is interviewed aboard Scott's boat *The Discovery* by James Montgomery. *Southern*

◀ **Preview West.** Potter John Pollex was one of the craftsmen featured in this programme's monthly look at the arts. *Westward*



◀ **Starring Derek Jacobi.** The distinguished actor applying make-up in an hour-long profile in which he talked about his career and home life. *Tyne Tees*

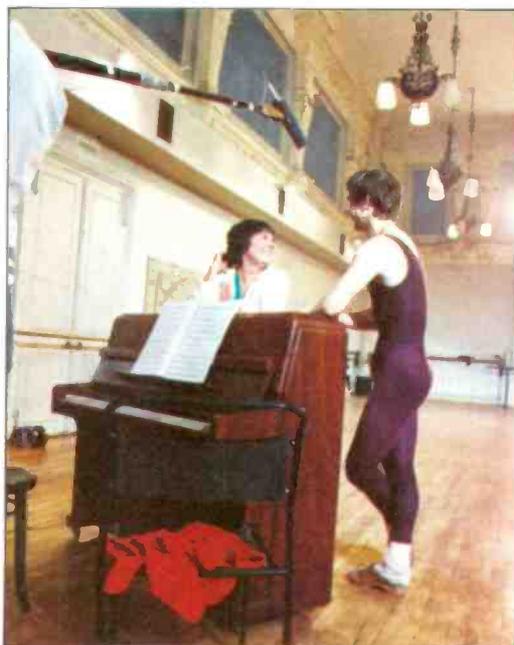
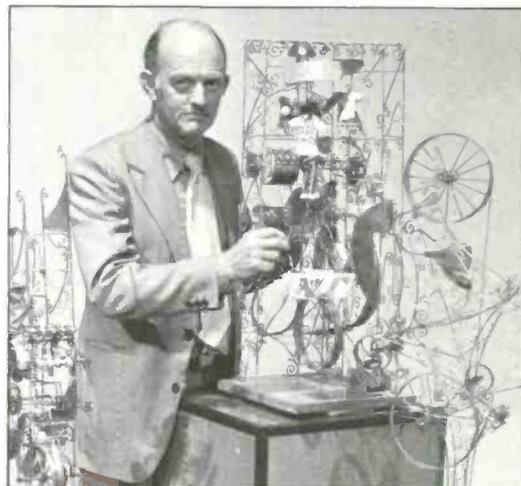
▶ **Youth Makes Music.** A variety of young musicians perform in this series which includes an unusually haunting modern dance sequence. *HTV*



▼ **Portrait of the Artist.** What is it? you may ask yourself. This rather exquisite 'mechanical doodle' created by Barry Orr is one of the more unusual subjects included in the programme. *Ulster*



▲ **Country Music Jamboree.** Country style music rings out as Poacher entertain the audience with enthusiasm. *Border*



▶ **Nureyev.** The master of dance talks candidly to Mavis Nicholson about his childhood, country, profession and private life. The programme also includes slow-motion pictures of Nureyev in rehearsal and extracts from his major performances. *Thames*



▲ **Music at Harewood.** Flamenco and classical guitarists Paco Pena (seated) and Carlos Bonnell contribute to this classical music series. *Yorkshire*



REGIONAL TELEVISION

The Independent Broadcasting Authority has always sought not only to provide a truly local ITV service in each area but at the same time to allow the greatest possible diversity in the sources of programmes. In particular the Authority has felt that its television services should adequately reflect the tastes and outlook of people throughout the country and not just of those living or working in the metropolis.

The outcome of this policy has been that the country is divided into fourteen areas, each served by its own ITV company (two serve London on a split-week basis). Each company is thus closely linked and identified with the region it serves and with the people in that region, and it is required to reflect this through its local programme service.

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

The remaining ten companies have been appointed as far as possible to reflect regional affinities in the programmes they produce; while their primary task is seen as the production of programmes of specific local appeal and the presentation of a service which meets the needs of the people living in their coverage areas, these companies too participate in the activities of the ITV system as a whole and in varying degrees make their own contributions to the networked programmes.

The ITV companies produce an annual total of more than 8,600 hours of different programmes in their own studios around the country, a weekly average of about 166 hours. Of the companies' own production, 69% consists of informative and factual programmes – news

and news magazines, current affairs and documentaries, arts, religion, education and children's informative programmes.

The structure of ITV is complex; but the blend of central strength through the networked programmes and of the local responsibility exercised by the individual programme companies is generally recognised as a successful way of serving the public interest. From the start of the new ITV contract period in January 1982 the Authority intends to add further strength to this regional concept by the conversion of two existing areas into dual regions and by some modifications to contract areas elsewhere.

ITV's REGIONAL PATTERN

Area	Company	IBA Transmitters (due by early 1981)		Population Coverage* Jictar/AGB 000s
		UHF	VHF	
The Borders and Isle of Man	Border Television	33	4	566
Central Scotland	Scottish Television	45	4	3,930
Channel Islands	Channel Television	4	1	114
East of England	Anglia Television	11	2	4,283
Lancashire	Granada Television	42	1	7,734
London	Thames Television (weekdays to 7 p.m. Friday) London Weekend Television (weekends from 7 p.m. Friday)	21	1	12,996
Midlands	ATV Network	35	3	9,548
North-East England	Tyne Tees Television	25	1	2,569
North-East Scotland	Grampian Television	49	5	1,186
Northern Ireland	Ulster Television	18	3	1,430
South of England	Southern Television	30	3	5,750
South-West England	Westward Television	37	3	1,714
Wales and West of England	HTV	120	12	4,581
Yorkshire	Yorkshire Television	39	4	6,779

* Individuals of four years of age and over

◀ Friday Live. Late night live discussion and entertainment.
Tyne Tees

Scotland

Scotland, in Independent Television terms, is served by two ITV companies; STV (Central Scotland) and Grampian (North Scotland). Each of these Scottish companies aims to identify the diversity of character of its region in terms of geography, industry and population.

STV, serving Central Scotland, covers an area stretching approximately from Fort William in the North-West to Dunbar in the South-East and from Girvan in the South West to mid-Fife, embracing four-fifths of Scotland's population. The area is one of sharp contrasts, from the heavy industrial nature of the Glasgow conurbation to the rich agricultural areas of Ayrshire; from the sparsely-populated tourist areas of the West Coast and Islands to the cultural capital of Edinburgh.

STV has to provide programme material which recognises the peculiar diversity of the constituent parts of its region as well as catering for the region as a whole. Scotland, moreover, shares a group of separate institutions, as distinct from the rest of the UK, covering for example the law, education, religion and sport. This full range of exclusively Scottish interests imposes further programming obligations on the broadcasters in Scotland. As STV is the larger of the two Scottish ITV companies there is a corresponding demand on it to produce proportionately more material relating to Scottish affairs.

IBA transmitters have been steadily penetrating the difficult geographical terrain of the Islands and the North West, embracing an ever-increasing amount of Gaelic-speaking communities. Such cultures too have to be supported by the ITV companies in Scotland.

One of Scotland's greatest heritages is her scenery and the north can claim the lion's share: from mighty mountains down glens and rivers to lovely lochs. It is a land of contrast not only in scenery but also in climate: sub-arctic in the Cairngorm mountains to sub-tropical in the Inverewe Gardens. This is part of the beautiful area covered by Grampian Television, extending from Shetland to Fife and west to Stornoway. In geographical terms it is ITV's largest area.

Catering for as widespread an audience as this requires a very varied mixture of programming. The live studio in Dundee in addition to the Aberdeen studios, and the availability of electronic news gathering (ENG) units, are a great boost to full area coverage.

Perhaps the sheer size of the area enables it so easily to accommodate its substantial industries. Even in the most industrial centres such as Dundee, glorious countryside is within a few minutes' drive. Dundee's industries have long been based on the import of materials and technology while elsewhere natural resources are the basis of industries such as agriculture, fishing, forestry and distilling. To these can be added the enormous energy resources of the North Sea which, in ten years, have transformed much of the area served by Grampian Television and strongly influenced the station's programming.

THE IBA'S SCOTTISH COMMITTEE

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

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

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

The Members of the Scottish Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Scotland. The membership (1980) is:

Rev Dr William J Morris (Chairman)	Authority Member for Scotland.
Miss J M Brannen	Retired Principal Nursing Officer.
Miss M A Carse	Schoolteacher, Glasgow.
Mr A Greenan	Sales engineer with electronics company.
Rev John Harvey	Church of Scotland Minister.
Mrs G Maciver	Housewife and ex-schoolteacher.
Mrs E M H Mochar	Solicitor.
Miss E K Robertson	Primary schoolteacher.
Mr T A Robertson	Area Secretary, Association of Professional, Executive, Clerical and Computer Staff.
Mr F T Steele	Employed in Langholm dyeworks.
Mr I W Strachan	Financial Director of oil related company.
Mr R Walden	Export Manager, East Kilbride.
<i>The Secretary of the Committee is the Authority's Officer for Scotland, Mr John Lindsay.</i>	

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





▲ **Thingummyjig.** A popular light entertainment series which combines Scottish, Folk and Country and Western music with traditional dance; and provides a showcase for many new and established acts. *STV*



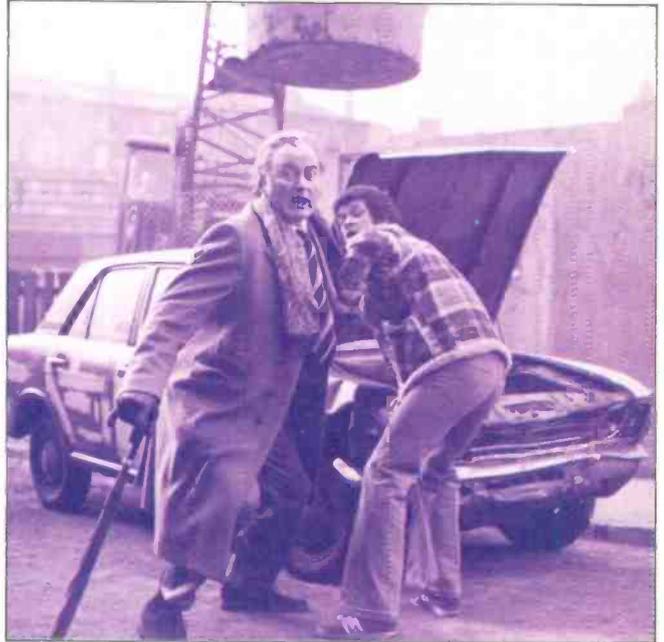
▲ **North Tonight.** Selina Scott and John Duncanson present another edition of the nightly news magazine. *Grampian*



▲ **Welcome to the Ceilidh.** Johnny Beattie is the compere of this local series of traditional Scottish entertainment. *Grampian*



▲ **Seachd Laithean.** Angus Peter Campbell presents this weekly news review for Gaelic-speaking viewers. *Grampian*



▲ **Charles Endell Esquire.** Iain Cuthbertson in the title role of this popular comedy thriller series. He is seen here with Tony Osoba. *STV*



▲ **Ways and Means.** A regular Friday night assessment of the political week as it affects Scotland. (Allan Stewart, MP, Arthur Scargill and Colin MacKay, *STV's* Political Editor.) *STV*

Wales

The 1980s will see Wales facing many challenges. The general economic climate will mean inevitably that chill winds will blow particularly in the direction of the traditional industries of Wales – steel and coal. The debate about broadcasting in general and in particular about the way in which resources can best be used for the benefit of Welsh speakers and non-Welsh speakers in Wales is also likely to continue. The country's physical beauty will continue to attract great numbers of tourists. It is, however, the very physical characteristics of the landscape – the broken terrain of valley and mountain which is so attractive to visitors – which produces particular problems for the broadcasters by severely restricting the coverage of the UHF transmissions.

Six main transmitting stations and around 80 relays have been built to provide the colour programme service to over 91 per cent of the 2½ million people in Wales, and further transmitters are being built to reach unserved communities of 500 or more by about 1984 wherever it proves reasonably practical. The Authority then hopes to extend coverage down to groups of 200 or more people.

THE IBA'S WELSH COMMITTEE

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

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

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

The Members of the Welsh Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Wales. The membership (1980) is:

Professor Huw Morris-Jones (*Chairman*) Authority Member for Wales.

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

With the start of Channel Four television transmissions at the end of 1982, priority is being given to Wales in two ways. All six main high-power stations serving Wales are included among the first 30 stations on which Channel Four will be launched. These are Wenvoe, Llanddona, Carmel, Presely, Blaen-Plywf and Moel-y-Parc. Additionally, it is planned to equip some 80 local relay stations with the capability to transmit Channel Four programmes by November 1982. The population coverage in Wales, from the start, should be in excess of 90 per cent – higher than in any of the other ITV regions.

HTV has provided the ITV service in Wales since 1968. Its production centre in Cardiff supplies the area with over 500 hours of programmes a year of which over 300 hours are in the Welsh language: regular consultation takes place between the ITV programme company and BBC Wales to avoid overlaps between Welsh language programmes. Local news, current affairs, documentaries, light entertainment and drama all feature in the company's output, including productions covering the arts and education, and there has been considerable expansion recently in the provision of Welsh language programmes for children.

The IBA intends that programmes in the Welsh language will be an important feature of Channel Four for viewers in Wales, with an increase in their number and a development in their scope.

Mrs Margaret Evans, MBE, JP

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

Rev Herbert Hughes

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

Mr Meirion Lewis, OBE

Chief Executive of the Development Corporation of Wales.

Mr Brian Lymbery

Director of the Prince of Wales Committee.

Mr Gareth Morgan

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

Mrs Rhiaïn Phillips

Part-time teacher.

Mr Robin Reeves

Represents *Financial Times* in Wales and the West of England.

Mr Vaughan Williams

Assistant Director of Education for the Gwent Education Authority.

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



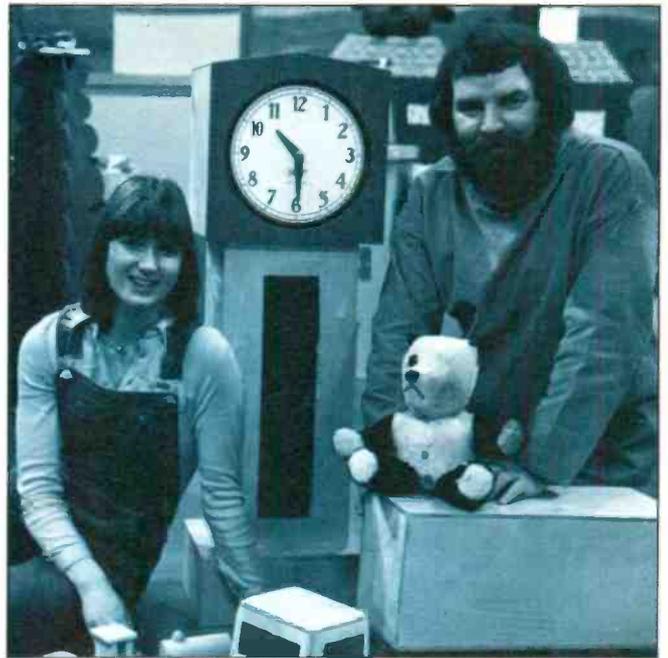
◀ Professor Huw Morris-Jones (Chairman of the Welsh Committee) is the Member of the Authority who makes the interests of Wales his special care. Appointed in March 1976 he was, until July 1979, the Head of the Department of Social Theory and Institutions at University College of North Wales, Bangor.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

Cwmni HTV a fu'n gyfrifol am gynhyrchu rhaglenni Cymraeg ITV ers 1968. Y datblygiad pwysicaf o ran eu rhaglenni Cymraeg yn ystod y flwyddyn oedd ychwanegu awr a hanner both wythnos at y ddwy awr a gynhyrchwyd ganddynt eisieso ar gyfer plant. Anelwyd awr o'r cynnydd yma at y plant llai trwy raglenni megis *Trehetiau*, *Fjalabalam*, a *Mistar Clai*. Ychwanegwyd hanner awr bellach at raglenni'r plant hyn gan sicrhau fod rhaglen Gymraeg i blant bob dydd o'r wythnos – *Seren Un*, *Sbardun*, *Ni a Nhw*, *Seren Dau*, a *Antur a Champ*. Mae hanner cynnyrch Cymraeg y cwmni felly wedi ei anelu at blant Cymru – rhan o'r gynulleidfa mae nifer yn ystyried sydd yn allweddol o ran dyfodol yr iaith.

Yn ystod y flwyddyn hefyd cafwyd raglenni wedi eu hanelu yn arbenning tuag at ysgolion cynradd ag uwchradd: rhaglenni megis *Am Gymru*, *Cymru a'r Môr*, *abc* a *Mwy neu Lai*.

Yn ôl yr oriau wythnosol a gynigir mewn meysydd eraill, mae maes newyddion a materion cyfoes yn dilyn yn agos ar ôl rhaglenni plant. Mae'r rhaglen, *Y Dydd*, yn sefydliad bellach am chwech o'r gloch, yn dilyn newyddion ITN. Darperir hefyd benawdau newyddion ar ôl rhaglen newyddion ITN amser cinio. Tra bod *Y Dydd* yn cyflwyno'r newyddion, bu *Yr Wythnos*, yn nwylo profiadol Gwilym Owen, yn ceisio edrych yn fwy manwl ar faterion Cymreig ac hefyd ar adegau, yn mentro i feysydd eraill megis yr adroddiad ar ynni niweliar yn Llydaw.

Rhaglen glodwiw yn ymwneud a chrefydd oedd *Drych* dan gyflwyniad Ann Beynon a'r Parch Raymond Williams, ymysg eraill, a fu'n gwyntyllu nifer o gwestiynnau amserol ar yr eglwys yng Nghymru a'r byd.



▲ **Fjalabalam**. Bethan Jones a Huw Ceredig, cyflwynwyr y rhaglen i blant oed Ysgol Feithrin. HTV



▲ **Mwy Neu Lai**. Jenny Ogwen yn cyflwyno cyfres ar gyfer plant bach. HTV



▲ **Hamdden**. Cyfres gylchgrawn l ferched. Yma wele grŵp o ddawnswyr o Hwngari fu'n cymryd rhan. HTV



▲ **Diving Over the Desert**. A film documentary of a ballooning and parachuting expedition to the Sudan. HTV



▲ **Border Country**. Anton Rodgers in a scene from 'The Shining Pyramid'. HTV

Northern Ireland

Northern Ireland, the smallest of the three national regions, is approximately the same area as Yorkshire with a population equivalent to that of Birmingham. It is a province of outstanding beauty and great cultural diversity, and these characteristics offer challenges and responsibilities to Independent Television. In addition, the continuing political and social change, with the attendant tragedy, require judicious and delicate portrayal on the screens. The commercial, industrial and agricultural components of the economy are of vital importance and Independent Broadcasting strives to meet the needs and interests of those involved.

In Northern Ireland, Independent Television is now 21 years of age. With the continuing construction of small transmitters in counties Down, Fermanagh and Antrim, more than 95 per cent of the population are now able to receive UHF colour signals: and the majority of the 1½ million viewers show a strong loyalty to Independent Television.

Before the award at the end of 1980 of the next television contract to begin in January 1981, the IBA will

have held a series of eleven public meetings to ascertain the kind of ITV service which viewers in Northern Ireland want. More than 1,000 members of the public have attended these meetings or submitted written opinions to the Authority. An independent research project which sampled public opinion of Independent Television supplemented this public dialogue. Having taken the public mind, the Authority is able to evaluate the applications for the new contract.

Since 1959, the Independent Television contractor has been Ulster Television which, as part of its five-year expansion plan begun in 1978, has acquired a small studio in Londonderry and an outside broadcast unit. In response to the particular needs of Northern Ireland, Ulster Television's *Good Evening Ulster*, uniquely in the ITV system, is an hour-long tea-time magazine programme which offers both the bad and good news of life in this region. As one of the four smallest companies in the ITV federal system, Ulster Television provides a comprehensive range of programmes to match the viewers' diversified interests: *Counterpoint* looks weekly at current affairs; *Milestones or Millstones?* attempts to disentangle the threads of fact and fiction in Irish history; *Face Your Future*, a schools programme, offers relevant local careers opportunities. The company's religious output has included *Church Reports* and *The Irish Factor* which looked more widely at Ireland's contribution to European religion.

THE IBA'S NORTHERN IRELAND COMMITTEE

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

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

Members of the Northern Ireland Committee are drawn from a wide variety of backgrounds and sections of society from all parts of the Province. The membership (1980) is:

Mrs Jill McIvor
(Chairman)

Mrs Astrid Baxter

Mrs Joyce Brett

Mr Pat Byrne

Authority Member for Northern Ireland.

Former advertising executive.

Housewife, voluntary worker for Citizens Advice Bureau.

Farmer. Former President of Ulster Farmers Union. Member of Southern Education and Library Board. Open University graduate.

Mrs Marguerite Faulkner Business women. Juvenile Court magistrate.

Miss Marie McAlister Barrister. Graduate of Queen's University, Belfast.

The Very Rev Hugh Murphy, OBE Parish priest of Coleraine. Vicar Forane.

Miss Moira Seale, MBE Retired Housing Manager.
Cllr Fergus Wheeler, JP Chairman, Moyle District Council. Civil engineer and architectural designer.

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

Mr David Wylie, MBE, JP Regional Secretary, Union of Shop, Distributive and Allied Workers. Member of the Northern Ireland Committee of the Irish Congress of Trade Unions.

Rev John Young Presbyterian Minister.

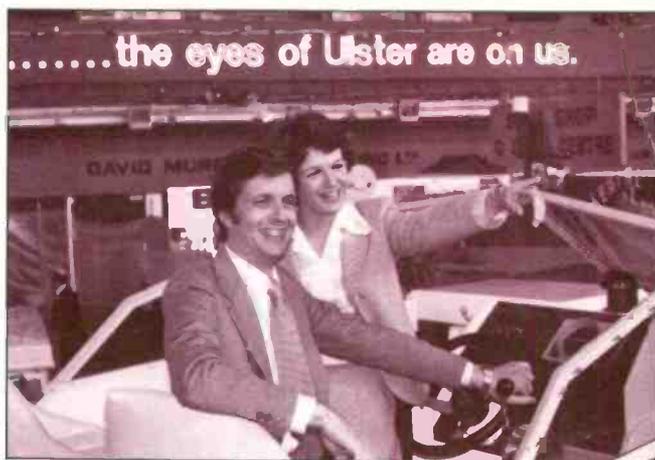
The Secretary of the Committee is the Authority's Officer for Northern Ireland, Mr A D Fleck.



◀ Mrs Jill McIvor (Chairman of the IBA's Northern Ireland Committee) is the Member of the Authority who makes the interest of Northern Ireland her special care. Appointed in January 1980, she is a graduate in law of Queen's University, Belfast and is well known for her social and charitable work. She lives in Lambeg, Lisburn, Co Antrim.



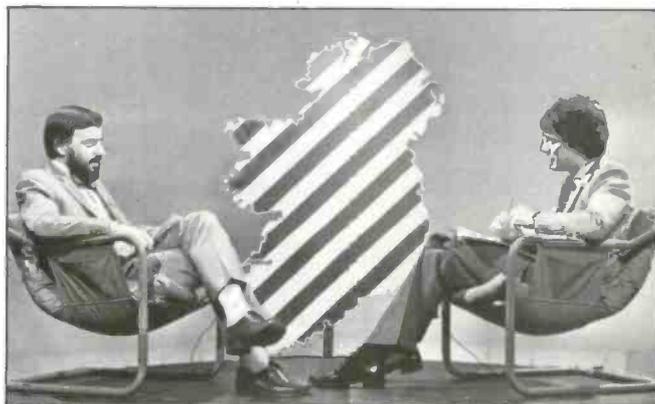
▲**Want A Job?** On location for an edition of the guide to job opportunities around the Province. *Ulster*



▲**Ulster Television presenter Rose Neill shows 'The Saint', Ian Ogilvy,** some of the highlights of the Hobbies and Holidays Exhibition which the company sponsors. *Ulster*



▲**Face Your Future.** Students Dominic Graham and Finnoula McArdle became 'actors' overnight for a dramatised careers education programme. *Ulster*



▲**Milestones or Millstones?** Professor David Harkness of Queen's University, Belfast (left) with interviewer Paul Clark in the series which attempts to disentangle the threads of fact and fiction in Irish history. *Ulster*

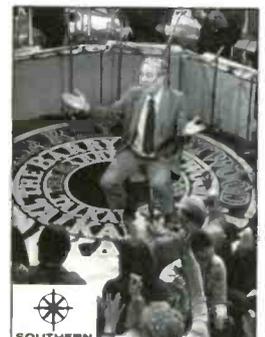
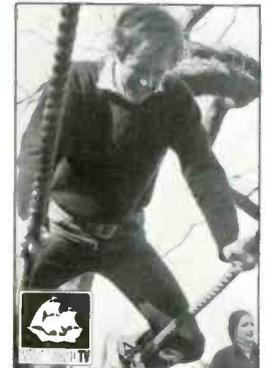


▲**Counterpoint.** The regional current affairs programme brings together three local Euro-MPs, Ian Paisley, John Hume and John Taylor. With them are programme editor Derek Murray (right) and presenter David Dunseith. *Ulster*



▲**Good Evening Ulster.** Gloria Hunniford (centre), presenter of the top-rating teatime magazine, with George Best and wife Angela. *Ulster*

The English Regions



THE BORDERS AND ISLE OF MAN

The Border region is a conglomeration of Cumbrian, Scots and Manx interests. A small population is scattered over a massive geographical area which embraces Lakeland, mountain and fell. The marriage of such diversified interests has not been without its difficulties but the common interests exceed in importance those which might on occasion divide.

The industrial area of West Cumberland has suffered grievously from its share of closures, but the undoubted natural attractions of the region have encouraged some new industry to settle.

The widespread nature of the region makes coverage difficult but not impossible and the range of local programming reflects the extensive interest in Border culture and tradition.

One-third of the region's population is Scots and in consequence programmes have contained a leavening of material intended to reflect the interests and aspirations of that section of the audience.

CHANNEL ISLANDS

The Channel Islands are not part of the United Kingdom. They have a direct relationship with the Crown, which is represented by two Lieutenant Governors, in Jersey and Guernsey respectively. The islands are divided into two Bailiwicks – Jersey, with a population of about 75,000, and Guernsey, including Alderney, Sark and the smaller islands, with 45,000. Each Bailiwick has its own government – the States, elected on a non-party basis.

Both areas encourage tourism as a source of income; in addition Jersey earns substantial amounts from finance, dairy farming and market gardening, while Guernsey specialises in tomato growing. The sea plays a large part in the lives of the islanders, and off-shore fishing is a major activity. While conscious of their common identity as Channel Islanders, the people take pride in their own islands and their separate local institutions.

A new electronic link provided by the IBA between the two main islands and the acquisition by Channel Tele-

vision of light-weight electronic news gathering equipment has added considerably to the quantity and quality of the company's news coverage of the area.

EAST OF ENGLAND

In geographical terms the East of England presents few difficulties for the broadcast engineers. Signals cross the comparatively flat lands and large sea areas with little in the way of obstructions to hinder their travel. Anglia Television provides the programme service for an area covering, in general terms, the counties of Bedfordshire, Cambridgeshire, Essex, Norfolk, Suffolk, much of Northamptonshire, and parts of Buckinghamshire. For the new contract period from January 1982 the IBA is making a provision of three additional low-power relay transmitters to extend coverage to some 85 per cent of the population in North West Norfolk, who at present are only able to receive pictures from Yorkshire Television.

In television audience terms the region has in the past had the advantage of a certain homogeneity, though this is breaking down with the inflow of a growing industrial population, particularly in the south and west of the region. The old idea of an audience based in the predominantly rural agricultural East Anglia has given place to an audience containing the motor manufacturing of Luton and Dunstable, and the light industry of Essex and Hertfordshire.

In population terms, the area is the fastest growing region in the UK.

LANCASHIRE

The Lancashire ITV region is served by a single UHF main transmitter, at Winter Hill, and currently some 40 relay stations. The area extends from Crewe in the south to the edges of the Lake District in the north, and includes Cheshire, Greater Manchester, Lancashire and Merseyside.

The present programme contractor, Granada Television, came on air in 1956 and is based in Manchester with an additional studio at Liverpool. It is one of the five major network companies and many of its programmes are well known throughout the country.

From the start of the new contract period in January 1982 the Authority will be transferring five relay stations from the southern part of Cumbria to the Borders ITV region, and four relays on the Yorkshire side of the Lancashire/West Yorkshire boundary to the Yorkshire ITV region. This re-allocation of the IBA's transmission facilities takes account of local interests and affinities and represents a decrease in the Lancashire region's coverage of only around one per cent.

LONDON

To more than twelve million people, London is not just the capital city, or the heart of national life, or the cultural and artistic centre, or the seat of Government, but simply home.

Its history and heritage evoke pride, but its economic and social problems, its overcrowded streets and hard-

pressed public transport system are of more immediate concern.

The area ranges from densely-populated Inner London to the outer ring of the Home Counties. Londoners cover the spectrum from East Enders to the inhabitants of the 'stockbroker belt'. Add to this already cosmopolitan melting pot those whose jobs and ambitions bring them to the capital from the rest of the country and the globe, seeking fortune and opportunity.

The rest of the country looks to London for leadership, or blames the decision-makers for the consequences when times are hard. Increasingly, London is seeking both its own identity and solutions to its own special problems.

Thames Television serves the area Monday to Friday and London Weekend Television provides the programme service from 7 p.m. on Friday evening. Despite the extensive networking requirement, the companies are also committed to producing programmes specifically for the London area audience. For example, *Thames Report* has developed a hard-edged approach to current affairs reporting and *Thames News* is for and about Londoners. LWT continues to provide incisive analyses of London issues in *The London Programme* and a London Minorities Unit has produced specific projects for London's minorities.

MIDLANDS

The Midlands is the largest ITV area outside London in population, with over nine million viewers. The region, which is served by ATV Network, is rich in industrial history, but it also includes large rural stretches, and agriculture and tourism are also important industries.

The main difficulty in providing a service for viewers in the region is its size and diversity. It stretches from the Potteries across to the Derbyshire Peak district in the north and from Gloucester dipping down to Swindon and up to Oxford and Aylesbury in the south, and at the centre is the industrial heart of Birmingham and the Black Country. It is virtually impossible to provide, for example, a local news service which does full justice to the region as a whole and satisfies all viewers in its different parts.

The IBA has decided, therefore, that from 1982 the area will be constituted as a dual region, with two production centres - one in the East and one in the West Midlands and separate programming for several hours each week. This should mean that all parts of the region will be better reflected in programmes.

NORTH-EAST ENGLAND

The area served by Tyne Tees Television consists of two major industrial conurbations, surrounded by extensive agricultural hinterland. It is currently beset by economic difficulties. There is a severe shortage of jobs and the decline of the major old industries adds daily to this worrying picture. Yet, in spite of this adversity, the region is vibrant with cultural and artistic interests which sustain a population noted for its good humour and hospitality.

The North-East abounds with places of historical interest – Roman fortifications, castles, towers and museums, and beaches of unsurpassed beauty – features which have attracted writers, painters and artists of all kinds to settle and pursue their craft. It was the first region to establish an Arts Association and its choirs and orchestras flourish.

Politically it is pugnacious and is actively determined to extricate itself from the current crisis and restore some measure of prosperity to the populace.

An opt-out service from the Bilsdale transmitter is currently in operation enabling a special programme service to be transmitted for a certain time on weekday evenings, designed for viewers in North Yorkshire and on Teesside. This will be in place of the programme at that time for viewers in the North-East region as a whole, and will enable those living in the area who have little affinity with Tyneside and the northern parts of the region to have better access to news of their own area.

SOUTH OF ENGLAND

The South of England ITV region, presently served by Southern Television, is a relatively small, densely populated, and wealthy region, with concomitantly sophisticated tastes in entertainment and leisure. The dominant factor is the mass of London on its northern flank into which all traditional lines of communication run and which claims the social and business allegiance of significant numbers. The rest of the population is in a sense unified by its non-Londonness.

Between the resorts and ports of the south coast whose concerns are tourism and marine matters, and the ring of towns round the south of London which draw their strength from their closeness to the capital, lies the heartland of the region dependent on a healthy agricultural industry.

The even spread of the population makes for an awareness of locality and a high level of town and village loyalty, while the wealth and natural beauty of much of the region leads to active concern over the conservation of the traditional and support for cultural endeavour on a very local basis.

From 1982 this contract area will be renamed South and South-East England with separate programming requirements in respect of each part of the area. In addition, the IBA's Bluebell Hill transmitter, which serves primarily the Medway towns and an area extending south beyond Maidstone, and eastwards along the North Kent coast to include Sittingbourne and the Isle of Sheppey, will transfer from London to this region.

SOUTH-WEST ENGLAND

The South-West region comprises the county of Cornwall, most of Devon and small parts of Somerset and Dorset. From Weymouth in the east to the Isles of Scilly in the west its length is 170 miles as the crow flies – and a good deal farther by some of the narrow winding roads.

The population, presently served by Westward Television is about 1½ million, of whom some half-a-million

live in the three main urban areas, Plymouth, Exeter and Torbay. The remainder are spread over a large number of small towns and rural areas.

The region has its particular economic problems. Cornwall has the highest unemployment rate in England since its major industries, mining and fishing, have for different reasons ceased to provide a way of life for many. Cornwall has, nevertheless, a great pride in its identity, its traditions and its language.

Devon has a high proportion of elderly people, partly because many people come to retire and partly because the younger leave in search of work. Though Plymouth Dockyard is a major employer, and there is some light industry in the towns, agriculture and tourism play a large part in the economy of the region.

WEST OF ENGLAND

The West of England continues to be served by the dual ITV Wales and West of England region and lies mainly to the South of the Bristol Channel and the Severn Estuary. It stretches from South of Gloucester to just beyond Minehead. Inland, it takes in parts of Exmoor, the Somerset Flats, the Mendip and Quantock Hills, the Western edge of Salisbury Plain and part of the Cotswolds. The major city, Bristol, and its surrounding area contain over a third of the region's population and acts as a cultural, business and industrial magnet. Recently the city has begun to develop as a centre for computer related businesses.

Outside Bristol, agriculture, tourism and small manufacturing industries tend to buffer the region against some of the worst effects of the current economic recession.

On Exmoor and in the Forest of Dean transmission difficulties are still experienced in villages in some of the steeper valleys, though the UHF relay building programme is steadily reducing this problem.

HTV provides an output of over 330 hours of programmes from its Bristol studios.

YORKSHIRE

The Yorkshire Television region is a mixed one ranging from the highly-industrialised West Riding, South Yorkshire and Humberside to the pastoral regions of Lincolnshire and North Yorkshire. Steel, mining, textiles, light engineering, agriculture and fishing are the main industries. Television coverage is provided by the main high power transmitters at Emley Moor and Belmont supplemented by some 37 relay stations. Yorkshire Television, one of five network companies, has provided the programme service since 1968.

When the Belmont transmitter was allocated to the Yorkshire ITV region in 1974, an opt-out service was introduced to enable viewers served by Belmont to receive some local news programmes different from those being broadcast elsewhere in the Yorkshire region. The maintenance and development as necessary of this opt-out service will continue to be requirements in the next contract period.

AN ARM'S LENGTH FROM CARLISLE

'So that's where Stranraer is! I hear the name every Saturday when they're giving the football results . . . I didn't think it was right on the edge of South West Scotland. It's only 30-odd miles from Northern Ireland!'

Standing in the newsroom at Border's Carlisle studios, Stranraer is about an arm's length from Carlisle on the massive map on the wall. About the same arm's length going the other way is Berwick-upon-Tweed. 'You cover all the way to Berwick as well? How far south do you go?'

Using the same body scale of a six-foot-one Head of News, the southern extremity of Border's region is just below the belt. From January 1982 the IBA has extended the area to just above the kneecaps. That adds another 75,000 possible viewers in South Lakeland and helps six-foot-one Heads of News to explain where the region extends.

You have to take a step to the left to put a finger on the Isle of Man.

Those are the sort of comments that come from people who have not seen Border's news magazine programme *Lookaround*. Regular viewers know exactly where Stranraer, Whitehaven, Berwick, Selkirk and Kendal are on the map.

In its geographical extent, Border is the second largest of the ITV regions. But the population is the smallest on the mainland.

Border is 20 years old in 1981 and during its life the company's local programmes have moulded together a region that would otherwise remain on the edges of adjacent ITV stations.

Of course, having such a large area to cover brings its problems. The miles to cover, on roads crying out for up-grading, means careful planning when the newsroom



▲ Ken De Vonald, Editor and Producer of the *Lookaround* programme.

commits its two sound film units. To help cover the region, Border uses six freelance/stringer cameramen who live and work around the vast area. A web of freelance and contract journalists in towns and villages in the region send in the daily news and feature ideas. And all the time the producer, two news assistants and five reporter/presenters are searching for material to fill the five-nights-a-week *Lookaround* programme, which has consistently attracted large and loyal audiences.

The local identity of a TV station cannot be judged only on its early evening local programme. Each Friday at 10.30 p.m. Border opts out of the network and produces a series of half-hour programmes from the region. They range from *Your MP*, which brings two of the area's ten MPs together to talk about current issues in Parliament, to the sports programme which highlights popular and minority sports. There are also the half-hour film documentaries which reflect life within the region. As a spin-off, many of these programmes are shown nationally in the *About Britain* series.

In addition to current affairs and documentaries series, Border is recognised for its light entertainment programmes like the *Mr. and Mrs.* quiz and *Look Who's Talking*, both of which are networked.

So, after 20 years Border has made a slot for itself, not only with the people who live within the region but with the ITV network. Who knows? Given time, maybe everybody will know where Stranraer is on the map.



▲ Michael Lucas, one of the *Lookaround* reporters, interviewing on a local building site.

Head Office: Anglia House,
NORWICH NR1 3JG Tel: 0603 615151
London Office: Brook House, 113 Park
Lane, LONDON W1Y 4DX Tel: 01-408 2288
Northern Sales Office: Television House,
10-12 Mount Street, MANCHESTER M2 5WT
Tel: 061-833 0688
King's Lynn Office: 28 Tuesday Market
Place, KING'S LYNN PE30 1JJ Tel: 0553 64424
Luton Office: 12 King Street, LUTON LU1 2DP
Tel: 0582 29666
Peterborough Office: 28 Broadway,
PETERBOROUGH Tel: 0733 46677

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

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

Programme Adviser. Brian Connell.

Religious Adviser. Canon A R Freeman.

Education Adviser. Prof Glyn Daniel.

Education Officer. C W Newman-Sanders.

Engineering. Anglia Television Headquarters are in the centre of Norwich at Anglia House where there are two main production studios - Studio A, 3,224 sq.ft. and Studio B, 1,025 sq.ft. A third studio, 234 sq.ft., is used for continuity purposes. Studio A is equipped with four colour cameras, Studio B is equipped with three colour cameras, and the third studio with



one colour camera. There is also a further studio facility situated approximately half a mile from Anglia House which contains a studio of approximately 5,000 sq.ft. This studio is equipped with four colour cameras and has its own separate videotape facilities. A new studio (Studio F) of 1,980 sq.ft., equipped with three colour cameras will come into service during 1981. The central technical facilities area in Anglia House contains: TELECINE: Three 16mm channels with Sepmag facilities, and three 35mm channels. A colour slide scanner and caption/slide colour facilities are also provided. VIDEOTAPE RECORDING: The VTR suite contains five reel-to-reel machines and one videotape cartridge machine. There is also a time code editing system in conjunction with two VTR editing suites and a synchronised off-line audio editing facility. OUTSIDE BROADCASTS: There are three outside broadcast units. OBU 1 is a 'compact' unit with three cameras and a VTR machine together with ancillary facilities. OBU2 is a five-camera vehicle equipped with two VTR machines. OBU 3 is a single camera unit with a self-contained power supply and radio link.



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

News and Weather Facilities. Anglia operates two staff news film units in Norwich and one each in the Peterborough, King's Lynn and Luton news offices where full editorial staffs work direct to the station's main news centre at Anglia House. There are over 100 correspondents and fifteen attached cameramen throughout the region. Anglia has its own regional weather service which operates throughout the week.

Programmes. NEWS AND MAGAZINES: *About Anglia, Anglia News, Round Robin, Down to Earth, Summer Showcase, Eastern Sport, Police Call, Patrick's Pantry.* CURRENT AFFAIRS AND DISCUSSIONS: *7 Days, Cross Question, Arena, Enterprise* (part networked), *The Brian Connell Interviews.* FEATURES SERIES: *Bygones, Portrait of a Village, About Britain, Alternative Medicine, Movie Memories* (networked), *Heirloom, Folio (on the Arts).* DOCUMENTARIES: *Still M.A.D. After All These Years, When the Corby Candle Dies, Miss Rosie Newman's Colour Supplement* (Bygones special), *Power Complex, Everything in the Garden is Lovely, The Cinderella Syndrome, Oil Pollution, The Dig On Our Doorstep.* CHILDREN: *Animals in Action* (networked series), *The Next Week Show, Whisper of Glocken* (networked series). RELIGIOUS PROGRAMMES: *Morning Worship* (networked), *Christians in Action, The Big Question, The Bible for Today, The Living Word.* SPORTS AND OUTSIDE EVENTS: *Match of the Week, World Team Speedway, International Matchplay Darts, Professional Snooker Championship, Basketball, Table Tennis, Bowls, Newmarket Racing* (networked), *Face the Camera.* DRAMA: Under John Rosenberg, Head of Drama, the department is continuing its production of the *Tales of the Unexpected* series for the ITV network and overseas, all with international star casts. Full-length plays of 60 and 90 minutes are also being produced for the network and further projects are in the planning stage. NATURAL HISTORY: In addition to supplying the network and overseas with half-hour series the Survival unit also produces one-hour specials which include *River of Sand, The Last Round-Up, Two in the Bush, A Tear for Karamoja, Waterhole* and an hour-long documentary on the Falkland Islands penguins.

Pupils from the Hewett School in Norwich are the first members of "Round Robin", a community help programme for young and old viewers.

ATV Centre, BIRMINGHAM B1 2JP
 Tel: 021-643 9898
 ATV Studio Centre, Eldon Avenue,
 BOREHAMWOOD, Herts, WD6 1JF
 Tel: 01-953 6100
 ACC House, 17 Great Cumberland Place,
 LONDON W1A 1AG Tel: 01-262 8040

President. Lord Grade.

Directors. Jack Gill, CBE (*Chairman*); Lord Windlesham (*Managing Director*); Leonard Mathews, OBE (*Senior Resident Director*); Francis Essex (*Director of Production*); Charles Denton (*Programme Controller*); Dennis Basinger (*Studio Controller - Elstree*); Cecil Clarke (*Head of Special Drama*); Cliff Baty (*Financial Director*); Peter Mears (*Director of Sales*); John Madocks, CBE; Ann Spokes.

Officers. Richard Creasey (*Head of Documentaries*); Alan Deeley (*Chief Press Officer*); Peter Gibson (*Head of Staff Relations*); Bob Gillman (*Head of Regional Development*); Philip Grosset (*Head of Educational and Religious Programmes*); Terry Johnston (*Head of Regional Programmes*); Gerry Kaye (*Chief Engineer*); Brian Lewis (*Film Production Executive*); Anthony Lucas (*Legal Adviser and Company Secretary*); Jean Morton (*Head of Audience Relations*); David Reid (*Head of Drama*); Jon Scofield (*Head of Light Entertainment*); John Terry (*Programme Planning and Promotion Controller*); Malcolm Truempenny (*Assistant Midlands Controller*); Frank Usher (*Head of Technical Services*); Dorothy Viljoen (*Head of Scripts*); Billy Wright, CBE (*Head of Sport and Outside Broadcasting*); Peter Gardner (*General Manager*).

Sales Department. Peter Mears (*Director of Sales*); Stanley Smith (*General Sales Manager*); Barry Spencer (*Sales Controller*).

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

Religious Advisers. The Rev D R MacInnes, Diocesan Missioner to the Diocese of Birmingham (*Church of England*); The Rev Richard J Hamper, General Secretary, The Free Church Federal Council (*Free Church*); The Rev Geoffrey R Tucker, Priest of St Mary's, Harvington, Kidderminster, Worcestershire (*Roman Catholic*).

The ATV Centre in Birmingham.



**ATV
 NETWORK**

MIDLANDS

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 eleven four-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100x56ft) has seating for an audience of 200. The central technical area, which serves both the studios and the transmission and network outputs, and which houses telecine and VTR machines, is equipped with two broadcast video cassette machines to improve short segment programming, station breaks and programme trailers. Master control facilities include a presentation studio equipped with one four-tube colour camera. ATV's colour outside broadcasts are provided by two four-camera OB vans and two single camera units. Film facilities include five camera units permanently allocated to the daily magazine programme and a further unit deployed on educational and documentary programmes. Eight cutting rooms and 2x35mm/16mm theatres back up this shooting effort.

BOREHAMWOOD: At this centre three colour studios, of which one has permanent seating for an audience of 300, provide a total production floor area of 24,000 sq.ft. The two largest studios share eight four-tube cameras and a third studio uses four three-tube colour cameras. The technical facilities block includes an electronic (optical) colour standards converter to facilitate international programming. In the VTR area, a computer-assisted editing system has been

installed and another recent addition is an ATV-developed sound dubbing system.

Programmes. RELIGION: *Jaywalking; Morning Worship.* LIGHT ENTERTAINMENT: *Starburst; Spooner's Patch; Up for the Cup; Doctor's Daughters; Bonkers!; Cleo; Cleo and Love Letters; Rushton's Illustrated; Hobson's Choice; Leo Sayer Show; The Muppet Show; A Sharp Intake of Breath; And The Bands Played On; Family Fortunes; Summer Royal; The Crowther Collection; Young At Heart; The Losers; Arrival; Sounding Brass; The Other 'Arf; Bernie Clifton on Stage; The Masterspy.* ADULT EDUCATION: *Beyond the Moon?; Your Child and Maths; Doctor!; All About Toddlers.* DOCUMENTARIES: *Coventry Blitz; Cambodia 2; D H Lawrence - As Son and Lover; A Car is Born; Doctors, The Gamekeeper, Heritage in Danger; Mighty Micro; The Moonies; Just for Today; Frontier; Death of a Princess; The Mexicans - A Report by John Pilger; Vodka Cola; Echoes from the Spring; Jack on the Box; Diary of the Cannes Film Festival; Link; Getting On.* DRAMA: *Flickers; Shillingbury Blowers; Crossroads; Friends in Space; Visitors for Anderson; The Lady; General Hospital; Heartland; Scorpion Tales; For Maddie With Love; Quiz Kid; The Spencer Side; Two Girls and a Millionaire; Turtle's Progress; The Family Dance.* CHILDREN: *The Further Adventures of Oliver Twist; Pipkins; The Munch Bunch; Come Back Lucy; Tiswas.* SCHOOLS: *Leapfrog; Good Health; Alive and Kicking; Look Around; Stop, Look, Listen; Over To You; Watch Your Language!; Starting Science; Starting Out; Work; Believe It Or Not.* LOCAL PROGRAMMES: *ATV Today; ATV Newsdesk; Left, Right & Centre; Something Different; Royal Show; Miss ATV 1980; Nurse of the Year; Gardening Today; Format 'V'; Local Elections; Farming Today; England Their England; Here and Now; Focus; Midland Soccer Player of the Season; 1980 Butlins Grand Masters Darts Championship; Soccer Special; Birmingham International Show-jumping Championships; Royal Windsor Horse Show; Star Soccer; Summer Sport; Snooker International 5000.*



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

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

Officers. D Batey (*Assistant Controller of Programmes (Production)*); E Hadwin (*Assistant Controller of Programmes (Planning)*); H J C Gower (*Chief Engineer*); C Kidd (*Sales Manager*); K Coates (*Regional Sales Manager*).

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

John Tovey, who runs a local hotel in Windermere, in 'Cooking With Tovey'.




 Border Television
**BORDER
TELEVISION**

**THE BORDERS
AND ISLE OF MAN**

Staff. Total members of staff: 192.

Script Requirements. Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal. A special Border edition of the *TV Times* gives full details of all the programmes.

Studios. The studio centre, situated in Carlisle, includes two colour studios of 94 sq.m. and 58 sq.m., a colour presentation studio of 20 sq.m. with remotely controlled camera and a film interview studio of 16 sq.m. The latest lighting control system and traversing barrel lighting grid have recently been installed. All scenery is constructed on the premises in a modern workshop.

Technical Facilities. The telecine suite is equipped with two multiplexed photoconductive and one 35mm flying-spot machine. In addition there is magnetic sound follower equipment with a full interlock system. Both slides and opaque captions can be handled in this area. Two 2-inch quadraplex videotape machines with editing facilities and a 2-inch quadraplex cassette machine cover all VTR needs. Studio cameras have recently been replaced by the latest type.

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelancers cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock facilities being incorporated in camera and sound recorders.

Programmes. Border Television programmes include *Lookaround* (Mondays to Fridays), a magazine of news and features about people and events in the region; *Border Diary* - a summary of forthcoming events; *Your MP* - a monthly review of events at Westminster with two of the region's ten MPs; *Sporting Month* - highlights local sports events and organisations and includes 'Star Spot' when nationally known sporting personalities are interviewed in depth; a series of 15-minute programmes varying from cooking and antique collecting to country music and photography; *The Sound of . . .* a series of light entertainment programmes featuring top names from the world of music. Other light entertainment and quiz programmes include *Look Who's Talking*, *Mr. and Mrs.* and a series of six half hours with *The Spinners*; *Take The Mick* - a series of late night programmes featuring Border Jazzman Mick Potts, his band and guests; *Give Us A Hand* - a variety show featuring speciality acts with help from the studio audience; *One Man Show* - famous entertainers like Moira Lister and Terry Scott take over the studio for half an hour. Film documentaries are produced throughout the year. Titles have included *The Rats of Tobruk*, a look at some of the people who survived the famous siege nearly 40 years ago; *Railway City* - an appraisal of how the famous railway city of Carlisle stands in the eyes of British Rail in the 1980s; *Triangle* - an occasional arts magazine. A *Lunchtime News* and *Late News Summary* are broadcast each weekday.

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

Directors. E D Collas, CBE (Chairman);
K A Killip, OBE (Managing Director);
Harold Fielding; J Kay-Mouat; M Letto;
G Le G Peek; J R Riley; A E O'D Troy.

Officers. Brian Turner (Operations Manager);
John Henwood (Head of News and Features);
Michael Le Cocq (Head of Sales).

Staff. The total staff of the company is 66.

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

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

Studios. JERSEY. Studio One 40ft by 25ft – three colour cameras equipped with ten to one zoom lenses, and normal sound facilities for television. Presentation Studio with colour camera. Two colour telecine units for 35mm, slide and 16mm projection with optical, magnetic and SEP MAG facilities.

GUERNSEY. Studio measuring 30ft by 20ft designed for live television usage. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

Tape Facilities. Channel has three ENG units, two in Jersey and one in Guernsey. They are equipped with Sony BVP300P Cameras and Sony BVU50P Portable Recorders. There are two ENG Editing Suites, comprising BVU200 Edit Recorders together with the necessary ancillary equipment for sound control, colour and level correction etc. There is also a PAG Magnetic Film Recorder using 16mm perforated stock and equipped with a Q Lock Synchroniser for use with a BVU200P or with a 16mm Projector. This enables Channel to carry out a full range of audio post and pre-production from either VCR tapes or from 16mm film. Channel also have a Preview Theatre, equipped with a 16mm Projector capable of showing COMOPT, COMAG, SEP MAG and DUO-SEP MAG and a Dubbing Suite with Commentary Booth.

Programmes. Channel Report, a 35-minute news and current affairs magazine, is broadcast every Tuesday, Wednesday, Thursday and Friday. The programme is a mix of hard news and feature items. The day's top



CHANNEL ISLANDS

stories are studied in depth using on-the-spot ENG reports and interviews, occasionally backed up with live studio discussions. The switch from film to ENG (the station abandoned film in November 1979) has helped Channel Report to gain a greater immediacy. Events of importance occurring in the islands as late as 5.30pm are frequently on the air half-an-hour later. But there is also room in the programme for items reflecting the lighter side of island life. Traditional arts and crafts, unusual hobbies and collections, sport and music all feature regularly. The Tuesday edition includes Police File, a live, illustrated insert on the local crime scene, presented by a police officer, and on Friday What's on Where details weekend events of interest to islanders and tourists.

The wide range of topics covered by Channel Report has proved popular and all four editions of the programme regularly feature in Channel's 'Top Ten'.

Channel Lunchtime News is broadcast every weekday immediately after News at One from ITN. It features all the morning's local news in brief, but is always illustrated with ENG reports on the major stories. The programme includes a weather forecast and a short daily edition of What's on Where. Channel News is a ten to twelve-minute bulletin, broadcast on Monday at six o'clock. It invariably includes ENG reports and brief interviews. Channel Late News is a three to four-minute round-up of the day's news headlines and is broadcast after ITN's News at Ten. Channel News Headlines is a summary of weekend news and sport broadcast adjacent to the tea time bulletin from ITN on Sunday. Actualités, Channel's news programme for the French speaking residents, is a late bulletin broadcast four nights each week. Commentaires, a current affairs programme for the French speaking residents, is broadcast late night on Tuesday. Link Up is a monthly half-hour religious programme which is afforded a weekday, peak time transmission. Religion is also the subject of Good News, an occasional series of prologues, broadcast as the first programme on Sunday afternoons. An epilogue titled The Day is Ended is shown on Sundays and repeated in mid week. Ladies First is a magazine programme for women, but which has won a wider, family audience. As well as dealing with subjects like cosmetics, slimming and fashion, presenter Jane Bayer has also examined more serious topics including child abuse and problems of the disabled. Brown Study was introduced in February 1980 specifically to cover the arts in the

Channel Islands. Written and presented by Paul Brown, the programme reflects the whole arts spectrum from book and film reviews through local amateur dramatics and the work of poets and musicians to interviews with such celebrities as Oscar Peterson and George Melly. A Chance to Meet... is an occasional series which presents islanders with the opportunity of meeting well-known characters from the worlds of science, sport and entertainment. Subjects have included Dr Magnus Pyke, Stirling Moss and Bill Maynard. Summer 1940, a three-part documentary series, looked back forty years to the events that led up to the Occupation of the Channel Islands by German forces. Through personal reminiscences and previously unpublished film and photographs the series illustrated one of the most troubled periods in the history of the islands. During the past year there were a number of one-off programmes. Les Trois Cloches told the story of three new bells specially cast in an ancient French foundry for a Guernsey Church. Liberation! broadcast on 9th May recalled how the islands were freed from German rule 35 years ago. The Jersey Battle of Flowers captured the atmosphere of the island's major festival and the choir of St Paul's Cathedral School provided Music for Christmas. Music of a different kind came from Jack Duff & Friends who played the works of Count Basie and Duke Ellington.

Apart from scheduled programmes Channel is always prepared to mount special public service broadcasts at short notice. The station is the only form of local broadcasting in the islands and over the years the public has come to rely on Channel for information in times of difficulty. For example, when freak blizzards hit Jersey some time ago most of the island's communications systems ground to a halt. A 'Snow Desk' was quickly organised and apart from hourly broadcasts keeping the public informed of the constantly changing situation, Channel became a co-ordinating centre for all kinds of emergency information.

Channel is the only company in the network entitled to adopt the Windmill Theatre's war-time claim 'we never closed'. Since 1st September 1962 when the station first went on air it has never lost a single day's broadcasting and even kept up a service, with increased local programming, throughout the eleven weeks of industrial dispute in the United Kingdom which blacked out the rest of the ITV network.

A 'Channel Report' team follow the journey of a crop of Jersey Royal potatoes from Jersey to the consumer in the United Kingdom.



Queen's Cross, ABERDEEN AB9 2XJ
Tel: 0224 53553
Albany House, 68 Albany Road, West
Ferry, DUNDEE DD5 1NW Tel: 0382 739363

Directors. Iain M Tennant, JP (*Chairman*); Calum A MacLeod (*Deputy Chairman*); Alex Mair, MBE (*Chief Executive*); G Wallace Adam; Robert L Christie (*Operations Manager*); The Lord Forbes, KBE, DL, JP; Dr Fiona J Lyall; Neil Paterson; Sir George Sharp, OBE, JP; Donald H Waters (*Company Secretary*).

Officers. Alastair Beaton (*Programme Planning Controller*); Edward Brocklebank (*Head of News and Current Affairs*); Sydney Clark (*Administration Executive*); Graham Good (*Accountant*); Elizabeth Gray (*Personnel Officer*); Michael McLintock (*Publicity & Promotions Executive*); Andrew McNeil (*Production Executive*); Alex Ramsay (*Head of Engineering*); Michael Stubbings (*Facilities Executive*); Sheena Young (*Education Officer*).

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

Schools Advisory Committee. James R Clark, CBE (*Former Director of Education*); Arthur Lennox (*Educational Institute of Scotland*); R S Johnston (*HM Chief Inspector, Scottish Education Department*); Harry W H Marnie (*Educational Institute of Scotland*); Cllr J C Campbell (*Convention of Scottish Local Authorities*); George W G MacGregor (*Educational Institute of Scotland*); Cllr E G S Traill, MC (*Convention of Scottish Local Authorities*); James Scotland, CBE (*Principal, Aberdeen College of Education*); Ian Sharp, (*Educational Institute of Scotland*).

Staff. Total members of staff: 230.



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

Studios. ABERDEEN: The studios occupy an area of 40,600 sq.ft. A central technical area on the first floor is equipped with a studio and all the necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner, an electronic caption generator, two 2-inch reel-to-reel videotape recorders, two 1-inch reel-to-reel videotape recorders and one cartridge recorder are available. On the ground floor two studios of 2,000 sq.ft. and 750 sq.ft. can be linked to form a common floor area. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq.ft. film interview studio and, on the first floor, Studio 3, a dubbing suite and control room. Three 16mm film units operate out of the Aberdeen base and film can be processed in the company's own laboratories before going to one of the five film editing suites. There is also an outside broadcast unit equipped with three lightweight cameras and a 1-inch reel-to-reel videotape recorder. An ENG unit is based in Aberdeen and there are two ENG editing suites, one combined with the transmission facility. DUNDEE: Dundee is served by a modern centre with a 450 sq.ft. interview studio containing a remote controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG/film unit.

Programmes. Grampian Television's transmission area, stretching from Shetland in the north to Fife in the south and west to Lewis, spans a wide range of cultural, industrial and economic interests and problems. North Sea oil and gas continue to have a major impact on life in the area and subsequently on Grampian's programmes. The challenge of reporting on, and reflecting, the area's rapidly changing events is met by the News and Current Affairs Department. *North News* at lunchtime and the late evening *North Headlines* support *North Tonight*, the six o'clock news magazine programme which examines in detail the implications of the day's news. It also serves viewers in a number of ways with the consumer spot, gardening, legal problems and a preview of the area's arts and entertainment. This regional news service is greatly enhanced by the use of ENG and the facilities in the Dundee studio centre. The interests of the farming community are served in *Country Focus*, a fortnightly series, while *Points North*, the monthly political programme, gives local MPs and other politicians the chance to discuss important topical issues. In addition to these regular series, *Special Debates* devote an hour of peak-viewing time to subjects of local importance, and major documentaries and news specials are produced. Other documentaries make full use of the beauty, treasures and wild life of the area with programmes like *Eagle, Isles on the Edge of the Sea, Apart from Oil*. Contributions to the network include programmes in the *About Britain* series and others such as *Welcome to the Ceilidh* and *Andy's Party*, made for north-east viewers, are subsequently shown by other ITV companies. Bands, comedians and singers from both sides of the border and the Atlantic give solo performances in *The Entertainers*, which is transmitted in other areas; and Leila Aitken's dressmaking series for beginners, *Simply Sewing*, has been screened on the network - as has Jim Craig's history of folk music, *Let the Music Take You*. The movie magazine series *The Electric Theatre Show*, now a regular item in many ITV schedules, has gone from strength to strength. *Sportscall* brings viewers up to date on sporting fixtures and news as well as giving television coverage to minority sports. The magazine series *Flair* is aimed primarily at women; *Cover to Cover* caters for book lovers and in the field of education *Let's Do It* deals with the arts in the widest interpretation of the word. Religious programming includes regular network church services, the daily *Reflections* and *First Thing*, and, alternating seasonally on Sundays, *Morning Worship* and *Sunday Special*.

As new transmitters have increased Grampian's coverage in the west, so its Gaelic programming has expanded. In addition to the children's *Cuir Car* there is a weekly Gaelic news review, *Seachd Laithean*, plus other occasional series.

A Grampian crew film Catriona McNeil in *Inverness* for 'Cuir Car', a Gaelic children's series.



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

Directors. Alex Bernstein (*Deputy Chairman*); Sir Paul Bryan, MP; Robert Carr; Sir Denis Forman (*Chairman & Joint Managing Director*); David Plowright (*Joint Managing Director*); Leslie Diamond (*Director, Development Programme*); William Dickson (*Financial Director & Company Secretary*); Barrie Heads (*Managing Director, Granada International*); Donald Harker (*Director of Public Affairs*); Andrew Quinn (*General Manager*); Peter Rennie (*Sales Director*); Mike Scott (*Programme Controller*); Joyce Wooller (*Director, Programme Services*); Leslie Young.

Programme Executives. Brian Armstrong (*Head of Comedy*); David Boulton (*Head of Current Affairs*); Michael Cox, Peter Eckersley, Derek Granger (*Executive Heads of Drama Dept.*); John Hamp (*Head of Light Entertainment*); Gus Macdonald (*Head of Features*); Steve Morrison (*Head of Regional Programmes*); Jack Smith (*Head of Schools Programmes*); Leslie Woodhead (*Head of Drama-Documentaries*).

Officers. Stuart Avison (*Head of Design & Location Services*); David Black (*Head of Presentation*); John Braund (*Head of Administration*); Tony Brill (*Head of Production Planning*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); David Highet (*Manager, Liverpool Studio*); Bill Lloyd (*Deputy General Manager*); Alastair Mutch (*Assistant Company Secretary*); Joe Rigby (*Head of Programme Planning*); Don Raw (*Head of Technical Operations*).

Studio and Outside Broadcast Facilities. The Granada TV Centre has five main studios ranging in size from 1,200 sq.ft. to 7,800 sq.ft. and there is a presentation studio, sound studio, music suite and all technical services. Granada has one large seven-camera outside broadcast vehicle, a two-camera Minimobile and two-camera OB unit. The Liverpool Studio Centre has 10,800 sq.ft. of floor space, including a four-camera studio with its own control rooms, technical and production areas.

Programmes. REGIONAL: *Granada Reports*, news and views from the north-west; *What's On*, a round-up of coming events; *This Is Your Right*, and *Aap Kaa Hak* - for Asian viewers - advice bureaux of the TV screen; *Kick Off*, sports news; *Down To Earth*, farming news and gardening tips; *Celebration*, Art, dance and music; *A Week On Friday*, the regional political scene; *Hot Seat*, personalities under fire from a studio audience; *Nuts & Bolts*, industry and the economy in the region; *Lifetime*, people who have changed their lives - and how

GRANADA



GRANADA TELEVISION

LANCASHIRE

they made the break with the past; *What's the Word?*, inter-village quiz; *Ways of Loving*, three films about love and marriage in a Lancashire community; *Pool of Life*, Liverpool's docks, past, present - and what of the future? DRAMA: *Brideshead Revisited*, Evelyn Waugh's classic novel of the fortunes of an aristocratic English family between the wars; *The Spoils of War*, John Finch's saga of Northern family life from the end of the Second World War; *Coronation Street*, now in its 21st year; *Crown Court*, trials with a jury of viewers reaching its verdict; *Strangers*, undercover police fight crime in regional cities; *Nearly a Happy Ending*, further adventure of Maureen and Julie, by the Most Promising Playwright of the Year, Victoria Wood; *The Zoo*, the young opportunist manager of a run-down soccer club looks to the main chance; *Life For Christine*, will a 14-year-old girl, in care, spend the rest of her life in prison?; *Lady Killers*, some of Britain's most infamous murder cases featuring women in the con-



demned cell; *Cribb*, adventures of a shrewd, unassuming Victorian detective who always gets his quarry; *Bedroom Farce*, *For Services Rendered*, *The Double Dealer*, three brilliant National Theatre successes for television; *Straying On*, Paul Scott's novel of the British in India after the end of Empire. DOCUMENTARIES, CURRENT AFFAIRS AND SPECIALS: *World In Action*, stories that make tomorrow's headlines; *What the Papers Say*, how Fleet Street covers the news; *This England: Writer's Notebook*, Ray Gosling visits four Pennine towns; *Invasion*, dramatic re-construction of the Russian invasion of Czechoslovakia based on the first-hand account of a man at the centre; *Medical Ethics*, a panel of doctors and lawyers examined on various aspects of medical ethics; *The Boys from Horseferry Road*, a slice across the life of a medical student; *Public Office*, from the Ombudsman to the Chairman of British Rail, office-holders explain their public role; *Union Power*, the role of the Trade Unions; *Camera*, the history of pictures; *Lowry: A Private View*, the secret life of the legendary Lancashire artist; *An Insider's Guide To Journalism*, an irreverent tour of Fleet Street with Murray Sayle; *Party Conferences*, Granada pioneered on-the-spot coverage of political conference debates; *Afghan Exodus*, families of Afghan tribesmen, driven from their homelands by Red Army invaders, end up in squalid Pakistani refugee camps. LIGHT ENTERTAINMENT: *Fully Licensed for Singing and Dancing*, music and comedy from pubs, clubs and cabaret circuit; *Band of the Year Contest*, highlights of Granada's annual Band of the Year contest from Belle Vue, Manchester; *Leave it to Charlie*, further adventures of a happy-go-lucky insurance man; *The Cuckoo Waltz*, husband and wife plus lodger; *Glamour Girls*, comedy adventures of two girls in search of a life of beauty and excitement. QUIZZES: *The Krypton Factor*, the search for Superperson of mind and muscle; *University Challenge*, intellectual quick-fire quiz between teams from Britain's top universities; *Square One*, celebrity guests race to square one on a giant numbers board. SCHOOLS PROGRAMMES: *Once upon a time*, a story-telling series for pre-school children; *Reading with Lenny*, infant reading series now seen by hundreds of thousands of British schoolchildren; *Picture Box*, *History Around You*, *A Place to Live*, for 8-11 year-olds; *The Land*, *Facts for Life*, *Experiment*, long-running secondary school series which have amongst the highest secondary school audiences of any schools programmes; *Politics - What's It All About?*, Political education for secondary pupils. CHILDREN'S PROGRAMMES: *Clapperboard*, news of films and film-makers; *Pop Gospel*, songs of hope and happiness with a message and a meaning; *Fun Factory*, cartoons, sketches, music and zany goings-on manufactured specially for children; *Watch All Night*, when a nuclear scientist working for the Arabs is abducted from his London hotel, his daughter gives chase.

Bob Smithies interviews a shepherd for the local farming programme 'Down To Earth'.

HTV Wales, Television Centre,
CARDIFF CF1 9XL Tel: 0222 21021
HTV West, Television Centre, Bath
Road, BRISTOL BS4 3HG Tel: 0272 778366
HTV Limited, 99 Baker Street,
LONDON W1M 2AJ Tel: 01-486 4311

Directors. The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); Sir Alun Talfan Davies, QC (*Vice-Chairman and Chairman of HTV Wales*); G E McWatters (*Vice-Chairman and Chairman of HTV West*); R W Wordley (*Managing Director*); P Dromgoole (*Assistant Managing Director, Programmes*); J Aeron Thomas†; W G Beloe*; Mrs R Buchanan*; J E C Clarke, OBE*; T G R Davies†; A R Edwards†; Sir Geraint Evans, CBE†; R A Garrett*; T Knowles (*Financial Director*); A Llywelyn-Williams†; Lady Merrison*; Lord Oaksey*; D W Reay (*Director of Engineering*); C D Romaine (*Sales Director*); I E Symonds†; E L Thomas†; M Towers (*Director of Operations*).

*Member of HTV West Board

†Member of HTV Wales Board

Officers of the Management Group. R W Wordley (*Managing Director*); P Dromgoole (*Assistant Managing Director, Programmes*); T Knowles (*Financial Director*); D W Reay (*Director of Engineering*); M Towers (*Director of Operations*); C D Romaine (*Sales Director*).

Controllers of Programmes. HTV WEST: R S Evans (*also a member of the HTV West Board*). HTV WALES: H H Davies (*also a member of the HTV Wales Board*).

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

Studios. The production centres at Cardiff and Bristol have been augmented by a new centre at Mold in North Wales. Five studios are now available, providing a combined floor area exceeding 16,500 sq.ft. News studios are also operating at Taunton, Bangor and Carmarthen. The principal studios are served by seventeen colour cameras; eight two-inch format VTR machines; two automatic cassette VTR machines; ten one-inch 'C' format VTR machines, and comprehensive audio and video facilities; plus an extensive capability for 16mm and 35mm film and slides. Post production areas have been extended to include three video-film dubbing theatres and



WALES AND WEST OF ENGLAND

a computer controlled VTR editing suite. A three-camera OB mobile control room has been added to the main five-camera unit which is supported by a substantial outside broadcast fleet.

Programmes. HTV WEST: A belief in the constructive role regional television can play within its community has inspired such programmes as *Help Yourself*, *Jobline* (offering practical advice to the job-desperate teenager), and the experimental community action series *The Good Neighbour Show*.

News and Current Affairs (*Report West* and such supporting series as *Press Call*, *Report Extra*, *Sport West*, *West Country Farming* and *Police Five*) remain the bed-rock of programming and the time allocated to this area has again been extended.

The output of high calibre drama has continued. *The Curse of King Tutankhamen's Tomb*, a big budget spectacular with an international cast, generated valuable overseas sales. *The Square Leopard* (serial) was another network success for the Bristol studios, which also completed the production of *Into the Labyrinth* (family drama serial) and *Smuggler*, a major series devoted to the romantic world of old time smuggling.

Documentary output has included three one-hour specials – *Master of the Beaufort*, *Their Lordships Regret* and *The Thin Blue Line* (400 years of Longleat). Johnny Morris featured in a series devoted to the River Severn, plus more programmes based on a self-inflicted period as a castaway on the Bristol Channel Islands of Flatholm and Steepholme. Others included: *Man-*

A new generation gets to grips with new technology at the HTV studio.



scape (a series on the industrial archaeology of the West Country); *The Young Bevin* (once a Somerset farm boy); *The Balloon Boom*; *Frankie Vaughan Trout Fisherman*; *Sir Peter Scott*; *Blitz Remembered*; *Quest for Arthur*; *Power Boats*; *Mr Mickleburgh's Magic Museum*; and *Albatross Over the Antarctic*. The company earned a network showing for the magazine show *Here Today*. In arts programming it continued its twelve year unbroken run of the monthly series *Gallery*.

In education, *One Step Ahead*, a twice-networked series for parents, produced a sequel series, *Second Chance*, concerned with the problems of retraining for new careers. A series on *The Benedictines* was contributed to religious programming.

Light Entertainment also enabled HTV to win a network place (*Definition* and *Three Little Words*). *Best in the West* put the spotlight on amateur talent, and other productions of style included *Country Comes West*, *Youth Makes Music*, *Star Talk* and *Miss Country Girl*.

HTV WALES: HTV Wales broadcasts day in, day out in two languages – Welsh and English. The last twelve months has seen a major increase, one-and-a-half hours a week, of Welsh language programmes for children.

Among the new programmes are *Ser*, which concentrates on hobbies, fashion, sports and pop music; *Sbardun* on science, nature and technology; and *Ni a Nhw*, an exciting new quiz. *Ffalabalam* is screened thrice-weekly for nursery-school-age children. HTV Wales now screens an average seven-and-a-half hours a week in Welsh.

In English a six-part children's adventure serial, *Casket*, was filmed on location all over Wales using Welsh children in leading roles. A collection of two dozen folk tales, *Storybook International*, was filmed in Wales and abroad. A Welsh language version will be shown locally and in English on the network.

Sing to the Lord, presented by Clifford Evans, provided a network religious programme for several months.

Out of School provided a six-part examination of education in Wales.

HTV Wales' record in producing operas was maintained with *The Servants*, a new opera from Professor William Mathias. The company continued to sponsor the Cardiff Festival of Choirs and recorded the major works. A six-part adventure serial, *Mae'r Gelyn Oddi Mewn*, by R Gerallt Jones, was recorded in and around Cardiff. Leading roles were taken by Michael Povey and Sue Jones Davies.

News and current affairs are covered in both languages by the five nightly news programmes *Y Dydd* and *Report Wales* and the current affairs programmes *Yr Wythnos* and *Agenda*. An hour-long film documentary, *A Real Fire*, on second homes in Wales, was networked. A yachting and mountaineering race around the coasts of England, Scotland and Wales, *The Three Peaks Yacht Race*, made in association with Scottish Television, aimed for a network showing.

London: South Bank Television Centre,
Kent House, Upper Ground,
LONDON SE1 9LT Tel: 01-261 3434
Outside Broadcast Base: Stonebridge Park
Studios, Wycombe Road, WEMBLEY,
Middlesex Tel: 01-902 8899
Regional Sales Office: 6th Floor,
Adamson House, Shambles Square,
MANCHESTER M3 1RE
Tel: 061-834 6718

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

Executives. Roger Appleton (*Chief Engineer*); Humphrey Barclay (*Deputy Controller of Entertainment*); David Bell (*Controller of Entertainment*); John Birt (*Controller of Features and Current Affairs*); John Blyton (*Controller of Programme Management*); Alan Boyd (*Head of Light Entertainment*); Warren Breach (*Head of Presentation and Promotion*); John Bromley (*Controller of Sport*); Peter Cazaly (*Production Controller and Deputy General Manager*); Alf Chapman (*Controller Stonebridge Park Studios*); Peter Coppock (*Head of Press Relations*); Barry Cox (*Head of Current Affairs*); Frances Crossley (*Head of Programme Staff Administration*); John Davies (*Assistant Head of Drama*); John Donovan (*Group Chief Accountant*); Richard Drewett (*Head of Specials - Entertainment*); Andrew Drummond (*Head of Design*); Nick Elliott (*Head of Features*); Bernard Finch (*Head of Administration, House Maintenance*); Eric Flackfield (*Controller of Programme Planning and Presentation*); Colin Freeman (*Head of Programme Finance*); Roy Van Gelder (*Controller, Staff Relations*); Tony Hepher (*Controller, Visual Services*); John Howard (*Head of Programme Organisation*); Skip Humphries (*Head of Music Services*); Tony Jones (*Head of Wardrobe*); Wendy Liley (*Head of Make-Up*); John Loney (*Head of Programme Contracts*); Cyril Orr (*Company Secretary*); Craig Pearman (*Controller of Sales*); Doug Pettitt (*Head of Administration Services*); Richard Price (*Head of Casting*); Clifford Shirley (*Chief Accountant*); Sue Stoessel (*Head of Research and Management Services*); Judith Thomas (*Head of Legal Services*); Tony Wharmby (*Controller of Drama*).

The South Bank Television Centre. The South Bank Television Centre, situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated television centres in Europe, containing five studios with a net total of 22,050 sq.ft. of floor space.

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

LWT LONDON WEEKEND TELEVISION

LONDON WEEKENDS

Enquiries and Tickets for Programmes. Enquiries about artists and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

Programmes. London Weekend Television has a franchise which is unique among the Independent Television companies, broadcasting from London's South Bank from 7 p.m. on Friday until closedown on Sunday.

The company's studios on the South Bank and at Stonebridge Park, where Outside Broadcasts are based, are fully operative throughout the year, producing a comprehensive range of programming for the Greater London area audience and the ITV network, ranging across current affairs both international and local, the arts, religion, adult education, minorities and children's programmes as well as drama, light entertainment and sport.

The thirteen million viewers in the London Weekend transmission area are served on a regular basis specifically by *The London Programme*, an investigative series about local issues; series about London's teenagers, blacks, Asians and homosexuals, produced by the London Minorities Unit; *Police 5*, produced in association with New Scotland Yard, Saturday night soccer; entertainment programmes; *LWT Area Information*; and *Look Here* which enables London viewers to become involved in the issues concerning

the television medium itself.

LWT assumes the principal network responsibility at weekends for such specialised programming as current affairs, with *Weekend World*; sport, with the weekly *World of Sport* and coverage of major international events - all or behalf of the ITV network; and the arts, with *The South Bank Show*, winner of several international awards including two Prix Italias, the Golden Harp and two BAFTA awards. The company also makes a significant contribution to the weekend's religious programmes with *Credo* and the roster of weekly church services. Adult education programming has broken new ground with series like *The Do-Gooders*, *A Question of Sex*, and *Seven Ages*, an examination of human development during a lifetime.

London Weekend also makes major contributions to networked weekend drama and entertainment. Among such programmes produced since the company's formation in 1968 are comedy series such as *Pig In The Middle*, *No (and Yes) Honestly*, *Two's Company*, *Mind Your Language*, *Mixed Blessings*, *Bless Me, Father*, *Agony*, *Holding The Fort*, *End of Part One*, *Fancy Wanderers*, *Metal Mickey* and *Nobody's Perfect*; novel entertainment shows such as the award-winning *Stanley Baxter* specials, *Russ Abbot's Madhouse*, *Cannon and Ball*, the *Brien Moore Meets . . .* series, *Bruce Forsyth's Big Night* and *Play Your Cards Right*, the *Jasper Carrott* shows, *Night of 100 Stars* and *Denis Norden's* unique presentations including *It'll Be Alright On The Night 2* which won the Silver Rose award for the best humorous programme at the 20th Golden Rose of Montreux 1980 Television Festival; drama series like *Upstairs, Downstairs*, *Bouquet of Barbed Wire*, *Love For Lydia*, *Lillie*, *The Professionals*, *The Gentle Touch*, *Enemy At The Door*, the dramatisations of Agatha Christie's *Why Didn't They Ask Evans?* and *The Seven Dials Mystery*, and seasons of plays by Dennis Potter and Alan Bennett.

The company's children's series for the network include *The Adventures of Black Beauty*, *Catweazle*, *Just William* and *Dick Turpin*.



REGIONAL TELEVISION

Cowcaddens, GLASGOW G2 3PR

Tel: 041-332 9999

The Gateway, EDINBURGH EH7 4AH

Tel: 031-556 5372

30 Old Burlington Street, LONDON W1X 1LB

Tel: 01-439 6233

STV SCOTTISH TELEVISION

CENTRAL SCOTLAND

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

Chief Executives. Shaun Clamp (*Technical Controller*); Ferdi Coia (*Production Controller*); Don J Kinloch (*Finance Controller*); John Loch (*Public Relations Manager*); Robert McPherson (*Head of Education, Religion and Children's Programmes and Edinburgh Controller*); Colin S Waters (*Personnel and Labour Relations Manager*).

Officers. Peter Alexander (*Head of Design*); Ken Blackie (*Head of News*); Arthur Blake (*Musical Director*); John Dunlop (*Chief Engineer*); Brian Durkin (*Head of Programme Planning*); Ron Franchetti (*Production Manager*); Russell Galbraith (*Programme Administration Controller*); Rev Dr Nelson Gray (*Assistant Head of Religion*); Les Hatton (*Publicity and Promotions Manager*); Robert Love (*Head of Drama*); Brian MacLaurin (*Head of Information*); Sean Magee (*Facilities Manager*); James McNair (*Information Officer*); Frank Morris (*Business Manager*); Bob Potts (*Technical Administration Manager*); Michael Trotter (*Head of Programme Sales and Acquisition*); Ken Vass (*Head of Current Affairs and Documentaries*).

Staff. Permanent members of staff 673.

Education Advisers. Cllr T M Dair; D Graham; Cllr M Kelly; Miss N H Miller; A W Miller; N McNicol; G McFadzean; R Page; Cllr D Sanderson; D Semple; Cllr W J Taylor; Cllr W M Timoney; J Wallace.

improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission areas are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London Office. The company also has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

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

Programmes. NEWS AND CURRENT AFFAIRS: *Scotland Today*; *Report*; *Crimesdesk*; *What's Your Problem?*; *Weir's Way*; *Ways & Means*; *Action Line*; *From The Top*; *Day Return*; *Down To Earth*. DOCUMENTARIES: *Edinburgh Festival*; *Peter Maxwell-Davies*; *Jenny Gilbertson*; *World Worth Keeping*; *The Gaelic Mod*. SPORT: *Scotsport*; *European Cup Football*; *Scottish Professional Golf Championships*; *John Jacobs Golf Clinic*; *Ayr Racing*; *International Curling*; *Four Nations International Ice Hockey*; *Club Rugby*; *Snooker*; *Professional Darts*. RELIGION: *Into The Eighties*; *Late Call*; *Housegroup*; *Church Service*; *This Week's Appeal*; *No Easy Answer*; *That's The Spirit*. CHILDREN: *Wild Boy*; *The Glen Michael Cavalcade*. EDUCATION: *Playfair*; *Scottish History*; *Time To Think*; *About Gaelic*; *Moneywise*; *Talking Scots*; *Festival Cinema*. DRAMA AND ENTERTAINMENT: *House On The Hill*; *Preview*; *Take The High Road*; *Remember Jack Buchanan*; *The Last Show Of The Year*; *The First Show Of The Year*; *The Jazz Series*; *The Steve Jones Programme*; *High Summer*; *Encore for the Arts*; *St Andrew's Night Show*; *Thingummyjig*; *Sounds Gaelic*.

Studios. COWCADDENS, GLASGOW: STV has the capacity to produce the largest and most demanding of television programmes. Studio 'A', of 6,200 sq.ft., has been built with permanent seating for an audience of 200 outwith the studio floor area. Studio 'C', of 3,600 sq.ft., is used principally for the production of day-by-day news, features and sports programmes. A further extension of the main complex consists of four floors. The lower floors are almost entirely devoted to staff crew rooms and the other floors are for programme staff, the Scottish offices of STAGS, and dressing rooms. On the ground floor, there is garage accommodation for the outside broadcast vehicles and maintenance workshops for these units and a mechanical workshop. The company's OB unit, based in Glasgow, is used for comprehensive sports coverage in addition to regular outside broadcasts of arts, entertainment, drama and current affairs events. This is to be completed in the current year. THE GATEWAY, EDINBURGH: The 4,500 sq ft studio has four cameras and all supporting equipment including a complete control room suite, rehearsal rooms, and a remote control news studio with a direct link to the main complex in Glasgow.

Sales and Research. STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to



The Scottish Television Centre.

Southern Television Centre, Northam,
SOUTHAMPTON SO9 4YQ Tel: 0703 28582
Glen House, Stag Place, Victoria
LONDON SW1F 5AX Tel: 01-834 4404
Dover Studio, Russell Street,
DOVER CT16 1PY Tel: 0304 202303
Peter House, Oxford Street,
MANCHESTER M1 5AQ Tel: 061-236 2882/0893
38 Earl Street, MAIDSTONE ME14 1PS
Tel: 0622 53114
63 High West Street, DORCHESTER,
Dorset, DT1 1UY Tel: 0305 3324
39 Duke Street, BRIGHTON BN1 1AH
Tel: 0273 29053
7 The Butts Centre, READING RG1 7QE
Tel: 0734 57515

Directors. C D Wilson, CBE, MC (*Chairman*); Frank Copplestone (*Managing Director*); Lord Briggs; G W L Christie; R W Evans, MC; Brian Harpur, MC; T E Chilton; B G Henry (*Marketing and Sales Director*); F W Letch (*Director of Finance*); Lady Rupert Nevill; J B Perkins, OBE; Sydney Perry (*Regional Controller of Programmes*); P Saunders; R M Shields; Harry Smith; B H Thomson, TD; D B Thomson; Sir Richard Trehan; Jeremy Wallington (*Director of Programmes*).

Officers. Derek Baker (*Company Secretary*); Peter Battle (*General Sales Manager*); Basil Bultitude (*Controller of Engineering*); Michael Crawford (*Overseas Sales Executive*); R H C Davidovitz (*Controller of Production*); Tim Fell (*Controller of Staff Relations*); John Fox (*Controller of Sales*); Alan Gardner (*Chief Accountant*); Miss Joan Green (*Head of Programme Planning*); David Haigh (*Studio Manager, Dover*); Derek Heasman (*Head of News and Current Affairs*); Anthony Howard (*Executive Producer, Features*); Bryan Izzard (*Head of Entertainment*); David Parncutt (*Station Engineer*); Michael Phillips (*Head of Programme Administration*); Peter Pritchett-Brown (*Head of Presentation*); Lewis Rudd (*Assistant Controller - General Programmes*); Simon Theobalds (*Head of Press and Public Relations*); Stephen Wade (*Head of Outside Broadcasts*); Leslie Willson (*Data Processing Manager*); Cyril Vine (*Head of Technical Operations*); Harry Urquhart (*General Manager*).

The Southern Television Centre.



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

Facilities. Southern Television has studios in Southampton and Dover totalling some 12,000 square feet. Studio equipment includes Marconi Mk IX and IVC 7000P cameras and a computerised VTR editing suite. There are two Outside Broadcast units based at Southampton and thirteen sound/silent film units operating from Southampton, Brighton and Dover.

Programmes. Southern Television covers a population of 5½ million people. Twelve hours of programmes a week are made specifically for local viewers. Southern also makes a significant contribution to the ITV network.

More than six hours a week are devoted to news and news magazines. Four news bulletins a day are produced, including a separate service to viewers in the south-east who also have their own news magazine twice weekly from the Dover studio. *Day by Day*, the main news magazine, is presented by Cliff Michelmore. Fred Dinenage and Dave Bobin present *Southsport* weekly which also covers major sporting events - football, cricket and tennis - as outside broadcasts.

Where possible the evening peak time schedule is bracketed by Southern programmes. *Day by Day* runs to seven o'clock three days a week. *Out of Town*, now 21 years old, and *Tell Me Another* are transmitted at 6.30 on other nights. Mon-

days at 10.30 p.m. are for entertainment with programmes such as *Music in Camera*, *Afloat* and *Open Dors*. Two new regular programmes have been added: *Theatre in Camera* covers a wide range of productions in the south including Kent Opera's performance of Monteverdi's *Il Ballo Delle Ingrate*; and a new weekly magazine dealing with everything from architecture to jazz and steam engines to poetry, called *First Edition*. On Thursdays three political programmes take their turn with *People Rule* every fortnight and monthly editions of *Your Westminster* and *Cross Channel*. Fridays are reserved for the documentary series *Southern Report* and *Opinions Unlimited*, an audience participation show, from a different town each week. Also on Fridays *The Late, Late Show* presents films of quality which have not had general release.

On Saturdays two of *Day by Day's* presenters have been given programmes of their own with the intention of carrying their substantial weekday following into the weekend: *The Barry Westwood Talkabout*, a late night, free-ranging discussion programme; and *The Trevor Baker All-Weather Show*, which exploits the popularity of Southern's weatherman during the early evening. *Farm Progress* continues to hold its audience on Sundays and *Houseparty*, after thirteen years, has achieved the full networking of one of its thrice-weekly episodes. A number of new ideas are under development and include a teenage drama series *Going Out*, and an underwater programme called *The Wettest Show on Earth*.

On the network the family entertainment series *Worzel Gummidge* has been joined by a new adventure series, *Brendon Chase*. A third series of *Spearhead* is in production. Other network drama from Southern includes a return of the lunchtime series *Together* which will be transmitted live in 1981 and *Thomas Turner*, a dramatisation of the unpublished diaries of an 18th century Sussex shopkeeper. Also under development is a further series of the drama about the Salvation Army, *Sally Ann*, and a series aimed at reaching the summer audience under the generic title *Seaside Thrillers*. The evergreen *How* and *Runaround* continue for the younger audience and are soon to be joined by *Whizz Kids Guide* based on an anarchical book of the same name. A period drama series, *Scarf Jack*, is in production.

Three documentaries were networked during the past year - *Comrades in Arms?* marked the 40th Anniversary of Dunkirk; *Every Night Something Atrocious* and *Chaos Supersedes Ensa* told the story in two parts of the stars that went to war. A third series of *Talking Bikes* has been made as a contribution to ITV's adult education programmes which also included *Crisis? The Energy Question*.

Southern's musical output ranges from the latest Glyndebourne recording of Mozart's *Die Entführung Aus Dem Serrail* to *The End of The End of The Pier Show* and includes further programmes in the *Come Sunday* genre and Southern's sponsorship and transmission of *The Poole Proms*.



REGIONAL TELEVISION

Thames Television House,
306-316 Euston Road, LONDON NW1 3BB
Tel: 01-387 9494
International House,
149 Tottenham Court Road,
LONDON W1P 9LL
Tel: 01-388 5199
Teddington Studios, Teddington Lock,
TEDDINGTON, Middlesex, TW11 9NT
Tel: 01-977 3252
Sales Office: Norfolk House,
Smallbrook Queensway,
BIRMINGHAM B5 4LJ Tel: 021-643 9151

Directors. The Rt Hon Lord Barnetson (*Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; John T Davey; Ronald M Denny; H S L Dundas, CBE; J M Kuipers; Sir John Read; Nigel Ryan, CBE (*Director of Programmes*); Ian M Scott (*Deputy Managing Director & Director of Finance*); James F Shaw (*Director of Sales & Marketing*); Colin S Wills.

Executives. Ben Marr (*Company Secretary and Director of Administration*); Donald Cullimore (*Public Relations Director*); Richard Dunn (*Production Resources Director*); R G Godfrey (*Engineering and Technical Director*); Philip Jones (*Director, Light Entertainment*); John O'Keefe (*Industrial Relations Director*); Peter Pagnamenta (*Development Director*); Roy Addison (*Chief Press and Public Relations Officer*); Ronald Allison (*Controller, Sports and OBs*); F Atkinson (*Technical Controller*); Paul Cheffins (*Controller, Sales Administration*); John Frankau (*Controller of Drama*); John Hambley (*Controller, Children's Programmes, and Chief Executive Cosgrove Hall Productions*); Mike Harvey (*Controller, Publicity*); Ian Howard (*Controller of Contracts*); Derek Hunt (*Assistant Director of Finance*); Tony Jones (*Controller, Business Development Sales*); Verity Lambert (*Chief Executive, Euston Films Ltd*); Max Lawson (*Assistant Director of Finance*); Geoffrey Lugg (*Head of Programme Liaison*); Pat Mahoney (*Head of Purchased Programmes*); Ian Martin (*Controller, Features, Education and Religion*); Malcolm Morris (*Controller, Programme Administration*); A C Parkinson (*Controller, Administration*); Eric E Parry (*Controller, Programme Services*); Tim Riordan (*Controller, Planning and Presentation*); Barrie Sales (*Director of News and Current Affairs*); Brian G Scott (*Chief Engineer*); Ken Smallwood (*Head of Staff Relations*); Derek Stevenson (*Controller, Sales*); Douglas Thornes (*Controller, Sales Research and Development*); Mike Wooler (*Head of Documentaries*); Jack Andrews (*Controller, Programme Administration*); William Goddard (*Head of Presentation*).

Thames Television International (for Programme Sales). Howard Thomas, CBE (*Chairman*); Muir Sutherland (*Managing Director*); Joe McCann (*Controller Television Sales*); Mike Phillips (*Controller, Business Affairs*).

Top comedy duo Morecambe and Wise.



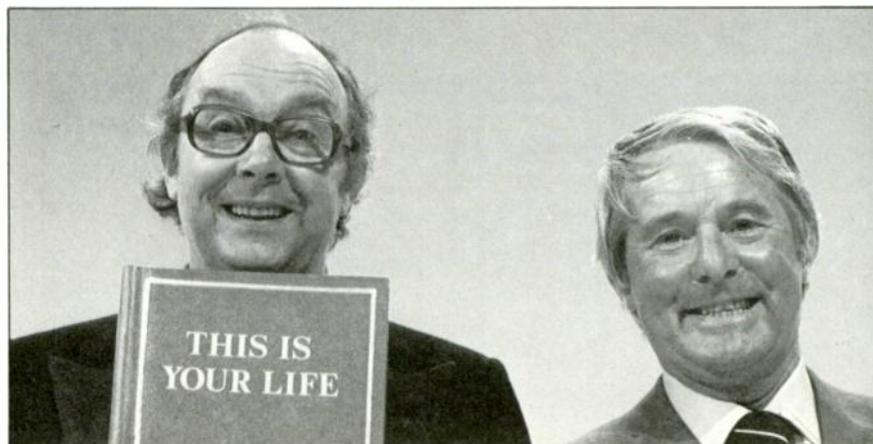
Programmes. Thames Television's area covers thirteen million people in and around London from Monday morning to 7p.m. on Friday. But the company's fame reaches throughout the world. In 1980 Thames won an American Emmy for its drama series *Edward and Mrs Simpson*; the Press Jury Prize Award at the world's top light entertainment festival in Montreux with Eric Sykes' comedy *The Plank*; the Prix Italia (the company's fifth overall, and its third for documentary) with Creggan, a documentary observation of life in the Roman Catholic district of Londonderry. In recent years, Thames has twice bought weeks on American TV stations - once in New York, once in Los Angeles - to showcase its productions to American viewers.

Comedy stars like Benny Hill and Kenny Everett, dramas like *Edward and Mrs Simpson* and *Danger UXB*, and documentaries like *Hollywood* have all helped to bring recognition of Thames' name in the USA, notoriously the most difficult market for British TV, as well as in other countries; and all this international fame and success was achieved with programmes made specifically for British viewers.

Most of Thames' programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events. Working from its own independent base at Euston is Euston Films, the fourth important element of Thames' production structure. As well as pleasing viewers abroad, and winning major overseas awards, Thames has regularly won top British

prizes - including awards in recent years from the Broadcasting Press Guild, the British Academy of Film and Television Arts, and the Royal Television Society. But the main aim remains to please British viewers.

DRAMA: *Armchair Thriller; Danger UXB; Rumpole of the Bailey; Edward and Mrs Simpson; Minder; Macbeth; Love in a Cold Climate; Born and Bred; Fox; The Knowledge.* **CHILDREN'S:** *Rainbow; Fanfare for Young Musicians; Sooty; Paperplay; We'll Tell You A Story; Just So Stories; Smith and Goody; The Squad; Free Time; White Light; The Pied Piper of Hamelin.* **LIGHT ENTERTAINMENT-COMEDY:** *The Kenny Everett Video Show; Robin's Nest; George and Mildred; Shelley; The Plank; Rhubarb; Grundy; Cowboys; Just Liz; Jim Davidson; Tommy Cooper.* **VARIETY AND SPECIALS:** *Quincy's Quest; The Janet Brown Show; This is Your Life; Morecambe and Wise; The Benny Hill Show; London Night Out; Bernie; Lingalongamax.* **PANEL SHOWS:** *Give us a Clue; Looks Familiar.* **CURRENT AFFAIRS:** *TV Eye; Thames News; Inside Business; Thames Report; Thames Debate.* **DOCUMENTARIES:** *Hollywood; Sport of Kings; Murphy's Stroke; Only in America.* **SPORTS AND OUTSIDE BROADCASTS:** *Football; Racing; Snooker; Darts; Show Jumping; Gymnastics; Swimming; Boxing.* **SPECIALS:** *The World Disco Dancing Championships; Wish You Were Here...?; Star Games; Star Gardens; Big Top Variety Show; Britain's Strongest Man; Miss World.* **FEATURES:** *After Noon Plus; Money Go Round; Help!; Song and Dance; The Hands of Katherine Stott; Thames Arts; The Telethon; Swan Lake; Rudolf Nureyev.* **SCHOOLS:** *Seeing and Doing; Finding Out; Writer's Workshop; About Books; The English Programme; The French Programme; The German Programme; Music Round; Botanic Man; History of the Future.* **ADULT EDUCATION:** *Our People; The English Garden; An Exceptional Child; The John Smith Show.* **RELIGION:** *Christmas Pie; 1980 The Cross; Journey's End; Close; Christians Under Fire; Young Messiah; Cardinal Hume; The Guinea Pig Club.*



The Television Centre, City Road,
NEWCASTLE UPON TYNE NE1 2AL
Tel: 0632 610181
Trident House, 8 Grafton Street,
LONDON W1X 3LA Tel: 01-493 1237
Brazennose House, Brazennose Street,
MANCHESTER M2 5BP Tel: 061-834 4228/9
Corporation House, Corporation Road,
MIDDLESBROUGH Tel: 0642 219181

Directors. Sir Ralph Carr-Ellison, TD, JP (Chairman); Peter S Paine, DFC (Managing Director); Andy Allan (Director of Programmes); R H Dickinson; Prof L Woodward Martin; Lord Peart, PC; Viscount Ridley, TD, DL; Sir Maurice Sutherland; John Tonge, MBE (General Manager); G Oliver Worsley, TD; Peter Wrightson, OBE.

Executives. Anthony D Sandford (Deputy Programme Controller); Leslie Barrett (Assistant Programme Controller); Brian J Lavelle (Technical Controller); Dr Geoffrey Brownlee (Head of Public Relations and Publicity); Peter Moth (Head of Current Affairs and Documentaries); George Taylor (Head of Sport); R Maxwell Deas, TD (Head of Religious Programmes); Margaret Bottomley (Executive Producer Drama); Andrea Wonfor (Head of Children's Programmes); Heather Ging (Head of Arts and Entertainment Programmes); Janet Jacobson (Personnel Manager); Andrea Kinghorn (Education Officer); Laurie Taylor (Chief Press Officer).

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

LONDON: 8 Grafton Street,
LONDON W1X 3LA Tel: 01-493 1237
NEWCASTLE: The Television Centre,
City Road, NEWCASTLE UPON TYNE NE1 2AL
Tel: 0632 610181

LILDS: The Television Centre,
LILDS LS3 1JS Tel: 0532 38283
MANCHESTER: Brazennose House,
Brazennose Street, MANCHESTER M2 5BP
Tel: 061-834 4228/9.

EXECUTIVES: Clive Leach (Sales Director); Neil Welling (Sales Controller); Brian Adcock (Regional Sales Manager).

Religious Advisers. Canon Charles Smith (Church of England); Rev Father Thomas Towers (Roman Catholic); Rev Stanley O Jones (Free Church).

Technical Facilities. The two main studios in Newcastle, which are 380 sq.m. and 220 sq.m. and equipped for all types of colour television, will be supplemented in July by a fully equipped four-camera studio with a working area of 416 sq.m. There is also a two-camera studio in Middlesbrough with a working area of 53 sq.m. The Central Technical Area has been re-equipped with seven 1-inch Broadcast Standard Helical Video Tape Recorders together with three Rank Cintel Mark 3



NORTH-EAST ENGLAND

telecine machines. Location production is covered by an Outside Broadcast unit which has been recently re-equipped with four Marconi Mark 9 cameras. The OB unit is backed up by four microwave link units and mobile VTR facilities using 1-inch Broadcast Standard Video Tape Recorders with slow motion facilities. News items are now covered by three ENG units and there are four 16mm film/EFP units which are used on documentary and drama productions. There are comprehensive film, ENG and VTR editing facilities in the studio centre together with the necessary sound dubbing and transfer suites which are fully equipped with multi-track and audio synchronising equipment.

Programmes. NEWS: Tyne Tees became the first of the larger regional and network companies in ITV to introduce ENG (Electronic News Gathering) cameras. All news crews are now equipped for ENG, providing a more immediate service with superior picture quality to confirm *Northern Life's* reputation as the region's top nightly news magazine. The change-over was remarkably smooth and heightened the increasingly important contribution from the Middlesbrough studio with its expanding North Yorkshire coverage. The programme was frequently featured in the region's Top Ten viewing figures. FEATURES AND CUR-



RENT AFFAIRS: North-East soccer idol Jack Charlton cast his lively eye over various aspects of life in Britain today in the series *Big Jack's British*. Other important documentaries featured a close-up of the juvenile jazz band phenomenon and *Valentine's Day*, a rare portrait of a unique woman music teacher. Networked programmes included a further series of *Face the Press*, four films in the *About Britain* series and adult education series *Home Made For The Home* and *A Better Read*. The regional phone-in programme *Friday Live* continued to attract national attention with vigorous studio discussions and entertainment while *Northern Scene* presented topical film reports on north-east life. OTHER REGIONAL PROGRAMMES: *Northern Report* covering politics and current affairs, the award-winning *Farming Outlook* serving farmers in the North and Scotland, the topical regional entertainment series *Come In If You Can Get In* and the exclusive interview *Starring Derek Jacobi*, an intimate study of the celebrated actor. DRAMA: The thirteen-week series *Barriers*, filmed in this country and Germany told the dramatic story of an adopted teenager's search for his real parents while the Tyne Tees international co-production *Caleb Williams*, filmed in England and Italy, evoked William Godwin's classic tale of an innocent young man on the run from injustice in 18th century England. The winning entry in the second Young Playwrights competition was screened in the region. CHILDREN AND YOUNG PEOPLE: The widely-praised teenage magazine *Check It Out* served both the region and the network, the weekly *Saturday Shake-Up* offered lively entertainment for younger viewers and a second part-networked series of the pop magazine *Alright Now!* presented top bands and celebrated presenters. SPORT: *Speedway Special*, a 45-minute outside broadcast embracing top riders from the region's teams, was added to the growing list of sports covered by Tyne Tees. The list also included network horse-racing from Hexham and Newcastle; *Invitation Snooker*, the Pro-Am tournament from Middlesbrough; *Double Top*, the darts tournament that attracted 850 club and pub teams; *Shoot*, the weekly football programme; plus the weekly *Sportstime*. RELIGION: Networked services included Mass from Hexham Abbey on Christmas Eve, broadcasts on Mayor's Sunday in Sunderland and from Middlesbrough at the start of its bi-annual International Festival and a community Thanksgiving from the ancestral home of George Washington. *Three's Company* provided a new late-night interview outlet and Keswick Convention documented the 105th year of the annual Lakeland Christian gathering. REGIONAL ENTERTAINMENT: Programmes included Tony Bilbow chatting to celebrity guests in *Play It Again*, *Miss Tyne Tees Television 1980* and *Time To Spare* offering older viewers help, advice and nostalgic entertainment in a studio setting.

Jack Charlton at Durham Miners' Gala in a scene from the series 'Big Jack's British'.

Havelock House, Ormeau Road,
BELFAST BT7 1EB Tel: 0232 28122
19 Marylebone Road, LONDON NW1 5JJ
Tel: 01-486 5211



NORTHERN IRELAND

Directors. J L MacQuitty, QC (Chairman); R B Henderson, CBE (Deputy Chairman and Managing Director); J B McGuckian (Deputy Chairman); M R Hutcheson (Sales Director); J A Creagh (Assistant Managing Director); J B Waddell (Controller of Local Programmes); Angela, Countess of Antrim; R E Benner, OBE; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson, DL; G C Hutchinson; Major G B MacKean, DL, JP; Mrs Betty MacQuitty; E M R O'Driscoll (alternate E J O'Driscoll).

Officers. F A Brady (Chief Engineer); E Caves (Controller of Technical Operations); K F Hamilton (Northern Ireland Sales Manager); W J McLean (Industrial Relations Personnel Manager); E A L Radclyffe (London Sales Manager); J D Smyth (Financial Controller); H Martin (Deputy Company Secretary); D Murray (Deputy Controller of Local Programmes); Mrs H J Clarke (Programme Administrator); G P Fleeton (Education Officer); N J McCafferty (Programme Planning Executive).

Religious Advisory Panel. The Very Rev David Burke; The Rev Gerard McConville; The Rev H L Uprichard; The Rev R Roddie.

Educational Advisory Panel. A C Brooke; W C H Eakin; E G Quigley; Dr P Froggatt; Mrs M Hargan; Dr J Kincade; Professor A Rogers.

Staff. Ulster Television employs a total staff of 240, 31 of whom are located in the London Sales Office.

Enquiries. General enquiries from the public concerning programmes should be made to the Publicity Department.

Scripts. The company's staff provide the majority of scripts, but occasionally they are commissioned from other sources when the need arises.

Programme Journal. A special Ulster edition of *TVTimes* is published weekly which contains details of the company's programmes.

Sales. The majority of the company's sales personnel are based in the Marylebone Road office, London. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

The company's VTR suite.

Technical. The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. The master control suite contains a Marconi presentation switcher, while the adjacent telecine area has two Rank Cintel Mk III, two Marconi Mk VII and one B3404 telecine channel, plus sound follower facilities. The VTR area has two 2-inch quad machines, two 1-inch C format machines, and two 'cart' machines.

The two production studios are each equipped with three Marconi colour cameras, CDL vision mixers and Neve sound desks. The seventh Marconi camera is in the presentation studio. Both production studios have recently been re-equipped with new Telestage lighting grids with pantograph suspensions. Both have Strand Duet lighting controls.

Film facilities include four Arriflex Bleg cameras, with both commag and sepmag, using Nagra tape recorders with crystal sync. The film processing laboratory is equipped with two Omac colour film processors.

A new 3/4 camera outside broadcast unit came into operation in September 1980, while a new contribution studio and office suite were opened in the city of Londonderry.

Programmes. The past year was a very special one for Ulster Television – the celebration of 21 years catering for the varied interests of the Northern Ireland community. It also marked further important stages in the company's £3 million expansion plans, including a new, compact OB unit and the installation of some of the most

advanced technical equipment.

A special St Patrick's Day edition of *Good Evening Ulster* was beamed 'live' from New York via satellite, and this hour-long, five-days-a-week magazine programme, the first of its kind to be introduced into tea-time viewing by a regional company, continued its successful run. With a 3-1 share of the local audience at times, it also had the distinction of scoring five places out of the Top Ten local ratings in one week.

News programmes include *Lunchtime*, *Ulster News Headlines*, *Ulster Television News* and *Bedtime*, and the current affairs team produce *Counterpoint* and other specials.

Local summer series included *Portrait of the Artist*, a look at the work and motivation of artists in the Province, the musical programme, *The White Line*, and the return of *Want a Job*, particularly timely at a period of still further high unemployment. *Face Your Future* was aimed at helping young people in their search for a career, and there was an excellent response in projects and work submitted during the *Hop, Skip and Jump* schools series for younger children.

Religious programming included *The Irish Factor*, which looked at the influence throughout the world of many movements which had originated in Ireland, and *Witness*.

There was a new series for local farmers, and *Sportscast* covered the weekly sporting scene.

To encourage Ulster writers, the company instituted a £1,000 drama award scheme. Ulster Television again sponsored the week-long *Hobbies and Holidays* exhibition, a feature of which was a mock-up studio where large audiences were able to meet screen personalities.

Among many special events covered during the year were special OBs on the enthronement of the new Church of Ireland Primate, Dr John Armstrong, and the Lord Mayor's Show parade in Belfast. Local advertisers also had an opportunity to see a selection of commercials which have appeared on Ulster Television over the past 21 years.



Derry's Cross, PLYMOUTH PL1 2SP
 Tel: 0752 69311
 Sloane Square House, Holbein Place,
 Sloane Square, LONDON SW1W 8NT
 Tel: 01-730 5101
 Dominion House, 23-25 St Augustine's
 Parade, The Centre, BRISTOL BS1 4UG
 Tel: 0272 211321
 3 Frederick Place, St Thomas Street,
 WEYMOUTH Tel: 030 57 75050
 2nd Floor, Bristol & West House,
 Bouport Street, BARNSTAPLE, N Devon
 Tel: 0271 76256

Directors . The Lord Harris of Greenwich (Chairman); George H Lidstone (Vice-Chairman); Ronald Perry (Managing Director); Rodney Brimacombe; Peter Cadbury; Sir Robert Cooke; Terry Fleet (Programme Controller); Michael F Heathcoat Amory; Kenneth Holmes; Dr Harry Kay; The Hon Simon Lennox-Boyd; The Earl of Lisburne; Mrs Penny Phillips, MBE; Harry Turner (Sales Director).

Officers . PLYMOUTH: John Cooper (Head of Film); David Dickinson (Technical Controller); Michael Reinhold (Head of Education); Roy Curtis-Bramwell (Head of Publicity); Henry Stracey (Regional Sales Manager); David Sunderland (Head of Presentation); Michael Warren (Programme Planning Controller); LONDON: Jon Duffield (Marketing Services Manager); Ian James (Deputy Head of Sales); A W Mailardet (Chief Accountant); Peter Spicer (Head of Sales); Mrs A Whatley (Company Secretary). BRISTOL: Derek Prosser (Regional Sales Manager).

Religious Advisers. Rev John Ashplant (Free Churches); Father A Bede Davis (Roman Catholic); Prebendary John Parkinson (Church of England).

Agricultural Advisers. R G Pomeroy (Chairman); V H Beynon; J H Brock; V Davey; A Gibson; D Matthews; M Pengelly; D Rickard; F H Thomas.



WESTWARD TELEVISION

SOUTH-WEST ENGLAND

Educational Advisers. B Taylor (Chairman); J Anderson; R G F Bull; J F Gale; C Grey; D Keast; F R Rayner; R V Saunders; J Stone; Miss S M Thomson; E B Burch.

Programmes. Westward Television's strength lies in comprehensive coverage and programming for the region it serves, yet many of the company's programmes earn a place in the ITV network schedules and some are shown internationally. Over the past five years around three dozen Westward programmes have been seen in some fourteen countries.

Developments in coverage, programming and technical facilities have enabled improvements to be made in the service for West country viewers. Regional news output has increased, with longer and more varied local bulletins. The top rating nightly news magazine *Westward Diary* has been extended on Mondays and Fridays; the programme now runs to a full hour on Mondays and Fridays and on Mondays is one of Britain's few nightly news magazines to have a 'live' audience in the studio. It is supplemented by live Saturday sport, news and a results service.

The introduction of the country's first fully operational mobile recording unit has enabled big advances to be made in covering the far corners of the region. The £300,000 unit, mounted on a special chassis, carries light-weight cameras and

In a series of six films, Clive Gunnell looks at Dartmoor in all its aspects - its history, people, industry and beauty.

sophisticated camera-to-unit microwave and radio control systems, making it extremely versatile. It has been used extensively for local and network production throughout the region including live coverage for *Westward Diary*.

Westward has provided a steady contribution to the network. A colourful drama to mark the 400th anniversary of Sir Francis Drake's circumnavigation of the globe, *Drake's Venture* starring John Thaw, and a seven-part children's series *Maggie's Moor* set on Dartmoor, were significant contributions from the regional company which has also transmitted award-winning documentaries like *Gibsons of Scilly* and *Genette* and continued to bring home to a national audience the beauty of the South West in Clive Gunnell's *Walking Westward*. Clive will feature in a series on Dartmoor. The highly-acclaimed series *The Television Programme* will be followed by another series presented by Peter Fiddick and by a six-part network adult education series *Village Action* which sets out to create a greater understanding of problems which arise when living in the countryside.

Westward provided a valuable insight into one of the world's great races in the documentary *The Loners* which used specially adapted cameras from the Apollo moon mission to get some exciting new film, and zany Spike Milligan took a look at the opera *Pirates of Penzance* which had a world premiere in Paignton, the South Devon seaside resort. Westward will continue with its distinctive contribution to the network series *About Britain*.

Locally, the station has been very busy. The new decade was marked by several firsts including the introduction of six-day live local origination, an inaugural Westward Lecture given by the Home Secretary, the Rt Hon William Whitelaw, and a Friday night sport programme *Sportsline* which started in February. In addition, Westward has again given Westcountry constituents the chance to question their MPs in another series of *Encounter* at the new time of 7p.m.; viewers have been kept abreast of what has been happening in Parliament in *Politics West* and have heard personalities' views in *The Summer of '80* series.

With the aid of the company's new OB unit, Westcountry towns have been put under the spotlight in *Talk of the Town*, and the station has continued with regular features like Peter Forde's weekly survey of the agricultural scene in *Farm and Country News*, the hard-hitting current affairs programme *Westward Report*, and the monthly look at the arts, *Preview West*. New programmes have included an inter-district quiz for the South-West, three musical specials under the generic title *Plymouth Rock* featuring top artists, and a number of documentaries on subjects as varied as Somerset-born Ernest Bevin, the role of the police, Weymouth Beach, Truro Cathedral and a musical portrait of Moura Lympny. Programmes planned for the coming year include documentaries, a special series for young people and a series for women in the Westcountry.



The Television Centre, LEEDS LS3 1JS
 Tel: 0532 38283 Telex: 557232
 8 Grafton Street, LONDON W1X 3LA
 Tel: 01-493 1237 Telex: 25202
 Charter Square, SHEFFIELD S1 4HS
 Tel: 0742 23262
 185 Ferensway, HULL HU1 3PH
 Tel: 0482 24488
 2 Saltergate, LINCOLN LN2 1DH
 Tel: 0522 30738
 8 Bullring Lane, GRIMSBY,
 South Humberstone, DN31 1DY
 Tel: 0472 57026
 Brazennose House, Brazennose Street,
 MANCHESTER M2 5RP Tel: 061-834 4228

Directors. Sir Richard B Graham, Bt, OBE, DL (Chairman); G E Ward Thomas, CBE, DFC (Deputy Chairman); Paul Fox (Managing Director and Director of Programmes); Tony Preston (Deputy Managing Director); Stanley H Burton; Mrs Phoebe David; Stephen H Hall; J G S Linacre, CBE, AFC, DFM; Nicholas G W Playne; George Brotherton-Ratcliffe; Prof William Walsh; Peter Willes, OBE.

Executives. Kenneth Bellini (Head of Programme Purchasing); Bob Bairstow (Head of Programme Planning); David Cunliffe (Head of Drama); Don Dorling (Group Personnel Director); Mrs Liz Evett (Head of Casting); Brian Harris (Head of Management Services); Lawrie Higgins (Head of Sport and Outside Broadcasts); Chris Jelley (Head of Education and Religion); Clive Leach (Director of Sales); Philip Parker, MIEE (Director of Engineering); Frank Smith (Head of News, Current Affairs and Documentaries); Geoff Smith (Head of Production Planning); John Smith (Head of Production Services); Keith Smith (Head of Press and Publicity); David Thorn (Regional Sales Manager); Michael Thornhill (Labour Relations Officer); Leslie Thornby, FCIS (Company Secretary); Joy Whitby (Head of Children's Programmes); Duncan Wood (Head of Light Entertainment); Ted Wright (General Operations Manager).

Programmes. DOCUMENTARIES: In one of his most successful series, Alan Whicker reported from California on the San Francisco Police Department, Sunset Boulevard, British exiles in Hollywood, and learnt to shoot to kill. Jonathan Dibleby, in his first two-hour special programme for Yorkshire, examined the dilemmas in policing Britain in the 1980s; he then went on to interview Barbara Castle on her controversial memoirs. David Frost, with satellite links to the United States and the Soviet Union, debated the political problem of the 1980 Olympic Games and began the year with a look into the next decade; Yorkshire Television presented his exclusive interview with the exiled Shah of Iran on the island of Contadora. In the ambitious thirteen-part documentary series, *Arthur C Clarke's Mysterious World*, the best-selling science fiction writer looked at strange phenomena around the world. Peter Morley and Kevin



YORKSHIRE TELEVISION

YORKSHIRE

Sim made *Women of Courage*, a quartet of films about women who braved the Nazi menace in the last war. John Willis's *The Secret Hospital* won an International Emmy in New York, among a number of honours. Profiles were produced of the eminent Irish racehorse trainer, Vincent O'Brien, and Mark McCormack, agent to sporting celebrities. Two doctors explored subjects of their choice in the medical series *Second Opinion*, while Magnus Pyke and Miriam Stoppard continued to involve the nation in scientific observation for *Don't Just Sit There!* DRAMA: J B Priestley's *The Good Companions* was the highlight of Yorkshire Television's drama programmes; it was adapted in nine one-hour parts by Alan Plater and starred Judy Cornwell, John Stratton and Bryan Pringle in an outstanding cast. Two more series of the realistic Secret Service series, *The Sandbaggers*, starred Roy Marsden, Ray Lonnen and Michael Cashman and won many devoted followers. William Corlett's sensitive trilogy *The Gate of Eden* featured Richard Gibson as 15-year-old Peter in a cast headed by Maurice Denham and Pat Heywood. The single plays from Yorkshire included scripts from John Osborne, David Mercer, John Bowen, Henrik Ibsen and



Noel Coward with such stars as Diana Rigg, Anna Massey, Peter Sallis, Alfred Burke, Edward Woodward and Nigel Hawthorne. Writer Adele Rose took an optimistic look at life after divorce in *Second Chance*, a six-part series with Susannah York and Ralph Bates. The evergreen and ever popular *Emmerdale Farm* celebrated its ninth birthday and 600th edition. LIGHT ENTERTAINMENT: James Bolam, Peter Bowles and Christopher Strauli starred in the second successful series of *Only When I Laugh*, which topped the ratings on three occasions. A further series of *Song by Song* featured such international stars as Lena Horne, Helen Gelzer and Howard Keel, and there were new series of *Life Begins at Forty*, with Derek Nimmo and Rosemary Leach; Harry Worth's *How's Your Father?*; Thora Hird and Christopher Beeny in *In Loving Memory*, by Dick Sharples; *Winner Takes All*, hosted by Jimmy Tarbuck; and *3-2-1* led by Ted Rogers. LOCAL PROGRAMMES: Richard Whiteley, Geoff Druett and Marylyn Webb presented *Calendar* which commands the lion's share of the audience for local news in the region, with separate editions for viewers from the Emley Moor and Belmont transmitters. *Calendar Tuesday* gained popularity as an afternoon magazine, *Calendar Sunday* reported on political issues, and *Calendar Sport* covered sports from cycling to cricket. A new arts series, *Calendar Carousel*, was born and included two distinguished documentaries on an artist from Cleethorpes and an international concert pianist from Bingley. *Country Calendar* covered a wide range of rural life and pursuits, and *With A Little Help*, a new community action series, achieved considerable impact. CHILDREN'S: *The Book Tower*, presented by Tom Baker, won both the Rediffusion Star Award for the best children's informative programme and the Prix Jeunesse in Munich. A further series of *ExtraOrdinary* was presented by Valerie Pitts who looked at the lives of such famous people as Henry Cooper and Zandra Rhodes. *Frank Muir on Children* was another new series about children in literature. EDUCATION: *How We Used to Live*, Yorkshire's long-running schools programme, this year won the Rediffusion Harlequin Award for the best schools programme. The company's numeracy series was expanded with *Numbers at Work*, and *Learn to Sing* encouraged viewers to burst into song. RELIGION: *Your 100 Best Hymns*, introduced by Derek Batey, continued its successful run. Michael Hordern introduced *All God's Creatures*, a humorous but occasionally profound look at relationships of men and animals from earliest times. OUTSIDE BROADCASTS AND SPECIALS: OB's ranged from coverage of the Miss Great Britain and Miss YTV competitions to *Brass In Concert* and *Music at Harewood*. *The British Fashion Awards 1980* featured the best in high street fashion.

In the first programme of 'Women of Courage' Dr Hiltgunt Zassenhaus returns to her native Hamburg where during the war she lived a double life.

ITN, ITN House, 48 Wells Street,
LONDON W1P 4DE Tel: 01-637 2424

Organisation. ITN is a non-profit making company which provides the daily programmes of national and international news to all ITV stations. It also produces a number of programmes and services for the ITV companies, and is a joint owner in UPITN which produces newsfilm agency services for overseas television.

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

Directors. John Freeman (*Chairman*); David Nicholas (*Editor and Chief Executive*); Norman Collins; Frank Coplestone; Bryan Cowgill; Sir Denis Forman, OBE; Paul Fox; Alex Mair, MBE; David McCall; Brian Tesler; William Hodgson (*General Manager*); Daniel Moloney (*Company Secretary and Financial Controller*).

Knighton House, 52-66 Mortimer Street,
LONDON W1N 8AN Tel: 01-636 6866
Telegrams: *Itcatel, London W1*
Telex: 262988

Organisation. Incorporated as a Company Limited by Guarantee, ITCA was established by the programme companies to provide a central secretariat function to service the central needs of the industry. The governing body is the Council, which comprises all the Managing Directors and is responsible for formulating joint company policies over a wide range of subjects. Several committees - Network Programme, Finance, Management, Industrial Relations, Marketing, Rights and Technical, supported by specialised sub-committees and working

247 Tottenham Court Road,
LONDON W1P 0AU Tel: 01-636 3666

Constitution. Independent Television Publications Ltd is owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and *Look-in*.

Directors. George A Cooper (*Chairman*); R W Phillis (*Managing Director*); Peter Jackson (*Deputy Managing Director*); James Bredin; William Brown, CBE; Frank Coplestone; Bryan Cowgill; Donald Harker; R B Henderson, CBE; A Leighton Davis; The Earl of Lisburne; Alex Mair, MBE; Leonard Mathews, OBE; D S McCall; Peter McNally; Peter S Paine; L J Thompson; R W Wordley.

Chairman's Committee. George A Cooper (*Chairman*); R W Phillis (*Managing Director*); Peter Jackson (*Deputy Managing*



INDEPENDENT TELEVISION NEWS

Officers. Donald Horobin (*Deputy Editor*); Hugh Whitcomb (*Editorial Manager*); Derek Murray (*Assistant Editor*); Michael Batchelor (*Assistant General Manager - Operations*); Derek Walker (*Staff Controller*); Peter Ward (*Director of Engineering*); Paul Mathews (*Assistant General Manager - Production*); Jack Laidler (*Facilities Controller*); Michael Jessey (*Facilities Manager*); Peter Banyard (*Manager, Film and ENG Production*); Douglas Wilkins (*Manager, Operational Planning*); David Warner (*Film and Tape Library Manager*); Jim Green (*Head of News Information*); Frank Duesbury (*Public Relations Officer*); Peter Cole (*Senior News Editor*); Mark Andrews, John Flewin, Nigel Hancock, David Mannion, Richard Simons

(*Home News Editors*); Michael Morris (*Senior Foreign Editor*); Tony Millett, Margaret Eales (*Foreign News Editors*).

Programmes. Daily news programmes, including the half-hour *News at Ten*, *News at 5.45* and the lunchtime *News at One*; and special news programmes on major events.

Facilities. ITN House was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcasters and for commercial production companies. It has two studios with seven EMI cameras and its own lightweight outside broadcast unit, equipped with 2 KCR 40 Fernseh cameras. Other facilities include digital DICE standards converters, three multi-gauge telecines, eleven Ampex VTRs and VPRs, time code editing facilities, a comprehensive range of video-cassette, sound recording and dubbing equipment, and a film laboratory. ITN has its own news film camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.



groups - deal with the detailed work of the Association.

Officers. David Barlow (*General Secretary*); Lionel Dunn (*Secretary*); Berkeley Smith (*Director, Programme Planning Secretariat*); David Sumner (*Chief Executive, Industrial Relations*); John Jackson (*Head of Copy*

Clearance); Norman Green (*Co-ordinating Engineer*).

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 television and radio advertisements before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.



Director, Editor TVTimes); James Bredin; William Brown, CBE; Donald Harker; Peter McNally; L J Thompson (*Financial Director*).

Senior Executives. R W Phillis (*Managing Director*); Peter Jackson (*Deputy Managing Director, Editor TV Times*); L J Thompson (*Financial Director*); Eric Blott (*Personnel Director*); Nigel Cole (*Director of Promotion and Publicity*); John Littlejohn (*Sales Director*); Mike McGrath (*Advertisement Director*); Doug Richardson (*Production*

Director); Alwyn Wise (*Marketing Director*).
Look-in. Editor - Colin Shelbourn.

INDEPENDENT TELEVISION BOOKS LIMITED

A subsidiary company of Independent Television Publications Ltd, publishes books and other publications related to Independent Television.

Directors. R W Phillis (*Chairman*); Nigel Cole; Peter Jackson; L J Thompson.

Executives. John Doyle (*Editor*).

RADIO GUIDE LIMITED

A subsidiary company of Independent Television Publications Ltd, publishes *Tune-in*, the programme journal of Independent Local Radio.

Directors. R W Phillis (*Chairman*); Peter Jackson; L J Thompson.



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INDEPENDENT LOCAL RADIO

The first nineteen Independent Local Radio stations came on the air between 1973 and 1976, a considerable achievement in technical and administrative terms. A lull occurred from the end of that phase until April 1980 when Cardiff Broadcasting Company (CBC) began transmitting. The intervening four years had allowed the Government to establish the Annan Committee on the Future of Broadcasting and consider its Report. In July 1978 a White Paper announced the expansion of local radio and by October of that year the Home Secretary had authorised the IBA to develop stations at Cardiff, Coventry, Peterborough, Bournemouth, Dundee/Perth, Gloucester & Cheltenham, Exeter/Torbay, Aberdeen/Inverness (subsequently divided into two entirely separate franchises), and Southend/Chelmsford.

CBC, the second ILR station in Wales (Swansea was the first), was constructed within a year of the contract being awarded. Interest in the on-air date was heightened by the programme company structure which contained a Community Trust element as well as the more usual commercial and business interests. Other stations in this batch of ten were to come on air during 1980 and into the summer of 1981.

Before the contract for the last of these stations had been awarded the Home Office announced an additional fifteen ILR areas: Ayr, Barnsley, Bristol, Bury St. Edmunds, East Kent, Guildford, Hereford/Worcester, Leeds, Leicester, Londonderry, Luton/Bedford, Newport (Gwent), Preston & Blackpool, Swindon/West Wilts., and Wrexham & Deeside. These will bring the number of ILR stations throughout the United Kingdom to 44 and will be serving 75 per cent of the population.

A number of these areas have already been advertised and contracts offered. The process will continue into 1981, by which time the first of the fifteen (Leeds) should be broadcasting.

During 1981 the Authority will be finalising plans for continued development. The IBA's aim is to bring ILR to as much of the United Kingdom as possible. As the expansion of ILR moves from 44 to around 60 stations the difficulty in covering small towns and rural areas is highlighted. The limitations on transmitter power and the need to re-use frequencies simultaneously in various parts of the country make large area coverage difficult.

◀ Presenter David Burrows interviews many visitors during his mid-morning show on Metro Radio. Here he chats to two of the Osmonds.

Unless the population served is large enough, the advertising revenue will not be sufficient to make a station self-financing. The consideration of this problem will be of major concern to the Authority this coming year.

AREA	COMPANY	AIR DATE
Aberdeen*	North of Scotland Radio	mid 1981
Ayr	Radio Ayrshire	late 1981
Barnsley	<i>to be appointed</i>	<i>not yet known</i>
Belfast*	Downtown Radio	16.3.76
Birmingham*	BRMB	19.2.74
Bournemouth*	Two Counties Radio	15.9.80
Bradford*	Pennine Radio	16.9.75
Bristol	Radio Avonside	late 1981
Bury St. Edmunds	<i>to be appointed</i>	<i>not yet known</i>
Cardiff*	Cardiff Broadcasting Company	11.4.80
Coventry*	Mercia Sound	23.5.80
Dundee/Perth*	Radio Tay	late 1980
East Kent (precise location to be determined)	<i>to be appointed</i>	<i>not yet known</i>
Edinburgh*	Radio Forth	22.1.75
Exeter/Torbay*	Devonair Radio	late 1980
Glasgow*	Radio Clyde	31.12.73
Gloucester & Cheltenham*	Severn Sound	late 1980
Guildford	<i>to be appointed</i>	<i>not yet known</i>
Hereford/Worcester	<i>to be appointed</i>	<i>not yet known</i>
Inverness*	Moray Firth Community Radio	1981
Ipswich*	Radio Orwell	28.10.75
Leeds	West Yorkshire Broadcasting	mid 1981
Leicester	Centre Radio	mid 1981
Liverpool*	Radio City	21.10.74
London* (General and Entertainment)	Capital Radio	16.10.73
London* (News and Information)	LBC	8.10.73
Londonderry	<i>to be appointed</i>	<i>not yet known</i>
Luton/Bedford	Chiltern Radio	late 1981 (Bedford later)
Manchester*	Piccadilly Radio	2.7.74
Newport (Gwent)	<i>to be appointed</i>	<i>not yet known</i>
Nottingham*	Radio Trent	3.7.75
Peterborough*	Hereward Radio	10.7.80
Plymouth*	Plymouth Sound	19.5.75
Portsmouth*	Radio Victory	14.10.75
Preston & Blackpool	<i>to be appointed</i>	<i>not yet known</i>
Reading*	Radio 210	8.3.76
Sheffield & Rotherham*	Radio Hallam	1.10.74
Southend/Chelmsford	Radio Eastway	late 1981
Swansea*	Swansea Sound	30.9.74
Swindon/West Wilts	<i>to be appointed</i>	<i>not yet known</i>
Teesside*	Radio Tees	24.6.75
Tyne & Wear*	Metro Radio	15.7.74
Wolverhampton & Black Country*	Beacon Radio	12.4.76
Wrexham & Deeside	<i>to be appointed</i>	<i>not yet known</i>

* See pages 158-171 for further details

The Selection of ILR Companies

The process leading to the award of an Independent Local Radio contract formally begins with notices placed by the Authority in the local press announcing the contract and inviting applications. By this stage, however, much work has already been done by the IBA and probably by the groups hoping to win the franchise. Earlier the IBA makes known in general terms the areas to which it hopes to bring ILR; the Home Secretary then announces the areas in which he authorises the Authority to proceed; and before the contract is advertised the Authority issues a press statement announcing that applications are about to be sought.

Knowing the amount of time and effort involved in preparing a successful application, applicants are likely to have been hard at work for some time, forming a well-balanced group, making their programming plans, and arranging sources of finance. They will know in general terms, from the specifications issued by the IBA for earlier contracts, the requirements they will need to meet. But until the contract is advertised and (simultaneously) the related contract specification becomes available, groups will not know the details of such matters as the population coverage for their particular area and the rental payable to the IBA.

The specification document, which runs to some 30 pages, is available to anyone interested in applying for an ILR contract. The specifications aim to set out as clearly as possible the requirements that the contractor will have to meet, and the sort of information that applicants need to supply. They make plain that, within the basic requirements imposed by the IBA Act, the Authority has no preconceived notion about the proposals that should be put forward. The maximum scope is given to applicant groups to come forward with their *own* ideas about the local radio service that would be appropriate for their area, and that the area could support. The contractor will be operating within a self-financing system and its proposals must be realistic. But being realistic does not prevent them from being original and imaginative.

Some fourteen weeks are normally allowed between the date of the contract advertise-

ment and the deadline by which applications must reach the Authority. There follows a period of intense activity at the IBA during which the applications are studied, compared and analysed in all their various aspects – programming, composition, financial, advertising, and technical. Within three to four weeks of applications being received, preliminary interviews are held with all the applicant groups in the main town or city of the area. These are preceded by a public meeting (sometimes more than one) at which the station's future listeners can express *their* views about the needs that a local radio service should meet, and question the Authority about Independent Local Radio and the IBA's role as the regulating body. Additional views will have been sought in the previous weeks by the IBA's Regional Office from a wide spectrum of local organisations and individuals.



▲ Nicky Bennett, one of the presenters at Devonair Radio, looks out over the beautiful view of Torbay from one of the studios at the radio station. The IBA expects each ILR station to identify clearly with the character, needs and interests of its area.

► All ILR stations become closely involved in the affairs and activities of their area. Radio City, for example, presented a cheque for £3,000 to the Mill Road League of Friends for the purchase of an incubator ventilator machine at Mill Road Hospital in Liverpool.



The Authority party for the preliminary interviews and public meeting consists of a sub-committee of three Members of the Authority, supported by three or four senior staff including the Regional Officer. After the interviews they report back to the full Authority. Short-listed groups are then invited to the IBA's headquarters in London for a further interview, this time with the full Authority.

Between the initial and second interviews any necessary further checking and analysis is done and the Members of the Authority study the transcripts of the first encounters. By this time points of detail are likely to have been dealt with, and the emphasis at the second interview is on the wider issues that may determine the Authority's eventual decision. As always, the intention is to give applicants the opportunity to put their case frankly and boldly, and to show how far they have thought-through their capability for providing an acceptable service of local radio.

After the second interview the Authority may take some time to reach a final decision. It is conscious of the amount of time, thought and effort that has gone into the preparation of the applications: whether it is faced by two or more consortia, each of which could be

judged likely to provide a competent service, or by one which appears outstanding, the merits of all are considered with the greatest care. In the end only one group can be successful; the rest, however able, are inevitably left with nothing other than, it is to be hoped, the knowledge that their case has been welcomed, studied, and examined with sympathy, understanding and care.

For the successful group there follows a year or so of intense activity, of detailed planning and preparation, before the new station comes on air to face the judgement not only of the IBA but of the whole of the potential audience.



▲ A new ILR station quickly makes friends with its local audience. Here Tony Gillham, Head of Music at Mercia Sound, joins Dave Jamieson, presenter of *Through 'til One*, in one of the station's new studios at Coventry.

The Association of Independent Radio Contractors (AIRC)
8 Great James Street, LONDON WC1 3DA
Tel: 01-405 5036

AIRC is an association jointly funded by the companies who have contracts from the IBA to provide a local radio service. Set up in 1973, its membership consists of radio companies which are presently on air and also those preparing to begin broadcasting by 1981, providing a range of trade association services for its members including relations with advertisers (in line with the IBA's advertisement control system), agencies and other media bodies. AIRC also represents ILR to the public and opinion-leaders. A significant function of AIRC is to provide a forum for discussion between the companies about a collective policy within ILR.

Consulting the Public

▼ Views and questions from the floor are encouraged at public meetings.



Public opinion is an important element in planning and developing ILR. Listeners identify closely with their own local station's programmes and personalities, but the IBA also needs to keep in touch with local views. Consultation, both formal and informal, is a continuous process. Views are sought in three main ways: public meetings, local advisory committees, and systematic audience research.

Public Meetings on ILR

The IBA does not rely exclusively on material presented to it by applicant groups when deciding who will provide the best service to a locality. Weeks before applicants are interviewed the IBA contacts local communities asking what they are looking for in an ILR station for their area. They are invited to attend public meetings to express their views. The meetings are also advertised in the local press and by posters. The comments made in writing and at the meetings are important when interviewing applicants.

Public meetings are not only held when a new ILR station is to be opened, but also to seek views on established stations. These are likely to be more specific than the initial meetings, as they enable the Authority and the local radio company to consult listeners about the detail of programming policy. Senior members of the local radio company staff form part of the panel at such meetings. Not all people who attend public meetings are there just to complain; constructive criticism is valuable, as are ideas for future programming. The panel can also explain aspects

of the service with which listeners are unfamiliar. But people who go to public meetings may be surprised to find that the panel is there principally to listen and not to give a lecture.

It could be argued that public meetings tend to attract people with their own axes to grind. However, public meetings, especially when publicised on air by the radio station itself, can also attract regular listeners. Their presence at such meetings is particularly valuable.

The programme plans of the ILR companies are published by the IBA when the stations begin broadcasting. They are available from the Regional Offices of the IBA.

Not all suggestions received from the public can necessarily be acted upon, although they can be useful in, for instance, highlighting a need of which the programme staff are unaware. With many tastes to cater for, the ILR stations do their best to meet the varied needs of their listeners.

Local Advisory Committees

Public meetings often provide useful contact with local people who are interested in becoming members of the IBA's Local Advisory Committees for Independent Local Radio. The Authority is required by the IBA Act to appoint a committee 'reflecting, so far as is reasonably practicable, the range of tastes and interests of persons residing in the area for which the committee is appointed'. Although it is important to find a broad range of people with different backgrounds and



◀ Members of the panel for an ILR Public Meeting in Bristol. Answering questions from those attending the meeting are (left to right) Eirion Lewis (IBA Officer for Wales and West of England); John Thompson (the IBA's Director of Radio) and The Marchioness of Anglesey (Member of the Authority) who chaired the meeting.

interests, members of the committee are not appointed as delegates but as individuals. Many of them do belong to local organisations, statutory and voluntary, and they bring forward the opinions of their friends and colleagues as well as their own, thus widening discussion. The main qualifications to become a member of a Local Advisory Committee are an interest in local affairs and in radio. A third of the members are appointed from local authority nominations. The rest are individual listeners, selected by interviews. Members may be chosen to represent an age range or a particular religious or cultural background, or simply people who listen a lot during the day or at night, or who like particular types of music.

Consisting of about twelve members, each Local Advisory Committee meets four or five times a year. The meetings cover a wide range of programming and advertising issues raised by members themselves or those whose views they have sought; by IBA staff and by members of the general public. Twice yearly, Chairmen of all committees meet together to exchange views, and full committees meet occasionally with others on a regional basis. Membership is voluntary and it is stressed that Local Advisory Committees advise the IBA and not the companies.

Not everyone likes to stand up at large gatherings or speak out at committee meetings, but all listeners' views are welcome. If you have any comments to pass on to the IBA about the programming or advertising service of your Independent Local Radio station



write to the Local Advisory Committee for your area, c/o the IBA's headquarters at 70 Brompton Road London SW3 1EY, or c/o the IBA's appropriate Regional Office.

Information on ILR

Information about ILR is published by the IBA and by the radio companies. The Authority's Annual Report, available from government bookshops, contains many facts and figures about programmes and finance. A range of leaflets on ILR is also available, free of charge, from the IBA's Information Office or the Regional Offices.



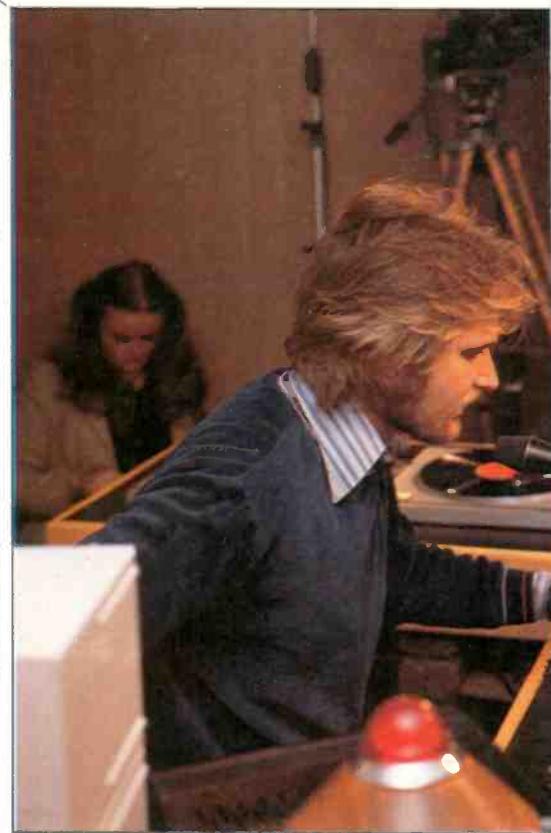
▲ Presenters and members of the sales team take part in a CBC Taxi promotion tour.



► All smiles from Lady Plowden and, left to right, vice-chairperson Jane Hutt, chairperson David Williams and chief executive Tony Gorard at the entrance to the new CBC Radio station.

Excitement, enthusiasm and extreme tiredness – a new radio station takes to the air waves.

Cardiff Broadcasting Company started its corporate life as two cardboard boxes full of demo tapes in the corner of someone else's spare room, and a bulging briefcase carried to London meetings by Tony Gorard, Chief Executive. It does not sound much in view of the weeks of discussion and midnight oil that produced the franchise application document, but it illustrates the carefully contained enterprise which a new Independent Local radio station must be. High costs for equipment, accommodation, furniture and staff mean that starting small and keeping the company's hand out of its pocket is essential, since the company will not earn anything until



it is on the air – but beginning that way is also part of the fun.

Martin Newton, Chief Engineer, was the next company employee. Ex-BBC, pirates, Piccadilly and Beacon, he characterises the 'Independent' in ILR and could build and run a radio station in his sleep – a talent that was put to full use as the projected air date rushed towards him! He wrote shopping lists and order forms, made friends with the Post Office and studio architects, and started getting slightly nervous towards the end of 1979. Gradually an empty clothing factory on the edge of Cardiff's dockland was transformed into the Radio House that had been dreamed of; hessian-clad and quietly humming with broadcasting equipment under stylish spot-lighting.

The Programme Controller arrived in December. Daniel Damon, an experienced broadcaster, admitted that he had plenty to learn about putting that experience into other people's programmes and other broadcasters' mouths, and about IBA regulations, recruitment advertising, job interviews, board meetings, business lunches and how to listen to demo tapes whilst eating breakfast. In the

FOCUS ON CARDIFF

◀ Deputy news editor Lynne Mullen and IRN regional editor Scarlett McGuire anxiously assemble the first news bulletin.



◀ Action stations as presenter Mark Williams introduces the first programme.



▶ Lady Plowden with programme controller Dan Damon.

quiet moments, of course, there were a few programme ideas to be knocked into shape!

Early in the New Year everything seemed to be going well, and a decision was taken by the IBA to move the target; air date would be a fortnight earlier so that the new company could get some benefit from April advertising – traditionally buoyant. Sales Manager Martin Ford had now joined and began wooing advertisers to the new medium.

In a growing industry, recruiting professional staff is not easy and it took most of the executive team's efforts for February. By mid-February, the majority of the on-air staff had been found, but a couple of key posts, including that of News Editor, took longer than hoped. However, early March saw the first arrivals taking desks and chairs out of their boxes and running their hands over shiny new equipment. Air date was getting closer – programme plans were settled and rehearsals began about the same time as Trade Tests on the new IBA transmitters. By the end of March presenters and engineers were dry-running through most of the proposed programme schedule, doing mock phone-ins and interviews – and playing a few records that

had arrived in the library (luckily few, as there were no shelves yet either!).

The prestigious eve of the opening Dinner in Cardiff Castle drew a glamorous veil over the flurried final preparations in Radio House; the smell of hot solder and the sound of running feet were everywhere, the months and the money were about to be exposed to the air in a few hours.

At five minutes to 6 a.m. on Friday 11th April 1980, a few nervous and exhausted people put a radio station into the history books, watched and outnumbered by reporters from established and confident television and press. No one will forget the start of the second phase of ILR, but they may not remember it all!

Programming for Everyone

▼ DJ Nick Meanwell, spruced up to attend the Queen Mother's 80th birthday party at Buckingham Palace, takes his leave of Radio Tees' Managing Director, Toby Horton.



The BBC has five or more separate services through which it can attract radio listeners. The four national networks – Radios 1, 2, 3 and 4 – each broadcast a distinct type of output designed to appeal to particular tastes and groups within the population. In addition, the BBC has its twenty local stations and separate national services for Scotland, Wales and Northern Ireland. It is against this wide range of specialised competition that each local ILR station must seek to win listeners.

An Independent Local Radio station cannot afford the luxury of directing its output at just one section of the population. ILR stations are obliged to provide programming which meets the full range of radio needs from their local communities, both to fulfil the requirements of broadcasting legislation and the expectations of the IBA, and to attract the large, broadly-based audiences required by advertisers. They must attempt to appeal to all sections of the population – men and women, the young and the old, people at work and those at home. But – and here ILR faces a considerable challenge – this has to be accomplished within the constraints presented by the availability of only one broadcast channel within each area served.

Faced with this difficult task, ILR programmers have developed an innovatory format of 'flow programming'. Throughout the daytime, a typical ILR station broad-



▼ Allan Sherwin enjoying himself with his guests The Three Degrees during their visit to the Beacon Radio studios at Wolverhampton.

casts a constant stream of varied items, mixing popular music, national and local news, local information, features, competitions and interviews, linked together in a lively style. By emphasising friendly presentation, identification with the locality, the reliability of the local news and information services, and a committed involvement with the audience, each ILR station endeavours to produce a more attractive blend of radio that will provide something for everyone living in its coverage area.

The success of this approach is demonstrated by the findings of audience research. JICRAR measurement surveys, conducted by an independent research agency, provide convincing evidence of the impact that ILR has

▲ Cliff Richard at Beacon Radio as the guest of DJ Dick Fisher.



► Prince Charles in conversation with Capital's David Briggs and Roger Scott (foreground). The Prince also toured the station and talked with Ric Davies about the Earl Mountbatten Memorial Trust.



▼ 'Mr Tranny' helps the children across the road during BRMB's Road Safety Campaign.



made upon radio listening habits in all parts of the country where it is so far available.

In 1980-81, ILR covers around two-thirds of the United Kingdom population. More than half of the people living in these areas tune in to ILR each week, more than listen to any of the BBC services available. In an average week, some seventeen million people listen to Independent Local Radio (and as the number of stations increases, so of course will the total audience). And ILR listeners do not just tune in on a casual basis – they are, in the main, loyal listeners for whom ILR is the regular first-choice station, tuning in for two hours every day, on average. Some – especially those at home during the day – clearly regard their local station as a constant companion,

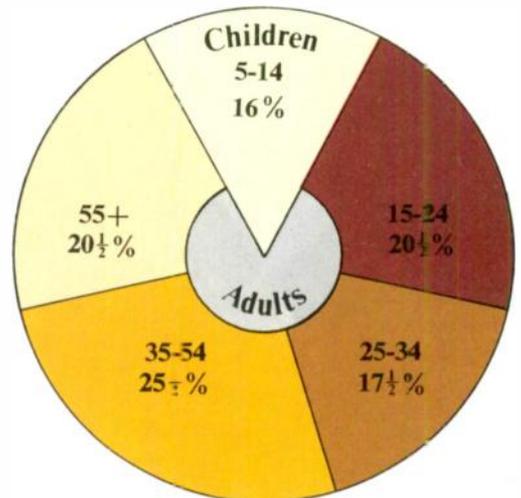
and may listen for twenty hours or more each week. Throughout the United Kingdom, some 190 million hours – a third of all radio listening within ILR areas – are spent listening to Independent Local Radio each week, a remarkable total for a radio service still only in its first decade of existence.

'Programming for everyone' is ILR's ambition, and the research findings show how ILR is succeeding in this. Not only does ILR attract the greatest number of listeners, it also appeals to a much more representative cross-section of the population than does any one of the competing radio services. ILR is highly popular among men and women – its weekly audience includes almost equal numbers of both. ILR also succeeds in reaching similar proportions of each section of the working population – 'white collar', 'blue collar' and housewives. But it is perhaps the age profile of the ILR listenership that provides the most conclusive evidence of ILR's broad audience appeal. Rather than recruiting the majority of its listeners from one narrow age-range, ILR draws its audience from all age groups, as the accompanying chart illustrates. With – at the two ends of the age spectrum – 2 $\frac{3}{4}$ million children listening along with 3 $\frac{1}{2}$ million people aged 55 and over each week, Independent Local Radio can truly be seen to be providing radio programming for everyone.

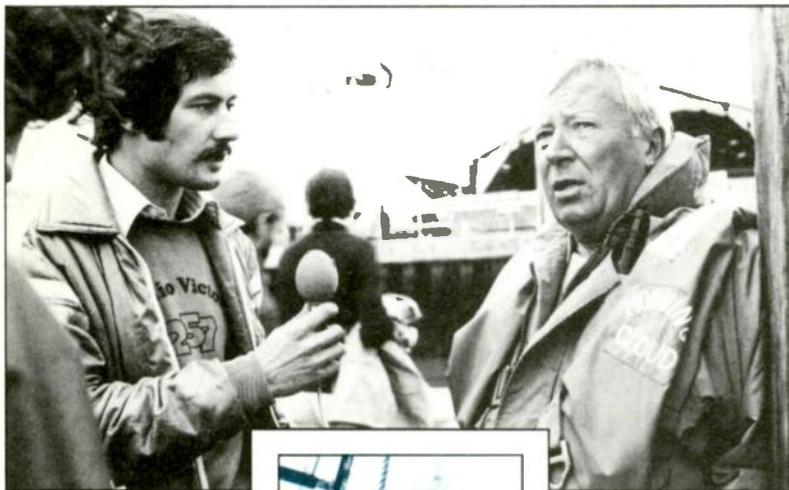
▼ ILR's Total Weekly Audience



◀ Matthew Miller, who was born twenty minutes after Plymouth Sound went on air; his was the youngest voice to hit the airwaves, his first cries were broadcast on *Sunrise Sound*. He shares the station's fifth birthday with sister, mum, and presenters Louise Churchill and Peter Hardman in the background.



Outside Broadcasts

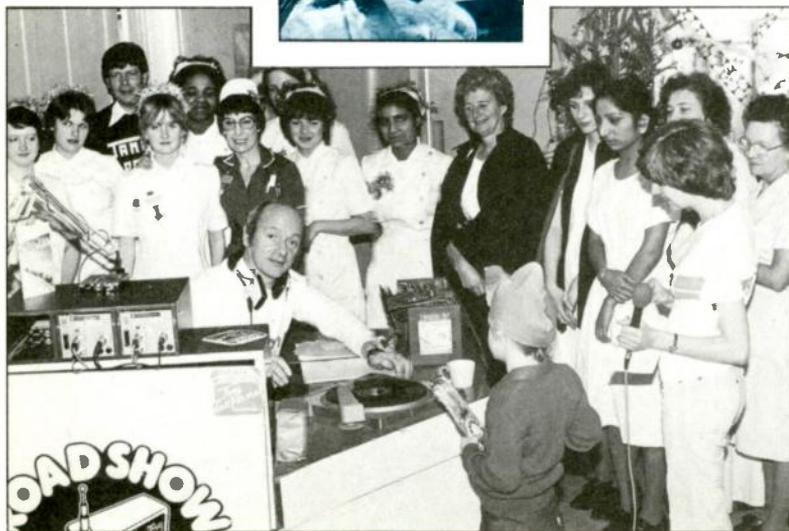


▶ Tim Grundy of Piccadilly Radio features department, out with the Swinton Fire Service, broadcasts live from the top of a building.



▲ Radio Victory's 'sailing' presenter, Steve Ancsell, discusses with Ted Heath preparations for Cowes Week.

▼ Peter Noyes Thomas from Beacon Radio presents *Kidstuff* live at Newcross hospital on Christmas Day.



Been in any good programmes lately? Sharing with the audience the events and experiences which make up the pattern of life is an integral part of the service provided by local radio. It is a two-way relationship which allows listeners to take an active part in the work of the stations. Studio-based competitions, debates and phone-ins have given people the opportunity to participate in programmes since the ILR service began. However, increasingly the development of technical equipment frees the radio stations from the confines of the studio, and allows them to take the programmes to the audience: hence more and more people are able to share in local events and activities, by being present, at home, or in the car.

The ILR radio cars and vans are regularly used to provide on-the-spot coverage of news events – from an interview with the local fire chief at the scene of a blazing store, to sending a newsman up in a plane to report on traffic conditions in London during the rush hour.

Most ILR stations have post office lines permanently installed at local football grounds, and live coverage of sporting events is one of the most appreciated aspects of local radio. Listeners to Radio Trent, Radio City and Piccadilly Radio, for instance, take it for granted that they will be able to follow the fortunes of their soccer teams through the match commentaries broadcast every Saturday afternoon. Speedway, sailing and athletics are just a few of the many sports covered by the outside broadcast teams up and down the country.

Music and the arts are other areas in which outside broadcasts can enrich the experience of the listener. Major events like the Edinburgh Festival, the Welsh National Eisteddfod and State occasions are brought to the audience as they happen, enabling many to get the full impact in their homes: and Radio Hallam in Sheffield regularly has local musicians performing during its weekday lunchtime outside broadcast programmes.

Independent Local Radio is as much about creating a sound picture of the area it serves as about reporting the news or broadcasting job vacancies. Getting out and about means visiting the street round the corner to join in

birthday celebrations, the local hospital or children's home, and towns and villages in the area, bringing closer to everyone the atmosphere and personalities in different parts of the community. Every Saturday, Downtown Radio goes 'On the Road' in Belfast; and the Radio Tees 'Tickle Truck' makes daily contributions to the afternoon programme.

Joining in is a vital part of Independent Local Radio. Radio Victory's listeners were able to share the fun of a pancake race staged in the Portsmouth shopping precinct; whilst on Metro Radio listeners could follow the thrills and spills of the traditional road race between Morpeth and Newcastle.

Mobile studios housed in buses, cars and caravans are a focal point at county shows, summer exhibitions, fêtes and air shows where the public can meet the presenters and other station staff, finding out what the face behind the voice is like, whilst picking up tee shirts and car stickers, and seeing in a small way how a radio programme works – perhaps even having a go themselves.

At times such as Christmas and Easter when togetherness is so important, the live broadcast of a church service or a school carol concert helps people to celebrate in the family atmosphere – particularly the lonely and the elderly. Linking people together with their

▼ Tees' girls offer a variety of goodies to the public at the British Steel Gala held at Redcar Race Course.



friends and relatives abroad through request programmes is a regular feature of holiday programming.

Radio can be an impersonal medium – a voice or music coming at the listener out of the air. Local radio has changed that, not least by giving its audience a chance to take part every day in the programmes. Outside broadcasts enable the stations to bring together people and experiences which in turn help to make up the spirit of the community.

▲ The interior of Radio Hallam's new £70,000 mobile recording unit, used for various types of outside broadcasts including concerts, news events and other live shows.



◀ Marcus Dodds conducts the City of Birmingham Symphony Orchestra at one of BRMB's popular senior citizens' concerts.

Drama on ILR

Radio drama has a long and impressive history. And although most people now turn to television for their favourite drama series and plays there is no doubt that an audience for radio drama remains, and an interest in its special creative possibilities is re-emerging. With this in mind, Independent Local Radio has begun to integrate more and more drama and fiction into its output.

Science fiction is especially popular. Piccadilly Radio in Manchester has pioneered a number of such series. Its latest, *The Babylon Run* – in which Captain Ella Desmond and the crew of the spaceship Sparta are faced with destruction unless they lift off from Babylon in time – is written by Mancunian Steve Gallagher. Also on Piccadilly Leo McKern (taking a break from his personification of *Rumpole of the Bailey*) has narrated a series on famous Victorian murders. Still on a spine-chilling theme, Piccadilly broadcasts a special adaptation of the Contract Theatre's production of 'The Body Snatchers'. Entitled *The Doctor and the Devils*, it features the sinister Doctor Rock who seeks out yet more corpses for his unethical experiments. Lancashire's special traditions have been reflected in a daily serial, *Cromwell Mansion*, on the lives of the inhabitants of an old Victorian house converted into flats.

Two ILR stations have produced situation

comedy. London's Capital Radio followed the fortunes of 'Prudence' (adapted from Jilly Cooper's novel), starring Felicity Kendall, Nigel Davenport and Gerald Harper. At Radio Trent in Nottingham the comedian and actor Bill Maynard starred in *Cobblers*, based on the lives of an amateur pop group, Bill and the Bo-Bos. For many people, Kenny Everett's *Captain Kremmen* continues to set the pace in radio comedy.

The single play has begun to appear more regularly on ILR, too. Capital Radio has run a season of six Shaw plays and commissioned six works from well-known writers such as N J Crisp and Fay Weldon. All but one of these had London themes. Radio City (Liverpool) also commissioned six plays, each with a Merseyside flavour. Alan Bleasdale, Willy Russell and Catherine Hayes were among the contributors. City used dramatic sequences to illustrate two documentaries – *The Sinking of the Thetis* on the loss of the submarine in Liverpool Bay, and *King Steam* on the Victorian Rainhill railway trials.

In Glasgow, Radio Clyde has broadcast some strong local accent pieces. *Twa Ghaists* (Two Ghosts), a play of imagination about Boswell and Dr Johnson, employed musical effects. *The Ecumenical Corpse* was a black comedy attack on bigotry and ignorance. Clyde also sponsored the Glasgow Theatre production of *Slab Boys* by John Byrne. *Slab Boys* has subsequently been broadcast on both radio and television, and won an Evening Standard award for its London season at the Royal Court Upstairs.

Many stations feature other aspects of drama. Examination set-texts have been the subject of dramatisation, narration or explanation. Short story and play writing by listeners is encouraged by many stations. Michael Aspel broadcasts the best listeners' stories in his Capital morning show. Other stations set such projects as competitions or offer an annual award. Several stations regularly set aside a time of the day for reading a short story – this may be a late night thriller, a lunchtime tale for pre-school children, or perhaps a serialised weekly narration of a longer piece such as Metro Radio's fifteen-minute readings by local actors. In all these ways ILR stations can often encourage a wider interest in the problems and opportunities of fiction and drama as a broadcasting art.



► James Mason and Penelope Keith recording 'Major Barbara' for Capital Radio's season of George Bernard Shaw plays.

Music on ILR

Music accounts for about half of broadcast time on most ILR stations. Within this span, and with just one channel of output, companies set out to reflect, the spectrum of musical tastes in the local community.

Dovetailing the musical 'sound' to a diverse audience, and to the station's speech output over the course of the day, is a deceptively skilful business. Commercial recordings are balanced with local 'live' music, pop trends balanced with, perhaps, a popular classic – introducing listeners to the best elements from a wide range of styles.

Strongly appreciated are programmes of 'specialist' music, where a knowledgeable presenter can cater for particular local enthusiasms: Jimmie Constable's *All That Jazz* on Plymouth Sound, Joe Butler's *Country Style* for Radio City, or David Rodigan's *Roots Rockers* reggae for Capital Radio. Sometimes the specialist approach is extended to a full produced documentary, as in Piccadilly Radio's *A Musician First and Foremost* on conductor Sir Hamilton Harty, and Clyde's *Complete History of Rock and Roll*.

Specialist programmes often prominently feature music from local artists, or visiting artists appearing locally. ILR companies are required to spend a minimum of three per cent of their net advertising receipts on 'live' or locally-recorded music. This has been a source of great strength, both to the com-

panies' programming and to musicians in the local community. Well over £4 million has been spent on providing employment for musicians, performances for the public and attractive, high quality programming.

Most companies become involved in staging concerts. This enables local people to enjoy a public performance as well as the subsequent radio broadcast. The range of styles is wide. Radio 210 Thames Valley has mounted concerts ranging from the Nolan Sisters to the Oxford Pro Musica and the Sadlers Wells Royal Ballet Orchestra. Capital Radio brought international performers Yehudi Menuhin, Kiri Te Kanawa and Vladimir Ashkenazy before London audiences in its *Great Soloists of the World* series. Radio Hallam has staged major jazz festivals at the Crucible Theatre in Sheffield.

Stations form close associations with local orchestras. Radio City is involved in extending the circuit of the Royal Liverpool Philharmonic Orchestra throughout the Merseyside area. Some companies have formed their own orchestras, such as the Swansea Sound Sinfonia and the Piccadilly Concert Orchestra. Local talent is stimulated also in competitions such as Downtown Radio's 'Young Musician of the Year' in Belfast, or the 'Metro Music Makers' in Tyne & Wear.

ILR provides live music, and local music, to the taste of the community.

► The Radio Hallam International Jazz Festival, greeted by appreciative audiences, presents a variety of jazz artists. The John Dankworth Quintet, featuring Clark Terry, play with enthusiasm and are among the artists who enjoy encores which have become a characteristic part of each evening's entertainment.





► LBC/IRN'S Dickie Arbiter, assured of a good view, presents coverage of 'Trooping The Colour'.



'Good morning, here is the news . . .' From waking to sleeping, events happening locally, nationally and internationally affect the way we live – whether it is a road accident on the way to work or international talks on the price of petrol.

For most of us, our immediate concern is with those events happening in our own community. Because of its special relationship with the community it serves, an ILR station stands or falls on its ability to bring us the information we want quickly and reliably, whilst being flexible enough to reflect events of wider significance.

News does not stand still, and the ILR stations are constantly looking for ways to improve their ability to respond to events minute by minute. Radio cars, vans and the reporter with his tape recorder are becoming familiar sights, so that the latest news can be sent back to the station as efficiently as possible. Most stations now have permanent links with one or more of the local town halls and council offices in the area.

The newsroom is the nerve centre of a station's service, with information flowing in from a variety of sources. A letter to the

station, or a problem raised in a phone-in, may be just as important sources of news stories as the regular daily contacts with the council, the motoring organisations or the police. The highly skilled team of reporters must research and follow up each item, whether it be a petition to fight plans for a new motorway or a 100th birthday telegram from the Queen.

The daily news conference discusses the main stories to be covered during the day. Stories from outlying towns and villages which cannot be easily covered by the staff on the station are covered by a team of freelance reporters. Several of the stations have reporters permanently based in nearby towns. Metro Radio, for example, has a permanent reporter and small studio based in Sunderland.

But the news is not just about what is happening locally. One man's local event may be another's national news. Based at LBC in London, Independent Radio News provides the national and international news service to the ILR stations. A permanent teleprinter link with the stations allows a constant flow of information.

With news coming in from round the world

FOCUS ON THE NEWS

◀ Reporter Sally Chldzoy discusses a story with Assistant Head of News Terry Gisbourne in the Plymouth Sound newsroom.



▲ The people who bring the news to Radio Tees listeners take a break for the camera.

◀ A news bulletin goes out live from the studios of Piccadilly Radio.



as well as Great Britain, audio reports and interviews are sent round the country to be used by the stations 'live' or mixed with their own local stories. Many stations, like Plymouth Sound, also take the three-minute bulletin 'live' from IRN, following it with their own local bulletins.

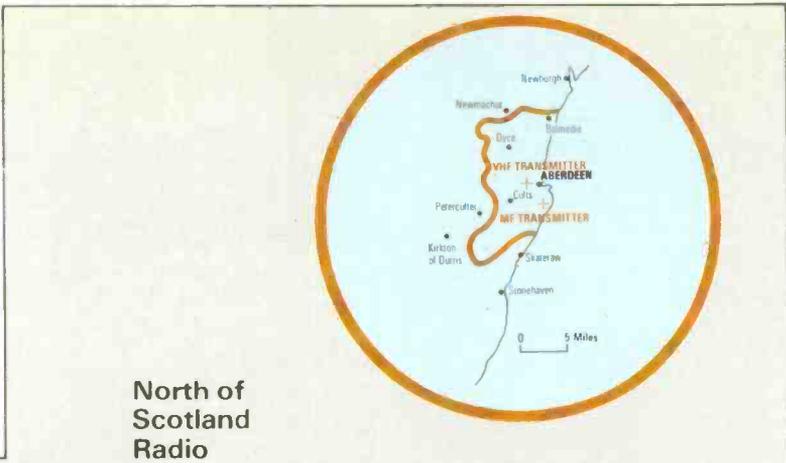
The ILR stations also have access to the Parliamentary Unit at Westminster, providing a daily source of information on the events in both Houses when they are in session. Question Time, or special events like the Budget Speech by the Chancellor, are sometimes taken direct. Most stations now broadcast the daily round-up of Westminster News prepared by the Unit. As well as the major speeches the Unit regularly provides the ILR stations with speeches made by their local MPs. A debate on the future of the steel industry is important to listeners in Scotland, the North East and Wales. Contributions made to the debate by the MPs from those areas can thus be heard by their constituents.

Efficient news gathering is based on teamwork and IRN depends heavily on the co-operation of the ILR stations for daily contributions. General Elections are an

obvious time when IRN's service is supplied by the ILR news staff reporting the local declarations, but at other times too the local station can be on the spot first. For example, Radio Tees was on hand to cover the Ekofisk oil rig disaster and feed it to IRN for distribution to the other ILR stations.

News is continually changing and ILR has the facilities, 24 hours a day, to provide its audience with a fast, reliable service.

The maps show the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave (MF) coverage in daytime is likely to be more widespread at most times of the year.



North of Scotland Radio

ABERDEEN

North of Scotland Radio, c/o 154 North Esplanade East, ABERDEEN AB9 2FS Tel: 0224 54352

Directors. A D F Lewis (Chairman); Mrs R Cheyne; R W Elam; Miss M C Hartnoll; A G Kemp; J Wheeler; D H Young.

Officers. Miss J Inray (Programming).

North of Scotland Radio was chosen out of five competing applicants to provide the ILR service in the Aberdeen area. The Authority's decision was announced in December 1979. Around a quarter of a million people are expected to be served by the new Aberdeen station. Medium wave coverage should extend from Stonehaven in the South to Kintore in the North; as happens in other ILR areas, many people in and around Aberdeen are expected to take advantage of the high quality stereo signal available on VHF.

IBA Transmitters Air Date: mid 1981
 VHF (FM with stereo capability): Granite Hill (NGR: NJ 910 080)
 MF Transmitter (medium wave, mono only): Nigg (NGR: NJ 955 032)

BELFAST



Downtown Radio, PO Box 293, NEWTOWNARDS BT23 4ES, Northern Ireland Tel: 0247 815555 (Sales: 0247 815151; News: 0247 815211) Telex: 747570

Directors. J T Donnelly (Chairman); E B Walmsley (Vice Chairman); The Duke of Abercorn; D E Alexander; D S Birley; R Crane; J P Hinds; G Lavery; H A Nesbitt; J O'Hara; I E Tinman (Chief Executive).

Officers. John Rosborough (Head of Programming); Gavin Crothers (Company Secretary); Brian McCusker (Chief Engineer); David Sloane (Head of News and Sport); Alastair McDowell (Publicity/Promotions Manager); Kieran Boyle (Sales Manager).

Downtown Radio, now in its fifth year on air, continues to retain the loyalty and popularity of the listeners in its area.

Downtown has its own distinctive sound, a unique blend of pop, middle of the road, country and western and locally produced music, which has been the recipe for the station's success from the beginning and holds large audiences even during peak television times.

In a Province where news is important, Downtown has built up a reputation for fast, accurate reporting and is continuously improving and extending its news coverage; the station now broadcasts over eleven hours of news each week. Local and national issues are highlighted in current affairs programmes and the daytime shows are interspersed with features, competitions and guests dropping in to brighten the day.

Evening programmes continue to cater for diverse interests ranging from classical music to brass bands.

Phone-in features are still popular.

Sport is a key item on the programme schedule with a daily results service, a weekly review of the weekend's sport and a Saturday afternoon sports show. In 1980 sponsorship of golf, angling, and cycling continued.

An emphasis is placed on assisting the youth of the community: the station organised a highly successful bursary scheme for young classical musicians and a major careers advice series.

Downtown Radio tries to inform, entertain and



IBA Transmitters Air Date: 16.3.76
 VHF (FM with stereo capability): Black Mountain (NGR: J 278 727)
 96.0 MHz Max exp 1 kW Circular polarisation Aerial ht. 533 m. aod
 MF (medium wave, mono only): Knockbreckan (NGR: J 372 675)
 293 m (1026 kHz) Transmitter power 1 kW

IBA Local Advisory Committee
 B Carlin (Chairman); Cllr J Allen; Cllr Mrs H Bradford; T Caldwell; Rev R D Drysdale; Mrs V Horner; J V Leonard; Miss C Lusty; P McCartan; P McVeigh. Secretary: A Bremner (IBA Senior Assistant Officer for Northern Ireland).

educate the people of Northern Ireland in its own unique, distinctive and popular manner.

BIRMINGHAM



24 HOUR RADIO

BRMB Radio,
Radio House, PO Box 555,
BIRMINGHAM B6 4BX
Tel: 021-359 4481/9. Telex:
339707

Directors. A J Parkinson
(Chairman); David Pinnell
(Managing Director); G N Battman; M Brown;
Reg Davies (Sales); B Foyle;
J F Howard; J C Mason; E Swainson.

Executives. David Bagley
(Publicity & Promotions
Manager); Bob Hopton
(Programme Controller);
Brian Sheppard (News
Editor); Tony Trethewey
(Company Secretary);
David Wood (Chief Engineer).

In its seven years on air BRMB has evolved from youthful enthusiasm to an enthusiastic maturity.

Listener involvement is encouraged throughout the 24-hours-a-day transmission period, phone-ins being an important part of BRMB programmes. The station sees one of its main functions as being a catalyst within the community allowing for the sharing of experiences and knowledge and a continuing community dialogue.

Community services include travel information; the Christmas Toy Bus, which collects toys for underprivileged and handicapped children; sponsorship of concerts for senior citizens, which provides first-class music at low cost for local old-age pensioners; and close links with Midland charity and volunteer organisations.

In 1981 BRMB's information and educational broadcasts are being further broadened. More programmes will focus on problems of unemployment - particularly those of young people.

The BRMB Music Scholarship will again provide resources and encouragement for training and performance by young people. The classics are important in BRMB's musical output, which is aimed at catering for the broad listening tastes of Midland people. In addition to presentation of pop and middle-of-the-road music, BRMB supports the City of Birmingham Symphony Orchestra and runs specialist jazz, soul, country/western, rock and folk shows.

BRMB's 24-hour service has something for everyone in Birmingham and the West Midlands.



IBA Transmitters

Air Date: 19.2.74

VHF (FM with stereo capability): Lichfield (NGR: SK 164 043)
94.8 MHz Max erp 2 kW Circular polarisation Aerial ht. 424 m aod

MF (medium wave, mono only): Langley Mill (NGR: SP 160 968)
261 m (1152 kHz) Transmitter power 0.8 kW

IBA Local Advisory Committee

D Larder (Chairman); S G Bliss; Cllr A G Davies;
Mrs S Gaunt; Cllr Mrs M Harris; H S Kalsi; Miss D Lawless;
Mrs R Phillips; S J Walker; Cllr A H Webb.
Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).

BOURNEMOUTH

2CR

TWO COUNTIES RADIO LTD.

Two Counties Radio,
5/7 Southcote Road,
BOURNEMOUTH BH1 3SH
Tel: 0202 294881

Directors. The Lord Stokes, TD, DL (Chairman); N B Bilton (Managing Director); Miss C E Austin-Smith; D O Gladwin, OBE, JP; A R Hartwell; L Jackson; Dr G V Jaffe; M R Pascall; J H Piper; Mrs P Seeger; D J Spokes (Secretary); T G Stevenson; J N R Wilson.

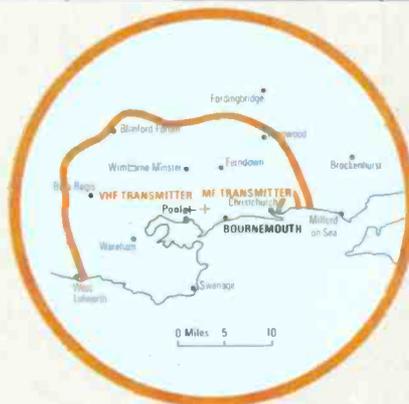
Company Executives. Stan Horobin (Chief Engineer); David Oldroyd (Sales Director); Alan Saunby (News Editor); Andrew Ullmann (Commercial Producer).

At Two Counties Radio (2CR), broadcasting to about half a million people from the Hants-Dorset border, output is governed by the fact that some 48 per cent of the audience is 55 years or older.

2CR's music choice is 'middle of the road', except for the teenage programme. Then, it's Heavy Metal, Deep Soul or whatever the current trend may happen to be. The station's prizes, phone-ins and the successful development of 'off air' telephone services have become a vital part of the teenage scene.

The station complex, at the heart of the Poole-Bournemouth-Christchurch conurbation, includes one of ILR's largest music studios (40ft. across).

Contact, music and varied information are the guidelines to broadcasting in this beautiful part of Britain. And though 2CR has been on the air for a relatively short period the enthusiasm and interest which preceded the opening of the area's local radio station have already led to much interesting broadcasting.



IBA Transmitters

Air Date: 15.9.80

VHF (FM with stereo capability): Poole (NGR: SZ 037 921)
97.2 MHz Max erp 0.5 kW Circular polarisation
Aerial ht. 104 m aod

MF (medium wave, mono only): Fern Barrow (NGR: SZ 070 926)
362 m (828 kHz)

IBA Local Advisory Committee

Miss C Daniel (Chairman); Cllr J Amor; I Andrews;
Cllr Mrs B Bicknell, JP; Dr R Duce; A Glover; Miss A McLeish; A Rees; Miss A Smith; T Steele; Mrs J Wilkes.
Secretary: J A Blair Scott (IBA Regional Officer, South of England).

BRADFORD

235 Pennine Radio

Pennine Radio,
PO Box 235, Pennine
House, Forster Square,
BRADFORD BD1 5NP
Tel: 0274 31521 (Sales:
0274 392211).
Telex: 517444

Directors. Sir Richard Denby (*Chairman*); K Marsden (*Vice Chairman*); M S Boothroyd (*Managing Director and Company Secretary*); D V Brennan; J H Brunton; Mrs A Firth; E Haig; S W Harris; A H Laver; P J D Marshall; D Roebuck; S E Scott; J N Smallwood; J S D Towler.

Executives. Peter Milburn (*Programme Controller*); B McAndrew (*Sales Manager*); Steve Bowley (*Chief Engineer*).

It has been a busy year for West Yorkshire's Pennine Radio as the station has undertaken its most ambitious programme yet.

The year began with a celebration of Pennine's fourth birthday. Events during the week included pop, jazz, brass and classical concerts, exhibitions, street theatres, films and discos. All the events were free, a kind of birthday present from Pennine to its listeners.

The annual Christmas appeal for deprived children raised a record £7,500, as well as helping with Christmas presents the money bought equipment for children's hospitals and special schools.

Still with youngsters, but this time toddlers, Pennine collaborated with the Open University in a special series on pre-school children. The event, a pilot project for the whole of the country, proved so successful that other schemes along similar lines are now being planned.

Throughout the year Pennine has been involving itself in the life of West Yorkshire and the acquisition of a purpose-built outside broadcast unit, costing over £13,000, will mean the station and its listeners should get to know each other even better in the coming year.

**IBA Transmitters**

Air Date: 16.9.75

VHF (FM with stereo capability): Idle (NGR: SE 164 374)
96.0 MHz Max erp 0.5 kW Circular polarisation Aerial ht. 259 m aod

MF (medium wave, mono only): Tyersal Lane (NGR: SE 197 322)
235 m (1278 kHz) Transmitter power 0.1 kW

IBA Local Advisory Committee

D Walsh, OBE (*Chairman*); Mrs F Burns; N Farrar; E Kennewell; J M Prestage; Cllr C Richardson; Miss S Robb; G Seager; Dr H K Shah; Mrs M I Thackray, JP.
Secretary: R Cordin (IBA Regional Officer, Yorkshire).

CARDIFF

CBC 221

Cardiff Broadcasting
Company,
Radio House, West Canal
Wharf, CARDIFF CF1 5XJ
Tel: 0222 384041

Directors. David Williams (*Chairperson*); Jane Hutt (*Vice-Chairperson*); Paul Chandler; Sonia Davies; Terry Dimmick; Bob Dumbleton; Paul Eddins; Alun Michael; Vivien Pollard; Peter Powell; Theodore Shepherd; Euryon Williams.

Executives. Dan Damon (*Programme Controller*); Martin Ford (*Sales Manager*); Tony Gorard (*Chief Executive/Company Secretary*); Philip Longman (*News Editor*); Martin Newton (*Chief Engineer*).

Cardiff Broadcasting started transmitting in South Wales on Friday 11th April 1980. The company structure is planned to give listeners greater access to and influence over the programmes than in any other broadcasting organisation in Britain, and Radio House has deliberately been set near the centre of Cardiff.

Pursuing a policy of serving the whole area, CBC makes regular outside broadcasts such as the coverage of the 'Ogwr Tiki Raft Race' at Bridgend and the 'Mediaeval Fayre' at Caerphilly. Music included in the eighteen hours a day of programming ranges from contemporary rock to classical, and from time to time special events are transmitted live, like the Welsh National Opera Concert marking the new season for 1980-81.

Yn ei misoedd cyntaf enillodd Darlledu Caerdydd ei phlwy ymhlith Cymry Cymraeg yr ardal yn gyflym iawn. Llwyddodd y nifer fechan o staff Cymraeg i gyfuno asbri a natur lleol radio annibynol gyda newyddion o Gymru benbaladr. Rhoddwyd sylw helaeth i Eisteddfod yr Urdd ym Mae Colwyn ac hefyd i'r Wyl Ban Geltaidd yng Nghilliarne. Cynigwyd am y tro cyntaf erioed ar unrhyw orsaf radio wasanaeth newyddion trwy'r dydd. Yn fwy na dim, gwnaethpwyd hyn yn bosibl gan egni ac ymroddiad y cyflwynwyr Cymraeg a chymorth gwerthfawr y gweithdai Cymraeg, lle mae aelodau'r cyhoedd yn leisio barn ar y rhaglenni ac yn rhoi cymorth gwirfoddol a chyngor i'r staff.

**IBA Transmitters**

Air Date: 11.4.80

VHF (FM with stereo capability): Wenaall (NGR: ST 153 835)
96.0 MHz Max erp 0.5 kW Circular polarisation
Aerial ht. 243 m aod

MF (medium wave, mono only): Hadfield Road
(NGR: ST 165 746)
221 m (1359 kHz) Transmitter power 0.25 kW

IBA Local Advisory Committee

Prof T Hawkes (*Chairman*); Cllr R Cann; Mrs C Chidgey; Mrs G Clarke; Cllr J Bennett Cotter; Miss D Cross; A Davies; Mrs G Evans; Cllr R H Evans; Mrs N Jenkins; R Mooneram; Cllr J R Phillips; Cllr R J Selwood; Rev D H Thomas; M H Wilcock.
Secretary: E Lewis (IBA Officer for Wales and West of England).

COVENTRY



Local involvement – that has been the key to the success of Mercia Sound, the United Kingdom's 21st ILR station. Within a matter of weeks of going on air in May 1980 Mercia had built an audience of which many stations on the air for several years would have been proud.

Mercia Sound's transmission area is a diverse one. It is centred on the modern commercial city of Coventry. It encompasses the regency elegance of Royal Leamington Spa and the futuristic National Exhibition Centre. It stretches from the important industrial centre of Nuneaton in the north to Warwick in the south with its quaint medieval streets and dramatically situated castle.

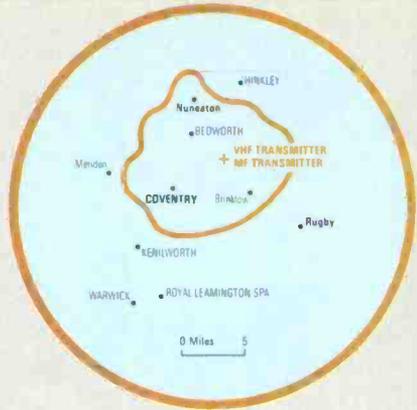
Mercia Sound has welded these different areas together with programming provided by a team of professional presenters who know and feel for the area in which they live and work.

Local news, provided every half hour for most of Mercia Sound's broadcasting day, is a vital part of the station's output. So too are features like *Mercia Heritage* – a daily look back at the region's colourful history, and *Mercia Action* – a special service which enables individuals and organisations to appeal over the air for help with anything from hospital volunteers to a lost budgie.

Mercia Sound,
Hertford Place,
COVENTRY CV1 3TT
Tel: 0203 28451

Directors. J B Butterworth (*Chairman*); J Bradford (*Chief Executive*); Mrs D Butterworth; P Davies; W Everard; Lady Liggins; Miss B Price (*Financial Controller*); G Robinson, MP; A J de N Rudge; P White.

Officers. Ian Rufus (*Programme Controller*); Mike Henfield (*News Editor*); John Manley (*Sales Controller*); Ian Pettman (*Chief Engineer*).



IBA Transmitters

Air Date: 23.5.80

VHF (FM with stereo capability): Shilton, near Ansty (NGR: SP 410 836)
95.9 MHz Max erp 0.25 kW Circular polarisation
Aerial ht. 158 m aod

MF (medium wave, mono only): Shilton, near Ansty (NGR: SP 410 836)
220 m (1359 kHz) Transmitter power 0.1 kW

IBA Local Advisory Committee

Mrs R P Hawthorne (*Chairman*); G A Carty; Mrs R J Gammon; Miss J Handley; Cllr J Haynes; Ms F Hodges; Cllr N P Lister, OBE; Cllr M F May; Mrs D Parkinson; Cllr K Rawnsley, JP; S Shah; P L Whitehall.
Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).

DUNDEE/
PERTH

Radio Tay is Scotland's third Independent Local Radio station and commenced broadcasting towards the end of 1980.

The company is very 'community-biased' and from the outset has been involved with the various voluntary and statutory social service bodies in its broadcasting area through a programme similar to that provided in the ILR Glasgow area by *Clyde Action* and in the London area by *Capital Helpline*.

The station participated from the beginning in meaningful links with the Manpower Services Commission. This has resulted in the establishment of the Radio Tay Job Centre located in the company's premises, making available all the facilities of a conventional job centre but in addition liaising 'on-air' and advising on job opportunities and re-training programmes operated by MSC. It is hoped that this kind of involvement will strengthen and develop employment in the area.

Whilst Radio Tay has a responsibility for two areas with MF and VHF transmitters in both Dundee and Perth, it was decided that there was enough cohesiveness throughout these areas to allow for initially the one programme feed from the studios in Dundee.

Radio Tay,
PO Box 123,
DUNDEE DD1 9UF
Tel: 0382 29551
Telex: 76412

Directors. J B Pow (*Chairman*); A R Mackenzie (*Chief Executive and Managing Director*); W Aitken (*Company Secretary*); J Anderson; C E Blackwell; D Burke; J Burt; P Hattle; L Kane; Mrs T Morgan; Mrs E Nelson; I Smith; F Suttie; J Urquhart.

Executives. George Macintosh (*Head of Programmes*); Ian Large (*Sales Manager*); L Wilson Carson (*Chief Engineer*); Arthur Garty (*Chief Accountant*).



IBA Transmitters

Air Date: late 1980

DUNDEE
VHF (FM with stereo capability): Tay Bridge (NGR: NO 430 284)
MF (medium wave, mono only): Greenside Scalp (NGR: NO 431 290)

PERTH
VHF (FM with stereo capability): Perth (NGR: NO 108 212)
MF (medium wave, mono only): Perth (NGR: NO 119 213)

EDINBURGH

**194
Radio Forth**

The beginning of the new decade has been marked by further exciting developments at Radio Forth. While the station continued to win awards for its religious and community programmes it has also celebrated its first five years of broadcasting. The occasion was marked by a special lunch in Edinburgh attended by more than 200 civic and community leaders representing all walks of life in the station's transmission area.

A major re-equipment programme is under way at the station to renew and upgrade technical facilities. This programme includes a new £35,000 Outside Broadcast Unit that will greatly increase the station's ability to move around its transmission area.

1980 also heralded the formation of the Radio Forth Youth Orchestra involving 40 young musicians from schools in the station's area. The orchestra gave its first public concert to a packed Queen's Hall in Edinburgh during June and further performances are planned.

The station continues its policy of mounting specific campaign weeks and these continue to provide a successful platform for community and social action groups. A particular success was achieved with a week devoted to seeking parents willing to adopt children with special problems. The campaign generated an enormous and heart-warming response and once the follow-through process is completed the company is sure some children will find a new and happy home life.

Educational programming is developing well

Radio Forth,
Forth House, Forth Street,
EDINBURGH EH1 3LF
Tel: 031-556 9255.
Telex: 727374

Directors. L M Harper Gow, MBE (*Chairman*); Richard Findlay (*Managing Director and Chief Executive*); K A Baker (*Canada*); Mrs W Blakey; J H Currie; D C C Ford; Derek Gorman (*Sales Director*); C B Lascelles; R McPherson; R Ridley-Thomas; J A Romanes; T Steele (*Programme Controller*); Alan Wilson (*Financial Director*).

Executives. Bill Greig (*News Editor*); Ian Wales (*Chief Engineer*).



IBA Transmitters

Air Date: 22.1.75

VHF (FM with stereo capability): Craigmally (NGR: NT 233 872)
96.8 MHz Max erp 0.5 kW Circular polarisation
Aerial ht. 297 m aod

MF (medium wave, mono only): Barns Farm (NGR: NT 178 842)
194 m (1548 kHz) Transmitter power 2 kW
MF omnidirectional aerial

IBA Local Advisory Committee

N Menzies (*Chairman*); Cllr W Anderson; Cllr S Campbell; Mrs M Easton; Mrs M Fairweather; G L Mann; Mrs G McManus; Mrs A Pollock; C Reid; Cllr Mrs E Robertson; J Robertson; Cllr W J Rodger.
Secretary: J Lindsay (IBA Officer for Scotland).

and this is an area that the station is keen to explore further in a manner appropriate to the available audience.

**EXETER/
TORBAY**

**DevonAir
Radio**

Autumn 1980 marked something very special in the development of ILR - the launching of Britain's first twinned radio station. Devonair is able not only to involve itself generally in its area, but through separate studios and separate transmitters it can home right in on peoples' lives in a truly day-to-day way.

Devonair has two studio centres. One is in the heart of lively Exeter; the other is on the very edge of Torquay's fine harbour, where from a triple-glazed studio window the presenters have direct visual contact with their listeners.

Devonshire people have grown to expect the best in life, and the programme schedules have been designed to take this into account. The full spectrum of programmes covers much-needed local information, lively music formats, phone-ins, sport, gardening, and a real involvement in community affairs. Devon's millions of visitors also have their own daily features to help them make the most of their holidays.

Devonair Radio,
The Studio Centre,
35/37 St. David's Hill,
EXETER EX4 4DA
Tel: 0392 30703

Directors. Norman Devonport (*Chairman*); Maurice Vass (*Managing Director*); Ian Amory; Michael Dobson; Keith Fordyce; Mrs J Goodson; K Holmes; Robert Kennedy; Anthony Martin; Nicholas Mellersh; Mrs R Mercer; Dr Bill Parker; H M Turner.

Executives. Jeff Winston (*Programme Controller*); Nick Johnson (*Chief Engineer*); Glyn Evans (*Sales Manager*).



IBA Transmitters

Air Date: late 1980

EXETER
VHF (FM with stereo capability): St. Thomas (NGR: SX 898 922)
MF (medium wave, mono only): Exeter (NGR: SX 931 881)

TORBAY
VHF (FM with stereo capability): Beacon Hill (NGR: SX 857 619)
MF (medium wave, mono only): Torbay (NGR: SX 878 630)

GLASGOW



Radio Clyde has now identified a site for a new custom-built studio complex at the junction of the rivers Kelvin and Clyde. Work is expected to start on the new complex in spring 1981. The station's two highly sophisticated mobile recording studios have not only extended the range of live music recordings, but have attracted interest from overseas. Several broadcasting organisations have asked Radio Clyde to build mobiles for them.

Like other ILR stations, Clyde is anxious to play its full part in the community it serves. Since 1976 the station has held an annual festival for the West of Scotland. In 1978 it launched a mobile Citizens Advice Bureau, which tours the station's coverage area supplementing and extending the work done by existing CABs. In 1979, *Clyde Action* was introduced in conjunction with Community Service Volunteers to help harness the spirit of community self-help by recruiting volunteers for voluntary organisations and for specific projects.

The station's top priority, however, must always be a constant striving for improvement in programming. With a demonstrably successful format, changes will be gradual rather than dramatic, but they are taking place nonetheless.

Radio Clyde,
Ranken House,
Blythswood Court,
Anderston Cross Centre,
GLASGOW G2 7LB
Tel: 041-204 2555
(Sales: 041-221 6615/8)

Directors. F Ian Chapman
(Chairman); James Gordon
(Managing Director);
William Brown, CBE;
Kenneth McKellar; A J
Murray; Sir Iain Stewart.

Executives. Andy Park
(Head of Programmes);
Alex Dickson (Head of
News & Current Affairs);
John Lumsden (Chief Engi-
neer); Norman Quirk
(Chief Accountant).



IBA Transmitters

Air Date: 31.12.73

VHF (FM with stereo capability): Black Hill (NGR: NS 828 647)
95.1 MHz Max ERP 3.4 EW Circular polarisation
Aerial ht. 504 m aod

MF (medium wave, mono only): Dechmont Hill
(NGR: NS 647 578)
261 m (1152 kHz) Transmitter power 2 kW

IBA Local Advisory Committee

J Hutchison (Chairman); J Baird; Cllr M Burke; Cllr Mrs
J M Edmondson; Mrs E Ferraioli; B Logan; Cllr V
Mathieson; Bailie J Mullen; C Munro; D Wilson; Miss I
Young.

Secretary: J Lindsay (IBA Officer for Scotland).

GLOUCESTER & CHELTENHAM

Severn Sound

Severn Sound
(Gloucestershire Broad-
casting Co Ltd),
Old Talbot House,
67 Southgate Street,
GLOUCESTER GL1 1TX
Tel: 0452 423791

Directors. C D Lindley
(Chairman); M Davison
(Vice-Chairman); G L
Moon (Managing Direc-
tor); P R Benson; O
Blizard; M Burton; S
Driscoll; J Elliott; P Gee;
J M Hammond; R Neale;
M F Orchard; D Potter;
G Sigsworth; S Webster.

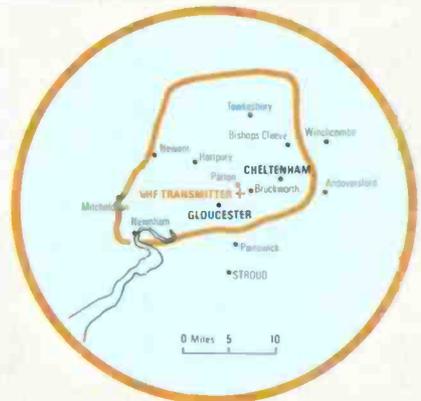
Officers. E R Vickers
(Programme Controller);
H O Howard (Chief Engi-
neer); R D Barrance (Sales
Manager); C Moonan (Re-
search Librarian).

The intention and commitment of Severn Sound is to provide a high-profile local community appeal to its 456,000 potential listeners with an interesting and exciting mix of music, news, sport, spiritual affairs and community broadcasting.

'Localness' has been emphasised in specific programming and soundings have been taken at all levels of the community to achieve an output that is representative of the population of Gloucestershire.

Severn Sound is particularly proud of its *Careline* project with a computer-based card index system dealing with every conceivable human emotive problem. This has unashamedly drawn on the very best of the other ILR stations in an attempt to provide a genuine service for the disenfranchised members of the community.

The music policy embraces the top 40 as well as broad-based middle-of-the-road product together with a spread of minority music that includes country, folk, jazz, choral, brass band, punk and hard rock.



IBA Transmitters

Air Date: late 1980

VHF (FM with stereo capability): Churchdown Hill
(NGR: SO 880 188)

MF (medium wave, mono only): Little Shurdington
(NGR: SO 913 175)

INVERNESS

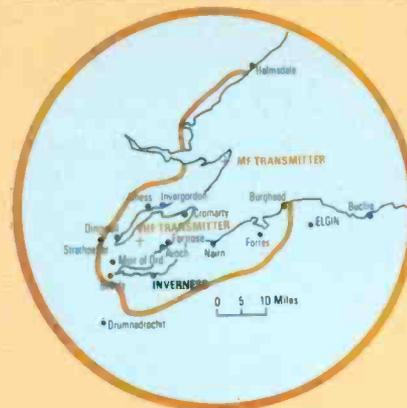
Moray Firth Radio

Moray Firth Radio Ltd,
28 Queensgate,
INVERNESS IV1 1YN
Tel: 0463 224433.
Telex: 75320

Directors. D Alistair Gardner (*Chairman*); Douglas R R Graham (*Deputy Chairman*); W Gordon Baxter, OBE; David A Carruthers; R Glen Grant; Mrs Linda A Isted; Mrs Christine G MacWilliam; Dr Samuel G Marshall; F George Murray; William C H Phillips; Roderick Webster.

Inverness is the smallest area in terms of population for which the Authority has so far appointed an ILR programme contractor. Moray Firth Community Radio Association competed for the contract against four groups proposing to serve both Inverness and Aberdeen (a separate contractor has now been appointed for Aberdeen). The Authority's decision was announced in December 1979.

As usual for ILR, a high quality stereo service should be available to listeners on VHF, including many living to the East and North of Inverness itself; this will be in addition to the duplicate programme service provided on medium wave.



IBA Transmitters

Air Date: 1981

VHF (FM with stereo capability): Mouteagle (NGR: NH 639 580)

MF (medium wave, mono only): Tarbat Ness (NGR: NH 929 839)

IPSWICH



Radio Orwell,
Electric House, Lloyds
Avenue, IPSWICH IP1 3HZ
Tel: 0473 216971.
Telex: 98548

Directors. Commander John Jacob (*Chairman*); Donald Brooks (*Managing Director*); David Cocks (*Deputy Managing Director & Sales 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. Bernard Mulhern (*Programme Controller*); Andy Kluz (*Head of News*); Nigel Hunt (*Chief Engineer*); Sally Gordon (*Company Secretary*).

Radio Orwell made substantial progress in broadening its range of programming during the past year. The newly introduced *Boomerang* children's magazine firmly established itself. This was reinforced by a new weekly programme, *Platform* presented by teenagers for teenagers in their last years of school.

In March 1980 Capital Radio and Radio Orwell presented the first of five concerts by the major London orchestras at Snape Maltings and it is hoped to make this a regular annual event.

Four topical satires entitled *This Way Out*, written and produced by freelancer Paul Brown, proved highly successful. The newsroom staff was increased and coverage of local news thereby reinforced.

Outside broadcasts increased dramatically with the acquisition of radio link equipment and over eighty outside broadcasts were mounted during the year.

Many notable figures in politics, the arts, and industry broadcast from Orwell's studios, one of the most notable being The Rt. Hon. Enoch Powell, MP, who gave a half-hour talk entitled 'A Christian Britain For The Eighties' and then took part in an hour-long 'phone-in' with listeners.

Radio Orwell looks forward to continuing the process of broadening its appeal and influence in the community.



IBA Transmitters

Air Date: 28.10.75

VHF (FM with stereo capability): Foxhall Heath (NGR: TM 212 445)

97.1 MHz Max ERP 1 kW Circular polarisation Aerial ht. 81 m aod

MF (medium wave, mono only): Foxhall Heath (NGR: TM 212 445)

257 m (1170 kHz) Transmitter power 0.3 kW (MF omnidirectional aerial)

IBA Local Advisory Committee

N R Arbon (*Chairman*); Mrs L Bestow; Cllr J P Carter; Mrs M Chown; D W Griffith; Cllr J C Mowles; M W Sheppard.

Secretary: J N R Hallett (IBA Regional Officer, East of England).

LIVERPOOL



Radio City (Sound of Merseyside) Ltd,
PO Box 194, 8-10 Stanley
Street, LIVERPOOL L69 1LD
Tel: 051-227 5100.
Telex: 628277

Directors. G K Medlock, JP (Chairman); J S Swale (Vice-Chairman); T D Smith (Managing Director); W H Aldritt, JP; K A Dodd; Mrs R Hollins; Mrs P Marsden; I G Park; Mrs M G Rogers; W J L Rushworth, JP; OBE; G C Thomas; J F Wood.

Senior Staff. David Maker (Programme Director); Roger Wilkes (News Editor); Peter Duncan (Chief Engineer); Geoffrey Moffatt (Sales Director); Walter Nelson (Financial Controller).

Radio City provides a 24-hours-a-day radio service for Merseyside and North Wales.

The schedules include 26 news bulletins and a half-hour news magazine, *City at Six*, every day.

Sport also figures prominently on the schedules with live reports and commentaries on matches featuring Everton, Liverpool, Preston, Tranmere Rovers and Chester.

Varying musical tastes are catered for with programmes like *Great Easton Express* (rock), *Country Style* (country and western), *Soul City* (soul), *At the Hop* (rock 'n roll) and *Concert Hall* (classical).

The weekly schedule also includes programmes for children, minority groups and arts lovers, and *Home from the House* in which local Members of Parliament look back at the Parliamentary week seen through Merseyside eyes.

The 1980 JICRAR audience survey showed that Radio City's audience has grown to 1,099,000 adults and 250,000 under 15s. Their 'loyalty index' of an average of 17.0 hours' listening a week was the highest figure ever recorded by an ILR station.



IBA Transmitters

VHF (FM with stereo capability): Allerton Park (NGR: SJ 412 866)
96.7 MHz Max erp 5 kW Circular polarisation
Aerial ht. 108 m aod

MF (medium wave, mono only): Rainford (NGR: SD 464 001)
194 m (1548 kHz) Transmitter power 1.2 kW

IBA Local Advisory Committee

Rev D Gray (Chairman); B Birchall; G N Blackburn; Miss A Murray; Cllr H A Quayle; J K Salmon; D H Segar; Mrs G Thompson; Cllr R M Watson.
Secretary: J E Harrison (IBA Regional Officer, North-West England).

Air Date: 21.10.74(MF)
8.2.75(VHF)

LONDON General and Entertainment Service



Capital Radio,
Euston Tower,
LONDON NW1 3DR
Tel: 01-388 1288

Directors. Sir Richard Attenborough, CBE (Chairman); Graham Binns (Deputy Chairman); John Whitney (Managing Director); Brian Morgan (Deputy Managing Director); B Barclay-White; A F Bartlett; W H Beets; R F G Dennis; Bryan Forbes; Keith Giemre (Financial Controller and Company Secretary); D R W Harrison; R D Kennedy; Lord Romsey; Jocelyn Stevens; R A Sibby; J R Storar; Tony Vickers (Sales Director); Lord Willis.

Executives. Aidan Day (Programme Controller); Peter Black (Head of Programme Administration and Special Features); Peggy Davidson (Head of Administration); Gerry

O'Reilly (Chief Engineer); Philip Pinnegar (Sales Manager); Keith Reynolds (Marketing Manager).

Officers. Bryan Wolfe (Head of Talks); Tim Blackmore (Head of Music); Jan Reid (Public Relations Officer); Howell James (Promotions Manager); Colin Day (Re-

search & Marketing Services Manager); John Wallis (Traffic Manager); Cynthia Montgomery (Accountant); Steve Turner (Assistant Chief Engineer - Operations); Peter Jackson (Assistant Chief Engineer - Maintenance); Marilyn Pettman (Head of Community Projects).

Capital Radio broadcasts every kind of music from pop to classical and employs DJs like Michael Aspel and Alan Freeman. More than that, its 5,000,000 listeners can tune in to everything from parliamentary comment by MPs to gardening hints by Cyril Fletcher.

What's On in London; traffic reports from the 'Flying Eye', Capital's plane; public debates; drama with actors such as James Mason and Penelope Keith; shopping tips from market men; financial affairs; Lord George-Brown's views; and in-depth investigations are all presented.

Off-air activities include sponsorship and co-promotion of events like the jazz festivals; raising more than £100,000 per annum for the station's Help a London Child trust; taking 120,000 calls on *Helpline* (the advice service on 01-388 7575); dealing with 35,000 *Jobfinder* enquiries each year, giving out 80,000 Flatshare lists.

Capital's 150 or so employees include a sales team dealing with national and local advertisers,



IBA Transmitters

VHF (FM with stereo capability): Croydon (NGR: TQ 332 696)
95.8 MHz Max erp 2 kW Circular polarisation
Aerial ht. 276 m aod

MF (medium wave, mono only): Saffron Green (NGR: TQ 216 977)
194 m (1548 kHz) Transmitter power 27.5 kW

IBA Local Advisory Committee

Mrs A Secker (Chairman); R Ager; J Bassett; Miss S Beers; Cllr Mrs M M Biggart; D Brown; Cllr Mrs M R Crick; Cllr Mrs G Dimson, CBE; M Elwes; Mrs M Lewis; Cllr H Mote, JP; Cllr W J Pearmine; Cllr Mrs M Roe; C Samaru; P Scarsbrook; D Scott; C Granville Smith; A Willis.
Secretary: c/o IBA Radio Division. London.

Air Date: 16.10.73

and a research staff to help advertisers evaluate the success of their commercials.

LONDON News and Information Service



London Broadcasting Company, (LBC),
Gough Square,
LONDON EC4A 4LP
Tel: 01-353 1010

Directors. Sir Geoffrey Cox (*Chairman*); Brian Harpur (*Deputy Chairman*); George Cromarty Bloom (*Deputy Chairman*); George Fitch (*Managing Director*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; Gerald Margolis (*Company Secretary and Financial Controller*); Ron Onions (*Editorial Director*); Michael Rapinet; Brian Wallis.

Executives. Roger Francis (*Head of Engineering*); Peter Thornton (*Deputy Editorial Director, Editor IRN*); Keith Belcher (*Controller, News*).

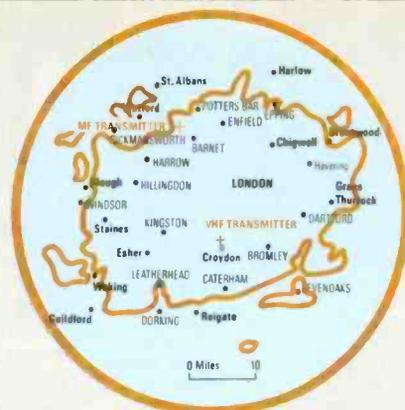
LBC, broadcasting 24 hours a day, now has a regular audience of well over 2½ million people. LBC is also the home of Independent Radio News, which provides a full national and international service to the fast-expanding ILR system. LBC carries the IRN news live every hour, updated news highlights every fifteen minutes.

The day starts on LBC with the *A.M. Show*. From 6 a.m. to 10 a.m. Bob Holness and Douglas Cameron, backed up by teams of producers, reporters, and sports reporters, traffic and airport staff, cover all the major news stories, discuss the day's events, and give details of the news every fifteen minutes. A major part of *A.M.* is the news bulletin 'on the hour, every hour' from IRN. The main bulletin, six minutes at peak times, is read from LBC's studios and goes live into the programmes of more than half the ILR stations.

On the half hour, the *London News Desk* provides up-to-the-minute reports on the London stories. The all-news format continues from noon to 8 p.m. with *LBC Reports* presenting the events of the day as they happen.

The phone-in on LBC has developed into a highly skilled and specialised aid to living in London. *Brian Hayes*, each weekday from 10 a.m., brings the people in today's news to the microphone; at night and at weekends, *Nightline* presenters bring their own guests from show business, politics, the arts, industry and commerce.

LBC keeps going through the night too - from 1 a.m. to 5 a.m. a news review which gives a

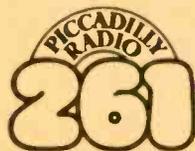


IBA Transmitters Air Date: 8.10.73
VHF (FM with stereo capability): Croydon (NGR: TQ 332 696) 97.3 MHz Max erp 2 kW Circular polarisation Aerial ht. 276 m aod
MF (medium wave, mono only): Saffron Green (NGR: TQ 216 977) 261 m (1152 kHz) Transmitter power 5.5 kW

IBA Local Advisory Committee
Mrs A Secker (*Chairman*); R Ager; J Bassett; Miss S Beers; Cllr Mrs M M Biggart; D Brown; Cllr Mrs M R Crick; Cllr Mrs G Dimson, CBE; M Elwes; Mrs M Lewis; Cllr H Mote, JP; Cllr W J Pearmine; Cllr Mrs M Roe; C Samarua; P Scarsbrook; D Scott; C Granville Smith; A Willis.
Secretary: c/o IBA Radio Division, London.

complete picture of the day ending, and the day beginning.

MANCHESTER



Piccadilly Radio,
127/131 The Piazza,
Piccadilly Plaza,
MANCHESTER M1 4AW
Tel: 061-236 9913

Directors. Norman Quick (*Chairman*); P T Birch (*Vice-Chairman, Managing Director and Chief Executive*); A Blond; Sir Paul Bryan; S Friedland; A Hopcroft; Mrs M E Mason; D H May; Dame Kathleen Ollerenshaw; I M Peacock; J H Perrow; Lord Winstanley.

Senior Executives. Bert Tatlock (*Sales Controller*); Geoffrey Jones (*Company Secretary*); Colin Walters (*Deputy Chief Executive and Programme Controller*); Phil Thompson (*Chief Engineer*).

Senior Staff. Pete Baker (*Music*); David Vear (*News*); Brian Clarke

(*Sport*); Tony Hawkins (*Drama and Education*); Ian Walker (*Current Affairs*); Tom Tyrrell (*Production*); Liz Bracken (*Commercial Traffic*); Pete Reeves (*Commercial Production*); Tony Ingham (*Features and Entertainment*); Keith Maddock (*Promotions*); Maureen Burke (*Public Relations*).

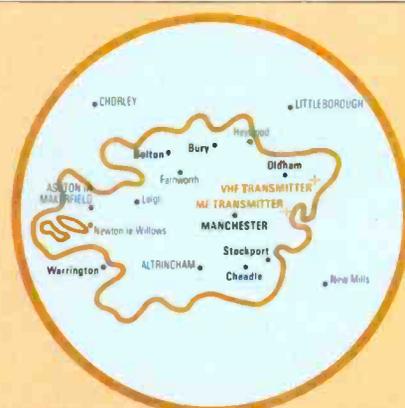
Piccadilly Radio, in participating in many of the activities of the community, has itself established four community projects.

The Piccadilly Radio 'Family Care Line' was set up in May 1980 as a telephone counselling service for families in trouble. Special telephone lines are manned by trained workers; each caller is listened to sympathetically and confidentially, given guidance and information and, where applicable, referred to organisations which provide practical help.

The Piccadilly Radio Family Holiday Scheme was established in 1979. There existed few facilities for needy families to spend a holiday together, so each year approximately 70 families, nominated by the Social Services and voluntary organisations, spend a week at a holiday camp.

The Piccadilly Radio Concert Orchestra, formed in 1979, has given free concerts of classical music in local parks on Sunday afternoons, and later, presented a Family Night Concert in Stockport and a Tchaikovsky Evening in Bolton.

Piccadilly also launched its Safety Programme in 1978-9 and concentrated on child safety. In the winter of 1979-80 it concentrated on motorcycle safety and, aided by the Greater Manchester



IBA Transmitters Air Date: 2.4.74
VHF (FM with stereo capability): Saddleworth (NGR: SD 987 050) 97.0 MHz Max erp 2 kW Circular polarisation Aerial ht. 390 m aod
MF (medium wave, mono only): Ashton Moss (NGR: SJ 925 994) 261 m (1152 kHz) Transmitter power 0.35 kW

IBA Local Advisory Committee
Miss P McManus (*Chairman*); P Capper; Cllr E Grant; C L Jones; Mrs S Kerry; S W Lister; S C Mottershead; Cllr Mrs J M Novick, JP; Mrs L Prestbury; Miss L Simister; Mrs S Walker; Cllr A J Wood.
Secretary: J E Harrison (IBA Regional Officer, North-West England).

Council and Greater Manchester Police, organised six safety rallies whereby several thousand received training on road safety.

NOTTINGHAM



Radio Trent,
29-31 Castle Gate,
NOTTINGHAM NG1 7AP
Tel: 0602 581731

Directors. E B Bateman (*Chairman*); Mrs A Stanley (*Vice-Chairman*); Ron Coles (*Managing Director*); Mrs V J Baker; F E Doherty; T W H Kearton; R D Kennedy; Miss M J Lyon; R W K Parlyb; S Williams.

Principal Officers. Tony Churcher (*Sales Manager*); Chris Hughes (*Programme Controller*); Geoff Woodward (*Chief Engineer*); John Lockwood (*Company Accountant*); Chris Theobald (*Promotions Manager*); Dave Newman (*Head of News*); Len Groat (*Head of Presentation*); Alan Bailey (*Production Manager*).

Variety is the spice of life! A simple philosophy that has paid dividends as the basis for Radio Trent's ambitious programming policy. In Nottingham more people now listen to Radio Trent than to any other local or national radio station.

To maintain the right balance of programmes, Radio Trent relies on the constant feed-back from listeners. As a result, increasing variety and change have been injected into the station's programme schedules. In the last year the midday phone-in has been reformulated and given the new title *Trent Topic*. No longer just a phone-in, its scope has widened to include anything from live interviews with famous personalities to thought-evoking, sometimes controversial, discussions on topical subjects. And Radio Trent's younger listeners can now enjoy their own programme on Sunday afternoons - *Road Runners*, with music, features and news aimed at ten to eighteen year olds. From 6th October 1980, due to public demand, Trent started broadcasting 24 hours a day.

In five years of broadcasting, Radio Trent has become a firmly established member of the local community. Not least for the part it has played in the promotion of many local concerts, shows and exhibitions.

Friendly, buoyant, easy to listen to but always informative, Radio Trent prides itself on being Nottingham's No. 1 radio station.

**IBA Transmitters**

Air Date: 3.7.75

VHF (FM with stereo capability): Colwick Wood (NGR: SK 597 398)
96.2 MHz Max erp 0.3 kW Slant polarisation
Aerial ht. 133 m aod

MF (medium wave, mono only): Trowell (NGR: SK 506 398)
301 m (999 kHz) Transmitter power 0.2 kW

IBA Local Advisory Committee

Miss E Lewis (*Chairman*); S R Beeching; Cllr W J Dinwoodie; Cllr Mrs J Jenkin-Jones; Miss H Johnson; Miss D Kirk; J Morris; Cllr Mrs S Read; P I Rothera; G Thompsell; Mrs J Woodhouse.

Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).

PETERBOROUGH



Hereward Radio,
PO Box 225
PETERBOROUGH,
Cambridgeshire
Tel: 0733 46225

Directors. Patrick Sharman (*Chairman*); Cecilia Garnett (*Managing Director*); Jean Barker; Mary Birkbeck; David Burall; John Eyre; Martin George; Harry Giltrap; Derek Harrison; John Margetson; Mark Michelmore; George Read; John Sharman (*Secretary*); Dick Shaw; Phyllis Stedman; John Westcombe; Mary Jo Wormell.

Officers. Ralph Bernard (*Head of News and Information*); Stewart Francis (*Head of Music and Entertainment*); James Warrack (*Chief Engineer*); Ray White (*Sales Manager*).

Hereward Radio, based in Peterborough, serves the City and a large and diverse geographical area. It started broadcasting on 10th July 1980.

The company was committed to the provision of a radio service which would place heavy emphasis on news and information. Hence the early morning programme *Daybreak*, hosted by Jonathan Craymer and Dave Bowen, and the drive-time programme *Monitor* hosted by Alan West are mainly news and information programmes; they are directly produced by Hereward's newsroom. During the working daytime hours, the station output is evenly blended: news, information, features, and music.

The staff of 28 are all highly experienced, particularly the eight journalists and seven presenters. All journalists except one have had considerable radio experience, most of it in Independent Local Radio. Through this team of professional people Hereward aims to provide the type of news and information service it believes the area deserves, as well as to offer an entertainment output second to none.

**IBA Transmitters**

Air Date: 10.7.80

VHF (FM with stereo capability): Gunthorpe (NGR: TF 189 032)
95.7 MHz Max erp 0.5 kW Circular polarisation
Aerial ht. 92 m aod

MF (medium wave, mono only): Gunthorpe (NGR: TF 189 032)
225 m (1332 kHz)

IBA Local Advisory Committee

M Jones (*Chairman*); E G E Bradley; Mrs S M Cumber; Cllr M Glithero; Mrs J Ivens; Miss P Jones; Mrs C Jost; J Peach; Cllr P Rex; Mrs P Sidebottom; Mrs E Wright.
Secretary: J N R Hallett (IBA Regional Officer, East of England).

PLYMOUTH



Plymouth Sound,
Earl's Acre, Alma Road,
PLYMOUTH PL3 4HX
Tel: 0752 27272.
Telex: 45682

Directors. The Earl of Morley, DL, JP (*Chairman*); R B Hussell (*Managing Director*); J A D Campbell; D J Cherrington; J A Constable; G E H Creber, CBE; S J Day; Mrs J Doyle; S Edgcumbe; T T Fleet; B V C Harpur; R K L Hill; Mrs E Sitters; J H Trafford.

Executives. T D Bassett (*Programme Controller*); J M Carroll (*Head of News & Public Affairs*); Louise Churchill (*Head of Women's & Children's Programmes*); T Mason (*Chief Engineer*); M Allen (*Head of Sales*).

'If we could find a way of getting listeners to read the news', said Programme Controller David Bassett in 1975, 'we would do it'.

This happened on 19th May 1980 when the station celebrated its fifth anniversary with the historic notion of 'The Great Listeners' Fifth Birthday Take Over on Plymouth Sound'.

All airwork on that day was done by nine listeners whose names were picked out of a hat (on the air, of course) by Heather Innes of the IBA South-West England Regional Office in Plymouth.

The two newsreaders, covering the morning and afternoon stints, were both ladies. The a.m. run was done by a local housewife, Jean Phillips, and the p.m. by young Gillian Marks, still at school on the Cornish side of the Tamar.

The Plymouth Sound announcers worked devotedly, and by careful training inspired the great listeners to performances which on the whole received loud, if sometimes envious, acclaim from those wishing that they had been picked!



IBA Transmitters

Air Date: 19.5.75

VHF (FM with stereo capability): Plympton (NGR: SX 531 555)
96.0 MHz Max ERP 1 kW Circular polarisation
Aerial ht. 156 m aod

MF (medium wave, mono only): Plumer Barracks
(NGR: SX 490 585)
261 m (1152 kHz) Transmitter power 0.5 kW
(MF omnidirectional aerial)

IBA Local Advisory Committee

Mrs D Nash (*Chairman*); T Bird; Cllr Mrs H Drake; T D Healey; D J Manley; Cllr F Milligan; J Montgomery; Cllr Mrs M Moon; Mrs J L Pinch; Miss F Richards; Mrs D Weeks; D Yeates.
Secretary: F W L G Bath (IBA Regional Officer, South-West England).

PORTSMOUTH



Radio Victory,
PO Box 257,
PORTSMOUTH PO1 5RT
Tel: 0705 27799.
Telex: Victory Prtsmth:
86856

Directors. J P N Brogden (*Chairman*); J V G Russell (*Managing Director*); P S Ashley; A Ball; E W Borrow; Mrs K E Childs; G Cromarty Bloom; G A Day; P Duncan; F P Faulkner; R T Glanville; Miss C Hurlin; A B Logan; K Mason; J S Mc Kerchar; J L S Mitchell; J A Nye; A Reynolds; A Wright.

Senior Executives. P C Brown (*Head of Programmes and News*); B Jenkins (*Company Secretary*); J Roach (*Sales and Promotions Manager*); R Tollerfield (*Chief Engineer*); R Widdows (*News Editor*).

As Radio Victory goes into its sixth year it looks forward to increasing its news and information coverage. But local radio is also about listener involvement with the station and about the station motivating its listeners.

The original 'have a go' station, Victory believes in taking an extremely active part in all sorts of community events and projects. Why else would the Managing Director don a scuba suit and descend into the murky depths of the Solent to commentate on raising the Tudor Warship 'Mary Rose' from the sea bed.

During Victory's annual Charity Auction, all standard programming is scrapped for a whole weekend, while listeners 'phone in and pledge thousands of pounds for local organisations.

Radio Victory's programme schedule also reflects the station's determination to offer something for everyone. There is a weekly documentary, regular sailing, motoring, sport, school quiz, gardening and arts programming - and specialist music ranging from jazz, country, soul, 'nostalgia' to rock 'n roll and classical.

There is even a regular opportunity for local entertainers to demonstrate their ability with the *New Faces* programme, giving 'do-it-yourself' DJs a chance to show their paces, and a monthly programme featuring local bands.

Radio Victory also has a special responsibility towards its listeners afloat and the thousands of visitors who come to the area every year. Radio Victory is set fair for a bright future.



IBA Transmitters

Air Date: 14.10.75

VHF (FM with stereo capability): Fort Widley
(NGR: SU 657 065)
95.0 MHz Max ERP 0.2 kW Circular polarisation
Aerial ht. 131 m aod

MF (Medium wave, mono only): Farlington Marshes
(NGR: SU 688 052)
257 m (1170 kHz) Transmitter power 0.2 kW
(MF omnidirectional aerial)

IBA Local Advisory Committee

G Sapsed (*Chairman*); Mrs A Green; T R Gregory; Mrs S Harrison; J Miller; Cllr Mrs R Pockley; Cllr Miss M W Sutcliffe; R A J Thomas; Miss A Whitley; Cllr A Williams.
Secretary: J A Blair Scott (IBA Regional Officer, South of England).

READING

radio 210

Thames Valley
Broadcasting,
PO Box 210, READING,
Berkshire RG3 3RZ
Tel: 0734 413131
(Phone-ins: 0734 25622)

Directors. Sir John Colville, CB, CVO (*Chairman*); The Marquess of Dour (*Deputy Chairman*); R Christopher Yates (*Managing Director*); H E Bell; F A Butters; Brian Cowgill; Rupert Hambro; Brian Harpur; Max Lawson; H McGehee; Mrs S M B Nash; Kenneth F Rivers; A Steel.

Executives. David Addis (*Programme Controller and Head of News*); Bob Harris (*Head of Music and Presentation*); David Porter (*Director of Sales and Administration*); Andy Gemmell Smith (*Chief Engineer*); Brian Spiller (*Local Sales Manager*).

With a large audience of commuters, Radio 210 has continued to expand the daily information service it provides for travellers. British Rail have now installed a purpose-built studio directly linked to the radio station.

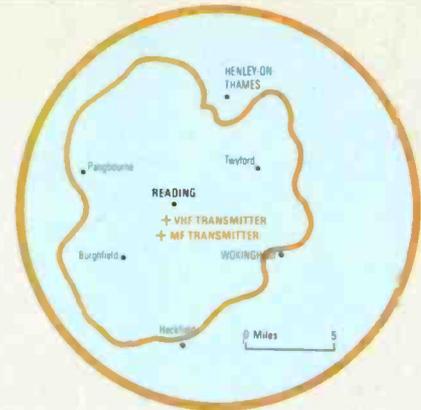
1980 saw the commission of two new outside broadcast units. These, with the addition of a new portable personal transmitter, have enabled Radio 210 to develop a much more flexible and ambitious outside broadcast programme.

Radio 210 has developed its 'international' audience; broadcasting links with countries as far apart as Abu Dhabi and Hong Kong. Links were also established with the Caribbean Broadcasting Corporation when a fourteen-year-old 210 competition winner visited her homeland. 210 linked up by radio telephone with another competition winner, a local schoolgirl, aboard a replica of Charles Darwin's 'Beagle'.

With the expansion of Independent Local Radio, training has become a vital part of 210's activities and a number of educational establishments are co-operating with the station.

The demand from the community for 210's assistance has increased so much that the station has staffed a 'community desk' to co-ordinate all the station's activities in this area.

The station is pleased to have been able to provide ILR with a complete set of tapes recorded by the Allegri of Beethoven String Quartets; and at Christmas, to boost the funds of the Forgotten People Appeal, 210 produced and sold



IBA Transmitters

VHF (FM with stereo capability): Butts Centre
(NGR: SU 713 734)
97.0 MHz Max erp 0.5 kW Circular polarisation
Aerial ht. 98 m aod

MF (medium wave, mono only): Manor Farm
(NGR: SU 710 709)
210 m (1431 kHz) Transmitter power 0.1 kW
(MF omnidirectional aerial)

Air Date: 8.3.75

IBA Local Advisory Committee

Mrs E Salisbury (*Chairman*); D Barnes; Cllr J Day; Cllr M Francis; Mrs A Jeater; Mrs D Pate; Miss P Seville; Cllr Mrs M Singh; H Stoddart; Mrs S Swift; R Whitehead.

Secretary: c/o IBA Radio Division, London.

a Christmas Carols record featuring 1,600 school-children.

SHEFFIELD & ROTHERHAM



Radio Hallam,
PO Box 194, Hartshead,
SHEFFIELD S1 1GP
Tel: 0742 71188 (Sales:
0742 738566)

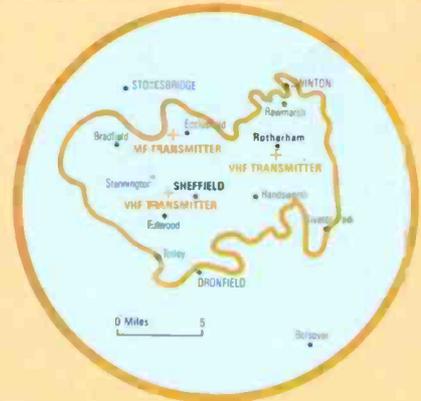
Directors. Michael J Mallett (*Chairman*); Bill MacDonald (*Managing Director*); Mrs D De Bartolome; Prof F A Benson; John P Graham; John J Jewitt, JP, OBE; Keith Skues (*Programme Director*); Thomas P Watson, JP; Herbert Whitham.

Executives. Audrey Adams (*Sales Manager*); Graham Blinco (*Company Secretary*); R Brooks (*Head of Talk Presentation*); Derrick Connolly (*Chief Engineer*); Jim Greensmith (*News Editor*).

The past year has been one of consolidation and expansion for Radio Hallam. A major innovation was the building of a mobile recording unit capable of handling even the most complex outside broadcast. Designed by the station's own engineers, the unit is housed on a Bedford truck chassis and cost in the region of £70,000. The mobile unit was used to record the installation of the Roman Catholic Bishop of Hallam... a newly created diocese covering South Yorkshire and the North Midlands.

Another major investment by Radio Hallam was the design and construction of a new £50,000 studio intended specifically for news and other speech output. The company further signalled its intention of expanding speech content by establishing a completely new department dealing with all the spoken word content of its programming, other than news and sport. This Talk department is housed in premises which the company has acquired in a building adjacent to the main studio complex.

The national steel strike put the Hallam news team in the front line in the early part of 1980, supplying ILR with up-to-the-minute reports on what rapidly became a focal point for news - the big steel areas of Sheffield and Rotherham.



IBA Transmitters

VHF (FM with stereo capability):
(i) Tupton Hill (NGR: SK 324 870)
95.2 MHz Max erp 0.2 kW Mixed polarisation
Aerial ht. 290 m aod
(ii) Rotherham (NGR: SK 432 913)
95.9 MHz Max erp 0.05 kW Circular polarisation
Aerial ht. 148 m aod

MF (medium wave, mono only): Skew Hill (NGR: SK 324 933)
194 m (1548 kHz) Transmitter power 0.3 kW

Air Date: 1.10.74(MF)
8.2.75(VHF)

IBA Local Advisory Committee

N Hutton (*Chairman*); Dr A K Admani, JP; Mrs F Allen; P Bennett-Keenan; P Bruce; D J Earnshaw; Miss M Glossop; Mrs J McGuinness; Cllr G R Munn; Cllr A E Wood.

Secretary: R Cordin (IBA Regional Officer, Yorkshire).

SWANSEA



Swansea Sound,
Victoria Road, Gowerton,
SWANSEA SA4 3AB
Tel: 0792 893751

Directors. Prof J Howard Purnell (*Chairman*); Charles Braham (*Managing Director*); Mrs Margaret Aeron-Thomas; John Allison, JP, CBE; William Blyth, JP; Vernon Rees Davies, JP; David Goldstone; Brian Harpur; R D Kennedy; Leslie Rees; Selwyn Samuel, OBE.

Executives. Brian Fullerton (*Sales/Marketing Controller*); David Lucas (*Programme Controller*); Colin Stroud (*Financial Controller/Company Secretary*); Wyn Thomas (*Head of Welsh Programmes*); David Thomas (*Head of News*); Dennis Wood (*Chief Engineer*).

Swansea Sound's programme philosophy provides for a popular mixture of news, sport, talk, music and local opinion aimed at an all-age audience. Its success is reflected in its high share of the area's total radio listening.

The past year has seen an expansion in the range of programmes. An hour-long news magazine, broadcast weekdays at 5 p.m., has proved immensely popular and new specialist programmes have been introduced. Outside broadcasts have been increased with the O.B. unit recording more than 30 male-voice choirs and being present at many major cultural and sporting events. Some of the most challenging broadcasts came with coverage of the 1980 Royal National Eisteddfod Dyffryn Lliw.

Wales' only professional chamber orchestra, the Swansea Sound Sinfonia, has staged many concerts, providing employment for Welsh musicians. The orchestra gave its first performance on St. David's Day 1980 and has since received much critical acclaim. One of Swansea Sound's community schemes, the 'Landscape Project', received The Prince of Wales' Award 1979 and involved young people in tree planting and footpath construction.



IBA Transmitters Air Date: 30.9.74
VHF (FM with stereo capability): Kilvey Hill (NGR: SS 672 940) 95.1 MHz Max erp 1 kW Circular polarisation Aerial ht. 229m aod
MF (medium wave, mono only): Winsh-wen (Jersey Road) (NGR: SS 631 966) 257 m (1170 kHz) Transmitter power 0.8 kW (MF omnidirectional aerial)

IBA Local Advisory Committee
Dr W D Treharne (*Chairman*); Miss A Dalrymple; E J Daniels; Miss G Graham; Mrs J Griffiths; Cllr B Ludlam; Cllr H Morgan, JP; M J Murphy; Cllr J Huw Thomas, JP; Mrs E White, JP.
Secretary: E Lewis (IBA Officer for Wales and West of England).

TEESSIDE

RADIO TEES

Radio Tees,
74 Dovecot Street,
STOCKTON-ON-TEES,
Cleveland, TS18 1HB
Tel: 0642 615111

Directors. J B Robertson (*Chairman*); Toby Horton (*Managing Director*); W Allison; M L Cohen; The Lord Crathorne; R Crowthwaite; M A Heagney; P A Hill-Walker; E S Hoare; M E Humphrey; T W G Jackson; Mrs R Mackenzie; Mrs F M Mitchell; H Whitehead; T R C Willis.

Executives. Michael Best (*News Editor*); Jeffrey Blood (*Financial Controller*); Donald Cline (*Commercial Production*); David Cousins (*Programme Controller*); Chas Kennedy (*Chief Engineer*); Russ Stuart (*Sales Controller*).

On 24th June 1980 Radio Tees completed five years of service to the communities of South Durham, Cleveland and North Yorkshire. From the start, Radio Tees has sought to inform and educate in an entertaining way. It has proved itself, in the words of its theme song, 'A friend who's always there'.

The resources of the community have become better known and more widely used. For example, Cleveland County Careers Service, in conjunction with Radio Tees, devised a series to help school leavers obtain their first employment.

As usual, Radio Tees was out and about in 1980, with outside broadcasts at many events. These included the British Steel Gala, the Teesside Air Show, the North Yorkshire Agricultural Show, and leading folklore events.

Radio Tees brought to its area a wide variety of music. On 19th July it sponsored a performance in Middlesbrough of Elgar's Dream of Gerontius by the Royal Liverpool Philharmonic Orchestra, which was broadcast live. Barbara White continued as 'Pianist in Residence' and led many young listeners through the set pieces for their piano grades on the weekly classical music programme. When the York Early Music Festival found itself in financial difficulties, Radio Tees came to the rescue.

The ability to respond quickly to the unexpected was maintained. The Ekofisk Oilfield pipes its oil into Teesside and the disaster in the oilfield created many anxious moments for listeners. The



IBA Transmitters Air Date: 24.6.75 (MF) 15.9.75 (VHF)
VHF (FM with stereo capability): Bilsdale (NGR: SE 553 962) 95.0 MHz Max erp 2 kW Circular polarisation Aerial ht. 653 m aod
MF (medium wave, mono only): Stockton (NGR: NZ 420 218) 257 m (1170 kHz) Transmitter power 0.5 kW (MF omnidirectional aerial)

IBA Local Advisory Committee
Mrs E Keenan (*Chairman*); Miss C Boyce; J Brass; Cllr Mrs A Collins; Cllr S R Haswell; Cllr J C Herbert; T K Jones; P Rowbotham; M Thompson.
Secretary: R F Lorimer (IBA Regional Officer, North-East England).

news team worked round the clock to provide accurate information for worried relatives.

TYNE & WEAR



Metro Radio,
Swalwell,
NEWCASTLE UPON TYNE
NE99 1BB
Tel: 0632 884121.
Telex: 537428

Executive Directors. Sir John Hunter, CBE, DL (*Chairman*); Neil S Robinson (*Managing Director*); Mic Johnson (*Programme Controller*); John Josephs (*Company Secretary*).

Directors. J Harper, CBE; L Harton, JP; E S Hoare; R D Kennedy; T McIver, CBE; Mrs S Ramsden; Elliott Ward; Harold Whitehead; Hedley Whitehead.

Executives. Helen Brennan (*Commercial Producer*); Tony Cartledge (*News Editor*); Charles Harrison (*Sports Editor*); John Russell (*Chief Engineer*); Doreen Smith (*Management Accountant*).

With six years of broadcasting tucked under its belt, Metro Radio has developed a strong and loyal listenership; providing them with hard hitting news, good music and plenty of sport. Serving the community has been paramount on Metro's list of programming developments; extending its community programming to include a 'helpline' service where listeners can ring the station for advice or information on almost any subject.

In specific terms and with assistance from the Careers Advisory Service and the Manpower Services Commission, Metro has published a newspaper giving guidance to school leavers on the choice of a career. More recently, a project designed to interest those approaching retirement stimulated a considerable response for further information.

The station's annual appeal for local charities last year hit an all-time high, realising over £15,000 which was distributed to 30 charitable organisations.

In the area of speech, Metro has commissioned a series of narrated stories read by internationally known artists including Edward Wilson and Nigel Stock. Special 'one off' drama productions and serialisations are also planned for later in the year.

Through its highly 'listenable' output and policy of getting out and meeting its public, Metro has built a strong and successful springboard for further developments in the 1980s.



IBA Transmitters

Air Date: 15.7.74

VHF (FM with stereo capability): Burnhope (NGR: NZ 184 474)
97.0 MHz Max ERP 5 kW Circular polarisation
Aerial ht. 429 m aod

MF (medium wave, mono only): Greenside (NGR: NZ 151 627)
261 m (1152 kHz) Transmitter power 1 kW

IBA Local Advisory Committee

M J Payling (*Chairman*); Cllr Mrs S Bolam; Cllr Mrs C Buckingham; P Couper; Miss R Douglas; Miss J Draycott; Cllr C L James; Cllr K Skethway; Miss B Sloan; K Stone; Mrs P Thornton; D Williams.
Secretary: R F Lorimer (IBA Regional Officer, North-East England).

WOLVERHAMPTON & BLACK COUNTRY



Beacon Radio,
PO Box 303,
WOLVERHAMPTON WV6 0DD
Tel: 0902 757211.
Telex: 336919

Directors. A W Henn (*Chairman*); R P Tomlinson (*Managing Director*); K Baker; B F Blakemore; G Cromarty-Bloom; M G D Graham; C J Halpin; H J Hill; J C Jones; P B Woodman.

Senior Staff. R P Tomlinson (*Station Manager and Managing Director*); R H Pierson (*Programme Controller*); A Blackburn (*Sales Manager*); M Stewart (*Head of News*); J Plant (*Company Secretary*); B Warburton (*Chief Engineer*); M Wright (*Head of Music*); D Fisher (*Operations Manager*).

Beacon Radio 303 went on the air in 1976. Its area covers the western part of the West Midlands conurbation. From studios based in Wolverhampton, Beacon transmits 24 hours a day.

Beacon programming unites the area, emphasising local issues, news, and information, presenting its own local, national and international news service from 6 a.m. to 12 midnight.

Beacon's music selection maintains a balance which pleases a broad audience spectrum and includes weekly 'specialist' music programmes, ranging from classical, locally-recorded folk, country and western and reggae. Using flexible programming systems, Beacon 'gets out' to meet its audience at every available opportunity, helping to involve and serve the community. Apart from covering many local events, exhibitions, carnivals and sporting events, Beacon's outside broadcast unit is in operation throughout the year. A sequence of morning and afternoon programmes are broadcast live from listeners' homes and gardens, involving as many neighbours as possible.

Beacon promotes live concerts ranging from heavy rock to classical performances. And of course there's sport: Beacon is very proud of its comprehensive sports coverage.



IBA Transmitters

Air Date: 12.4.76

VHF (FM with stereo capability): Turners Hill (NGR: SO 969 887)
97.2 MHz Max ERP 1 kW Circular polarisation
Aerial ht. 297 m aod

MF (medium wave, mono only): Sedgley (NGR: SO 905 939)
303 m (990 kHz) Transmitter power 0.1 kW
(MF omnidirectional aerial)

IBA Local Advisory Committee

A King (*Chairman*); Cllr J Adams; C J Carder; Mrs D Coley; Mrs M Fenton; Miss P Nock; A Rashid; Cllr J Smith.
Secretary: Miss S Thane (IBA Local Radio Officer, Midlands).

Advertising on Independent Broadcasting



NO SPONSORSHIP



TOTAL DISTINCTION BETWEEN PROGRAMMES AND ADVERTISEMENTS

Television and radio advertisers can have nothing to do with programme production. They buy time on ITV and ILR just as they buy space in newspapers. They do not 'sponsor' programmes.

The advertisements pay for Independent Television and Independent Local Radio. Independent Broadcasting receives no part of the licence fee. The cost of the services is met entirely from advertising revenue. The ITV and ILR programme companies under contract to the

Independent Broadcasting Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the IBA in administering the system and broadcasting the programme services.



The IBA controls the advertising



11,000 NEW TELEVISION AND 9,000 RADIO ADVERTISEMENT SCRIPTS A YEAR CHECKED IN RELATION TO THE CODE

The IBA controls the content of the advertising. The Independent Broadcasting Authority Act 1973 makes it the IBA's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection.

The IBA Code of Advertising Standards and Practice

IBA



IN AN AVERAGE HOUR ON ITV
A maximum of 6 minutes of advertisements
3 advertising breaks

The IBA controls the amount and distribution of advertising.

Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g., 6-7 p.m., 7-8 p.m.). In radio the advertising is normally limited to a maximum of nine minutes in each hour.

ADVERTISING CONTROL

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The Independent Television (ITV) and Independent Local Radio (ILR) programme companies appointed by the IBA obtain their revenue from the sale of spot advertising time in their own areas; and they pay the IBA a rental to cover its costs in administering the system and broadcasting the services.

Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV and ILR.

The controls over the advertising are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the IBA Act and the extensive rules and principles laid down by the Authority. No programmes may be provided or sponsored by advertisers; and there must be a total distinction between programmes and advertisements. The frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

The Authority's basic principles of broadcast advertising are set out in the IBA Code of Advertising Standards and Practice, drawn up in consultation with its Advertising Advisory Committee on which consumer, medical and advertising interests are represented.

Programme Sponsorship Forbidden

The advertiser has no share in programme production and no say in programme decisions; these are matters for the broadcasters – that is to say, the television and radio companies and the Authority. The advertiser's role is limited to buying time for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.

Two provisions in the IBA Act require a total distinction between programmes and advertisements. First, it is the duty of the IBA to ensure that the advertisements are 'clearly distinguishable as such and recognisably separate from the programmes'. Secondly, the Act lays down that 'Nothing shall be included in any programmes

broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor'.

Exceptional allowance is made for charitable appeals, various publications or entertainments; commercially-financed documentary programmes or other items of intrinsic interest to the public, provided that they do not comprise an undue element of advertisement; but none of the exceptions revokes the force of the general requirement that nothing should be done which might give reasonable viewers and listeners even the impression that an advertiser has provided or suggested a programme. Of course, some of the popular imported television programmes do owe their existence to advertisers who have sponsored them in their country of origin – notably some of the programmes from the United States that are enjoyed by viewers of the British television services. But for British viewers, those programmes have been bought and broadcast on the decision of the broadcasters and not on the decision of advertisers.

The Amount of Advertising

The IBA Act does not lay down precisely the amount of advertising that may be allowed; it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'.

Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. In accordance with the Authority's requirements advertising in any single 'clock-hour' (e.g. from

6 to 7 p.m., 7 to 8 p.m., etc.) is normally limited to a maximum of seven minutes. The interests of programme presentation or changes in transmission times could result in an advertising interval falling just one side rather than the other of the striking of the clock, so carrying a minute or two of advertising from one clock-hour to another. If the presentation of adjoining programmes can be improved by a small re-distribution of advertising, this is within the Authority's rules. When this happens the excess in the one clock-hour is counter-balanced by an equivalent reduction, usually in the adjacent clock-hour.

Some television and radio programmes do not easily lend themselves to advertising – for example classical music concerts, opera, Parliamentary broadcasts, or programmes of a sensitive or emotional character. In such cases the Authority is prepared to allow the transfer of advertising to adjacent clock-hours when this appears desirable in the interests of good programme presentation.

Distribution of Advertisements

The IBA Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *TV Eye* and *World in Action*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; half-hour children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts; and

any programme lasting less than 20 minutes.

Free air-time is given to Government Departments for the transmission of public service films on health, safety and welfare. From April 1979 to the end of March 1980 there were more than 16,200 free transmissions over the ITV network.

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.



In 1979/80 the television programme companies found time throughout the network for more than 16,000 transmissions of public service films on health, safety and welfare at no cost to the Government Departments concerned. The Independent Local Radio service also regularly broadcasts similar items.

THE ADVERTISING ADVISORY COMMITTEE

Prof Aubrey Diamond (*Chairman*); E Burleton; Mrs M F Chalkley; Dr H Fidler, MA, MRCP; Dr G Fryers, MD, MRCP; Mrs H Halpin, JP; D F Lewis, OBE, FPS; P Scruton; R Singh, JP; R Wadsworth.

THE MEDICAL ADVISORY PANEL

Dr P Emerson, MA, MD, FRCP, FACP; Prof R D Emslie, MSc, BDS, FDS; Dr Philip Evans, CBE, MD, MSc, FRCP; Miss Dorothy Hollingsworth, OBE, BSc, FRIC, FIFST, FIBiol; Prof H Keen, MD, FRCP; Mr T L T Lewis, FRCS, FRCOG; Dr M J Linnett, OBE, MB, FRCGP; Mr Ian G Robin, MA, FRCS, LRCP; Prof Sir Eric Scowen, MD, DSc, FRCP, FRCS, FRCPEd, FRCPath; Mr W B Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc, FRCP; Dr K A Williams, BSc, PhD, MInstPet, AInstP, FRIC.

The Medical Advisory Panel

The IBA Act 1973 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations of medicine agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical Advisory Panel is sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which has been drawn up by the Authority in consultation with its advisers, is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

The general rules range from the prohibition of 'subliminal' advertising, the exclusion of advertisements by money-lenders, matrimonial agencies, undertakers, betting tipsters and bookmakers, private investigation agencies, or for cigarettes and cigarette tobacco, through conditions for the offer of guarantees, mail ordering and the sale of goods direct to the public (to keep out the 'bait' advertiser and 'switch' seller) to restraints on trade descriptions and claims.

As well as rejecting misleading claims and presentations which might cause harm, the Authority ensures, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed - for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix I of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are likely to see, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty. For example, children must not be encouraged to enter strange places or speak to strangers in an effort to collect coupons, etc.; toys may have to be shown against something that reveals

OVER HALF THE PROGRAMMES ON ITV HAVE NO ADVERTISING

Of the 180 programmes in a typical week :

100 programmes have no internal advertising
 Certain current affairs (*TV Eye, World in Action*, etc.)
 School programmes
 Half-hour adult education
 Half-hour documentaries
 Religious services and devotional programmes
 Formal Parliamentary broadcasts
 Some half-hour plays
 Half-hour children's programmes
 Programmes under 20 minutes

60 programmes have one internal advertising interval
 e.g., Certain half-hour programmes
 Mid-week sports
 Some plays and documentaries

20 programmes have two advertising intervals*

**Including one or two extra-long programmes such as full-length feature films and suitable sports programmes which may have three advertising intervals.*



◀ Some documentary, current affairs



▲ Religious services

◀ Most education, children's

UNACCEPTABLE ADVERTISING

Products or services that are not acceptable for advertising on ITV include cigarettes and cigarette tobacco; political organisations; religious bodies; and betting (including betting pools).



their true size; children should not appear to be unattended in street scenes unless they are obviously old enough; and an open fire must always have a fireguard if children are in the scene.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The Authority's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of over 11,000 new television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations,

eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally submitted. The other twenty per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between two and three per cent of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, 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



The IBA's Head of Advertising Control (far left) with some of his staff at one of the daily closed-circuit viewing sessions.

scripts for medicines and treatments, veterinary products, etc., and those involving the vetting of technical claims or presenting particular copy problems, are referred to the central copy clearance office operated jointly by the Independent Television Companies Association and the Association of Independent Radio Contractors. In consultation with IBA staff and, when necessary, the Medical Advisory Panel, scripts are speedily processed to enable advertisers to reach the air without delay in an inexpensive medium.

Ensuring High Radio Advertising Standards

Since the beginning of Independent Local Radio in 1973, the Authority's policies have been to ensure that the high standards of advertising achieved in Independent Television should be maintained in the developing system of Independent Local Radio. For the first few years of ILR, the Authority delegated the clearance of most radio copy to the stations and the national selling organisations, who had immediate access to IBA staff for advice on matters of principle or on the application of the Code to individual scripts. However, the Authority required central clearance of the 'sensitive' areas of advertising - alcohol, medicines, finance, and that involving children.

With the development of the system and the greater use of ILR by the national advertising agencies, a new system of advertising control was introduced in 1979. This involved an expansion of the existing ITCA Copy Clearance Secretariat to allow for radio commercials for broadcasting on more than one station to be cleared centrally at one source. The new system provides for consistency in broadcast advertising standards and is a natural development following the formation earlier of a Joint ITCA/AIRC Copy Committee on which both television and radio companies are represented. The Authority's role is to oversee the operation, and IBA staff are available for discussion on the application of the Code to specific advertising proposals.

Many advertisements on ILR are locally originated and specialist staff at the companies are authorised by the IBA to clear their local scripts but to refer to ITCA/AIRC or the IBA any controversial scripts or material which might require specialised consideration.

The copy clearance machinery is designed to avoid, so far as is possible, delays in clearance prior to transmission.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it and there is evidence of a growing awareness of advertisers and agencies of the special needs of radio. The Authority's rules require that advertising must be clearly separated from programmes and obvious for what it is, but this should not inhibit advertisers from creating entertaining, informative and interesting commercials which can make a special contribution to the

sound of Independent Local Radio.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee - which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers - is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems arising during the everyday control of advertising. Through television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1979-80 over 770 letters and telephone calls of complaint or comment were 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. During the year some advertisements for sanitary towels and tampons were permitted on television for a six months' trial. Public reaction is being measured by research and the above figure does not include a number of letters received on this subject.

Six complaints were upheld, in various degrees. A television public service anti-smoking film that showed children mimicking the act of smoking (with crayons) was thought to be counter-productive by a number of viewers in that children might emulate what they saw. (The original timing restriction - 'outside children's programmes' - was extended to 'post 9 p.m.'). An electric powered garden appliance commercial was amended to include a reference to the cost of the extra length of cable that would be needed for practical use. A fifteen-second 'sale' advertisement for kitchen equipment omitted one specific price reference. One radio commercial advertised opening hours that were in breach of the Shops' Act; another referred to parking facilities that were temporarily out of use (for repairs); and a third gave incomplete details of the prices involved in a film developing service. All were withdrawn.

Changes in the Code in recent years have included a strengthening of the rules applying to advertising directed to children and the advertising of medicines and treatments. The strict requirements relating to the advertising of alcohol have been formalised. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services.

Changes in the law have also required Code amendments in the areas of financial advertisements, lotteries and price offers.



NO
SMOKING



BETTER VIEWING AND LISTENING

The domestic colour television receiver is technically by far the most complex piece of equipment in the home – even more so if it now displays the ORACLE teletext service. Yet it is a long time since the viewer has needed to have any deep knowledge of how it all works. Only the technically minded still ask themselves ‘What is broadcast technology?’ – for most it is a question rather of ‘broadcast technology for what?’.

The modern-day viewer, if he or she wishes, need hardly touch the set in the corner – instructions may be provided from a comfortable chair by means of a remote control unit, often linked to the set by unseen infra-red rays or the unheard ‘dog whistle’ of ultra-sonics.

But unnoticed in the background is the advanced technology of ‘the silicon revolution – the semiconductor ‘chips’, the computer-like ‘digits’, the complex studio centres, the intercity networks, the 22,300-mile high space satellites that bring news and sport from afar. Behind it all are the broadcast equipment industry, the research and development engineers, the network planning and administrative staffs, the transmitter designers, the construction and maintenance people, the aerial engineers and the riggers who climb the 1,000-ft masts.

Independent Television provides a colour service of the highest technical quality, using technical facilities that are the most extensive of any system in Europe. Independent Local Radio has been firmly based on the most modern aspects of the art of good stereophonic audio. Both services operate within IBA Codes of Practice drawn up in consultation with the programme companies and revised periodically to take account of the latest developments.

The engineering functions within the IBA follow from the Independent Broadcasting Authority Act under which the IBA is required to provide television and local sound broadcasting services ‘of high quality, both as to the transmission and as to the matter transmitted, for so much of the United Kingdom, the Isle of Man and the Channel Islands as may from time to time be reasonably practicable’.

The Act authorises the IBA to establish, install and use transmitting stations, to arrange for the provision and equipment of studios, and by arrangement with the Post Office to provide for the distribution of the programmes.

The IBA transmits television programmes from more than 500 transmitting installations to over 98.5 per cent of the population of the United Kingdom, the Channel Islands and the Isle of Man. To fill in the small remaining gaps, some 70 new relay stations are opened each year and this will continue at the same time as the IBA plans and builds its new national television service on the long-awaited ‘Fourth Channel’ due to open about November 1982.

The ITV programme companies are also engaged in re-equipping and expanding their studio and field facilities on a massive scale.

New local radio transmitters and studios are being built and opened for many new ILR services.

The introduction of colour on the complex and constantly changing pattern of ITV’s intercity distribution network during 1969 presented severe technical problems if successful consistent colour quality were to be achieved. It was also clear that the change from VHF to UHF transmission would inevitably require very many more transmitting stations and that an unparalleled degree of automatic, unattended operation would be needed to avoid a large increase in operational costs. To help solve these problems, the IBA initiated in 1967 an expanded programme of engineering research and development. This policy has been maintained and extended to include sound broadcasting.

The facilities for such research were improved when, in 1973, the engineering teams moved to Crawley Court, near Winchester – a purpose-built Broadcast Engineering and Administrative Centre in a pleasant rural setting. The staff includes a large number of highly qualified engineers covering many disciplines within the broad spectrum of electronics and mechanical engineering: their work includes research and development as well as the planning, provision, operation and maintenance of the IBA’s television and local radio network, and its responsibilities for distribution networks and the technical quality of all transmissions.

Nothing in engineering stands still. New ideas, new technology are constantly under development or hammering at the door. Very large-scale integrated circuits, those ubiquitous micro-processors and micro-computers, digital video processing, super satellite broadcasting, ‘surround-sound’ – all these form part of tomorrow’s broadcasting. They will be absorbed into the changing world of ‘plain ordinary television’, which is in fact: seldom plain but often extraordinary.



▲ A recording from one of ITV's regional studios. YORKSHIRE

▶ The film is processed back at the TV centre. GRAMPIAN

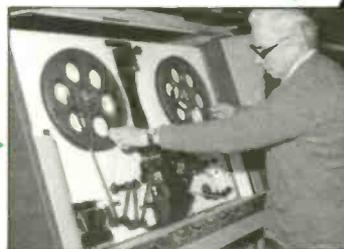


▲ Sound sources are all skilfully balanced with pre-recorded effects introduced where necessary. GRAMPIAN

▶ The programme director in the studio control room selects the picture 'shots' for live transmission or recording. GRAMPIAN



▲ The film editor pieces together the story, and pictures and sound are synchronised in a dubbing theatre. TYNE TEES

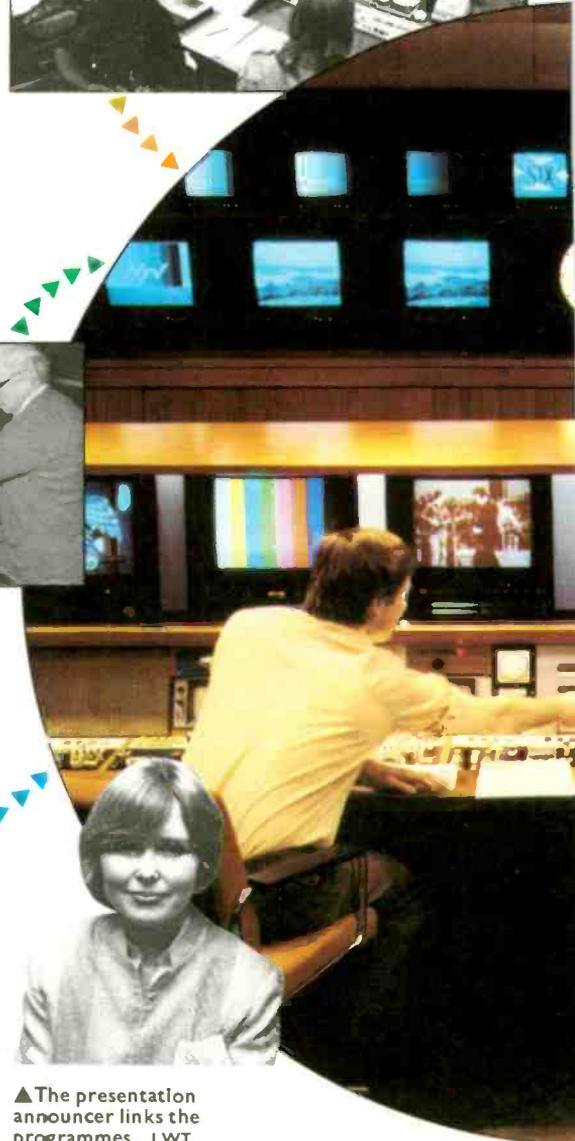


▲ A telecine plays back the final film, converting each frame into an electronic signal. TYNE TEES



▲ Location filming – home or abroad. SOUTHERN

▶ Live outside broadcasts use a mobile control vehicle (the scanner van) which, via Post Office links, transmits pictures back to the studio centre. THAMES



▲ The presentation announcer links the programmes. LWT



◀ VTR records the complete programme for later transmission. HTV

▼ Presentation/Master Control times the ITV company's output to the second, switching the various programme sources through to the local Post Office switching centre. HTV



◀ The Post Office routes the programme to the local IBA transmitter, and often to other switching centres (under direction of the IBA's Lines Scheduling Office) for distribution to one or more ITV regions. POST OFFICE

FOCUS ON STUDIO TO HOME

The pictures and sound that make up a typical evening's programmes on ITV can originate from a number of different sources — a filmed documentary shot on location in a foreign country; a live outside broadcast from a major sporting event; or perhaps a light entertainment show pre-recorded on videotape at a local ITV studio. These pages show just some of the stages in the often complicated production chain which links ITV's programmes to viewers all over the country.



◀ The IBA's regional control rooms monitor and control the transmitting stations. IBA



▲ More than 500 IBA main and relay transmitters radiate the programmes to over 98.5 per cent of the population. IBA



Engineering Progress in Broadcasting ▶

There can have been few years when more has been happening, from an engineering viewpoint, in broadcasting than during 1980. Yet it takes time for the new seeds to flower – and much of the current work will not make a direct impact on viewers and listeners for several years to come.

Throughout 1980 engineering work and planning have been directed at the building of the IBA's transmitter network for the Fourth Channel, although the programme service will not begin until late 1982 by which time some 30 high-power transmitters plus (in Wales only) some 80 low-power relays will be ready. The first relay to be equipped for the new channel was at Mynydd Bach in May 1980. During 1981 some fourteen high-power transmitters will be installed, and three Regional Operations Centres, using a new computer system, are due to be completed at Emley Moor (North of England), St Hilary

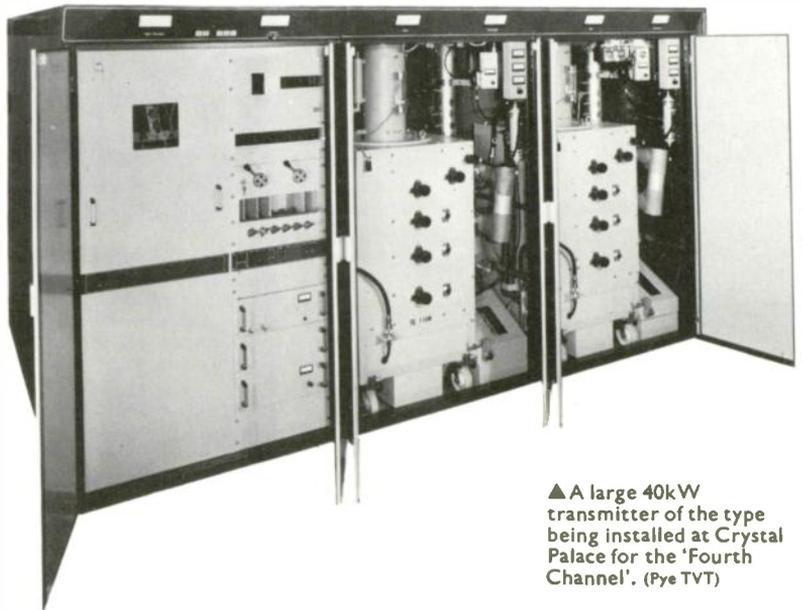
(Wales and West) and Black Hill (Scotland and Northern Ireland).

Similarly, new ILR transmitters are being built and progressively coming into service: Cardiff in April 1980 was the first of the present phase of expansion. New techniques are being used: for example the transmitters, both medium-wave and VHF, are 'all-solid-state' without a single thermionic device. A number of stations use low-profile masts for medium-wave on an 'umbrella' design making it possible to radiate efficiently from a mast only 22 metres (70 feet) high at some sites.

But this concentration on the building of transmitters has not resulted in any slackening of interest in engineering research. At the IBA's engineering centre near Winchester, more futuristic plans are taking shape, many of them concerned with the day when 'digital' video and sound systems will make it possible to carry delicate colour pictures and stereo or



▲ Working on one of the new types of transmitter to be installed for the 'Fourth Channel'. (MCSL)



▲ A large 40kW transmitter of the type being installed at Crystal Palace for the 'Fourth Channel'. (Pye TVT)





▼ The feasibility of recording a number of high-quality digitally-encoded tracks of television sound, using the IBA's digital video recorder, is under investigation by engineers at Crawley Court.

◀ As ITV moves into the 1980s technical developments will gradually increase the facilities available to the programme makers. Westward Television's new mobile recording unit, costing £300,000, incorporates highly advanced miniaturised electronic cameras which can do almost everything a much more bulky studio camera will do, and can operate in low light conditions. Inside the specially-equipped vehicle a half-size vision mixer will cope with all the usual special effects, like picture wipes, fades and cuts; and the sound mixer can control the output from up to ten different sources. The unit also carries a compact videotape recorder which will record pictures and sound on tape 1-inch wide – half the size of the older studio VTR machines.

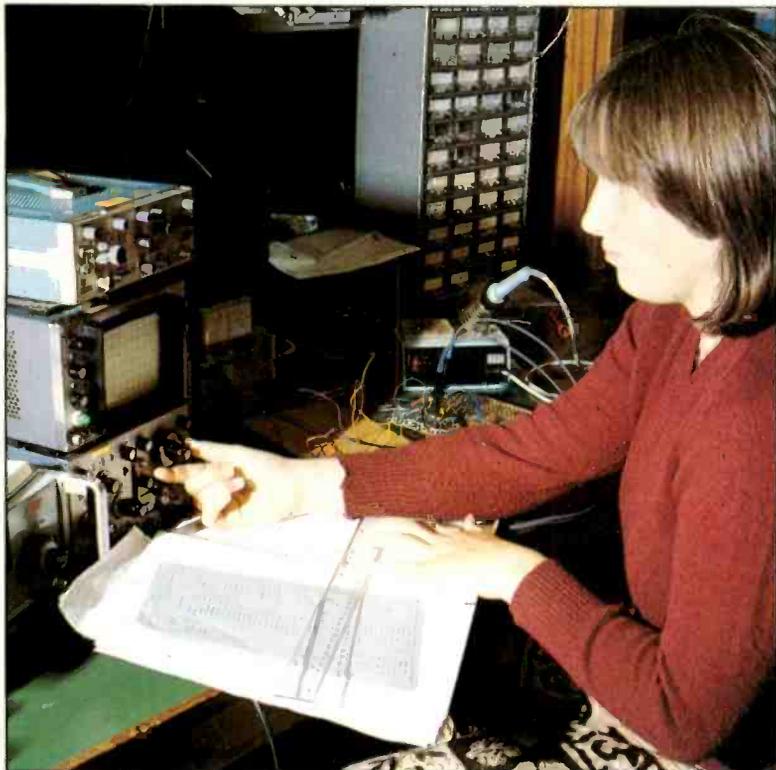


even surround-sound signals more consistently around the country or across the oceans; when digital videotape recorders will produce as good pictures from '20th generation' copies as from the original tape; when pictures will be distributed by satellites, using mobile terminals even from the most remote sites.

Then again, it may be some time before the era of direct-broadcast satellites, or of fibre-

optic 'cable' networks providing a choice of up to 50 programmes – but already these new technologies have to be investigated and likely costs determined. For increasingly it will be questions of cost-effectiveness rather than basic feasibility that will determine the way broadcasting will continue to develop. It was said once by Nevil Shute, engineer turned novelist, that a good engineer can do





◀ Between 50-70 different engineering research and development projects are usually passing through the IBA's laboratories.

IBA's Crawley Court laboratories in 1980 include: measurement and investigation of 12 GHz propagation from satellites and the reduction of cross-polarisation problems; a '60 Mbit/s modem' for digital transmission through satellites; development of the MSC1 (mono-stereo-compatible) system of surround-sound; the use of YIG oscillators in frequency synthesisers; frame-stores as a laboratory tool; ORACLE teletext to American 525-line standards; Nemesis equipment for automatic measurement of teletext data quality; and digital VTR audio recording. All these projects are planned with the specific intention of providing viewers and listeners with even more enjoyable and useful broadcasting.

The engineers of Independent Broadcasting have gained a world-wide reputation for their work in the development of new ideas in broadcasting. In 1980 they made possible the first television broadcast from a North Sea oil rig by means of the OTS satellite; they were the first to demonstrate digital pictures received through a satellite using a compact receiving dish; and they gained the coveted Geoffrey Parr Award of the Royal Television Society for their pioneering work on the special SABRE system that enables high-quality networked programmes to reach the Channel Islands.

Meanwhile, the technical facilities available to ITV – the most extensively equipped colour TV service in Europe – are being expanded and modernised: many new cameras, new OB (Outside Broadcast) and ENG (Electronic News Gathering) units, new 1-inch helical video tape recorders, new control consoles... It all adds up to good broadcasting!

for a pound what any damn fool could do for a fiver. As it becomes technically possible to provide more and more choice of programme so it will become more and more important to ensure that this will not be made impossible on grounds of cost. Engineering seeks to provide consistently high standards of quality and reliability but must do this within the framework of a fully viable and self-supporting system of Independent Broadcasting.

There are usually 50-70 different engineering research and development projects passing through the IBA's laboratories; similarly, research into television studio engineering is carried out by ITCA on behalf of the Independent Television programme companies. Examples of projects passing through the

▶ IBA engineers are looking at how digital techniques can be applied to chroma-key – the system which allows programme directors to superimpose background scenes and other special effects electronically.



Specialised Training for Broadcasting Engineers

'If we want a society which is free from drudgery, able to enjoy good health, with time for recreation and cultural activities of all sorts, then engineering and industrial management must come to be recognised as honourable, respected and worthwhile occupations' – Prince Philip, Duke of Edinburgh.

Broadcasting is an engineering-based industry and the engineers and technicians who design and maintain the studio and transmission systems of radio and television have a special role to play: for they have to understand both the art and the craft of their trade; they need to know not only about large-scale integrated circuits ('chips') and travelling-wave tubes but also about 'the grammar of television and radio production' – what the production teams need for broadcasting excellence.

To develop his skills, the young engineer

needs specialised training well beyond what he can absorb from generalised electronic engineering courses and operational experience – important though these remain. Independent Broadcasting is increasingly extending and developing its specialised training facilities. For example, during 1980 Independent Local Radio announced the establishment of a 'National Broadcasting School', financed initially by Capital Radio, to cover all aspects of broadcasting including presenting, production, creative, journalistic, sales and management courses – and radio engineering and technical operations.

Similarly, in 1979, an advanced course of studies specifically for broadcast transmitter engineers was established, initiated by the IBA and supported and undertaken by Newcastle Polytechnic, Newcastle upon Tyne.

As part of an eighteen-month training



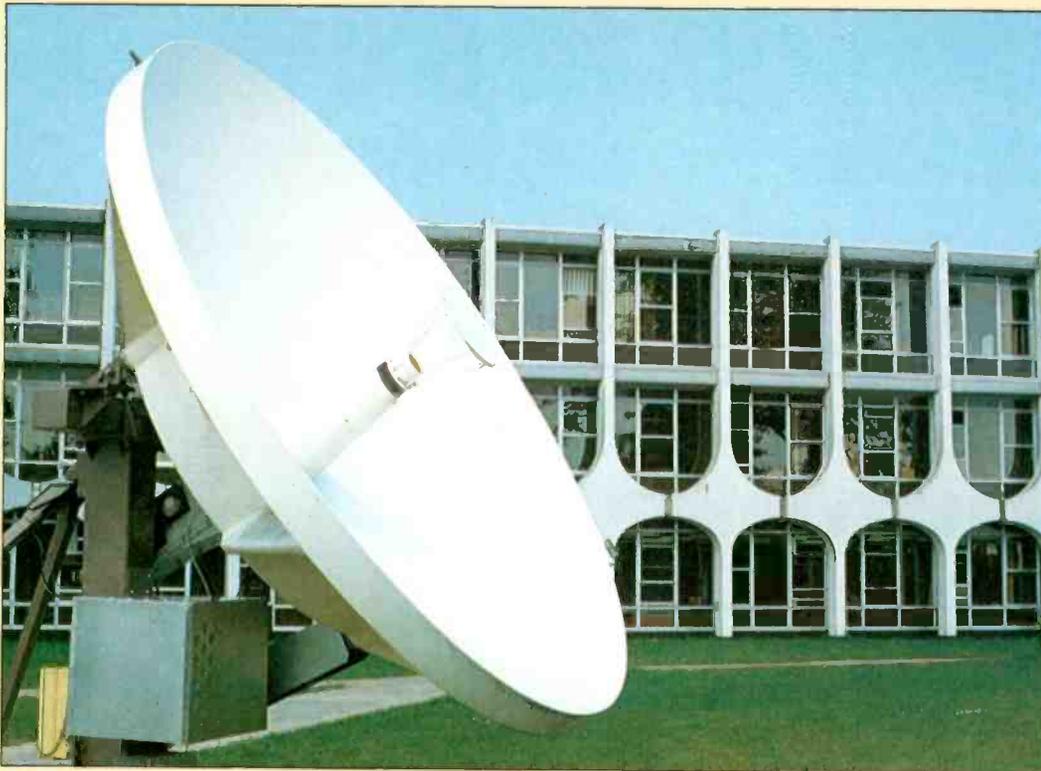
▼ Station staff receive instruction in new monitoring equipment at the Harman Engineering Training College in Seaton, Devon.



period, IBA student engineers spend six months at the Polytechnic studying the theory of broadcast technology, in addition to the training they receive at the IBA's 'Harman Engineering Training College' at Seaton, Devon plus practical training and operational experience at the transmitter and field-engineering bases.

The first eighteen students, selected from nearly 200 applicants, began studying at the Polytechnic in September 1979, following a nine-week induction course at the Harman

▲ An exterior view of the Harman Engineering Training College at Seaton.



▼ Two examples of instructional equipment used at the Harman Engineering Training College – a Cintel Slide Scanner; and a Test Signal Analyser used in conjunction with transmitter logic simulators.

▲ Young graduate engineers receive basic training while attached to specialist departments at the IBA's engineering centre at Crawley Court.

College. The aim is to recruit about 20 graduate-level students each year until at least 1984.

The very rapid advance in semiconductor technology, particularly the increasing use of computer-type digital techniques, has emphasised the importance of high educational standards; equally important is the recognition that throughout their careers broadcast engineers require frequent up-dating of their specialised knowledge. Recently, for example, 48 self-teaching microprocessor training kits have been made available to IBA engineers as part of a self-training scheme. Annually some 400 members of the engineering staff undertake training courses of from three to four weeks duration.

Although in the past almost all broadcast engineers have been male the situation is gradually changing with an increasing number of women now working in this demanding but rewarding field.

The IBA also has a Graduate Apprentice Scheme whereby young graduate engineers receive a basic training in the workshop and drawing office, followed by a period in an IBA Regional Engineer's office and by attachment to the main engineering departments at Crawley Court.

Any enquiries relating to employment in



the IBA's Engineering Division (which is about 850 strong) should be addressed to the Personnel Office, IBA, Crawley Court, Winchester, Hampshire, SO21 2QA. The television and radio companies normally recruit and train their own staffs.

ITV: Your Guide to Good Reception

The Television Set

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the ‘know-how’.

The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size. You should expect your service engineer to make sure these controls are correctly set, *but you should not attempt to do it yourself*.

Many dealers and rental companies provide ‘operating instructions’ for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

Remote control is almost always provided for ORACLE teletext, with the same compact ‘Key-pad’ unit (which is pointed at the set) also controlling the picture and sound. ORACLE is easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively, both on teletext and television.

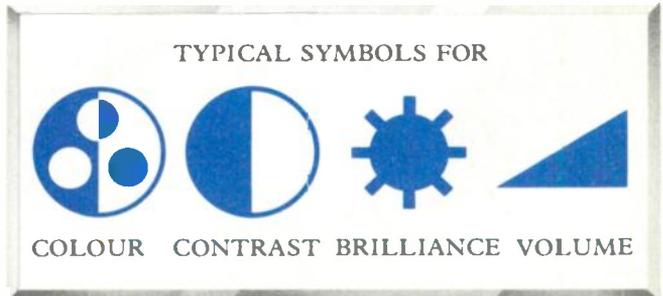
STATION SELECTION. Some sets have ‘touch’ or ‘remote’ selection; many more have push-buttons for selecting the programmes. Often these buttons also serve as tuning controls so that the set may be tuned to different channels. Just occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models of receivers, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the manufacturers’ or rental companies’ instructive leaflet.

BRIGHTNESS AND CONTRAST. These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour ‘saturation’ control to a minimum. Then adjust ‘brightness’ (or ‘brilliance’) and ‘contrast’ alternately so that you get good reproduction of both ‘highlights’ and ‘dark’ areas of the

picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes ‘garish’ with the faces too red. So having set the ‘brightness’ and ‘contrast’ controls, turn up the ‘colour’ control for natural colour. There is often a tendency to overset this knob for rather too much colour. Some colour sets also have a ‘hue’ or ‘tint’ control as a further adjustment to the colour picture. This control should be set after adjusting all other controls, to give natural ‘flesh tones’.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.



Maintenance

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, poor reception is caused more by old or faulty aerials than by faulty sets.

Sometimes an aerial may still be in good condition but the picture may be poor because:

The foliage of trees or bushes may be obstructing and reducing the signal.

A new high building may be blocking the signal, or another domestic aerial may have been put very close to your own.

Moisture may have got into your aerial cable, or the indoor flexible lead may have broken internally or become disconnected from the plug.

Installation and maintenance of UHF aerial systems for colour/black-and-white 625-line reception needs technical knowledge and special test instruments – it really is not a job for any ‘do-it-yourself’ enthusiast. Your local rental company or dealer should be able to advise you on suitable aerials for your locality.

Remember that if a local relay transmitter opens in your area it could make a considerable improvement to your reception and justify the relatively low cost of changing your aerial. Again, your local dealer or rental company will be able to advise you. It will also be necessary to re-tune your set to the new channels.

Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains-plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The Need for a Good Aerial

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now less than an average of one a year. This is good news for viewers – but it does mean that if your pictures are poor or unsatisfactory the fault is more likely to be due to your aerial system than your set.

Aerials grow old and deteriorate, particularly in seaside and industrial environments; cable connections may break or become unsatisfactory. If your picture is not as good as you think it should be, or if you are moving to a new district, the following notes will help you to get good viewing of ITV, and to keep it good.

The 625-line Service

All modern sets are intended either solely or primarily for use on the 625-line system, used by ITV since 1969. The 405-line service, which will be progressively phased out from 1982-1986, carries exactly the same programmes that are transmitted on the 625-line system.

There are now about 500 transmitting stations providing 625-line colour transmissions on UHF (ultra high frequencies) and reaching over 98.5 per cent of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power and are meant just to fill in a small ‘gap’ of perhaps just one part of a small town or a few villages. Although almost all the 625-line transmissions are in colour (using the PAL colour system) they can be received in black-and-white.

The main requirement for consistently good reception on any type of receiver is that your aerial system provides it with a good, steady ‘clean’ signal. In some areas this may need only a simple aerial, but elsewhere it may pose rather more problems. Of course, the receiver must be in good working order, correctly adjusted.

Which Station Should I Receive?

When you first acquire a UHF receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in UHF tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of UHF signals rapidly. New relay stations continue to be opened at the rate of over one a week.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new UHF transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire SO21 1QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The UHF band covers a very large number of channels, and each transmitter is allocated a set of channels which falls into one of four groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour and ORACLE reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements required, depends on various factors:

the distance away from the transmitter
the power and radiating characteristics of the transmitter
the nature of the intervening ground
the height at which you mount the aerial.

In general terms, viewers within a few miles of a main transmitter or very close to a relay station, require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted

clear of the roof? In difficult reception areas it may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length and the size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e., the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade picture quality.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions and is also often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and with careful mounting.

The requirements for good ORACLE teletext reception – that is to say the avoidance of 'errors' in the displayed characters – are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

Portable Receivers

The use of portable TV sets (for example, in caravans) is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in aerial may not be satisfactory, for example, inside a metal-skinned caravan.

Check beforehand whether you are taking your portable set to an area well served by a transmitter. In the case of a single-standard model, this must be a UHF transmitter, but for a dual-standard set it can be a UHF or VHF transmitter. UHF coverage is now as extensive as VHF, but reception in some favourite holiday spots, which are thinly populated, is sometimes difficult.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and provided that it can be mounted for either horizontal or vertical polarisation.

Receiving more than one ITV Service

The country is divided into fourteen areas for ITV programmes and viewers can normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and un-screened 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 unit fitted near the TV.

Such 'out-of-area' reception is quite likely to be marred by interference from another station using similar channels. This produces patterning.

Interference to the Picture

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.

Any nearby electrical apparatus – for example, a vacuum cleaner, power drill or car – may cause interference. Parliament has introduced legislation which restricts the amount of interference which may legally be produced by new equipment. Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', available at any main Post Office.

Community Aerials, Wired Distribution and Self-Help Transmitters

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA-BBC booklet *Self-Help Television for Small Communities*.

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.

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 reduced 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.

Reception of ILR

Some Useful Tips

The Independent Local Radio programmes are of high technical quality. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.

Advantages of VHF/FM

Real connoisseurs of good quality are advised, wherever possible, to use the VHF/FM service rather than medium waves. The use of VHF/FM gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day and night; and a constant level of reception, summer and winter.

The large number of stations and the effect of the ionosphere at night (which brings in distant stations as ‘interference’) mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain ‘high-fidelity’ by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower ‘background’ noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is often drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

A special feature of ILR VHF transmissions is the use of mixed (circular) polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Most domestic receiving aerials are horizontally polarised, but where a listener is close to a high-power horizontally polarised transmitter which swamps his reception of the more distant or lower-power ILR transmissions it may prove better to use a vertically polarised aerial for ILR since this will discriminate against the unwanted signals.

Good Aerial and Earth for MF

For MF reception the importance of a good aerial and earth system is often overlooked and many listeners

needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On MF a good outdoor aerial and earth system will greatly extend the daytime range. A large ‘frame aerial’ can also be very effective in discriminating against unwanted signals.

Stereo Reception

ILR provides local stereo broadcasts throughout the UK and most programmes are transmitted in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a ‘sound stage’. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a ‘stereo decoder’ is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good ‘hiss-free’ stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the ‘hiss’ on stereo. A good outdoor aerial may also be advisable to overcome ‘multipath distortion’ due to reflected signals.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be ‘coloured’ by excessive reflections from walls and the floor. If possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and the carpeting.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

ILR has made experimental broadcasts with surround-sound systems – possibly the next step.

Tune your receiver carefully, learn how to set the controls. The quality of modern radio reception is well worth the little extra trouble . . . particularly on ILR!



What is ORACLE?

It is ITV's teletext service of up-to-date news and information provided as a free 'magazine' of several hundreds of pages, each of which can be made to appear on the screen of a television receiver whenever you want it, for as long as you want it.

When is it available?

Normally at any time during ITV programme hours - daily from about 9.30 a.m. to close-down. It is available *continuously* during broadcasting hours, not just at special times.

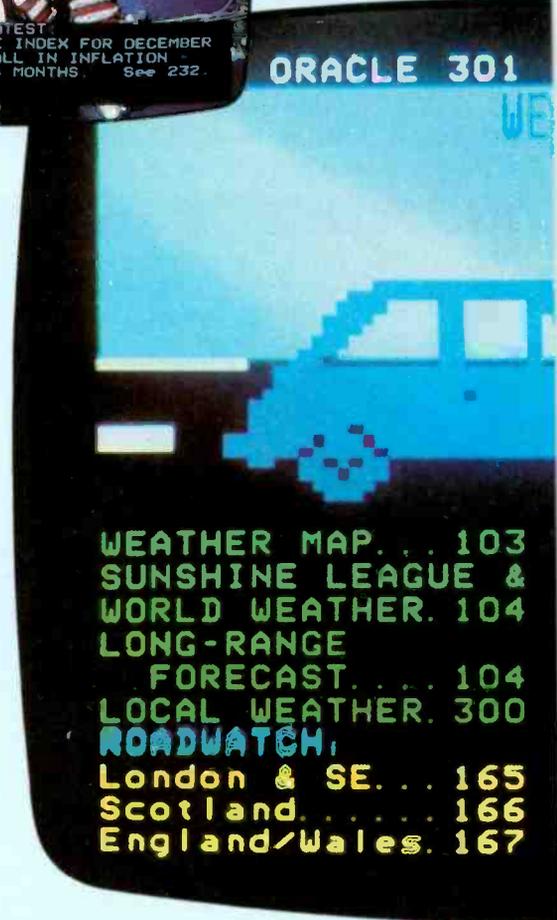
To look at ORACLE you have to have a set fitted with a 'teletext decoder' (or a normal set with a teletext 'adaptor'). Then you select the page you want by using a small control unit with a key-pad similar to an electronic pocket calculator.

But what does an ORACLE 'page' actually consist of?

Each page can have a message in clear 'electronic printing' of up to 150-200 words, or a mixture of words and simple diagrams. The pages are frequently changed and include the latest news bulletins, sports results, financial news, weather forecasts, travel information and so on. With ORACLE you have news and information at your fingertips, as well as quizzes, recipes, horoscopes, reviews of books, films and records and much, much more. Also, of course, much helpful information about your television viewing on ITV.

So I can turn immediately to any page I want, at any time I want?

You normally have to wait a few seconds for the page to appear, though work is in progress to reduce this waiting time.



WEATHER MAP... 103
 SUNSHINE LEAGUE &
 WORLD WEATHER. 104
 LONG-RANGE
 FORECAST... 104
 LOCAL WEATHER. 300
 ROADWATCH,
 London & SE... 165
 Scotland... 166
 England/Wales. 167

But what does this all cost?

You pay nothing for using the service - ORACLE comes to you with the compliments of Independent Television. You do need a set equipped to display teletext (plus, of course, the normal television programmes) and this will cost more than a set without teletext - at present about £100-£150 more. Or you can rent a teletext-fitted set for a little more than one without it (around 60p a week more).

But who runs the ORACLE service?

ORACLE was developed in 1972-74 by IBA engineers and since 1974 it has been provided





What about the future?

ORACLE is already well beyond the experimental stage. It has proved a valuable extension to broadcasting. It took time to grow because it depends on the latest microchip technology; but there are now around 100,000 homes using the service – and it is improving all the time. We look forward to when some of the ITV television programmes will be regularly ‘sub-titled’ for deaf and hard-of-hearing viewers, and also when it will be possible to provide ORACLE pages inserted locally at each of the ITV regions, as well as the existing pages edited and produced in London – though even now pages devoted to regional events and announcements are carried on the national service.

How can I find out more about ORACLE?

Most television dealers and rental showrooms will be happy to demonstrate their latest teletext receivers – and you learn much more from seeing ORACLE in action than from reading a description. Remember, ORACLE is a *service* not just a scientific, computer-based marvel. It has been said that by using ORACLE you and your family will learn to live with, and love, computers! ORACLE is indeed the nicest way of coming to grips with the computer-age.

You can obtain a copy of an ORACLE Index from Engineering Information Service, IBA, Crawley Court, Winchester, Hampshire, SO21 2QA – it provides an A-Z guide to page numbers from ‘AA Road Flash’ to ‘Yorkshire Regional Magazine’. Find out what you are missing. For the technically-interested, ask also for the *This is ORACLE* brochure.



as a service by ITV with editorial teams at LWT and ITN. It started in a small way but is now a seven-day-a-week service, updated from 9.30 a.m. to 11.30 p.m. and available until television closes down at night.

So teletext is a British invention?

Yes, very much so. And it is only fair to say that the BBC also provides teletext magazines: CEEFAX on BBC1 and ORBIT on BBC2, and has been concerned with their development in competition with ITV. A teletext-equipped receiver is suitable for all three magazines.

UHF Television Coverage

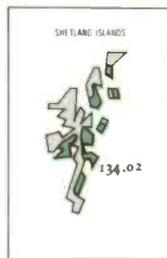
UHF TV STATIONS
(on air by early 1981)
Main stations are shown in bold type. Full technical details from the IBA's engineering information service.

THE BORDERS AND ISLE OF MAN

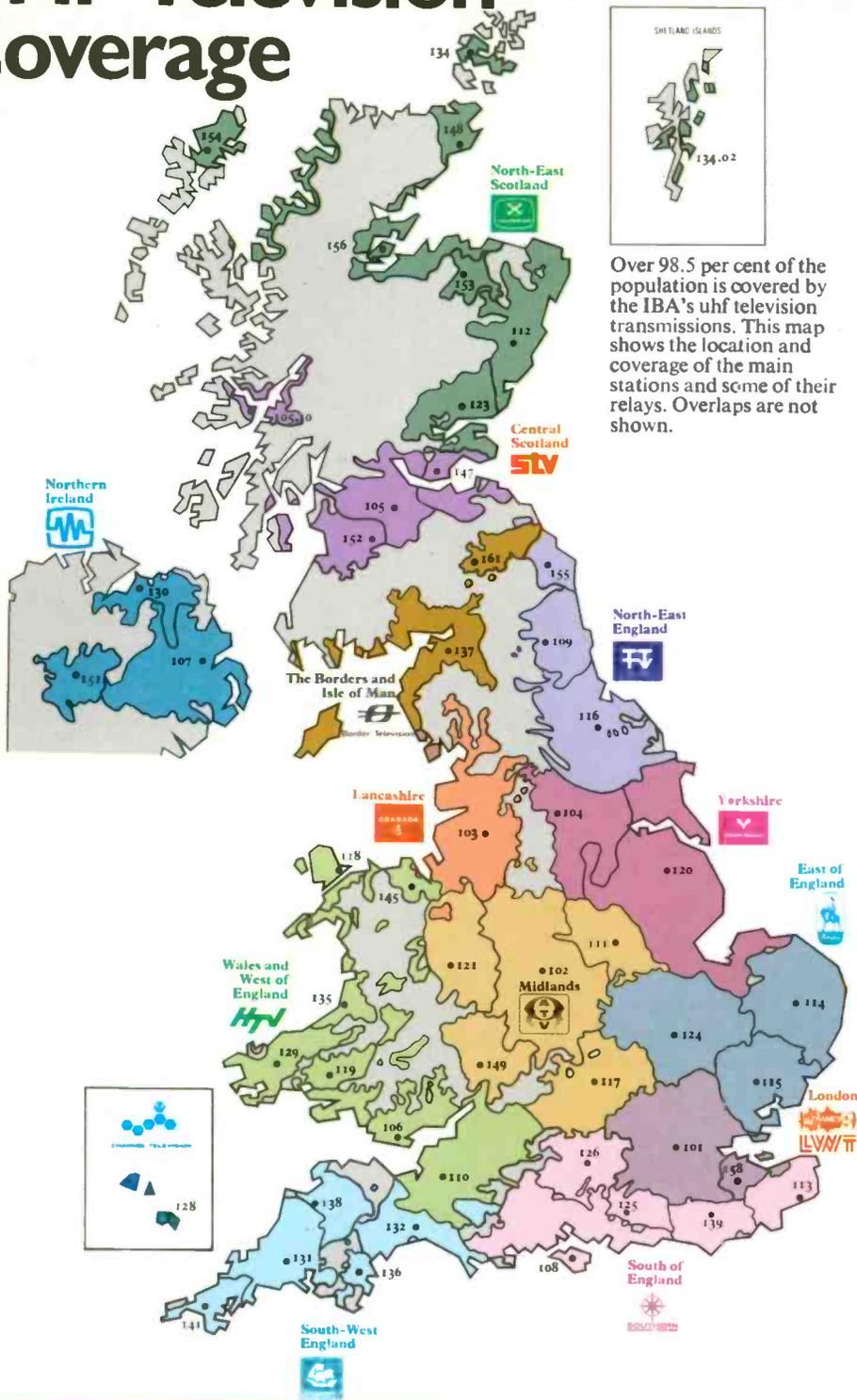
- 137 Caldbeck**
- 137.01 Whitehaven
- 137.02 Keswick
- 137.03 Threlkeld
- 137.04 Ainstable
- 137.05 Haltwhistle
- 137.06 Gosforth
- 137.07 Bassenthwaite
- 137.10 Douglas
- 137.11 Beary Peark
- 137.12 Port St. Mary
- 137.14 Laxey
- 137.15 Langholm
- 137.16 Thornhill
- 137.17 Barskeoch Hill
- 137.18 New Galloway
- 137.19 Stranraer
- 137.20 Portpatrick
- 137.21 Cambret Hill
- 137.23 Creetown
- 137.24 Kirkcudbright
- 137.26 Glenluce
- 137.27 St. Bees
- 137.29 Bleachgreen
- 137.31 Dentdale
- 161 Selkirk**
- 161.01 Eyemouth
- 161.02 Galashiels
- 161.03 Hawick
- 161.04 Jedburgh
- 161.07 Peebles
- 161.08 Innerleithen
- 161.09 Berwick-upon-Tweed

CENTRAL SCOTLAND

- 105 Black Hill**
- 105.01 Kilmacollm
- 105.02 South Knapdale
- 105.03 Biggar
- 105.06 Killearn
- 105.07 Callander
- 105.10 Torosay**
- 105.12 Cow Hill
- 105.13 Netherton Braes
- 105.15 Tarbert
(Loch Fyne)
- 105.17 Glengorm
- 105.19 Mallaig
- 105.20 Ballachulish
- 105.22 Haddington
- 105.23 Kinlochleven
- 105.24 Onich
- 105.25 Strachur
- 105.26 Spean Bridge
- 105.27 Oban
- 105.37 Ravenscraig
- 147 Craigkelly**
- 147.01 Penicuik
- 147.03 West Linton
- 152 Darvel**
- 152.01 Muirkirk
- 152.02 Kirkconnel
- 152.03 West Kilbride
- 152.04 Lethanhill
- 152.05 Girvan
- 152.06 Campbeltown
- 152.08 Port Ellen
- 152.09 Bowmore



Over 98.5 per cent of the population is covered by the IBA's uhf television transmissions. This map shows the location and coverage of the main stations and some of their relays. Overlaps are not shown.



152,10 Millburn Muir
 152,11 Rosneath
 152,12 Millport
 152,13 Troon
 152,15 Rothesay
 152,16 Tighnabruaich
 152,17 Lochwinnoch
 152,20 New Cumnock
 152,21 Rothesay Town
 152,22 Claonaig
 152,23 Carradale
 152,24 Ardentenny
 152,25 Arrochar

CHANNEL ISLANDS

128 Fremont Point
 128,01 St. Helier
 128,02 Les Touillets
 128,03 Alderney

EAST OF ENGLAND

114 Tacolneston
 114,01 West Runton
 114,02 Aldeburgh
 114,04 Thetford
 114,05 Little Walsingham
 114,06 Creake
 115 Sudbury
 115,01 Woodbridge
 124 Sandy Heath
 124,01 Northampton (Dall. Park)
 124,02 Luton

LANCASHIRE

103 Winter Hill
 103,01 Darwen
 103,02 Pendle Forest
 103,03 Haslingden
 103,05 Todmorden
 103,06 Saddleworth
 103,07 Storeton
 103,08 Bacup
 103,09 Ladder Hill
 103,11 Birch Vale
 103,12 Whitworth
 103,13 Glossop
 103,15 Sedbergh
 103,18 Trawden
 103,19 Whalley
 103,20 Walsden
 103,22 Littleborough
 103,25 North Oldham
 103,26 Macclesfield
 103,27 Congleton
 103,31 Oakenhead
 103,32 Whitewell
 103,35 Lancaster
 103,36 Kendal
 103,38 Windermere
 103,41 Cornholme
 103,44 Millom Park
 103,45 Coniston
 103,47 Ramsbottom
 103,48 Dalton
 103,49 Over Biddulph
 103,51 Grassmere
 103,53 Parbold
 103,54 Chinley
 103,55 Dog Hill
 103,58 Romiley
 103,59 Bollington
 103,60 Langley
 103,62 Ribblesdale
 103,65 West Kirby
 103,66 Brook Bottom
 103,67 Walsden South

LONDON

101 Crystal Palace
 101,01 Guildford
 101,02 Hertford
 101,03 Reigate
 101,04 Tunbridge Wells
 101,05 Hemel Hempstead
 101,06 Woolwich
 101,07 High Wycombe
 101,09 Wooburn
 101,10 Henley-on-Thames
 101,12 Chesham
 101,14 Gt. Missenden
 101,18 Chepping Wycombe
 101,21 Hughenden
 101,23 Chingford
 101,24 Hemel Hempstead (Town)
 101,25 Walthamstow North
 101,30 Marlow Bottom
 101,35 Otford
 158 Bluebell Hill
 158,02 Chatham Town

MIDLANDS

102 Sutton Coldfield
 102,02 Kidderminster
 102,03 Brierley Hill
 102,06 Bromsgrove
 102,07 Malvern
 102,08 Lark Stoke
 102,09 Stanton Moor
 102,10 Leek
 102,11 Fenton
 102,12 Ashbourne
 102,13 Bolehill
 102,19 Icomb Hill
 102,21 Leamington Spa
 102,23 Nottingham
 102,26 Eastwood
 102,27 Allesley Park
 102,28 Cheadle
 102,29 Tenbury Wells
 102,30 Redditch
 102,33 Guiling Power
 102,34 Ashford-in-the-Water
 102,35 Ambergate
 102,37 Whittingslow
 102,38 Oakmoor
 102,39 Matlock
 103,14 Buxton
 111 Waltham
 117 Oxford
 121 The Wrekin
 121,02 Clun
 149 Ridge Hill
 149,01 Kington
 149,02 Garth Hill
 149,05 Hazler Hill
 149,06 Oakeley Mynd

NORTH-EAST ENGLAND

109 Pontop Pike
 109,02 Newton
 109,03 Fenham
 109,06 Weardale
 109,08 Alston
 109,09 Catton Beacon
 109,10 Morpeth
 109,11 Bellingham
 109,13 Haydon Bridge
 109,14 Shotley Field
 109,15 Durham
 109,17 Ireshopeburn
 109,18 Hedleyhope
 109,19 Seaham

116 Bilisdale
 116,01 Whitby
 116,03 Bainbridge
 116,04 Grinton Lodge
 116,05 Guisborough
 116,06 Ravenscar
 116,08 Limber Hill
 116,09 Skinningrove
 116,13 West Burton
 155 Chatton
 155,02 Rothbury

NORTH-EAST SCOTLAND

112 Durris
 112,01 Peterhead
 112,02 Gartly Moor
 112,03 Rosehearty
 112,04 Balgowrie
 112,05 Tullich
 112,07 Tomintoul
 112,09 Ellon
 123 Angus
 123,01 Perth
 123,02 Crieff
 123,03 Cupar
 123,05 Pitlochry
 123,06 Kenmore
 123,07 Blair Atholl
 123,08 Tay Bridge
 123,12 Auchtermuchty
 123,13 Camperdown
 147,04 Dunkeld
 134 Keelylang Hill (Orkney)
 134,02 Bressay
 134,03 Fritful Head
 134,04 Scalloway
 134,05 Swinister
 134,06 Baltasound
 134,09 Weisdale
 148 Rumster Forest
 153 Knock More
 153,01 Grantown
 153,02 Kingussie
 153,04 Craigellachie
 153,05 Balbair Wood
 153,06 Lairg
 154 Eitshal (Lewis)
 154,01 Scoval
 154,02 Clettraval
 154,03 Daliburgh (South Uist)
 154,04 Skriraig
 154,05 Penifiler
 154,06 Duncairg
 154,08 Badachro
 154,10 Ullapool
 154,11 Kilbride (South Uist)
 156 Rosemarkie
 156,01 Auchmore Wood
 156,02 Fort Augustus
 156,04 Foddery
 156,06 Wester Erchite
 156,07 Glen Urquhart

NORTHERN IRELAND

107 Divis
 107,01 Larne
 107,02 Carnmoney Hill
 107,03 Killeel
 107,05 Newcastle
 107,06 Armagh
 107,07 Black Mountain
 107,08 Whitehead
 107,09 Bellair
 107,13 Newry North
 107,14 Rostrevor Forest
 107,16 Benagh
 107,30 Killowen Mountain

130 Limavady
 130,01 Londonderry
 130,02 Ballycastle Forest
 130,04 Strabane
 151 Brougher Mountain

SOUTH OF ENGLAND

108 Rowridge
 108,01 Salisbury
 108,02 Till Valley
 108,03 Ventnor
 108,04 Poole
 108,05 Brighton
 108,06 Shrewton
 108,07 Findon
 108,10 Winterborne Stickland
 108,17 Corfe Castle
 108,27 Donhead
 108,30 Brighthelmston
 113 Dover
 113,03 Dover Town
 113,04 Hythe
 113,05 Chartham
 113,06 Faversham
 125 Midhurst
 125,01 Haslemere
 126 Hannington
 126,05 Tidworth
 126,06 Chisbury
 126,07 Sutton Row
 126,08 Alton
 126,09 Hemdean (Caversham)
 110,24 Marlborough
 139 Heathfield
 139,01 Newhaven
 139,02 Hastings
 139,07 Haywards Heath

SOUTH-WEST ENGLAND

131 Caradon Hill
 131,01 St. Austell
 131,04 Gunnislake
 131,05 Plymouth (Plymouth)
 131,08 Tavistock
 131,10 Penaligon Downs
 131,11 Newton Ferrers
 131,12 Ilfracombe
 131,13 Combe Martin
 131,14 Okehampton
 131,15 Ivybridge
 131,16 Kingsbridge
 131,19 Slapton
 131,20 Truro
 131,21 Croyde
 131,22 Chambercombe
 132 Stockland Hill
 132,01 St. Thomas (Exeter)
 132,03 Tiverton
 132,04 Bampton
 132,06 Bridport
 132,07 Beaminstor
 132,08 Weymouth
 136 Beacon Hill
 136,03 Dartmouth
 136,04 Ashburton
 136,05 Teignmouth
 136,08 Newton Abbot
 138 Huntshaw Cross
 138,07 Westward Ho
 138,09 Chagford
 138,10 Brushford
 141 Redruth
 141,01 Isles of Scilly
 141,02 St. Just
 141,03 Helston
 141,09 Praa Sands

WALES AND WEST OF ENGLAND

(i) Wales

106 Wenvoe
 106,01 Kilvey Hill
 106,02 Rhondda
 106,03 Mynydd Machen
 106,04 Maesteg
 106,05 Pontypridd
 106,06 Aberdare
 106,07 Merthyr Tydfil
 106,08 Bargoed
 106,09 Rhymney
 106,11 Clydach
 106,12 Abertillery
 106,13 Ebbw Vale
 106,14 Blaina
 106,15 Pontypool
 106,17 Blaenavon
 106,18 Abergavenny
 106,19 Ferndale
 106,20 Porth
 106,22 Llangeinor
 106,23 Treharris
 106,24 Cwmafon
 106,26 Llanhilleth
 106,28 Gilfach Goch
 106,29 Taff's Well
 106,30 Ogmere Vale
 106,31 Abertridwr
 106,32 Ynys Owen
 106,35 Tonypandd
 106,42 Mynydd Bach
 106,43 Bedinog
 106,48 Pennar
 106,49 Brecon
 106,50 Sennybridge
 106,51 Clyro
 106,52 Criclowell
 106,53 Blackmill
 106,55 Pennoth
 106,56 Pontardawe
 106,57 Deri
 106,58 Cwmaman
 106,60 Ton Pentre
 106,63 Monmouth
 106,65 Cwmfelinfach
 106,66 Llanfoist
 106,69 Tynewydd
 106,70 Craig-Cefn-Parc
 106,71 Briton Ferry
 106,72 Dowlais
 106,77 Efail Fach
 118 Llanddona
 118,01 Betws-y-Coed
 118,03 Conway
 118,04 Bethesda
 118,05 Deiniolen
 118,06 Arfon
 118,07 Llandecwyn
 118,08 Ffestiniog
 118,09 Waunfawr
 119 Carmel
 119,01 Llanelli
 119,03 Ystalyfera
 119,04 Llandrindod Wells
 119,08 Rhayader
 119,09 Llanwrtyd Wells
 119,10 Builth Wells
 119,11 Tenby
 119,13 Abercraf
 119,15 Mynydd Emroch
 119,16 Greenhill
 129 Presely
 129,01 Mynydd Pencarreg
 129,03 Llandyfriog
 129,04 St. Dogmaels
 129,10 Llwyn Onn
 129,11 Dolgellau
 129,12 Croeserw
 129,13 Pencader
 129,16 Rheola
 135 Blaen-Pwylf
 135,01 Machynlleth

135,02 Aberystwyth
 135,09 Long Mountain
 135,10 Llandinam
 135,11 Llanidloes
 135,12 Llanfyllin
 135,13 Moel-y-Sant
 135,15 Carno
 135,18 Llanbrynmair
 145 Moel-y-Parc
 145,02 Llangollen
 145,07 Glyn Ceiriog
 145,08 Bala
 145,09 Corwen
 145,10 Pontfadog
 145,12 Wrexham-Rhos

(ii) West

110 Mendip
 110,02 Bath
 110,03 Westwood
 110,05 Calne
 110,07 Bristol KWH
 110,08 Bristol IC
 110,09 Washford
 110,12 Seagry Court (Swindon)
 110,14 Monkaisiver
 110,18 Stroud
 110,19 Cirencester
 110,20 Nailsworth
 110,21 Chalford
 110,25 Upavon
 110,26 Porlock
 110,27 Countisbury
 110,29 Cerne Abbas
 110,30 Hutton
 110,31 Bristol (Montpelier)
 110,32 Box
 110,33 Dursley
 110,34 Slad
 110,39 Bruton
 110,42 Ubley

YORKSHIRE

104 Emley Moor
 104,01 Sheffield
 104,03 Sheffield
 104,04 Skipton
 104,05 Chesterfield
 104,06 Halifax
 104,07 Keighley
 104,08 Shatton Edge
 104,09 Hebden Bridge
 104,10 Ripponden
 104,11 Cop Hill
 104,13 Idle
 104,14 Headingley
 104,15 Beccoft Hill
 104,17 Oxenhope
 104,18 Calver Peak
 104,22 Tideswell Moor
 104,26 Hope
 104,27 Addingham
 104,28 Luddenden
 104,32 Hasland
 104,35 Tottley Rise
 104,38 Oliver's Mount
 104,42 Skipton Town
 104,43 Batley
 104,44 Heshaw
 104,46 Primrose Hill
 104,47 Armitage Bridge
 104,48 Wincobank
 104,49 Holmfirth
 104,50 Hegg Wood
 104,51 Hunmanby
 104,52 Keighley Town
 104,53 Sutton-in-Craven
 104,55 Cragg Vale
 104,57 Stocksbridge
 104,58 Oughtibridge
 104,60 Grassington
 120 Belmont



PEOPLE AND EVENTS

As Independent Broadcasting passes its 25th birthday, the following pages spotlight some of the talented people behind the scenes who have helped to place ITV and ILR among the most respected self-supporting broadcasting systems in the world. Other sections look at how the Authority takes specialist advice, its links with the audience, and some significant milestones in its remarkable development.

The full-time permanent staff of Independent Broadcasting as a whole amounts to some 15,000 people of whom about 12,900 are employed by the ITV programme companies and ITN, 1,330 by the Independent Broadcasting Authority and about 1,350 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 rapid growth and development of Independent Local Radio has created additional momentum in the Independent Broadcasting system, providing new scope and opportunities for many people in the stations' localities. The permanent staff at an ILR station, however, is relatively small – usually between 30 and 70 people.

A number of the staff working in the IBA's specialist divisions have dealings with the programme companies. Television Division is concerned with the supervision of programme planning, and small groups of staff ensure that the companies produce the right balance of good quality programmes to inform, educate and entertain the viewing public. To this end some staff are specially concerned with the important task of scrutinising the programme schedules proposed by the companies; other staff have the job of consulting with the Authority's advisory bodies and the programme companies about possible future programmes and more general developments within broadcasting. Another aspect of the work involves the answering of enquiries and the investigation of complaints made about the programme output. Radio

Division's staff are also concerned with all aspects of the provision of a quality service and as ILR has grown so the advisory and monitoring duties carried out by the Division have been extended.

Specialist staff in the Advertising Control Division examine the scripts for all television advertisements to ensure that there is no breach of the IBA's Code and other requirements. The advertising on ILR is also closely monitored.

Staff in the Information Division co-ordinate press and public relations matters for the Authority, with separate departments responsible for publications and exhibitions.

Some two-thirds of the IBA's staff are employed in the Engineering Division. Their activities cover the selection of suitable transmitter sites, the building, operation and maintenance of transmitters, and investigation and development for the future. The operational engineering function is organised on a regional basis under the control of four Regional Engineers, and at Crawley Court, near Winchester, staff at the engineering headquarters contribute specialised skills to all aspects of broadcast engineering.

Other Divisions are concerned with finance and general administration.

Ten National and Regional Officers lead small teams in their respective areas and are in contact with the local ITV and ILR companies. They also fulfil a public relations and information function for interested groups and the general public within their areas.

Efforts are increasingly being made to improve training within the industry. Individual ITV companies have organised courses on for example management, production, journalism and engineering and a number have appointed training officers and instructors. The IBA will be looking to the television companies in the next contract period to make it a primary aim to undertake, collectively as necessary and appropriate, systematic and relevant training of their staffs. The ILR stations also give high priority to training, and certain educational establishments organise courses in collaboration with the companies. A National Broadcasting School is being established. The IBA is also conscious of the need to maintain and develop the skills of its staff and provides training facilities in technical engineering and general training for staff engaged in other areas of the Authority's work.

◀ Most ITV productions depend upon the combined efforts of a large number of people, both in front of the camera and behind the scenes. This picture shows the cast and crew for a single musical programme – *The Roman Invasion of Ramsbottom*. Granada



◀ Not a man in sight as make-up artist Louise Gillespie, vision mixer Jean Christison, Education Officer Sheena Young, programme director Eileen Doris-Bremner and production assistant Judith Gammack fill Grampian's studio gallery during rehearsal for a schools programme.

▶ Gillian Braithwaite-Exley is head of the ITCA Programme Planning Secretariat and plays a vital part in the compilation of the network programme schedules.



◀ Andrea Wonfor researched, directed and produced programmes before becoming Head of Children's Programmes at Tyne Tees in 1977.

▶ Glamour behind the scenes at Ulster Television with the appointment of Ann McClelland (left), a former Miss Northern Ireland, as studio floor manager, and Ruth Johnston as trainee director.



▲ Sue Lecash, Head of Costume at ATV's Elstree studios, has been involved with such epic dramas as *The Strauss Family* and *Edward the Seventh*. She also designed the costumes for the Tom Jones shows, and for Lynette Davies in *The Foundation* series.



◀ In the hot seat each Saturday afternoon for ITV's *World of Sport* is LWT's programme director Patricia Mordecai.

◀ 22 year-old Margaret McCann, camerawoman at Granada's Manchester studios.

◀ One of ITV's many women presenters - HTV's Marjorie Lofthouse.



▶ At Radio Orwell, the ILR station for Ipswich, Sally Gordon holds the position of Company Secretary as well as that of Personal Assistant to the Managing Director.

▲ Jane Hewland, editor of LWT's London Minorities Unit.



FOCUS

ON

WOMEN IN BROADCASTING



◀ Diane Miller looks after arts and special features at Radio Forth in Edinburgh.



◀ Cecilia Garnett, Managing Director of the Peterborough ILR station, Hereward Radio.

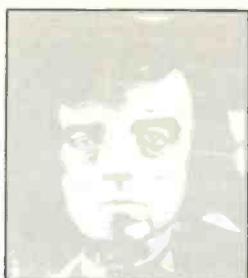


◀ Sue Tinson moved from chief sub editor to programme editor at ITN in June 1980. By the end of the year she will have taken responsibility for producing the U.S. Democratic Convention coverage for ITN, the Presidential Election in November, and the British party political conferences in the Autumn.

As in many walks of life, women are playing an increasingly important role in Independent Broadcasting. The traditional view that women are restricted to the positions of secretary or production assistant is no longer true, with many key managerial and production posts being filled by women of all ages. The IBA for the past five years has had a woman as its Chairman and almost half the current Authority Members are women. On the engineering side, women have generally tended to be reluctant to undertake the technical training necessary to develop technical skills for working on, for example, transmitting stations; but appointments are gradually being made in many technical areas. The examples on these pages can illustrate only a small number of the wide and varied tasks performed by women in ITV and ILR, but they indicate the inroads being made in to what might at one time have been regarded as a male-dominated profession.

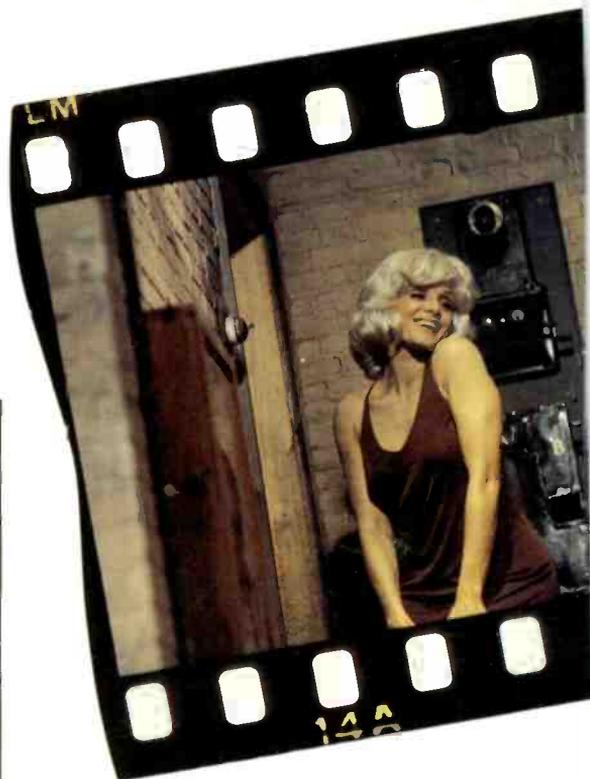
▼ Diana Edwards-Jones, a programme director at ITN for twenty years, won a Royal Television Society award for the direction of the two General Elections in 1974.





▲ An example of the make-up artist's skill as Ian McShane portrays Disraeli at a young age and as a much older man.

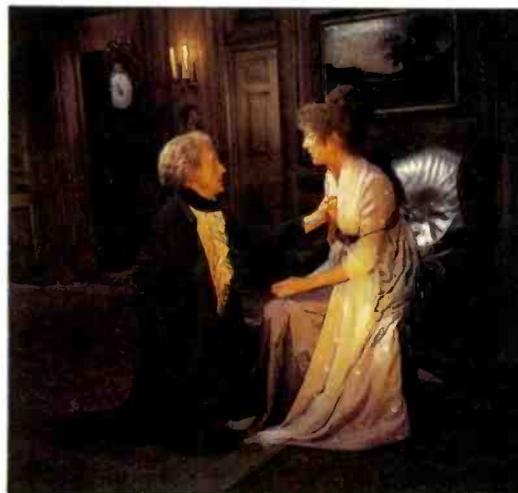
◀ Every job has its perks! International star Roger Moore welcomes the attention of make-up supervisor Mary Southgate.



▶ To create a completely featureless face for an episode of *Sapphire and Steel* the make-up department at Elstree used small strips of plaster of paris laid over a thin film of Vaseline (to protect the skin of the model).



▶ Major drama productions such as ATV's historical series *Nelson* offer ample opportunity for the make-up supervisor and her team to display the many facets of their art.



FOCUS

ON

MAKE-UP TECHNIQUES



Television make-up is a demanding profession, requiring a high degree of skill and many years of experience to satisfy on the one hand the technical requirements of the video and film cameras and on the other the artistic and creative aspirations of the designer or director.

Potential make-up artists at ATV's Elstree studios are expected to have an 'A' or 'O' Level in Art, or to have completed a two or three year course in beauty culture at a reputable college, obtaining City and Guilds Diplomas. A thorough knowledge of hairdressing is most essential. A minimum age limit of 21 is usual and applicants complete an initial three-month intensive training course in the basics of make-up. The next two years are spent in the studio working on various productions, under supervision, with eventual promotion to make-up assistant and then to make-up artist.

▲ A thorough knowledge of hairdressing is essential to the work of the make-up artist. Here, using different kinds of wigs, Valerie Harper is transformed from Marilyn Monroe to Mae West for her guest appearance on *The Muppet Show*.



◀ Diana Ross, in common with most artists, will need to have her make-up retouched at intervals to ensure a consistent appearance throughout a recording.



◀ Realism is essential in drama productions. This accident victim from the series *General Hospital* has been convincingly made-up with ordinary 'stage blood'.

At some time during the day most of us need to travel – whether it is the daily trek to work or to the shops, or that special trip on business or on holiday. How efficiently we can do so depends on good communications by road, rail, sea or air, and being able to plan the journey in the way and in the time best suited to our needs.

The ILR stations, with their flexible programming, are ideally suited to present a speedy and reliable travel information service, providing support to the police and motoring organisations whose job it is to see that travelling is achieved safely and with the minimum of disruption to commuters.

The 'peak' time for traffic information – when the service is most helpful – is usually first thing in the morning and in the late afternoon, when people are travelling to and from work. Listeners tend to take for granted the regular bulletins of road works and traffic directions in the breakfast and afternoon shows; but train delays and road accidents happen throughout the day and the ILR stations report these incidents with regular inserts of information into programmes.

▼ Flying at 1,500 feet above London's traffic each morning, Capital Radio's Bruce Wolfe tries to head the motoring commuters away from the jams and blackspots.



The traffic service can be as complex or as simple as an area demands. The rush hour traffic in Plymouth is not nearly as heavy as that faced by commuters in London, Glasgow, Birmingham or Manchester, but the principles involved in giving the right information are similar for all stations. Accurate information depends on close co-operation and regular communication between the various travel organisations and the stations' staff, whose job it is to collate the information and get it to the listener in the quickest possible time.

Most stations have direct communications with the police and the motoring organisations either by permanent line or by telephone. Radio Orwell, for example, has a direct link with the AA which provides information for Ipswich and the surrounding area, and a telephone link with the RAC for local reports which come direct to the newsroom. LBC in London has direct links into the AA, London Airport, London Transport and Scotland Yard, enabling staff there to pass on information live into programmes, their voices becoming as familiar to the audience as those of the presenters. Capital Radio, using an aeroplane, has a 'Flying Eye' traffic reporter circling London during the rush hour to give up-to-the-minute reports.

Besides the regular live slots which are broadcast at specific times, reports continually flow into the stations off air, to be passed on to the presenter for broadcasting. Collating traffic information is just one aspect of the work of the community information team at, for example, BRMB in the Midlands, who can combine the reports from the different sources into a comprehensive package.

Regular traffic spots are part and parcel of an ILR station's daily programme schedule, but it is in times of crisis that traffic news is most appreciated by the audience. During a recent bus strike, Radio City's Helpline service was able to offer listeners advice on the alternative transport services in the area, and which buses were still operating. Winter can bring a multitude of problems for the traveller, particularly in rural areas. News of blocked roads and railways, and pleas from stranded motorists, are nothing unusual to listeners to ILR.

Information for pensioners on where to get their concessionary bus and rail passes,

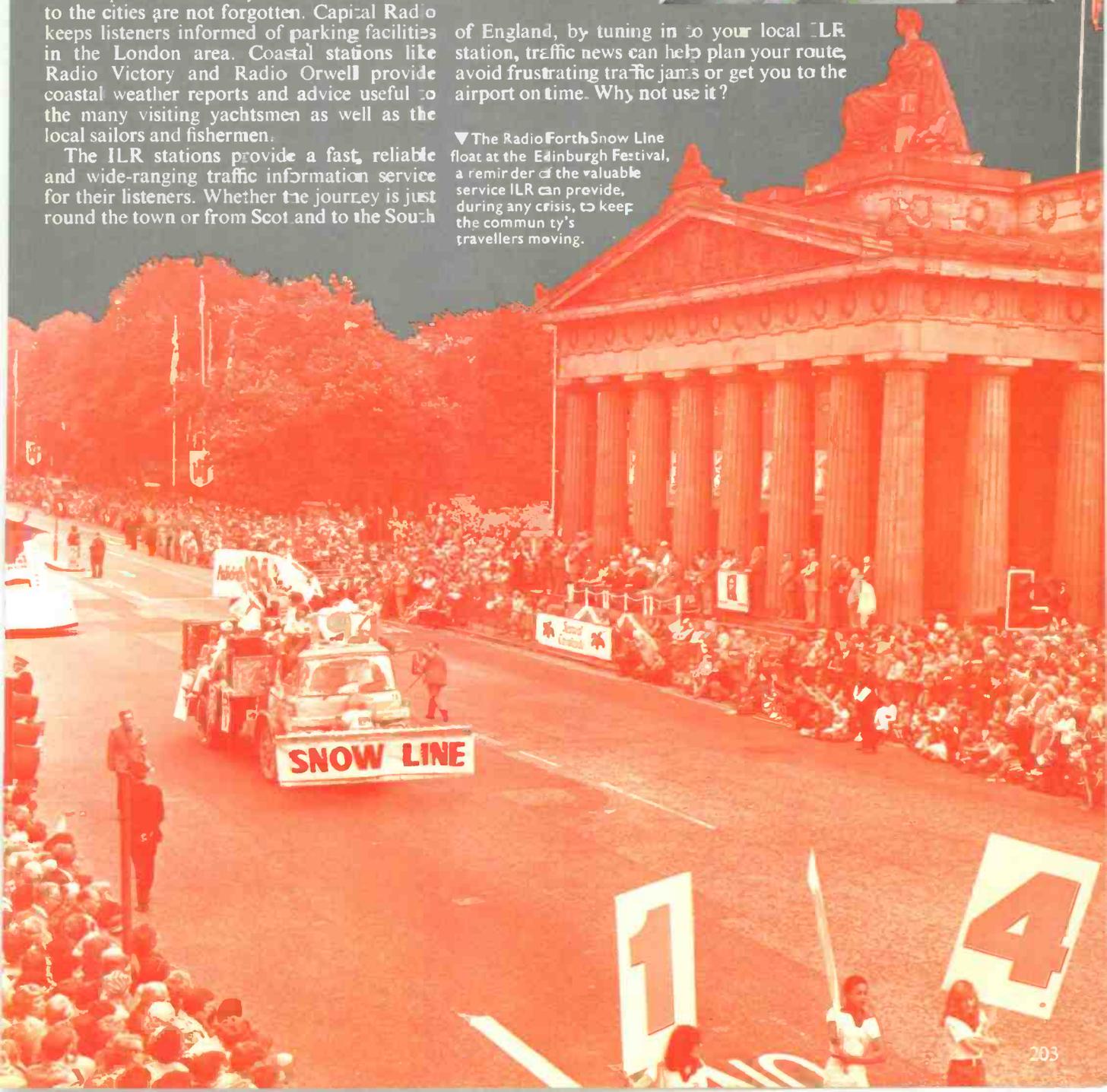
FOCUS ON TRAFFIC

special school services and fare increases are also important. Holiday makers and visitors to the cities are not forgotten. Capital Radio keeps listeners informed of parking facilities in the London area. Coastal stations like Radio Victory and Radio Orwell provide coastal weather reports and advice useful to the many visiting yachtsmen as well as the local sailors and fishermen.

The ILR stations provide a fast, reliable and wide-ranging traffic information service for their listeners. Whether the journey is just round the town or from Scot and to the South

of England, by tuning in to your local ILR station, traffic news can help plan your route, avoid frustrating traffic jams or get you to the airport on time. Why not use it?

▼ The Radio Forth Snow Line float at the Edinburgh Festival, a reminder of the valuable service ILR can provide, during any crisis, to keep the community's travellers moving.



IBA Senior Staff

Sir Brian Young (Director General)
K W Blyth (Chief Assistant (Director General)).

A W Pragnell, OBE, DFC (Deputy Director General)
B Rook (Secretary to the Authority);
J F Harriott (Chief Assistant (Television Contracts and Hearings)); W K Purdie (Head of Staff Administration and Services);
F B Symons (Deputy Head of Staff Administration and Services); D A Horn (Industrial Relations Officer); G Whitaker (Head of Personnel Administration Section);
G Story (Head of General Services Section);
D Henderson (Head of General Training Section).

C D Shaw (Director of Television)
D Glencross (Deputy Director of Television);
P Jones (Chief Assistant (Television));
N E Clarke (Senior Television Programme Officer);
C O B Rowley (Senior Television Scheduling Officer);
M Gillies (Television Administrative Officer);
C J N Martin (Religious Broadcasting Officer);
S D Murphy and D P O'Hagan (Television Programme Officers);
L C Taylor (Head of Educational Programme Services);
C D Jones (Deputy Head of Educational Programme Services);
Dr I R Haldane (Head of Research);
Dr J M Wober (Deputy Head of Research).

R D Downham (Director of Finance)
M W J Reid (Controller of Finance);
R N Rainbird (Chief Accountant);
B W J Crane (Deputy Chief Accountant);
C F Tucker (Data Processing Manager);
J I Griffiths (Financial Accountant);
N W Ingram (Purchasing and Supply Manager);
A Tierney (Cashier);
C J Glover (Principal Internal Auditor);
B J Green (Principal External Finance Officer);
P H Young (Senior Accountant).

T S Robson, OBE (Director of Engineering)
R C Hills (Assistant Director of Engineering (Operations));
J B Sewter (Assistant Director of Engineering (Network and Development));
A L Witham, OBE (Assistant Director of Engineering (Policy));
J L E Baldwin (Staff Engineer (Development)).

Dr G B Townsend (Head of Engineering Information Service);
B T Rhodes (Deputy Head of Engineering Information Service).

R J Byrne (Head of Network and Service Planning Department);
B F Salkeld (Head of Network Planning Section);
K F Hunt (Head of Service Area Planning Section);

R M Bicknell (Head of Site Selection Section).

S G Bevan (Head of Station Design and Construction Department);
R Wellbeloved (Head of Transmission Group);
P J T Haines (Head of Building Section);
D S Chambers (Head of Transmitter Project Section);
J A Thomas (Head of Masts and Aerials Section);
J Belcher (Head of Power Section);
P A Crozier-Cole (Head of Telemetry and Automation Section).

A James, MBE (Head of Network Operations and Maintenance Department);
C W B Reis (Head of Lines Section);
P J Darby, MBE (Head of Technical Quality Control Section).

T J Long (Head of Experimental and Development Department);
G A McKenzie (Head of Automation and Control);
G S Twigg (Head of Engineering Services Section);
Dr M D Windram (Head of Radio Frequency Section);
Dr K Lucas (Head of Video and Colour Section).

H W Boutall, MBE (Head of Station Operations and Maintenance Department);
P S Stanley (Head of Operations and Maintenance Group);
J D Lavers, MBE (Head of Maintenance Section);
L A Sherry (Head of Electronic Maintenance Unit).

W N Anderson, OBE (Head of Long Range Studies).

A W Reading, OBE, MC, TD (Head of Technical Training);
J W Morris (Principal, Harman Engineering Training College).

G Mason (Head of Safety Group).

B R Waddington (Senior Assistant (Engineering Operations)).

REGIONAL ENGINEERS

H French, MBE (East and South);
H N Salisbury (Midlands and North);
L Evans (Scotland and Northern Ireland);
G W Stephenson (Wales and West).

AREA ENGINEERS

A V Sucksmith (The Borders);
D H Rennie

(Central Scotland);
W D Kidd (Channel Islands);
P T Firth (East of England);
G E Tagholm, MBE (London);
A D Campion (Midlands);
E Warwick (North and West Wales);
D M Hancock (North Scotland);
D E Rider (North-East England);
W G Learmonth (North-West England);
R Cameron, MBE (Northern Ireland);
M C W Gulliford (South Wales);
A D B Martin (South-East England);
K Archer (South-West England);
A J Parker (Yorkshire).

J B Thompson, CBE (Director of Radio)
P A C Baldwin (Deputy Director of Radio);
B Smith (Head of Radio Programming);
P S Faure (Head of Radio Finance).

P B Woodhouse (Head of Advertising Control)

H G Theobalds (Deputy Head of Advertising Control);
Mrs Y A Millwood and J B Smith (Advertising Control Officers).

Miss B N Hosking (Head of Information)
J Guinery (Deputy Head of Information);
E H Croston (Head of Publications);
B J Conway (London Area Officer);
M H G Hallett (Publicity and Broadcasting Gallery Manager).

NATIONAL AND REGIONAL OFFICERS

A D Fleck (Officer for Northern Ireland);
J Lindsay (Officer for Scotland);
E Lewis (Officer for Wales and West of England);
J N R Hallett, MBE (East of England);
Miss E C Mulholland (Midlands);
R F Lorimer (North-East England, The Borders and Isle of Man);
J E Harrison (North-West England);
J A Blair Scott (South of England);
F W L G Bath (South-West England, Channel Islands);
R Cordin (Yorkshire).



◀ Members of the Authority's staff meet some members of the Scottish, Northern Ireland and Welsh Committees at Crawley Court.

The IBA's Advisory Bodies

Membership as at autumn 1980

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 360 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

General Advisory Council

The General Advisory Council was appointed by the Authority early in 1964, and has remained in being since then. Its membership has remained constant at around 25. While some members are chosen for their eminence in aspects of public life, the majority come from a wider cross-section of the viewing public and are chosen not as representatives of particular organisations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are attended by senior members of the staff and others whose work is relevant to the topics under consideration. At the Council's request, a member of the Authority usually attends its meetings. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, sometimes with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Sir Ian MacLennan, KCMG (*H M Diplomatic Service, retired*). MEMBERS: R S Bangor-Jones (*chartered accountant, Prescott, Merseyside*); J C Black (*Group Computing Adviser, Coats Patons Ltd, Glasgow*); Mrs I Blackwell (*Chairman, States of Guernsey Prices Panel and member of Recreation Committee; formerly Deputy, States of Guernsey*); R W Buckton (*General Secretary, Associated Society of Locomotive Engineers and Firemen*); Mrs M N Chermiside, JP (*Magistrate, County of Avon; Governor and Vice-Chairman of Cheltenham Ladies College*); Mrs J Crawley (*data processing technician (statistics), Gateshead*); W H G Geen (*farmer, North Devon*); Miss R Howell (*Liaison Officer, Wales, National Federation of Women's Institutes*); Mrs D D Jackson (*local*

government officer, Twickenham); Miss P Lamburn (*Director of IPC Magazines Ltd, London*); F G Larmine, OBE (*General Manager, Environmental Control Centre, British Petroleum Company Ltd*); M Leigh (*theatre, television and film director and author, London*); Lord McNair (*Liberal Peer; author*); L Marsh (*Principal, Bishop Grosseteste College, Lincoln*); D Owen, OBE (*formerly Chairman and Managing Director of ICI India*); B Pain, CBE (*Chief Constable of Kent*); Mrs C Quigley, JP (*voluntary social worker, Londonderry; Governor, Irish Times Newspaper*); Dr A A L Reid (*Director, Business Systems Department, Post Office Telecommunications, London*); Cllr Dr H Roy (*medical practitioner; Councillor for the Metropolitan Borough of Sandwell*); Mrs S Strong (*Vice-President of the Society for Libyan Studies; Secretary of the Egypt Exploration Society; County Commissioner for Girl Guides, Kent*); Mrs J Sutherland (*Director of the Montrose Review group of newspapers*); C J Swallow (*Headmaster, Mount Grace School, Potters Bar*); Miss F Waterman, OBE (*professional musician, teacher, adjudicator, author and broadcaster, Leeds*); The Hon William Waldegrave, MP (*Conservative MP for Bristol West*); I Wrigglesworth, MP (*Labour and Co-operative MP for Teesside Thornaby*).

National Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to those Members of the Authority who, as required by the Act, make the interests of those countries respectively their special care. The Authority and its national Members have found it vital to have these national advisory bodies, with which the Members and Regional Officers can maintain close and regular contact. Further details on the national committees are given in the section *Regional Television*, page 114.

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 175.

MEDICAL ADVISORY PANEL: Thirteen distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 175.

Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Television system is the Educational Advisory Council assisted by the Adult Education Committee and Schools Committee. Members, drawn from different parts of the educational system, are

chosen for their critical commitment to educational broadcasting.

EDUCATIONAL ADVISORY COUNCIL

The members are: Dr William Taylor (*Chairman*); Rev T Bartley; Prof R A Becher; Prof Tessa Blackstone; Dr T R Bone; R Bourne; Mrs Gwen Dunn; Mrs Elizabeth Garrett; J W Henry; G Hubbard; J Owen; J F Porter; S W Smethurst; Prof E A O G Wedell.

Representatives of Programme Company Advisory Committees: Rt Hon Lord Evans of Hungershall (*Thames*); Prof R Gulliford (*ATV*); Prof W Walsh (*Yorkshire*); Prof E G White (*Granada*); R McPherson (*STV, Chairman of the Educational Sub-Committee of the Network Programme Committee*) is an *ex officio* member.

SCHOOLS COMMITTEE

The members are: J W Henry (*Chairman*); D C Brooks; Mrs J Burden; Miss M Clarke, OBE; Prof J Eggleston; D Gadsby; G Griffin; Mrs J Hunter; Prof A Little; D C Reid; M Scott-Archer; B W Simpson; R E Smith.

Representatives of Programme Company Advisory Committees: Prof G C Allen, OBE (*Thames*); J Lavelle (*Yorkshire*); Miss M C Cockayne (*Granada*); Mrs Pat Woodfine (*ATV*).

Assessors: G A B Craig (*HMI, Scotland*); I Wallace (*HMI, Northern Ireland*); M Edmundson (*DES*); W E Thomas (*HMI, Wales*); F Corbett (*HMI, Channel Islands*).

ADULT EDUCATION COMMITTEE

The members are: Joslyn G Owen (*Chairman*); D Blezard; J Brown; Dr W Davies; Dr D Eagleson; Dr M Kaufman; R J Kedney; A Kingsbury; D Logan; C MacLean; Dr R Moss; Mrs M Rawlings; M J Salmon; Miss Helen Taylor.

Assessors: Dr D Duffin (*Staff Inspector, Northern Ireland*); J Steel (*HMI, DES*); Owen E Jones (*HMI, Wales*); R G Wilson (*HMI, Scotland*).

Appeals Advisory Committees

Assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee. The members (appointed jointly by the IBA and the BBC) are:

CENTRAL APPEALS ADVISORY COMMITTEE: L E Waddilove, CBE (*Chairman*); N Barker; The Lady Digby; D Dougan; Miss B O Glasgow, JP; Lady Goronwyn-Roberts; Major R T Hungerford; Brigadier M C Lanyon; W E A Lewis, OBE; The Lady Marre; R Mills; Dr Joyce Neill; Miss A J Norman; D Piggott; Reginald Poole; Miss Jane Rowe; Dr P O Williams; Rev J Callan Wilson.

SCOTTISH APPEALS ADVISORY COMMITTEE: Rev J Callan Wilson (*Chairman*); Prof R C B Aitken; Dr Cyril Bainbridge, CBE; Major F Callander; Miss Janet Castro; Mrs H J Crummy, JP; Ms S Innes; Mrs A Leask; Mrs Y M Leggat Smith; The Very Rev Monsignor Brendan H Murphy; Dr H S Ross; Mrs J Ross.

Central Religious Advisory Committee

In religious broadcasting, the Authority has continued since 1964 to share with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy regarding the inclusion in programmes of any religious

service or any propaganda relating to matters of a religious nature.

The members of the Central Religious Advisory Committee are: The Rt Rev Colin James, Bishop of Wakefield (*Chairman*); M Bax; The Rev Dr J Bentley; Sir John Boyd, CBE; Mrs J Bruce*; Miss N Cattouse; The Rev M Craig; The Most Rev E Daly, Bishop of Derry; The Rt Rev J Devine, Bishop of Motherwell; Mrs M Duggan; Miss A Forbes; The Rev Dr B Greet; The Rev Rabbi H Gryn; The Rev J Harvey*; The Rev H Hughes*; N Jayaweera; The Rev Dr D Jenkins; Miss C Kent; D Kingsley; The Rt Rev D Konstant; Prof B Mitchell; The Very Rev H Murphy*; The Rev Prof I Pitt-Watson; Bishop M Ramsey; The Rev D Reeves*; The Rev G Reid; The Rev D R Thomas; The Rev L Timmins*; The Rev R Williams; S Willink*; The Rt Rev K Woollcombe.

* *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 currently consists of seven members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met over 200 times, and has assisted the staff in considering and approving religious programmes, as required by the IBA Act. Members of the panel are *ex-officio* members of CRAC, and attend joint sessions and sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities. Further details are given in the sections *Independent Local Radio* and *ILR Programme Companies*.

Complaints Review Board

In 1971 the Authority set up the Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of five people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are: Mrs Mary Warnock (*Member of the Authority*) *Chairman*; Mrs M N Chermiside, D Owen, Mrs S Strong (members of the Authority's General Advisory Council); A W Pragnell (*Deputy Director General of the IBA*).

Audience Research

The Authority is required by the IBA Act 1973 to 'ascertain the state of public opinion concerning the programmes broadcast by the Authority'. It does so by a variety of means: by receiving advice from its staff both at headquarters and in each region, and from advisory bodies; by taking account of viewers' and listeners' letters; by receiving representations from interest groups and associations, and so on. But it is the activities of the Authority's Audience Research Department which provide the only fully representative and scientifically-based findings on the behaviour, attitudes and opinions of the audience. It is the responsibility of the Department to commission and initiate research activities which will provide a feedback of how individual members of the audience react to what is being transmitted.

How many people view or listen, what kind of people they are, how much they enjoy or appreciate the programmes which they choose, their opinions about the total 'programme mix', and their preferences among the items available on all channels are examples of the kind of information collated by the IBA's Research Department.

The Department also keeps in contact with research departments of other broadcasting bodies in this country and abroad, and maintains liaison with various academic, government, educational and other institutions engaged in similar or relevant work, in order that the findings and implications of such research can be made available to those responsible for policy decisions.

Information about the size and composition of the audience is provided for ITV by an independent research organisation, Audits of Great Britain Ltd (AGB), through the Joint Industry Committee for Television Advertising Research (JICTAR), which is responsible for the service. Automatic electronic meters are attached to receivers in a representative sample of 2,655 homes which can receive ITV throughout the United Kingdom. These meters record, on a minute-to-minute basis, whether the set is switched on and, if so, to which channel it is tuned. In addition,

diaries are completed on a quarter-hour basis within each sample household giving details of the age, sex and other characteristics of those viewing. Used in conjunction with data from other surveys this information provides statistical estimates of the size and composition of the audience for all programmes in all areas, and of minute-to-minute changes in the audience during the time transmissions are taking place.

The size of the audience depends on many factors other than the quality of the programme broadcast – for example, the time of the broadcast, the day of the week, the preceding or following programme, and the competition on other channels will all affect the numbers choosing to view any programme.

Although it is necessary to have accurate, quick and reliable information about the size and characteristics of the audience, this kind of information will not by itself give a true indication of the degree of appreciation by the audience. The Authority is equally concerned with the reactions and satisfaction of the ITV audience, so the Research Department generates appropriate information through continuous studies of audience appreciation and also with detailed *ad hoc* studies as and when necessary.

Each week television diaries are sent to a sample of viewers. The object is to obtain a measure of audience appreciation from approximately 500 people who are repre-

▼ Meters like this are attached to television receivers in a representative sample of over 2,650 homes throughout the UK. AGB



sentative of viewers in the area surveyed in terms of age, sex and social class. On alternate weeks the sample is drawn from a panel in Greater London and in intervening weeks from other ITV areas in rotation. Respondents are asked to rate on a six point scale each programme they personally choose to see; their opinions form, for every ITV and BBC programme, an Appreciation Index (AI). The AI can range from 0 to 100, a high AI indicating a high level of appreciation.

Children's appreciation of programmes differs considerably from adults', so in order to measure how much children enjoy their own programmes a national panel of over 1,500 viewers aged 4-12 has been enrolled, the children being chosen by strictly statistical procedures. Experimental work has enabled the design of a diary suitable for use by children, and the IBA Research Department now undertakes surveys of children's reactions at regular intervals. The data which are obtained are comparable with data from adults' surveys.

Each year the Authority undertakes a broader-angled public opinion survey to obtain a measure of what the public feels about television and radio in general. The bulk of this annual survey is directed towards sounding public opinion in such areas as overall programming quality; political and social impartiality; and the wider questions of offensiveness, public taste and decency. Information is also obtained on general viewing and listening habits and preferences. Roughly 1,000 people, representative of the adult British population, are questioned. The surveys provide useful comparisons with the findings of previous years and reveal shifts or swings in public feeling.

The image shows a sample page from the weekly JICTAR report, which is a complex grid of data. The grid is tilted and contains numerous columns and rows of information, likely representing viewer ratings and program details. The data is organized into several distinct sections, with some columns containing numerical values and others containing text descriptions. The overall layout is dense and structured, typical of a statistical or survey report.

► A sample page from the weekly JICTAR report. AGB

In addition to research into continuing problems (audience size, attitudes and reactions, opinions on specific programmes, etc.) there is a need for a longer-term more generalised type of research, the aim of which is to identify and analyse patterns and regularities in viewing behaviour, and so better to understand not only the structure of programme preferences of the viewers but also the probable consequences of changes in scheduling. The Authority has commissioned research of this kind for several years from ASKE Research Ltd, who have analysed various aspects of the viewing patterns of the ITV audience. The findings of this research are contained in a book which comprehensively describes this area of research (*The Television Audience: G J Goodhardt, A S C Ehrenberg, M A Collins. Published by Saxon House*).

Although the preponderance of the effort of the Audience Research Department is devoted to television research, there is a significant and growing amount of research into various aspects of Independent Local Radio. As in the case of ITV, measurement of the audience for ILR stations is undertaken by an independent research company, Research Surveys of Great Britain Ltd (RSGB), to specifications drawn up by the Joint Industry Committee for Radio Audience Research (JICRAR). The Audience Research Department of the IBA has also undertaken surveys of listeners' attitudes and opinions of the output of their local ILR station.

The Authority's Research Committee, which is composed of members drawn from the Authority itself and of senior members of staff with relevant specialist experience, meets regularly and considers proposals submitted to it. The purpose of the committee is to co-ordinate and support research projects related to broadcasting initiated either from within the IBA or from individuals or institutions outside. The committee also has a role in the granting of certain educational fellowships. It has supported research work in the areas of both television and radio in the Universities of Birmingham, Leeds, Sussex, Nottingham, Leicester and the Open University, and also contributed to projects being undertaken by the Commission for Racial Equality and the International Institute of Communications. The committee has also funded a two-year IBA fellowship, in association with the Authority's own Audience Research Department, with the aim of studying the problems involved in analysing the content of television programmes, with special reference to the portrayal of violence.

A Selection of ITV and ILR Publications

BROADCASTING ENGINEER'S POCKET BOOK. *A digest of useful technical information.* 64pp. IBA, 1979.

BROADCASTING TECHNOLOGY FOR THE 1980s. *An illustrated booklet of engineering developments and plans for the future.* 12pp. IBA, 1980.

2ND CLAPPERBOARD FILM QUIZ BOOK. *Graham Murray. Based on the Granada series 'Clapperboard'.* 128pp illustrated throughout. 'Look-in Books', ITV Books and Arrow, 1979. 65p.

CLIFTON HOUSE MYSTERY. *Daniel Farson. Based on the HTV series.* 144pp. 'Look-in Books', ITV Books and Arrow, 1978. 60p.

DOCTOR. *Based on the ATV adult education series.* 112pp. ITV Books, 1980. Direct mail, £1 (including postage and packing).

ERIC & ERNIE'S TV FUN BOOK. *Denis Gifford and Terry Wakefield.* 128pp. 'Look-in Books', ITV Books and Arrow, 1978. 65p.

HANDLING OF COMPLAINTS. *A leaflet explaining the procedure of the Authority's Complaints Review Board.* IBA.

HOME AND DESIGN. *Based on the HTV adult education series.* 112pp. ITV Books, 1979. Direct mail, £1 (including postage and packing).

HOME-MADE FOR THE HOME. *Based on the Tyne Tees adult education series.* 112pp. ITV Books, 1978. Direct mail, £1 (including postage and packing).

HOME-MADE FOR THE HOME BOOK 2. 112pp. ITV Books, 1980. Direct mail, £1 (including postage and packing).

THE IBA BROADCASTING GALLERY. *A folder giving details of the IBA's exhibition gallery.* 4pp. IBA, 1980.

IBA CODE OF ADVERTISING STANDARDS AND PRACTICE. *The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform.* 20pp. Revised edition. IBA, 1978 (reprinted with amendments 1979).

IBA TECHNICAL REVIEW. *A series of publications for broadcast engineers describing the technical activities and developments in Independent Television and Independent Local Radio.* Vol 2: *Technical Reference Book.* * 64pp. IBA, 1977 (revised edition). Vol 10: *A Broadcasting Engineer's Vade Mecum.* 64pp. IBA, 1978. Vol 11: *Satellites for Broadcasting.* 72pp. IBA, 1978. Vol 12: *Techniques for Digital Television.* 72pp. IBA, 1979. Vol 13: *Standards for Television and Local Radio Stations.* 72pp. IBA, 1980. Vol 14: *Latest Developments in Sound Broadcasting.* IBA, 1980.

INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1979-80. IBA (available HMSO). £2.

INDEPENDENT BROADCASTING. *A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and many other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers and others with an interest in broadcasting.* IBA.

INDEPENDENT LOCAL RADIO ADVERTISING GUIDELINES. *To assist agency staff and others who may be concerned with radio advertising copy in relation to the law and the IBA Code of Advertising Standards and Practice.*

THE ITV BOOK OF THE OLYMPICS. Large format, 144 pages fully illustrated colour and black and white, ITV Books, 1980. £1.95 paperback, £2.45 hardback.

ITV FOR COLLEGES. *A leaflet providing colleges with advance information about programmes in the coming term which may be of use to tutors in General Studies and other Departments.* IBA, termly.

ITV FOR SCHOOLS. *A colour newspaper providing news and background information about ITV's programmes for schools.* Two editions: 4-12 years and 9-18 years. IBA, annually.

KIDNAPPED. *Robert Louis Stevenson. From the HTV series.* 224pp plus photographic insert. ITV Books and Arrow, 1979. 75p.

LEARN TO SING. *Based on the Yorkshire adult education series.* 112pp. ITV Books, 1980. Direct mail, £1 (including postage and packing).

LOOK-IN. *The junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children.* ITP, weekly. 15p.

MAGPIE LOTS MORE MAKE AND DO. *Janet Barber. Associated with the Thames series 'Magpie'.* 128pp. 'Look-in Books', ITV Books and Arrow, 1979. 65p.

THE MASTERSPY QUIZ BOOK. *Alan Radnor. Based on the ATV series 'The Masterspy'.* 144pp. ITV Books and Arrow, 1979. 75p.

MR & MRS QUIZ BOOK. *Derek Batey. Based on the Border series.* 128pp. ITV Books and Arrow, reprinted 1980. 85p.

THE PORTRAYAL OF VIOLENCE ON TELEVISION: IBA/BBC GUIDELINES. 52pp. IBA/BBC, 1980.

RUNAROUND QUIZ BOOK AND SECOND RUNAROUND QUIZ BOOK. *Based on the Southern series 'Runaround'.* 128pp. 'Look-in Books', ITV Books and Arrow, 1977 and 1978. 65p and 60p.

SPEARHEAD. *Nick McCarty. Based on the Southern series.* 192pp. ITV Books and Arrow, 1978. 75p.

STEWPTOT'S TRAVEL FUN BOOK AND STEWPOT'S HOLIDAY FUN BOOK. 128pp. 'Look-in Books', ITV Books and Arrow, 1978 and 1979. 60p and 65p.

TELEVISION PROGRAMME GUIDELINES. *The IBA's ground-rules for ITV's programme-makers and those who take part in programmes.* 40pp. Revised edition. IBA, 1979.

TOMORROW PEOPLE. *Five books in the children's series based on the Thames series.* ITV Books and Piccolo. 1979.

TRANSMITTING STATIONS: A POCKET GUIDE. *Full technical details of all ITV and ILR existing and proposed transmitting stations.* 12pp. IBA, 1980.

TVTIMES. *Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'.) ITP, weekly. 18p.*

25 YEARS ON ITV. *Compiled by ITV Books and TVTimes, published by ITV Books and Michael Joseph, 1980. £6.95 paperback, £10 hardback. Large format with colour. 280pp.*

UNIVERSITY CHALLENGE QUIZ BOOK. *Jean Sedley. Based on the Granada series.* 112pp. ITV Books and Arrow, 1977. 65p.

VIEWPOINT. *A marketing journal published four times a year.* ITCA.

WHO DOES WHAT IN ILR. *A folder listing the names and addresses of all the Independent Local Radio companies.* IBA.

WHO DOES WHAT IN ITV. *A folder listing the names and addresses of all the Independent Television companies and the IBA's national and regional offices.* IBA.

WHODUNNIT? *Alan Radnor. Based on the Thames series.* 144pp. ITV Books and Arrow, 1978. 75p.

WHO'S WHO ON TELEVISION. *Compiled by ITV Books and TVTimes, published by ITV Books in association with Michael Joseph, 1980. £2.50 paperback; £4.95 hardback.*

**These publications are now out of print, but are available for perusal in the IBA Library at Brompton Road.*

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications (ITP) and Independent Television Books (ITV Books) are located at 247 Tottenham Court Road, LONDON W1P 0AU. Tel: 01-636 3666.

The IBA and the Public

For Independent Broadcasting, the 1980s is a period of continual development and expansion. In television, the establishment of the Fourth Channel will add a distinctive new service; and in radio the extension of ILR will continue, bringing a valuable Independent Local Radio service to as many people in the United Kingdom as possible.

In meeting the challenging opportunities of the decade ahead, the IBA recognises the need to foster good two-way communications between the broadcasters and the public they serve. Indeed, over the years the IBA has progressively extended and refined the means by which it listens to what the public and interested organisations have to say about the broadcasting services it provides.

Through public meetings, the work of the many advisory committees, the regular audience research activities and the careful consideration of complaints, the Authority is kept informed about public opinion and is able to keep any problems under close review.

Public meetings have always been important aspects of the work of the IBA's eleven national and regional officers. However, before making its final decisions on possible changes to ITV contract areas or in contract specifications at the end of 1979, the Authority stepped up its programme of public meetings and used a variety of means, including special

research surveys to sound public opinion in all the regional areas and on-screen invitations to the audience at home to submit their views. Close on 20,000 people attended the meetings and over 7,500 were interviewed in the course of the research survey.

The audiences at the public meetings do indeed include a sprinkling of people who have an inside knowledge of broadcasting and technical matters related to it, but the great majority would cheerfully admit that they possess only a hazy idea of how programmes are made, financed and transmitted to their homes. What they do bring is a variety of experience in all walks of life, knowledge of their locality, and a richness of opinions, expectations and reactions which provide a deeper insight into the nature of the audience and which have an important bearing on both programming and scheduling. When broadcasting administrators, programme-makers and viewers meet face to face it is a valuable opportunity for mutual education; but no less valuable is the opportunity for viewers to educate each other. A person who believes his opinions to be peculiar to himself may find them reinforced by the agreement of those around him; and persons or groups with an axe to grind may find themselves exposed in lonely isolation. Those are at least two merits which the public meeting has over private correspondence.

The meetings have other advantages. The viewer can press his views and supplement his questions beyond the point that correspondence normally allows. He can peg away until the concern prompting his question is properly acknowledged. And the administrator or programme-maker is better able to judge, by being on the viewers' home ground, the strength and breadth of popular feeling.

From June 1980, after applications for the ITV franchises had been received, the IBA followed up with a round of more formal meetings (some nineteen in all, throughout the UK) at which the public could express their views on the published part of these applications.

Posters, press, television and radio announcements were designed to draw atten-

▼ A multiscreen presentation in the IBA Broadcasting Gallery explains the workings of ITN and highlights some of the Authority's technical achievements.



tion to the public meetings and details given on where contract applications would be available for scrutiny.

No less important are the similar meetings held in each locality before the award of Independent Local Radio contracts.

The IBA's wide range of publications seek to provide information on a variety of broadcasting topics and to explain the Authority's process of decision-making, while over 170 news releases issued each year help to ensure that the media and specialist interest groups are adequately and accurately briefed on current developments.

Throughout the year the companies participate in a number of local exhibitions and events and take particular steps to meet local interest groups. The Authority, too, is represented on many occasions and thoughtfully-designed exhibitions and displays help to explain policy and specialist areas of the IBA's work.

The IBA's 20-minute film *Tale of a Tower* is another vehicle for explaining how Independent Broadcasting works. The film, which centres on the construction of the giant transmitting tower at Emley Moor in Yorkshire, was originally made in 1970; it proved so popular with film libraries that in 1978 it was re-made and brought up to date.

About 8,000 people a year visit the IBA's headquarters in London to see The Broadcasting Gallery, a striking permanent exhibition covering all aspects of broadcasting. Here, knowledgeable lecturers, with the aid of sophisticated display systems and animated sequences, explain the workings of ITV and ILLR, place them in their context both historically and internationally, and talk and listen to a cross-section of viewers and listeners.

Additions and improvements to the exhibition have included the installation of a modern colour receiver for the demonstration of the IBA-developed ORACLE teletext system; a colourful new section on ILLR which features a life-size effigy of DJ Kenny Everett seated in a model studio setting; a multiscreen presentation about the IBA's technical achievements; revisions to the story of satellite broadcasting; and an extensively revised section which demonstrates how an elaborate studio drama is put together.

The stream of visitors has continued to come from all parts of the world in what has become a clearly established seasonal pattern. In term time, and particularly at the end of the school year in the first half of July, come the sixth forms and colleges of all sorts; and many hundreds of teachers bring fresh classes

every year. In January come the American colleges who run graduate and post-graduate courses in communications; and in summer other overseas students come to England on short educational visits. Throughout the year clubs, societies, women's organisations and other interested groups and individuals are received. And of course the Authority's special guests: Members of Parliament and their equivalents from many other countries, senior broadcasting executives from all over the world and people of similar stature who are all offered a tour of The Broadcasting Gallery. From this wide range of people much is learnt of their likes and dislikes about broadcasting, their complaints and criticisms as well as their praise.

A tour of The Broadcasting Gallery takes about 90 minutes and up to 30 people can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 a.m., 11.30 a.m., 2.30 p.m. and 3.30 p.m. and there is a minimum age limit of 16 years. *Advance booking is essential*, but it is only necessary to write to or telephone the Gallery. It is next door to Boots, opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14, 30 and 74 stop nearby. The address is 70 Brompton Road, LONDON SW3 1EY Tel: 01-584 7011.

IBA INDEPENDENT BROADCASTING AUTHORITY

YOUR FUTURE SERVICE

The IBA invites your views on the applications for the Independent Television contract for this area from January 1982

Company Composition & Structure

Programmes

Staff

6.30 p.m. THURSDAY 2nd OCTOBER 1980
CENTRAL HALL CORPORATION STREET,
BIRMINGHAM

Further information and tickets from Tel: 021-622 1080 8

YOUR VIEWS AND QUESTIONS WELCOME

► A large number of posters like this were distributed throughout the UK to draw the attention of local people to the IBA's final public meetings on the future of ITV.

Milestones in the Life of Independent Broadcasting

1952

May An alternative television service to that provided by the BBC is proposed by the Government's Memorandum on the Report of the Broadcasting Committee 1949.

1953

November Specific proposals for Independent Television made in the Government's Memorandum on Television Policy.

1954

30 July Television Act 1954 receives Royal Assent.

4 August The Independent Television Authority (ITA) set up by the Postmaster-General under the Chairmanship of Sir Kenneth Clark, KCB.

25 August The Authority advertises for programme companies for the London, Midlands and North areas. [Twenty-five applications were received; contracts were offered in October.]

1 October Sir Robert Fraser, OBE, takes up appointment as the ITA's Director General.

1955

14 January The Authority's Advertising Advisory Committee first meets. [Advisory committees covering a wide range of responsibilities have since been appointed by the Authority and the programme companies.]

March Postmaster-General agrees to a weekly maximum of 50 hours of broadcasting, in addition to religious programmes and certain outside broadcasts; a break in programmes is required each evening.

May Postmaster-General agrees to distribution of advertising time and the 'insulation' of certain classes of broadcasts from advertising.

2 June Publication of Advertising Advisory Committee's 'Principles for Television Advertising'.

28 June Standing Consultative Committee, representing the Authority and the programme companies, first meets.

22 September London ITV service opens from the Authority's Croydon transmitting station.

Programme Companies: Associated Television (Saturdays and Sundays), Associated-Redifusion Television (Mondays to Fridays).

11 November The Authority's Children's Advisory Committee first meets.

14 December The Authority's Panel of Religious Advisers first meets.

1956

8 January The first regular Sunday evening religious TV programmes presented by ITV.

17 February Midlands ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Associated Television (Mondays to Fridays).

6 March Central Religious Advisory Committee first meets to consider ITV religious programmes.

3 May Northern area ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Granada Television (Mondays to Fridays).

13 October ITA and ITCA become members of the European Broadcasting Union.

1957

16 February Revision of agreed hours of broadcasting; evening closed period on weekdays abolished.

13 May First regular television broadcasts for schools introduced by ITV.

12 August The Authority's Scottish Committee first meets.

31 August Central Scotland ITV service opens.

Programme Company: Scottish Television.

7 November Sir Ivone Kirkpatrick, GCB, GCMG, appointed Chairman of the Authority in succession to Sir Kenneth Clark.

1958

14 January South Wales and West of England ITV service opens.

Programme Company: TWW.

27 May Mobile laboratory equipped by the Authority for experiments on the use of Bands IV and V for television broadcasting.

30 August South of England ITV service opens. Programme Company: Southern Independent Television.

1959

15 January North-East England ITV service opens. Programme Company: Tyne Tees Television.

27 October East of England ITV service opens. [The 1,000 ft mast at Mendlesham was at that time the highest in Europe.]

Programme Company: Anglia Television.

31 October Northern Ireland ITV service opens. Programme Company: Ulster Television.

1960

5 January The Authority's Northern Ireland Committee first meets.

1961

29 April South-West England ITV service opens. Programme Company: Westward Television.

1 May Introduction of Television Advertisement Duty.

18 July New 1,000 ft mast and directional aerial brought into use at Lichfield.

25 July Consultation of religious advisers arranged by the Authority at Mansfield College, Oxford. (Consultations covering many other programme areas have since been organised.)

1 September The Borders ITV service opens.

Programme Company: Border Television.

30 September North-East Scotland ITV

service opens. Programme Company: Grampian Television.

1962

29 March Home Secretary informs Parliament of the Authority's offer to bear the heavy cost of an inquiry into the use of television as a means of fostering moral concepts and attitudes (the five-year research operation by the Noble Committee).

June Pilkington Committee Report on Broadcasting published.

2 July First of the *Midnight Oil* adult education series by Ulster Television.

11 July First transatlantic transmission of television via the Telstar Communications Satellite.

1 September Channel Islands ITV service opens. Programme Company: Channel Television.

24 September First meeting of the ITA's Advisory Committee on Charitable Appeals (later known as the Central Appeals Advisory Committee).

5 December New Croydon tower - complete system taken into operational use.

23 December First charitable appeal transmitted nationally.



1963

20 January First regular teaching programmes for adults transmitted between 10-11 a.m. on Sunday mornings.

1 February Authority's Committee for Wales first meets.

8 February Authority's Adult Education Committee first meets.

March First issue of the Authority's annual handbook, *ITV 1963*.

1 July The Rt Hon Lord Hill of Luton appointed Chairman of the Authority in succession to Sir Ivone Kirkpatrick.

31 July The Television Act 1963 extends the life of the Authority for another twelve years

to 1976. (In March 1964 the 1963 Act was consolidated with the retained parts of the 1954 Act as the Television Act 1964.)
1 August Announcement of Authority's future policy: the present pattern of areas and days to remain for the interim phase 1964-67; three-year contracts to be awarded.
September First issue of the *Adventures in Learning* series about educational programmes.
17 September The Authority's Scottish Religious Advisory Panel first meets.

1964

8 January Authority announces the programme contracts awarded for the three years from July 1964; appointment of the General Advisory Council.
24 April First meeting of the Authority's Joint Advertisement Control Committee.
1 May Publication of the Authority's research report on the viewing of the first adult education programmes in *Sunday Session*.
2 June Publication of new Independent Television Code of Advertising Standards and Practice.
July Publication of the Authority's Code on Violence in Programmes.
2 July First meeting of the Authority's new Educational Advisory Council under the chairmanship of Sir John Newsom. The Council is assisted by two other Authority committees, the Schools Committee and the Adult Education Committee.
30 July Beginning of new statutory arrangements under the Television Act 1964. Exchequer Levy on advertising revenue replaces Television Advertisement Duty.

1965

30 January The State Funeral of Sir Winston Churchill covered in ITV's biggest and most elaborate outside broadcast so far.
15 February St Hilary (Channel 7) transmitter opened to provide Welsh programmes for South Wales.
26 March Transmitting station opens for the Isle of Man. Programme Company: Border Television.
16 September Tenth anniversary of the first regular ITV programme transmissions marked by a dinner at Guildhall in the City of London.

1966

January Pending a Government decision on ITV 2 and other important matters, the Authority decides to offer an extension of the existing programme contracts by one year to July 1968.
29 April BBC/ITV announce joint arrangements for filming the interior of Buckingham Palace and other Royal Palaces.
22 December Authority announces that from July 1968 it will appoint five major programme companies instead of four; seven-day companies everywhere except London; two separate areas, Lancashire and Yorkshire, in place of the Northern area; total of 15 companies.

1967

15 February Postmaster-General authorises the Authority and the BBC to set up UHF transmitter networks on the 625-line standard and to introduce colour.
28 February Applications for new ITV programme contracts invited.
May The Authority announces colour for all regions (except Channel Islands) by 1972.
11 June New companies for 1968-74 announced: Thames (ABC/Rediffusion), HTV (in place of TWV), London Weekend,

Yorkshire.

3 July *News at Ten* begins, television's first regular half-hour news programme.
1 September Lord Aylestone appointed Chairman of the Authority in succession to Lord Hill of Luton.

1968

30 July Start of new contract pattern as announced in December 1966.
19 September *TVTimes* published in 14 editions by Independent Television Publications, jointly owned by the programme companies.
25 September The IBA Television Gallery opened - a unique permanent exhibition tracing the development of television.

1969

8 September Experimental colour transmissions on new 625-line UHF colour transmitter begin at Crystal Palace.
15 November The start of the Authority's regular UHF programmes, in colour as well as black-and-white, on the 625-line definition standard.

1970

June The Authority publishes *ITV Education News*, a colour tabloid on education programmes.
June Publication of the survey 'Religion in Britain and Northern Ireland'.
August Opening of local VHF relay station at Newhaven, Sussex, marks the completion of the Authority's network of 405-line VHF transmitting stations. All future transmitters to be UHF 625-line.
October Sir Brian Young (Kt 1976) takes up appointment as the Authority's Director General in succession to Sir Robert Fraser.

1971

21 January Emley Moor, Britain's highest tower, begins operation on UHF aerials.
29 March Government announce the Authority is to have responsibility for Independent Local Radio (ILR), with an eventual target of 60 stations.
October Publication of the Authority's new ITV Code on Violence in Television Programmes.
October The Authority announces a Complaints Review Board to investigate in depth allegations about programmes or their preparation.
December The Authority publishes its proposals for a second ITV programme service.

1972

19 January Minister of Posts and Telecommunications announces that the hours of broadcasting will no longer be subject to Government restriction; but postpones decision on allocation of a fourth TV service.
28 April Brighton local relay UHF transmitter brings number of transmitters up to 100.
9 June Minister of Posts and Telecommunications announces the locations of a projected 26 Independent Local Radio stations.
12 July Under the Sound Broadcasting Act 1972 the Authority becomes officially responsible for Independent Local Radio and changes its title to the Independent Broadcasting Authority (IBA). [The Act was later to be consolidated with the Television Act 1964 in the Independent Broadcasting Authority Act 1973.]
September Publication of Vol 1 of the *IBA*

Technical Review series for broadcast engineers.

October IBA engineers demonstrate the world's first television picture converter to use digital - or computer type - techniques for changing American or Japanese television signals into European television signals.

1973

April The IBA announces the development of ORACLE teletext - a means of providing continuous optionally displayed information on the conventional television transmitting network.
July The Authority submits to the Minister its further views on ITV 2.
8 October The first ILR service opens in London (news and information). Programme Company: IBC.
15 October IBA opens Crawley Court, Winchester as Engineering and Administrative Centre.
16 October London (general and entertainment) ILR service opens Programme Company: Capital Radio.
31 December Glasgow ILR service opens. Programme Company: Radio Clyde.

1974

11 January The IBA Local Advisory Committee for Independent Local Radio in London first meets. [There are now 18 local committees, one for each ILR area.]
19 February Birmingham ILR service opens. Programme Company: BRMB Radio.
2 April Manchester ILR service opens. Programme Company: Piccadilly Radio.
10 April Government announces Committee on the Future of Broadcasting under the chairmanship of Lord Annan.
23 May IBA Act 1974 passed changing basis of Exchequer Levy from one on advertising to one on profits.
4 June The Authority publishes its plans for Independent Television 1976-79.
July Home Secretary announces that, pending the Annan Committee report, the total number of Independent Local Radio stations will be limited to 19 by the end of 1975 (13 were already on air or the programme companies selected by the Authority).
15 July Tyne & Wear ILR service opens. Programme Company: Metro Radio.
31 July IBA (No. 2) Act 1974 extends Authority's life until 30 July 1979
August First issue of *Independent Broadcasting*, the IBA's quarterly journal of opinion.
30 September Swansea ILR service opens. Programme Company: Swansea Sound.
1 October Sheffield & Rotherham ILR service opens. Programme Company: Radio Hallam.
15 October The IBA's Television Gallery extended to include radio, and renamed The IBA Broadcasting Gallery.
21 October Liverpool ILR service opens. Programme Company: Radio City.
November Publication of the report of the Crawford Committee on Broadcasting Coverage in Scotland, Wales, Northern Ireland and Rural England.

1975

22 January Edinburgh ILR service opens. Programme Company: Radio Forth.
1 April Lady Plowden takes up appointment as Chairman of the IBA.
19 May Plymouth ILR service opens. Programme Company: Plymouth Sound.
9 June First-ever sound broadcasts from the House of Commons put out live by

Independent Radio News in a four-week experiment.

24 June Teesside ILR service opens.

Programme Company: Radio Tees.

2 July ITV's ORACLE teletext service starts.

3 July Nottingham ILR service opens.

Programme Company: Radio Trent.

4 August 21st Anniversary of the setting up of the Independent Broadcasting Authority.

8 August Publication of a second report of the IBA's Working Party on the Portrayal of Violence on Television.

8 September Revised IBA Code of Advertising Standards and Practice published.

16 September Bradford ILR service opens.

Programme Company: Pennine Radio.

14 October Portsmouth ILR service opens.

Programme Company: Radio Victory.

28 October Ipswich ILR service opens.

Programme Company: Radio Orwell.

28 November The Queen and Duke of Edinburgh visit the IBA's engineering and administrative centre at Crawley Court, near Winchester.

12 December North-East Scotland ITV service extended to the Orkneys; the first colour service on the islands.

1976

February The IBA extends ITV programme contracts until 1979.

8 March Reading ILR service opens.

Programme Company: Thames Valley Broadcasting.

16 March Belfast ILR service opens.

Programme Company: Downtown Radio.

24 March First Consultation on Independent Local Radio.

12 April Wolverhampton & Black Country ILR service opens. Programme Company: Beacon Radio. [This completed ILR's first 19-station phase.]

June Total colour TV licences exceed black-and-white for first time.

11 June Central Scotland ITV service extended to the Isle of Mull.

23 July North-East Scotland ITV service extended to the Outer Hebrides.

26 July Channel Islands ITV colour service opens. [All 14 ITV areas now receiving UHF 625-line transmissions.]

15 September Lady Plowden, Chairman of the IBA, officially opens the Authority's Harman Engineering Training College in Seaton, Devon.

22 September 21st Anniversary of the Independent Television service.

17 December First ITV transmission to the Shetlands.

1977

24 March Publication of the Annan Committee Report on the Future of Broadcasting.

28 March Experimental early morning programmes, 8.30-9.30 a.m. Monday to Friday, take place in Yorkshire and North-East England.

31 May IBA demonstrates major component parts of world's first all-digital TV studio of the future.

23 June First experimental on-air tests of 'Ambisonics' surround-sound system from Radio City.

30 June IBA comments on Annan Report sent to Home Secretary.

9 September IBA reconstitutes working party on the portrayal of violence on television.

28 October First IBA Fellowship Award on a local radio topic to Jeremy Booth (Essex University) for study into possible community education/local radio links.

17 November IBA space study begins: aimed

at making possible a Eurovision satellite distribution network in the 1980s.

21 December Revised IBA Code of Advertising Standards and Practice published.



1978

26 January World's first digital video tape recording system with low tape consumption demonstrated.

12 May Launch of OTS experimental satellite designed by the European Space Agency for broadcasting and communication research on or near 12 GHz.

13 May 21st Anniversary of ITV's regular service for schools.

July Government White Paper outlines plans for future of broadcasting, including decision that IBA will engineer fourth UHF television channel.

31 July The Independent Broadcasting Authority Act 1978 extends the life of the Authority to the end of 1981.

September Funds from the IBA's secondary rental now available for improvements and extensions to the ILR service.

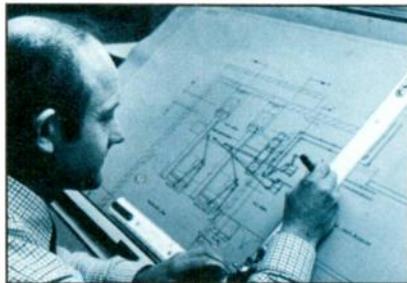
September IBA's new transportable station for use with space satellites displayed at IBC78 in London.

5 October IBA publishes new edition of its Code of Advertising Standards and Practice.

24 October Home Secretary names nine further areas for the next phase of ILR development.

1979

4 April Independent Broadcasting Authority Act 1979 passed authorising Authority to undertake engineering work for the Fourth Channel.



15 May Government's proposal to authorise the IBA to operate the Fourth Television Channel announced in the Queen's Speech at the opening of the new Parliament.

July Fifteen further localities for ILR stations recommended by the Home Office Local Radio Working Party in its second report.

23 September First UK IBA-developed 3-channel surround-sound broadcast, in Portsmouth ILR area.

September First-ever satellite communications transmissions from Eire using IBA's transportable space terminal for the Pope's visit.

2 October IBA announces first postgraduate course of studies at Newcastle upon Tyne Polytechnic to help broadcast transmitter

engineers meet the demands of the 1980s.

12 October IBA's 500th transmitting installation opened (Cragg Vale in West Yorkshire).

29 October IBA announces that Fourth Channel television transmission network will be available by November 1982, initially covering over 80 per cent of the population.

12 November IBA announces its plans for the organisation and programming of the Fourth Channel.

15 November Home Secretary authorises new ILR stations recommended by the Working Party in July.

21 December IBA announces development of MSC surround-sound system which is compatible with existing stereo or mono receivers.

1980

24 January IBA announces specifications and invites applications for ITV contracts from 1982 onwards, including Breakfast-time television.

February *The Portrayal of Violence on Television: IBA & BBC Guidelines* published jointly by the IBA/BBC.

11 April Cardiff ILR service opens. Programme Company: Cardiff Broadcasting Company.

25 April First reception on IBA's small-dish satellite terminal of digital-video television transmissions through a European space satellite.

9 May Applications for new ITV franchises received by IBA.

20 May Home Secretary announces plans for phased closure of 405-line television network over a period of about four years from 1982; and approves extension of 625-line service to groups of less than 500 people.

23 May Coventry ILR service opens. Programme Company: Mercia Sound.

29 May Appointment of Rt Hon Edmund Dell as Chairman and Sir Richard Attenborough as Deputy Chairman of panel of consultants for planning of the Fourth Channel.

30 May IBA Engineering team receive Royal Television Society's 1980 Geoffrey Parr Award for the design and development of SABRE aerial for Channel Islands.

26 June Further nine appointed to panel of consultants for planning of the Fourth Channel.

27 June First meeting of Advertising Liaison Committee, representing ITV companies, advertisers, advertising agencies and the IBA.

10 July Peterborough ILR service opens. Programme Company: Hereward Radio.

15 September Bournemouth ILR service opens. Programme Company: Two Counties Radio.

Late 1980 New ILR services open for Dundee/Perth (Radio Tay), Exeter/Torbay (Devonair Radio) and Gloucester & Cheltenham (Severn Sound).

28 December Announcement of ITV franchises from 1982 onwards.



PAYING FOR INDEPENDENT BROADCASTING

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the Authority itself but by the programme companies which it appoints under contract to provide the programme service in each area. The Authority obtains its income from rentals paid by these independent companies for the use of its transmitters. The Authority fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are steadily increasing. A healthy level of advertising revenue is therefore essential.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Television has so far contributed about £803 million to the Exchequer; apart from a Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services. Since the introduction of the Television Levy in 1964 the ITV companies have paid to the Consolidated Fund (the Exchequer) about £498 million. Normal taxation since 1954 has amounted to not less than £268 million; and the Authority itself has during its life had to provide over £30 million for taxation as well as making direct contributions to the Exchequer of £7 million. In aggregate these payments to the public purse make up the total of around £803 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 radio companies are all subject to the financial conditions imposed by the IBA Act and the contracts which they hold from the Authority. These

conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by issues of shares or from loans from people and institutions willing to make such an investment. Since a company can operate only as long as it holds a contract from the Authority and because if it went out of business its assets (buildings, studio equipment, programme stocks, etc) would have most value only to another programme contractor, it may be argued that such investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a return for their shareholders.

Television

The total income of the Independent Television companies collectively in mid-1980 was about £432 million of which 98% came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:

HOW THE ITV COMPANIES SPEND THEIR INCOME	
Programmes	69p
Other services	4p
Depreciation on assets	3p
Rentals paid to the Authority	5p
The Levy (paid to the Government via the Authority)	11p
Corporation Tax (paid to the Government)	4p
Profit, after tax, to provide reserves, new equipment and dividends to shareholders	4p
	<hr/>
	£1.00

During the year to July 1980 the finances of ITV companies were severely affected by the industrial dispute which kept ITV programmes off the air for eleven weeks from mid-August to late-October 1979. During this period there was no income from advertising, but the companies had to meet costs which continued. Although part of the advertising revenue was regained when programme transmission restarted, the resultant decline in profits led to smaller payments of Levy and Corporation Tax. The Authority collected from the companies in 1979-80 a gross total of 16p out of each pound of their income. To run the Authority's part of the television system took 5p, which was the same proportion as in 1978-79; the other 11p was the Levy (more correctly additional payments) which the Authority has to collect on behalf of the Government. The Levy is imposed on television contractors by the Government on the grounds that it is through the use of a public resource – the broadcasting air space – that profits accrue to them.

Until June 1974 the basis for assessing the additional payments was a percentage of the company advertising revenue, but this had no regard to the relative profitability of a company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, free of Levy, a slice of profit equal to 2% of its advertising revenue, or £250,000, whichever is the greater, the remainder being subject to the Levy at 66.7%. (The balance of profit is subject to Corporation Tax in the normal way.) A profits-based Levy is more acceptable than the previous one on gross income as it allows the system to adjust more easily to fluctuations without having as severe an effect on the quality of the service as the previous arrangement.

The major proportion of the ITV companies' expenditure (69%) is on programmes. In this connection it is of interest to note the typical costs which are incurred for certain types of programmes, for example:

TYPICAL COSTS FOR ONE-HOUR ITV PROGRAMMES:

Drama	£80,000-£120,000
Documentary	£80,000-£110,000
Light Entertainment	£60,000-£80,000

Radio

The financial arrangements of the Independent Local Radio companies are basically similar to those of the ITV programme companies, although the detailed figures are smaller. Advertisers have come to recognise the value of the new medium and consequently there have been steady increases in revenue. The annual income of the ILR companies in mid-1980 was about £44 million. All radio companies are now trading profitably and most have recovered their initial costs. Each pound of total income is spent approximately as follows:

HOW THE ILR COMPANIES SPEND THEIR INCOME

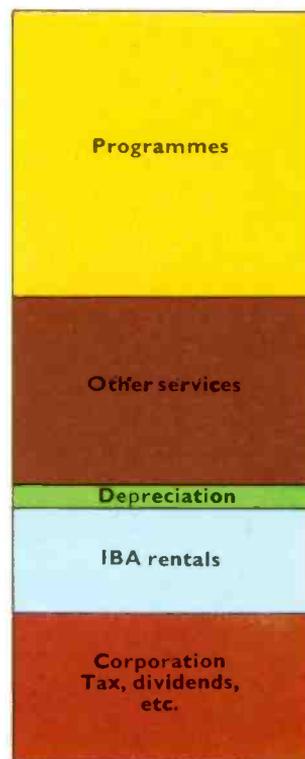
Programmes	38p
Other services	25p
Depreciation or equipment leasing	3p
Rentals paid to the Authority (including secondary rentals)	14p
Corporation Tax, recovery of initial losses, provisions for new equipment and dividends to shareholders	20p
	<u>£1.00</u>

After a break of about four years, new ILR companies are beginning to come into service (the Home Secretary has approved the creation of ILR services in 25 more areas, bringing the total of companies to 44). It is expected that seven of the new companies appointed by the Authority will be on the air by the end of 1980 and eight further companies will start broadcasting during 1981. The provision of the technical facilities for the areas concerned is in process. The outlook is considered reasonably favourable both for the ILR companies already in operation and for those which are newly appointed or to be appointed in the coming months.

HOW THE ITV COMPANIES SPEND THEIR INCOME



HOW THE ILR COMPANIES SPEND THEIR INCOME



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; £1.65 million was so borrowed and repayment of the loan has now started.

Initially there was no provision for a 'Levy' on revenue or profits in the direct form which applied to the television service, but the Broadcasting Bill currently before Parliament does provide for a Levy on profits to be introduced as soon as the Bill is passed. This will be in addition to the provision in the Authority's own rental arrangements for the payment of a secondary rental, over and above the basic sum required for the Authority's minimum needs, when the companies' profits rise above a certain level.

The Authority

The Authority's income and expenditure for the year ended 31st March 1980 may be summarised as follows:

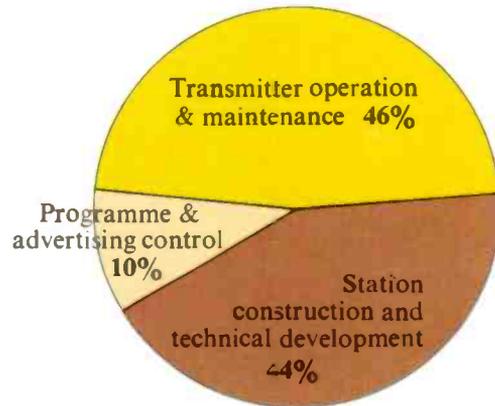
IBA INCOME AND EXPENDITURE 1979-80			
	TELEVISION	RADIO	TOTAL
INCOME	£000	£000	£000
Programme contractors' rentals	20,536	3,907	24,443
Other income	2,438	210	2,648
	<u>22,974</u>	<u>4,117</u>	<u>27,091</u>
EXPENDITURE			
Revenue Expenditure			
Maintenance and operation of transmission network	13,166	573	13,739
Planning for construction of additions and modifications to the network	5,167	581	5,748
Programme and advertising control	1,989	1,119	3,108
Loan interest	—	181	181
	<u>20,322</u>	<u>2,454</u>	<u>22,776</u>
Capital Expenditure	<u>6,546</u>	<u>855</u>	<u>7,401</u>
	26,868	3,309	30,177
Taxation (recoverable)	(2,053)	505	(1,548)
	<u>24,815</u>	<u>3,814</u>	<u>28,629</u>
Surplus/(Deficit)	(1,841)	303	(1,538)

The Authority derives about 90% of its income from the rentals paid by the television and radio programme companies, the remainder being almost entirely derived from investment earnings. The terms of its contracts with the programme companies give the Authority power to revise their rentals in accordance with the movements in the index of retail prices. The Authority, however, only

takes up these increases to the extent that they are required to meet additional planned expenditure.

The Authority's total expenditure in 1979-80 was some £30 million. 46% was used to maintain in operation the television and radio transmitting systems and their connecting links. This part of the Authority's expenditure increases each year as the number of stations in service grows. Seventy new television relay stations and eight radio transmitters were commissioned in the year 1979-80. 44% of the annual expenditure was on new station construction and technical development, the acquisition of sites, the erection of masts and the commissioning of new transmitters for television and radio services. Planning was also being completed for the future installation of additional transmitting facilities at all UHF television stations for the provision of the Fourth

THE AUTHORITY'S EXPENDITURE



Channel television service. The Authority is also planning and supervising the construction of Independent Local Radio stations for the additional areas approved by the Home Secretary. Also included in this grouping of expenditure is the cost of developing specialised equipment related to broadcast transmission systems not available on the electronics market. 10% of the Authority's expenditure relates to the control functions of the Authority, the regulation of programmes and advertising and keeping itself informed by means of research and advisory committees about the public's views of programmes.

In general the Authority is required to pay tax on its surplus in the same way as any trading company. This year the level of capital expenditure was such that an amount of tax paid in previous years is now recoverable.

Over the past years the Authority has built up surpluses in both its television and radio divisions, all of which are held to meet the high rate of capital expenditure planned for the next three years, to provide the Fourth Channel television service and to complete a large increase in the Independent Local Radio network. The deficit on television account in 1979-80 was met from these reserves.

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Engineering

Technical and engineering queries on ITV and ILR services should be addressed to Engineering Information Service, IBA, Crawley Court, WINCHESTER, Hampshire, SO21 2QA. *Tel: 0962 822444 (or, for London, Tel: 01-584 7011).*

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Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company (*for addresses see pages 126-141 and 158-171*). Other enquiries or comments for the attention of the Authority's staff should in the first instance be addressed to the Information Office at the IBA's Brompton Road headquarters.

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AUTHORITY ADDRESSES

Headquarters

70 Brompton Road, LONDON SW3 1EY. *Tel: 01-584 7011*
Telegrams: IBAVIEW LONDON *Telex: 24345*

Engineering, Staff Administration and Services, Finance

Crawley Court, WINCHESTER, Hampshire, SO21 2QA
Tel: 0962 823434 Telex: 477211

National and Regional Offices

EAST OF ENGLAND

24 Castle Meadow, NORWICH NR1 3DH
Tel: 0603 23533

MIDLANDS

Albany House, Hurst Street, BIRMINGHAM B5 4BD
Tel: 021-692 1060

NORTH-EAST ENGLAND, THE BORDERS AND ISLE OF MAN

3 Collingwood Street, NEWCASTLE UPON TYNE NE1 1JS
Tel: 0632 610148/23710
49 Botchergate, CARLISLE CA1 1RQ *Tel: 0228 25004*

NORTH-WEST ENGLAND

Television House, Mount Street, MANCHESTER M2 5WT
Tel: 061-834 2707

NORTHERN IRELAND

144 University Street, BELFAST BT7 1HH *Tel: 0232 31442/3*

SCOTLAND

Fleming House, Renfrew Street, GLASGOW G3 6SU
Tel: 041-332 8241/2 & 7260
Ground Floor Office, 9 Queen's Terrace, ABERDEEN AB1 1XL
Tel: 0224 22041

SOUTH OF ENGLAND

Castle Chambers, Lansdowne Hill, SOUTHAMPTON SO1 0EQ
Tel: 0703 29115

SOUTH-WEST ENGLAND, CHANNEL ISLANDS

Royal London House, 153 Armada Way, PLYMOUTH PL1 1HY
Tel: 0752 63031/62490

WALES AND WEST OF ENGLAND

Arlbee House, Greyfriars Place, CARDIFF CF1 3JG
Tel: 0222 28759 30205
York House, Bond Street, BRISTOL BS1 3LQ
Tel: 0272 421177

YORKSHIRE

Dudley House, Albion Street, LEEDS LS2 8PN *Tel: 0532 441091/2*

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Castle Chambers, Lansdowne Hill, SOUTHAMPTON SO1 0EQ
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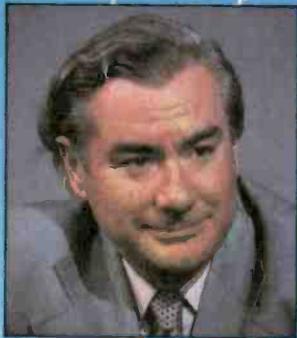
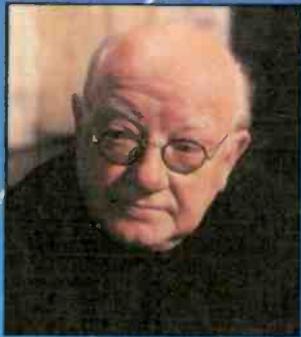
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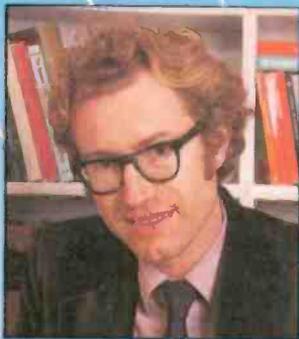
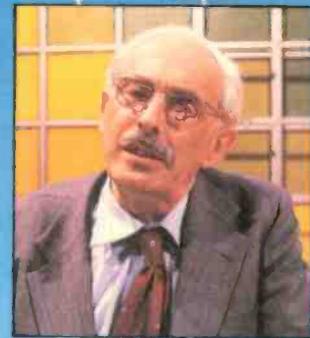
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