



# ITV

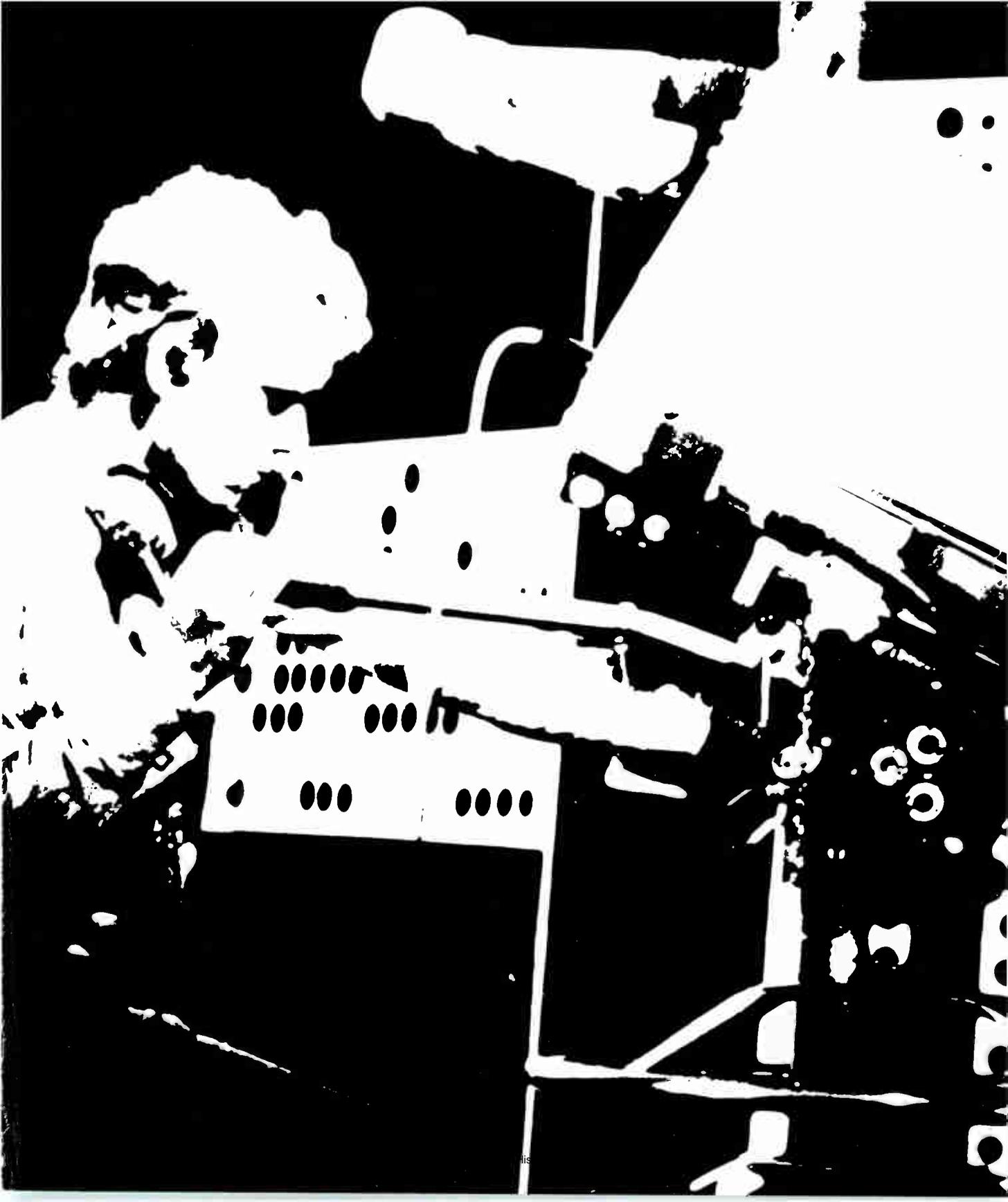


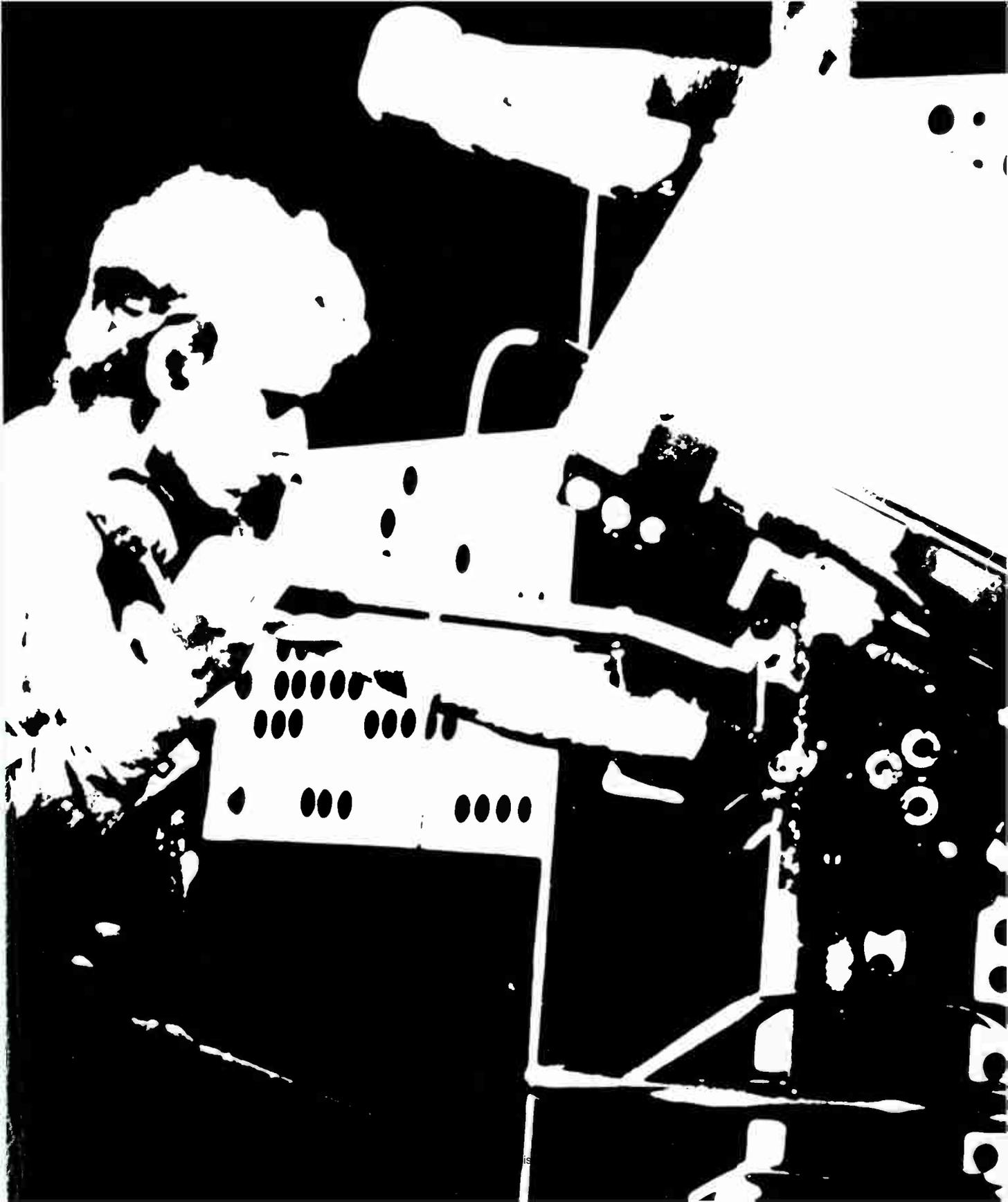
GUIDE TO  
INDEPENDENT  
TELEVISION

1974



**IBA** INDEPENDENT  
BROADCASTING  
AUTHORITY







*ITV*  
*1974*

*Guide to Independent  
Television*



# ITV 1974

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# What Authority?

## Brian Young

Director General  
Independent Broadcasting Authority

Most viewers are confused about who does what in Independent Television. This is not surprising. For one thing, it is a curious system, public and private, national and regional, leading and following public tastes. We in the Authority happen to think it works pretty well.

The Authority has now, as most people know, changed its title from ITA to IBA; it is the Independent Broadcasting Authority, because it supervises the new Independent Local Radio service as well as Independent Television. This seems to be as good a time as any to write about what the Authority (which produces this book) does in Independent Television (which is what this book is all about).

### The Authority and the Public

The Authority's first duty is to the public. It must get the television signal into as many homes as it possibly can, however little the hills and valleys of Britain may help in this task. This is an engineering story, which is told in later parts of this book; all I would say here is that UHF, which does not mean much (except the possibility of colour) to the average viewer, has made our task of projecting the signal into as many homes as possible just about ten times as difficult as it was when we had VHF alone. The job won't take ten times as long, because we are building transmitters much faster than we used to; one a week is our present rate, and that is fairly quick when you remember that, in addition to setting up the building and the mast, and putting a transmitter inside, we have to do surveys and get planning permission and so on for each station. But there is still impatience, particularly from those who live in more remote parts; and we know well that, however fast we go, we are not going fast enough for the last few millions of the population.

Having got the programme into your home, we are only at the start of our duty to the public. We must ensure (to dispose of the commercials first) that the advertising does not mislead you, that it does not play too large a part in



what you see, and that it is separate from the programmes and does not spoil them or influence them. All this is quite a task. And, although many people enjoy the commercials, some of which are brilliantly made, there is always a minority that resents them and is quick to find fault with them. Here too we are kept on our toes by criticism, and we are not smug about the fact that the volume of it which reaches us is relatively small.

Most important of all, we must answer to the public for the programmes of ITV. If they are unfair, if they are of poor quality, if they are shocking, the viewers must say so to us. The IBA is in business to know what viewers think about programmes, and to have the best possible dialogue that it can with them. Their free time (or, in the case of school-children, their working time) gains or loses from what we send out over the air.

To establish a dialogue with viewers we have various means. There is the casual and obvious method of talking to the people we meet and reading what is written in books, magazines and newspapers. There is the formal advisory method of asking people to join councils and committees

which meet here from time to time and tell us what they think; our General Advisory Council, like the other more specialized committees, knows that it can say what it wishes about programmes, at short notice or with long notice, and that its views will go to the Authority. There are the methods of audience research, to find out what programmes viewers do in fact watch and how much they appreciate them. There is the method of organized meetings, by which members of the Headquarters staff and (perhaps more important) Regional Officers meet groups of viewers in different parts of the country and talk with them about ITV's output. There is the personal method of receiving any letter that an individual viewer cares to write to us, considering it carefully and perhaps discussing it with the programme company concerned, and replying as fully and fairly as we possibly can.

Yet, with all this, we know that our dialogue with the viewer is not yet good enough, and we have recently been discussing how it might be improved. But a dialogue has two sides; and while I hope that each individual viewer feels that we appreciate the point he or she is making, we are often in the position of not wholly accepting it. Sometimes just one person will make a point that is clearly valid and leads to action. Sometimes a number of letters may lead us to reassess our view, to look again at audience research findings, and to take action accordingly. But sometimes, of course, a view which claims to be typical is in fact not so, or a complaint is made that we believe invalid, and we have then to say so. Broadcasters have to make general judgements since they reach a mass audience; at the same time they have to take account of each individual view. Getting the right balance is not easy, and the more we ask for views the greater the number of those who may feel discontented because their views have not been accepted. But while we may not agree with all the views we receive, all are considered and taken into account.

### **The Authority and the ITV Companies**

To translate what we know about the public's views into better programmes, the Authority deals with the producing companies of Independent Television. For it is they who make the programmes. We do not ask of them the impossible, though some of those who keep us on our toes constantly tell us that we should. We do not ask them to please all the people all the time. But we do ask that they care as much as the Authority does about the main task: that is, to produce the best possible blend between giving people what they want as they relax in their armchairs, and leading people to widen their tastes and concerns. We have a constant dialogue with the companies, at many levels. Sometimes we agree with a point that they make: they are professionals in the producing of television programmes,

and it is their concern as well as the Authority's to make the ITV service as good as it can be. Sometimes we disagree with them: it is our task to oversee the system, and work for its improvement. At all times we must nourish that instinct in the companies which cares passionately about giving the viewer the best service, and discourage any tendency to treat the viewer cynically or as a consumer who should be exploited.

Our dialogue with the companies is, on the whole, not a public thing. The best way of achieving agreement is to talk in level terms – not to shout and ask all the neighbours to overhear what you are saying. But it should be recorded that the IBA says quite as much to the companies as it does to the public; and that the companies heed what is said. They know, as the Authority does, that the justification for Independent Television lies in its satisfying the needs of the viewers; and most of the argument centres on what is the best service and how its provision can be secured.

It is not only the managements of the companies with whom we deal. The Authority's Programme Division speaks to individual producers and others in ITV about their ideas and about the ways in which they have succeeded or failed in getting these ideas across to the viewers. More formally, we have meetings with the unions which represent the majority of those who work in Independent Television. All have their ideas and aspirations for the service, and the Authority is concerned to improve its dialogue with everyone who works in Independent Television. It is possible to gather their views, as well as the public's, without 'crossing the wires' or disrupting the chain of command. Here too I hope that the Authority makes plain its wish to listen, even though it will sometimes find at meetings with those who represent the unions, as with those who represent the management or the viewers, that it puts the other point of view and starts a debate, rather than accepts all of what is said.

### **The Authority and the Government**

As television has a wider influence on people's opinions, the temptation for governments to curb it or rule it becomes stronger. It is creditable that this temptation has been resisted. The view of British governments has always been that television is free to criticize, to comment, and to probe, provided that this is done fairly and with a real awareness of both sides of the question. It must be impartial rather than partisan since it holds a monopoly position; but governments have always recognized that television must be free to challenge an official line as well as to support such a line.

So a democracy needs broadcasting services which are not run by government; and this has always been accepted. But, alongside this, there must be important aspects of broadcasting which government and Parliament control. It

is government that decides whether or not broadcasting should be restricted to a certain number of hours a day, and whether use should be made of available frequencies to provide an extra television service. It is government also that determines the rate of the levy (that is, the sum taken from the programme companies by government, on the grounds that they are using a scarce public resource and should not make excessive profits from them). It is government that appoints the eleven Members of the Authority, who are the governors of the Independent Television system. And it is Parliament that determines the content of the Independent Broadcasting Authority Act under which the Authority operates.

But, despite these powers, governments themselves have always been rightly reluctant to interfere in programme matters. At the same time, however, Members of Parliament are understandably jealous of the fact that they represent the people, by being elected; and it would be irresponsible of any broadcasting organization to treat what MPs say on behalf of their constituents with less than respect. The Authority has a duty with MPs, as with viewers in general, to listen carefully to what they say, and I hope that, if the day ever came when 640 MPs all thought that the Authority had made a wrong decision, then we would put on sackcloth and ashes. Nevertheless, there are bound to be certain ITV programmes and certain policy decisions by the IBA which individual members of the government or individual MPs will deplore. In these cases the Authority must be ready to listen and to explain the reasons for its actions; but it must not transfer to Parliament the duties that Parliament has laid upon it. Members of Parliament believe that as elected representatives their views on all matters should carry weight; and so they do. But if they were allowed to carry over-riding weight, then the way would be open for general political control over broadcasting. The Authority has to be responsive to the public, yet be independent of the public's political representatives.

It is for the Authority, therefore, and not for Parliament, to carry out the duties laid upon the Authority in the IBA Act. To carry out these duties and to ensure that the service provided by Independent Television is as good as it can make it, the Authority concerns itself with policy as well as with programmes: it presents to government its point of view on matters affecting Independent Television that are for government to determine. This has sometimes resulted in misunderstanding among the public: those who see the Authority only as a censor feel that it is abandoning its proper role when it presents to government the case for alterations in the levy, for derestriction of broadcasting hours, or for the introduction of a second ITV service. But the Authority has a duty to argue for what it believes will improve the service provided by Independent Television.

In doing so, it does not act as the spokesman of the companies: it argues for what it itself believes to be right, whether this is to the benefit of the companies or not.

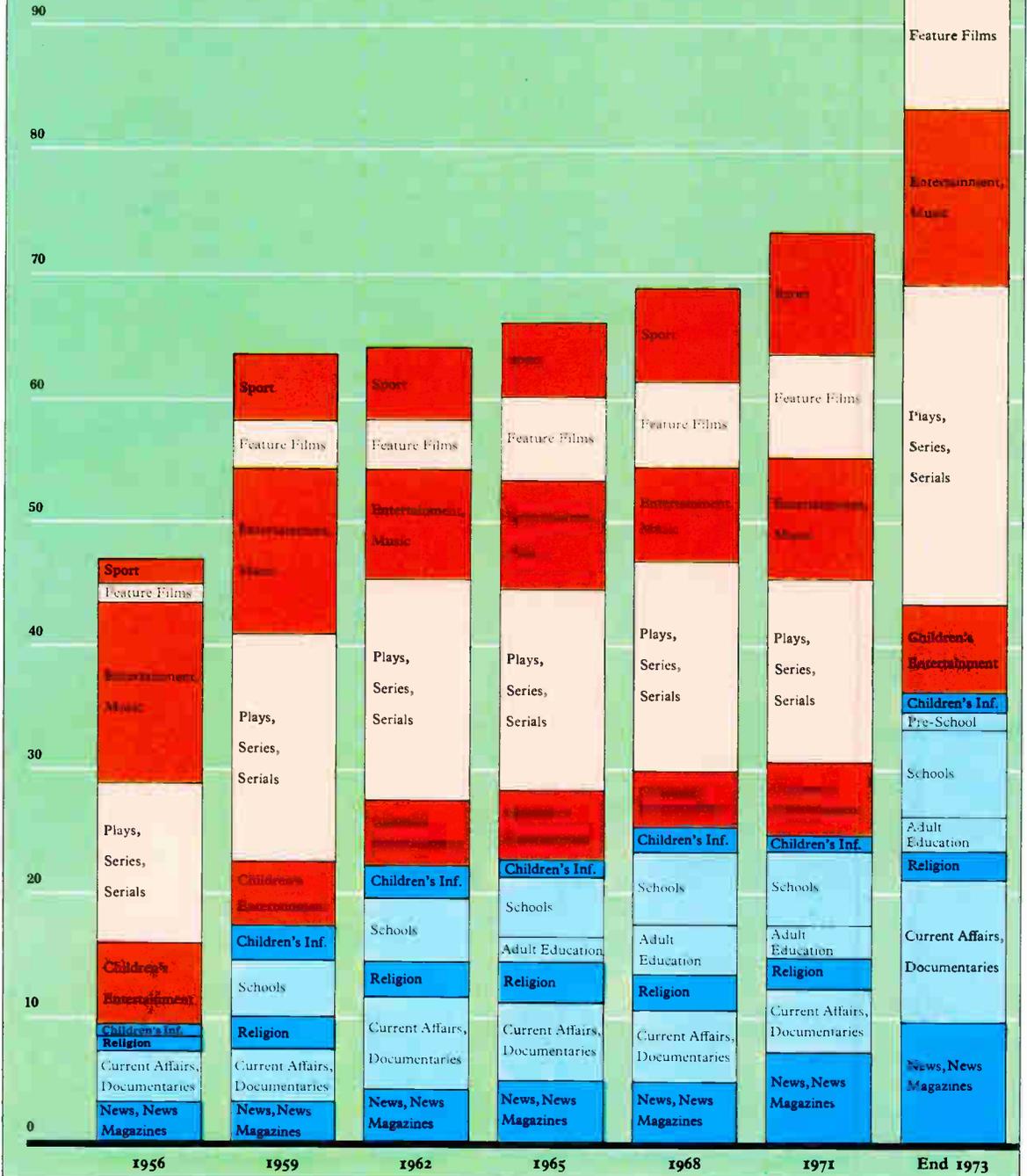
One such matter which has been the subject of discussion between the Authority and the government is the basis of the levy. Recently, government decided to take the levy after programmes have been made and paid for, and not before. This will ensure that, whether the companies are in good times or in bad, the making of programmes is the first charge on the revenue they earn. A second concern has been that there should be enough time available to show a wide range of ITV programmes. The government's decision that time should not be rationed has resulted in daytime programmes by ITV which have proved very successful. The extra time that is needed for alternative peak time viewing would only be available if . . . but I refrain from arguing once again the need for a second ITV channel. The future of cable television, and the local needs of viewers (particularly those in Wales and Scotland and Northern Ireland and other remoter areas) are two further questions which are now being looked at by the government; the Authority's views on these questions have been sent to the government and to the Crawford Committee, and can be published if the government so decides.

So the Authority stands in the middle of the Independent Television system, discussing its output and its future with viewers, with ITV companies, and with the government. Its concern in this debate is to secure as good a service as is possible when viewers differ and when opinions conflict. The solutions which are reached at the end of all this discussion will never satisfy everyone. But it is the Authority's aim to listen to everyone who shares its concern for the television service being as good as it possibly can be; to decide, carefully and rationally, about matters great and small; and to do its best to explain what it is about and why. Its task is to provide a popular public service, yet never to court or expect popularity for itself.

Brian Young

100 Hours

# Weekly Programme Output 1956 - 1973



# How ITV Works



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

Until 1954 all public broadcasting in the United Kingdom was provided by the British Broadcasting Corporation and financed by Government grants related to the broadcast receiving licence fees paid by members of the public. In 1954, Parliament authorized the creation of additional public television services, with the programmes provided by independent programme companies and paid for by the sale of advertising time. The central responsibility for setting up and controlling the output of the Independent Television system, often known as ITV, was placed on a Government-appointed Authority which is ultimately answerable to Parliament and public for the content and quality of everything transmitted. The Independent Broadcasting Authority (IBA), known as the Independent Television Authority until 1972 when its responsibilities were extended to include sound broadcasting,

performs four main functions:

- 1 Selects and appoints the programme companies.
- 2 Supervises the programme planning.
- 3 Controls the advertising.
- 4 Transmits the programmes.

The Chairman, Deputy Chairman and nine members of the Authority are appointed by the Minister of Posts and Telecommunications. The Authority bases its policy on its interpretation of the intentions of Parliament as expressed in the Independent Broadcasting Authority Act 1973 (which consolidated the previous Television Act and the Sound Broadcasting Act). All major developments are discussed and matters of policy decided at the meetings of the Authority held twice a month. The Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television; the Rt Hon Lord Aylestone, CBE, has been Chairman since September 1967. The Authority is assisted by a staff of about 1,300 at its headquarters, transmitting stations and regional offices. Brian Young has been the IBA's Director General since October 1970.

The Authority is required by the Act to provide public broadcasting services of information, education and entertainment and to ensure that the programmes maintain a high standard and a proper balance and wide range in their subject-matter. The Authority is required to satisfy itself that, so far as possible, nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling; that all news is presented with due accuracy and impartiality; and that due impartiality is preserved in matters of political or industrial controversy or relating to current public policy. It has to draw up a code giving guidance as

The chart on the facing page shows the typical weekly pattern of programmes presented to viewers of Independent Television. See page 227 for further details.

to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes; and to ensure that the provisions of the code are observed (the Authority's Code is given on page 17). The Authority is also responsible for controlling the frequency, amount and nature of the advertisements.

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

### **The Shape of the Independent Television System**

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

Two distinct and different principles were thus expressed. First, the programmes seen by a viewer in any one place would come from a number of different sources. Second, some of the programmes seen by that viewer would be produced specially for him as an inhabitant of a particular geographical area. The manner in which these two principles have been combined to produce the present ITV system was the result of deliberate and considered decisions by the Authority. As Sir Robert Fraser, the first Director General, said at the time of his retirement in 1970: 'The Authority at the time regarded its decision to construct the net-

work on a plural, co-operative and internally competitive basis as the most fundamental of its decisions.'

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

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

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

The primary reason for the existence of the ten regional companies is for the provision of truly local programme services. But the local

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

The removal in 1972 of the Government's restrictions on the hours of broadcasting gave an opportunity to extend the full or partial networking of regional programmes; these contributions are now running at a rate of some 450 hours a year. Most of the increase has been in programmes shown at lunch-time and in the afternoon. The Authority welcomes and encourages this increased networking from the regions and recognizes the boost and the challenge it gives to the production and engineering staff in regional companies. For the viewers these programmes bring a fresh flavour to the service and in many instances perform the valuable function of showing the different characteristics of each region to the rest of the country. Nevertheless, the chief strength of each regional company in ITV's federal system is the service and identity which it is able to establish within the area of its own transmissions. But the Authority does not think that extended hours are in any sense at all an adequate substitute for the creative opportunities which a second Independent Television service would provide. A worthwhile increase in peak-hour opportunities can come only with a second channel.

### **Selection of Programme Companies**

Contracts are awarded by the Authority to those applicants who in its view are likely to provide the greatest contribution to the quality of the Independent Television programme service. The contracts awarded by the Authority for the period from July 1968 were for six years, the maximum allowed by the Inde-

pendent Broadcasting Authority Act, so that sufficient stability and secure employment could be assured. These contracts are being extended to 1976.

The Authority has preferred a diversified and multiple control of ITV programme companies to a concentrated or single ownership, and has further preferred that regional companies should be regionally owned. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Television in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Television, a service of 'information, education and entertainment' in the words of the Act, should include elements directly concerned with these activities. The press, the cinema and the theatre, whose business is directly in this field, are therefore not excluded by the Authority from having interests in the ITV programme companies. Nevertheless, in the selection of companies the Authority has sought to provide a broad balance of interests within the Independent Television system as a whole and to ensure that the control and ownership of each company forms an identity and character likely to provide a balanced and high-quality television service and in the case of regional companies genuinely reflects the area served.

The Authority gives serious consideration to all contenders for contracts, whether these are existing or new companies. The companies it has appointed in previous contract periods have the advantage of established studios, facilities and administration; and they can demonstrate their practical experience. Despite this, and the upheavals which must inevitably result, the Authority has made substantial changes over the years. For example, in 1968 HTV replaced the contractor for the Wales and West of England area; Yorkshire Television, a new company, was appointed to serve the newly-separated large area of Yorkshire; the division of time between the London companies was altered; a new company, London Weekend Television, was appointed; two existing companies combined to serve London on weekdays (Thames); and two companies formerly providing split-week operations were appointed to serve one area each throughout the week (Granada in Lancashire and ATV in the Midlands).

The Authority has on a number of occasions, before entering into a contract, suggested revisions in the structure of applicant groups by changes in shareholders, control or management. No contract or interest in a contract is subsequently assignable either in whole or in part without the previous consent of the Authority. Moreover, the Authority has the power to terminate a contract if the nature and characteristics of a programme company, or of the persons having control over or interests in it, change in such a way that the Authority would not under those circumstances have entered into the contract. The Authority therefore has very wide powers to prevent changes in the character of the programme companies and on a number of occasions has insisted that intended changes must not be made.

### **How Programmes are Planned**

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

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

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

all of it. All companies produce from time to time other kinds of material: light entertainment, education, religion, documentary and drama.

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

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

### **Authority Approval for Programme Plans**

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

The Authority pays special regard to the mixture of programme ingredients in a schedule and the respective proportions in which they are present. To be approved a schedule must contain the right proportion of education, information and entertainment, the right proportion and amount of news and current affairs, of drama, of variety and light entertainment, and so on. The Authority may direct the company to exclude any item, to include items of a specific category in the schedule or in a

particular part of it, or to include a specified item in a particular part of the schedule; and the Authority will not approve a schedule until it is satisfied that it conforms with any directions it has given. The Authority's contracts with the ITV programme companies stipulate that details of programme content and, where required, full scripts must be provided on request.

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

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

### **Content of Programmes**

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

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which the company may itself entertain. It may also happen that people concerned in the creative process themselves make

representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its formal relationship with the managements of the programme companies is not prejudiced. As a result of this continuing process of examination and enquiry there have been occasions when the Authority has had to intervene in drama, documentary and current affairs programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the total output.

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

### **Consultation in Independent Television**

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

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

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

Its work is closely linked with that of the Network Programme Committee which, with its specialized sub-committees, is the main instrument of the companies for arranging co-operation between them in programme matters; two representatives of the Authority sit on this committee. Another important instrument of programme co-operation is the Programme Controllers' Committee, which meets weekly to determine the make-up of the network part of the schedules. A senior member of the Authority's staff is a full member of this committee, other members being the programme controllers of the five network companies under the chairmanship of the Director of the Network Programme Secretariat. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

#### Advisory Bodies

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. They render a valuable service to the Authority and their views help it to form its policy. These advisory bodies are:

##### GENERAL ADVISORY COUNCIL

Composed of independent people drawn from various walks of life, the General Advisory Council meets quarterly to give the Authority frank advice on the general pattern and content of the programmes. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice. The members of the General Advisory Council are: CHAIRMAN: Professor J Ring (*Professor of Physics, Astronomy Group, Imperial College of Science and Technology*); Mrs M Anderson (*Teacher of deaf children, Cardiff*); Mrs M S Bourn (*Housewife, Lisburn, Co. Antrim. Voluntary welfare worker*); Mrs A J Dann (*Housewife and member of the General Synod of the Church of England*); Mrs B Fleming-Williams (*Housewife, London. Voluntary social worker*); Mr John Fraser, MP (*Labour MP for Norwood*); Mr E Grierson, JP (*Barrister, novelist and historian*); Mr N C Haslegrave (*Town Clerk of Leeds*); Mr D Hemery (*Athlete, Teacher*); Mr L W Inniss (*Social Worker, Birmingham*); Mrs G C

Huelin, MBE (*Senator of the States of Jersey. Housewife*); Dr Dilys M Hill (*Senior Lecturer in Politics, University of Southampton*); Sir John Lawrence, Bt, OBE (*Editor of Frontier*); Miss R Lee (*Lecturer and Counsellor at Kingsway College for Further Education, London*); Mrs M McTaggart (*Examiner in cigar factory, Glasgow*); Mr R L Marshall, OBE (*Principal of Co-operative College, Loughborough*); Mrs M M Mather (*Headmistress, Hensingham Infants School, Whitehaven*); Mr J W Pardoe, MP (*Liberal MP for Cornwall North*); Mr G Parry (*Warden, Teachers' In-Service Education Centre, Pembrokeshire*); Miss Mervyn Pike, MP (*Conservative MP for Melton*); Mrs G M Pitt (*Housewife, Crawley. Part-time Tutor in Sociology, Brighton College of Technology*); Mr W P Reid (*District Secretary to the Transport and General Workers' Union, Aberdeen*); Dr Sheilah D Sutherland (*Senior Lecturer in Anatomy, University of Manchester*); Mr A B Venning (*Editor of the Cornish and Devon Post*); Mr W P Vinten (*Company Director, Suffolk*).

The terms of reference of the Council, set up by the Authority at the beginning of 1964, are:

*To keep under review the programmes of Independent Television and to make comments to the Authority thereon; to advise the Authority on the general pattern and content of programmes; and to consider such other matters affecting the Independent Broadcasting service as may from time to time be referred to it by the Authority.*

The General Advisory Council appoints its own chairman. The principal officers of the Authority attend as observers to give information and to answer questions. Members of the Authority normally attend only at the request of the Council. Research reports are made available to the Council which can itself make suggestions for specific research projects. The Council is able to invite people or organizations to supply information. It can recommend that programmes should be produced in specific programme fields. The Council's Minutes are presented by the Chairman of the Council to the Authority at its next meeting.

## REGIONAL COMMITTEES

The Scottish Committee, the Welsh Committee and the Northern Ireland Committee meet at regular intervals to assist the three members of the Authority who make the interests of Scotland, of Wales, and of Northern Ireland their special care. The members are: SCOTTISH COMMITTEE: Dr T F Carbery (*Chairman*); Mr David Christie; Mr J P Hurry; Mr W W McHarg; Mrs J R McKelvie; Mrs D S Mason; Mr E Massie; Mrs M Mullen; Mr B Smith. WELSH COMMITTEE: Mr T Glyn Davies, CBE (*Chairman*); Mrs Nia Hall-Williams; The Rev A R Jones; Dr Prys Morgan; Mr Alwyn R Owens; Mr Gerard Purnell; Miss Joan Sadler; Mr O Graham Saunders; Mr D Hugh Thomas. NORTHERN IRELAND COMMITTEE: Mr H W McMullan, OBE (*Chairman*); The Rev T P Bartley; Mr W A J Browne; Mrs Margaret Chalkley; The Rev Dr R D E Gallagher; Mr B G Harkin; Mrs B L Quigley; Mr Alan Rankin; Mrs Joan Williams.

## ADVERTISING ADVISORY COMMITTEE

Representing organizations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. A list of members is given on page 132.

## MEDICAL ADVISORY PANEL

Seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. A list of members is given on page 133.

## CENTRAL APPEALS ADVISORY COMMITTEE

Assists the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee. The members are: CENTRAL APPEALS ADVISORY COMMITTEE: C P Hill, CB, CBE (*Chairman*); Mr J E Cyril Abraham; Dame Annis Gillie, DBE; Mr W L Graham; Miss I O D Harrison, MBE; Mr A B Hodgson, CMG; Brigadier Thomas Jago, OBE; Mr E L Kelting, OBE, JP; Mr A D Lewis; Mrs W J Morris, MBE; Mr P E Pritchard, OBE; Miss A B

Read, MBE; Alderman Dr J Taylor, JP; Mr L E Waddilove; Mr B H Woods, MBE. SCOTTISH APPEALS ADVISORY COMMITTEE: Mrs W J Morris, MBE (*Chairman*); Professor W Ferguson Anderson, OBE; Mr F S Batchelor; The Hon The Lord Birsay, CBE, TD; Mrs Jean Gillanders; Dr Joseph F Glencross; The Rev Arthur H Gray; The Rev A Scott Hutchison; The Rev J Stewart Lochrie, MBE, JP; Mrs E M MacQueen; Mr William Merri-les, OBE; Mrs Mhairi Monteith Sinclair; Mr W V Stevens, OBE, JP; The Earl of Wemyss and March; The Rev J Callan Wilson.

## CENTRAL RELIGIOUS ADVISORY COMMITTEE

Representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature. A list of members is given on page 84.

## PANEL OF RELIGIOUS ADVISERS

Six members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales, assist the Authority in the day-to-day discharge of its responsibilities relating to matters of a religious nature. A list of members is given on page 84.

## EDUCATIONAL ADVISORY COUNCIL

With membership covering a wide range of special interests and experience in education, acts as the central source of advice on educational policy for the whole Independent Television system (see page 81). The Council is assisted by two other IBA committees, the Schools Committee and the Adult Education Committee (see page 81).

## COMPLAINTS REVIEW BOARD

In 1971 the Authority set up a Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of four people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are: CHAIRMAN: Mr Christopher Bland (*Deputy Chairman of the*

Authority); Professor J Ring (*Chairman of the Authority's General Advisory Council*); Mrs G M Pitt (*a member of the Authority's General Advisory Council, and who is nominated by it*); and Mr A W Pragnell (*Deputy Director General (Administrative Services)*).

The terms of reference of the Board are:  
*The Board is concerned with complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission. Its functions are to:*

- (i) *keep under review regular reports of complaints received and investigated by the Authority's staff;*
- (ii) *consider specific complaints referred to it by the Authority or any member of the Authority through the Chairman of the Authority.*
- (iii) *consider specific complaints when the complainant remains unsatisfied after investigation and reply by the Authority's staff.*

*The Board is empowered to investigate in depth complaints of the above kind and it may, at any time, select particular issues for further investigation when it considers that the issue has not been satisfactorily resolved by the normal procedures or that it would be inappropriate to attempt to resolve it through such procedures. It does not deal with advertising matters or with the business relations between programme companies and those appearing in programmes. In the case of matters which might give rise to a right of legal action, the Board will ask for a written undertaking that any such right will not be exercised in connection with the complaint.*

### **The Portrayal of Violence**

Independent Television has always paid particular regard to the possibly harmful effects of the portrayal of violence, and the Authority has financed major research projects in an effort to obtain more conclusive evidence. The ITV Code on Violence in Television Programmes which follows has been formerly applied since 1964. It is particularly relevant in relation to the long-established 'family viewing policy' which is designed to ensure that no programmes shown in the evening from the start of children's programme time until 9 pm should be unsuitable for an audience in which children are present.

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

The full interim report of the Working Party is published in *IBA Notes 25*. The main recommendations are that the ITV Code on Violence as published in October 1971 remains valid without revision at present. Despite the inconclusiveness of the evidence, there is no alternative to a continuing assumption that the portrayal of violence may have harmful effects on individuals and on society. From its study of the available research material it concludes that there is no evidence that violence in a good cause is less harmful than other kinds, nor that 'sanitized' or 'conventional' violence could not have harmful effects; that special care is required before exposing young children and the emotionally insecure to the portrayal of psychological violence. The Working Party endorses the family viewing policy; while recognizing the responsibility of producers and those in charge of scheduling, it stresses that emphasis must also be laid on the responsibility of parents in selecting the programmes that their children view. It was recommended that clear and sufficient information should be given if programmes contain material of a violent nature and that there should be a trial of the use of an electronic symbol identifying programmes considered as possibly disturbing for certain viewers (the experimental use of a small outline rectangle superimposed at the bottom left-hand corner of the screen for this purpose was started in the Midlands area from August 1973).

# Violence in Television Programmes *The ITV Code*

## Introduction

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

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

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

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

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

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

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

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

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

(iv) The regular and recurrent spectacle of

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

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

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

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

## THE CODE

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

### The Content of the Programme Schedule as a Whole

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

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

### The Ends and the Means

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

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

## Presentation

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

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

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

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

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

## The Young and the Vulnerable

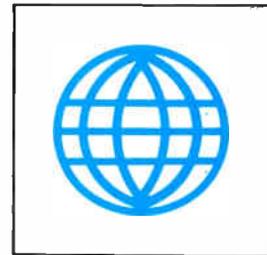
(i) Scenes which may unsettle young children need special care. Insecurity is less tolerable for a child – particularly an emotionally unstable child – than for a mature adult. Violence, menace and threats can take many forms – emotional, physical and verbal. Scenes of domestic friction, whether or not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

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

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



# News on ITV



News continues to be one of the most popular ingredients of the Independent Television service. Whether news programmes are networked throughout the country or produced specifically for the local area the audience for them is invariably high; both *News at Ten* and the regional news magazines shown at 6 pm appear regularly amongst the top-rating programmes.

An accurate and impartial news service is required by the Independent Broadcasting Authority Act and from the beginning of Independent Television the Authority recognized the importance of a strong and reliable news service by setting up one company, Independent Television News Limited (ITN), to provide national and international news for the whole of the Independent Television network. News remains the only area of network programming where the supply of material is derived from a single source. Equally important at a regional level are the local news rooms of each programme company which provide news and news magazines for their own areas, and which feed ITN with regional stories of national interest.

ITN provides over six hours a week of network news. Its principal programme is the half-hour *News at Ten* transmitted every weekday at 10 pm. This programme of news and analysis, now in its seventh year, has maintained its attraction for viewers; it is seen by some 14 million of the population. On Saturday and Sunday the main evening bulletins are ten and fifteen minutes and there is a ten-minute early evening news from ITN seven days a week. At lunch-time from Monday to Friday *First Report* is on the air for twenty minutes at 12.40 pm, and there is a five-minute news preceding *World of Sport* at Saturday lunch-time and two short summaries from ITN at the beginning and end of London

Weekend's *Weekend World* on Sunday morning. All these times are extended when required to take account of major news stories.

Regional news-rooms devote the major part of their resources to their 6 pm news magazines. These are transmitted for each region from Monday to Friday using studios in London, Birmingham, Manchester, Leeds, Glasgow, Edinburgh, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Carlisle, Dover and St Helier. In addition to these early evening magazines, regional news-rooms produce patterns of day-time and late-night news which vary from area to area. Channel Television for example, the smallest company in Independent Television, produces a five-minute news headline service at lunchtime on weekdays. Late at night, Channel Television provides a news and weather forecast in French, thus joining HTV as the only programme company giving a news service in a language other than English.

Local news programmes involve much more than an account of the day's news reported on film and in the studio. They incorporate information on employment prospects, weather forecasts for specific groups such as market gardeners, farmers and fishermen, correspondence columns of the air, advice and discussion on legal rights, and requests for assistance in the detection of crime. Local Members of Parliament appear regularly in such programmes and in programmes devoted specially to establishing a dialogue between an M.P., his constituents and his critics.

The news programmes of Independent Television, both national and local, have established a high reputation for accuracy and fairness. Such a reputation is not easily achieved nor is it maintained without a great deal of effort and judgement around the clock for 365 days a year. One of the recurring difficulties

**Calendar.** Coverage of the Lincoln By-Election when the winning candidate was Dick Taverne. *Yorkshire*



ITN NEWSCASTERS

Andrew Gardner



Reginald Bosanquet

facing news editors is the situation following a major disaster. Given that the news must be reported, how is the news to report accurately and yet not leave itself open to charges of sensationalism and invasion of privacy? One example of how such a story was handled nationally by ITN in 1973 was the Basle air-crash of 10 April which took the lives of 108 passengers and crew on a day-trip from the West Country. In Bristol, HTV's regional news-room was especially aware of the tragic impact which the crash had had on local communities.

The sensitive aspects of the story fell into three categories: interviews with survivors; interviews with relatives; the coverage of the funeral.

On the night of the crash ITN transmitted an interview carried out in Basle with a woman survivor by a Swiss reporter. This was received over Eurovision.

On the day after the crash an ITN staff reporter interviewed two women survivors in hospital and an uninjured stewardess. In each case the interviewees were perfectly willing to

The scene of the disaster when a British airliner crashed in northern Switzerland after being caught in a blinding snowstorm.

UPI Picture





Leonard Parkin



Sandy Gall



Gordon Honeycombe

speak. In the case of the patients, the medical authorities gave permission for ITN's presence in the ward. And what all the survivors had to say threw light on what actually happened in the Vanguard. They recalled how the plane turned over on crashing; how the survivors escaped; that there was a fire and a delay before the rescuers appeared; and how they kept their spirits up. It was a moving account and gave relevant information which helped answer some of the questions uppermost in people's minds. In the 5.50 pm news on the day of the crash ITN carried an HTV interview with some relatives of the passengers waiting for news at Bristol Airport. At this stage there was a great deal of confusion about what happened and the interviewees' replies added some information. The interviews were carried out with tact and certainly with the full consent of the people concerned.

In *News at Ten* that night an ITN correspondent reported from Axbridge and this contained perhaps the most harrowing interview of all. ITN's reporter stopped a local man who turned out to have lost his wife and two daughters. The report gave an insight into the effect of the crash on a small community. ITN's reporter explained to the interviewee that he had no idea beforehand that he was personally involved and asked him if he would prefer the interview not to be used. He gave full permission for the interview to be transmitted.

The next day the same man actively sought out the ITN crew in the village and said he was grateful to ITN for having used the interview. As a result many friends and neighbours had

rallied round to give him support.

The day of the mass funeral for the victims was an occasion when there could well have been accusations of ghoulishness against the media. ITN's instructions to the camera crew were not to shoot close-ups of the bereaved. Their guideline was to show the cause of grief but not the grief, that is to say to concentrate on the graveside, the flowers and the general scene.



**About Anglia.** An RAF Rescue helicopter from Coltishall. *Anglia*



**Westward Diary.** Lions kept uncaged on a farm near Kingsbridge were unusual guests on the nightly news magazine. *Westward*

# Covering the Region



**Access.** The Alston Line Action Group present their case to save this country railway line.

**In addition to the national news service each ITV area has its own regular local news and news magazine programme. These magazines are mostly 25 or 30-minute programmes presented at 6 pm immediately after the ITN bulletin. They are an important element in the identification of each company with its own area. The core of local programme origination is the day-by-day service of news and information, weather, sport, and local politics. These pages show some aspects of the activities of one company, Tyne Tees Television, in its local coverage of news, current affairs, and documentaries.**

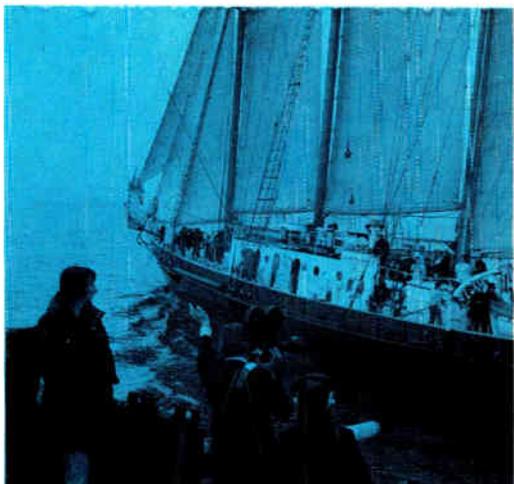
The North East is often thought of primarily as an industrial area, but it is very much

more. Though industry, and in particular, shipbuilding and mining, continue to provide much news, the wide stretches of unspoilt countryside, the great historical monuments like Hadrian's Wall, Durham Cathedral, and Bamburgh Castle, are now a focus for tourism – and news. The area, too, looks out onto the North Sea. Its links with Scandinavia have always been close, and these are now supplemented by new ties with the Common Market countries, especially Germany and Holland. And it is a region with a vigorous artistic and intellectual life with universities in the heart of Newcastle and Durham, with the Northern Sinfonia Orchestra, a very active folk music movement, and good theatres.

All of this makes the North East a strong news area, and for many years the regional programmes of Tyne Tees Television have had a strong journalistic flavour. The main instrument of the station's news coverage is the daily news magazine *Today At Six*. This is broadcast every week-night at 6 pm for half an hour and is supplemented by a *Late News Extra*.

The news policy of *Today At Six* is not only to cover the hard news thoroughly and to investigate news in depth and human interest stories, but also to develop from within the news magazine specialist programmes which can make particular types of news into television programmes in their own right. For example, a news team visited Dortmund, Hamburg, Düsseldorf, and Kiel on a ten-day fact finding safari for a series examining links between the North East and the Common Market.

Political stories play an important part in daily news coverage, and they also have their own specialist programme, *Front Page Debate*. This is mounted on Friday evenings and enables Members of Parliament and other political leaders to make their case to the public – and the public to challenge them in



Left:  
The training ship 'Sir Winston Churchill' returns to Newcastle after an extensive training voyage.

return. In *Times Four* some of the best minds in northern universities and polytechnics were brought together to discuss public affairs from their trained and individual viewpoints.

But politics is not the only field in which specialist programmes have developed out of the nightly news programme. *Farming Outlook* is a half-hour programme, presented weekly, which devotes itself to issues in this important farming area. It is also seen in the North West and Yorkshire. Travel and tourism have been covered in the documentary series *Tour* and *The North Country*. Individual documentaries have dealt with salmon fishing, pigeon fancying, fox hunting, and various topics of local interest.

For industry the company has long had a weekly programme, *Where The Jobs Are*, which forms a Labour Exchange of the air. The station was also one of the pioneers of police information programmes. *Police Call* goes out weekly and is respected as playing an important part in combating crime in the area.

And in a region which contains Sunderland Football Club and Newcastle United, sport is a great source of news. Sport gets a regular place in the nightly news magazine, but has its own programmes. These include *Sportstime*, which has a weekly look at the North-East sports scene, and *Shoot*, which covers major football league games. There is also outside broadcast coverage of specialist sports like snooker and indoor bowls as well as extensive coverage of racing. But the great sporting event of 1973 was, of course, Second

Division Sunderland's defeat of mighty Leeds in the F.A. Cup. Tyne Tees Television put three camera units into Sunderland on Cup Final day. The production team worked non-stop to have the half-hour film *Meanwhile, Back in Sunderland* . . . ready for transmission on the Monday, little more than 48 hours after the event.

In 1973 entirely new ground was broken in the investigation of local news by a series called *Access*. Groups with something to say – e.g. the group critical of the rebuilding of Newcastle's City centre, the advocates of an income for disabled people, the Ramblers Association – were given the facilities to put their own case on film. Film crews and expert advice were provided, but the groups devised the film and wrote the words to put their own case exactly as they saw it. In the interests of fairness and good television it was felt that others who might differ from them were entitled to challenge that film version and debate the points made in it. This resulted in a two-part programme, one part the case made on film, the second a discussion of the filmed case. The result has been some gripping television which has added a freshness and a further dimension to regional current affairs coverage.

This intensive coverage of regional news, regional sport, and regional current affairs is the heart of the station's activities. Tyne Tees however has long held the view that its journalistic responsibilities to the area do not stop at reporting the region to the region. It believes it has a duty to look at national events from the regional point of view. Two programmes – *Face The Press* and *Challenge* – designed to do this have frequently won acclaim for their treatment of the big issues of the day.



Today at Six. A news film unit on location on the occasion of the restoration of Fountains Abbey, near Ripon.



The cameras capture HRH Princess Anne at the launching of the 'World Unicorn' at Wallsend Shipyard.

# First Report

## It happened this morning



Jim Irwin (left), moonwalker of Apollo 15, being interviewed on 'First Report' by Robert Kee.

*First Report* was launched at 12.40 pm on 16 October 1972. It rapidly established itself as a distinctive news programme with its own special character. The audience soon rose to well over 3,000,000 viewers – an impressive figure for lunchtime viewing. The production of the 20-minute *First Report* raised several problems – the main one being the shortage of time to get a programme together by 12.40. One way of doing it would have been to pre-film items that would have a certain news value. It was decided not to do this. Instead the aim is to bring in fresh news since the breakfast time papers.

The *ITN News* at 5.50 pm and *News at Ten* are produced by the same technicians and journalists. Their already long working day obviously could not be extended and for *First Report* a separate team was formed. They make an early start: for time, always at a premium in television news, is even more precious.

The team is headed by a producer, with a news editor, chief sub-editor, copy taster, and secretary.

Robert Kee, long established as a distinguished TV reporter and interviewer, is the regular presenter, with a different role to that of the ITN newscaster. He not only reads the

news but conducts live interviews in the *First Report* studio, which has won for the programme the reputation of immediacy.

The team is completed with five journalists responsible for writing the news items and making sure people in the news are in the studio on time.

The ITV companies have been an integral part of *First Report* from the very beginning. It was essential that if the programme was to maintain the standard it set for itself all the ITV companies would have to co-operate in making their studios, journalists, and technicians available at the shortest notice. Only this way could the programme cover the country truly 'live'. This the ITV companies have done, setting up successfully the links for studio-to-studio interviews.

On the technical side, *First Report* produced another first – the smallest outside broadcast unit in the country, housed in a Range Rover that can nip through the traffic and when going into action is linked 'live' to the studio in minutes. On one day it went into action five times. It is also used by *News at Ten*, *ITN News at 5.50*, and *ITN special programmes*.

The outside broadcast unit is equipped with two Fernseh KCR 40 hand-held cameras with colour capability. ITN is the first company in the world to use these latest cameras, ideal for *vox populi* television.

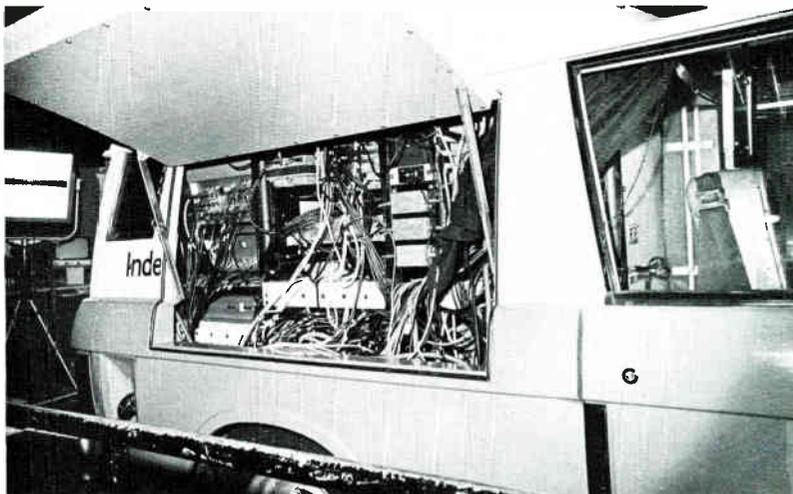
While it covers all types of news, it has made a special niche for itself with current affairs reporting.

On major news occasions the programme has been extended by half an hour. At the 1973 Conservative and Labour conferences the team moved to Blackpool with Robert Kee reporting from the conference hall. This was followed by a special *First Report* programme on the morning's events and their significance.

Earlier in the year *First Report* did extended special programmes on the end of the war in Vietnam, the Watergate, and by-elections.

The *Financial Times* index, showing rise or fall, and the weather forecast are given daily.

Each day is a new news day and *First Report* is living up to its unofficial slogan: it happened this morning.

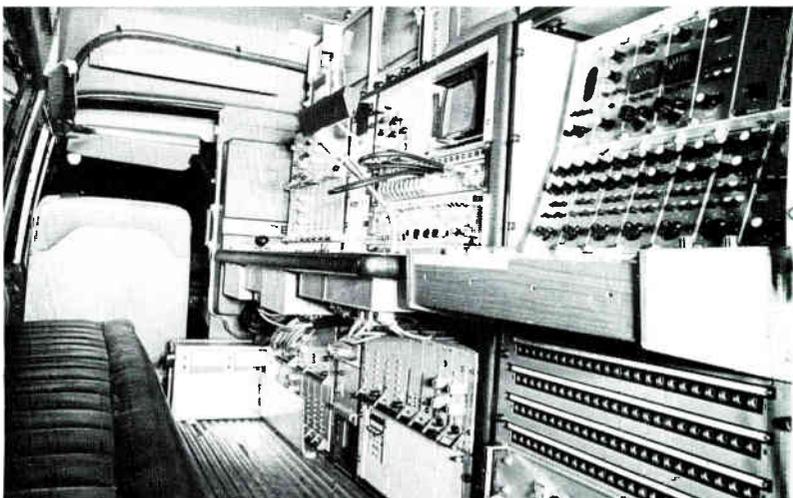


The outside broadcast vehicle is tailor-made for mobility and efficient operation and maintenance.



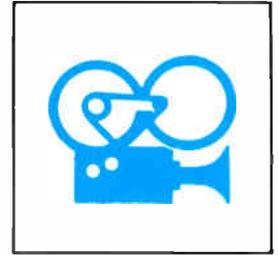
An ITN team with its compact outside broadcast unit, the smallest in the country.

The control panels inside the unit.





# Current Affairs and Documentaries



Television has become, with the newspapers, a major means of political communication. Television programmes are, in this country, politically unique in that they are generally designed to present not just one but both sides of the question. With newspapers this is not always so. For the first time, a generation of electors is being exposed, as a matter of policy, to the simultaneous presentation to it of all points of view. Probably the main force of television politics lies in the fact that electors are brought into a sort of personal contact with political opponents by seeing them on the screen, can acquire feelings of respect and even liking for them, even if they do not agree with them. Impartiality, or neutrality, is laid upon Independent Television by Act of Parliament; neither the Authority nor any of the programme companies are permitted to express or pursue political views of their own.

No more important duty can be imposed on television, with its unrivalled power to communicate and project, than that it should present a people with a picture of itself, its activities, and aspirations, both nationally and internationally, so that national self-knowledge and awareness, and the sociability of the people or nation, should be increased and enhanced. To these general ends Independent Television's output of current affairs and documentary-type material is directed.

## Current Affairs Programmes

If the job of a news service is to *report* what is happening at any given time, then the function of current affairs programming is to help viewers *understand* what is happening. And it has to do this by covering situations which may have persisted over weeks, months, or even years and which lie behind and give rise to the events that daily make the headlines. Such programmes, then, will often not take

as their point of departure what is immediately in the day's news; on the other hand, since current affairs programmes aim to explain and give context and background to what is happening they cannot and should not ignore the topical. The effectiveness of current affairs journalism is subject to two major limitations: First, the reporting team's ability to perceive the whole of the given situation, and secondly its ability to bring home in any lasting way to the audience what it is really trying to say.

Independent Television has three regular current affairs programmes, which are shown most weeks in all areas. These are *This Week* (Thames) and *World in Action* (Granada), both 30 minutes long and, from September 1972 following the derestriction of the hours of broadcasting, *Weekend World* (London Weekend) which now runs for 70 minutes.

*This Week* seeks to interpret current developments of political or social significance, either at home or abroad. Material in 1973 included an interview with the Prime Minister on Britain's economy, a profile of a prominent trade unionist, reports on the continuing crisis in Northern Ireland, the problems of child care and the institutionalization of the physically infirm in mental hospitals, and two years in the life of a young man whose sight was restored by a series of corneal transplant operations. Among foreign stories were the run-down of the war in Vietnam, the Watergate affair, the Everest expedition, drought in West Africa, and the current situation in Czechoslovakia as illustrated by interviews with men formerly prominent under Dubcek.

*World in Action* (see page 32) examines in depth a major story of contemporary interest and importance. 1973 saw programmes on social areas such as employment prospects for Britain's disabled, the plight of caravan dwellers and the position of the immigrant community, as well as investigations into the

**A Mosque in the Park.**  
An insider's view of the Muslim community in Britain. Leading railwayman Mohammad Siddique is given an English lesson by his daughter at his Acton home. *Thames*



**Police Five.** Presenter Shaw Taylor. *London Weekend*



**Weekend World.** Peter Jay introduces this seventy-minute programme which takes an in-depth look at the stories that have made the news at home and overseas. *London Weekend*



**Foreign Eye.** William Davis finds out what foreigners think of the British. *ATV*

**Right:**  
**Crime Squad.** No. 4 Regional Crime squad in Birmingham allowed cameras to picture their operations for the first time. *ATV*

Poulson affair, the purchasing policies of the National Coal Board, and the operation of the 'lump' in the building industry; while from abroad there were reports on allegations of torture in Turkey and Spain, and the latest elections in Guyana.

*Weekend World*, in many ways a counterpart of the serious Sunday press, with 70 minutes at its disposal is often able to handle several major stories at length in any one edition and relies to a significant extent on the informed studio debate among a manageable number of interested parties. Topics covered in 1973 included developments in Northern Ireland, the critical state of Britain's economy and the operation of a prices and incomes policy, the fishing dispute with Iceland, nuclear testing, and Watergate.

A further regular contribution to Independent Television's current affairs output is provided by Granada Television's weekly review of the British press, *What the Papers Say*.

### Documentaries

Documentary-type programmes aim to illuminate in depth some aspects of the world, national, or local scene which is felt to be of general interest and significance, whether it be historical, political, or social. Such programmes, after news and current affairs, form the third main strand in Independent Television's efforts to increase public awareness and understanding of the contemporary world. Often researched and prepared over a period of months or even years, these will inevitably vary considerably in topicality.

Independent Television regularly presents documentary programmes up to an hour in length and in all areas. A good many of these are broadcast in peak viewing time. Material in 1973 included a trilogy from Yorkshire Television on aspects of life in the Pennines (see page 30). Other programmes covered such topics as the unreal but coherent world projected by press, film, and television; a court martial during China's Cultural Revolution; the plight of unemployed teenagers in Liverpool; deafness; a controversial method of treating mentally handicapped children; and Britain's trawlermen. From ATV came a four-part series showing how four individuals or groups of people, including a fairground

family, make use of their personal freedom. While for Yorkshire Television, Alan Whicker made a further characteristic contribution with a series on the role of women in society, *Whicker in a Woman's World* and another on life in the South Pacific, *Whicker's South Seas*.

Granada Television in July presented an important and innovatory three-part series, *State of the Nation*, which in 5 hours spread over three successive nights examined how well Parliament worked and whether it needed reform, and provided a valuable insight into what it is like being in Parliament, the Government and the Civil Service.

October saw the beginning of Thames Television's ambitious 26-part history of the Second World War, *The World at War*, with each episode lasting an hour. Narrated by Lord Olivier, the series includes newsreel film not previously available to the historian (see page 34).

All regional companies present a number of documentary programmes, either in regular series which examine single subjects in depth, or in occasional major programmes. Among those shown on the national network were Westward's *The Chasing Game*, about steeplechasing; HTV's *Who Beat the All Blacks?* which recorded Llanelli's victory over the New Zealand touring team; and Anglia's *The Forbidden Desert of the Danakil*, which looked at the life of tribesmen who inhabit the Danakil Desert in Ethiopia.

Most programme companies, from time to time, produce documentaries for showing in their own areas. In addition, several companies produce general series which include documentary programmes covering a wide range of topics.





**Russell Harty Plus.** A whole programme was given to Pearl Bailey who talked entertainingly about herself to Russell Harty. *London Weekend*

### Political Broadcasting

A majority of companies present series specifically designed to deal with current parliamentary issues and political topics of the day. In October, Thames Television introduced for the London area a series of hour-long late-night programmes, *People and Politics*, which seeks to show the processes by which top-level decisions are taken.

The Authority as a consequence of its obligation to impartiality, takes steps to ensure that a fair balance over a period is maintained between appearances in programmes by Members of Parliament and the House of Lords of the political party in power and appearances by members of parties in opposition.

Each year a certain amount of television broadcasting time is offered by the broadcasting authorities to the main parliamentary political parties in consultation with them, and for their use. The parties themselves decide on its allocation, taking as their main criterion support at the previous General Election. Subjects and speakers for these 'Party Political Broadcasts' are chosen by the parties themselves. The number of these broadcasts is usually fixed for a period of 12 months in advance. Following consultation between the Government, the Opposition, and the Liberal Party, the following breakdown was agreed for 1973: Government and Opposition to have 60 minutes taken in six broadcasts either of 10 minutes each or of varying lengths; and the Liberals to have 20 minutes, comprising one broadcast of 10 and two of 5 minutes. Over and above these national broadcasts, both the Scottish and Welsh Nationalist Parties were each allocated one

Party Political Broadcast of 5 minutes in Scotland and Wales respectively.

Independent Television also provides extensive live and summary coverage of the Party Conferences, while parliamentary and local government elections are reported in detail by ITN and the programme companies.

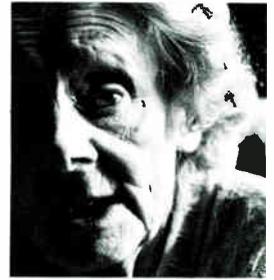
### General Discussion Programmes

1973 saw the return of two short series of *The Frost Programme* (London Weekend), in which David Frost debated with a studio audience matters of current interest. Thames Television provided for its own area *Something to Say*, an hour-long series which presents a discussion on a matter of public importance between articulate spokesmen of opposing views. It covered such topics as growing old; race and intelligence; 'democratic communism' and the Welfare State.

Most other companies produce regular discussion or interview series for transmission in their own areas and here the emphasis is generally on local participation or on topics of particular interest to local viewers. Such regular series as these do much to link the local programme companies with the communities they exist to serve.

### Magazine Programmes

All programme companies provide in the early afternoon during the week programmes designed to appeal particularly to women viewers and made with their interests firmly in mind (see page 36). Another major category of programme available in many areas is the outdoor, practical, or farming magazine.



**This Week.** This edition of the regular and firmly-established current affairs series examined the plight of people spending their lives in mental hospitals who are quite capable of surviving in the world outside. *Thames*

**The State of the Nation: Parliament.** An important three-part series on how well Parliament works. Edward du Cann, left, Enoch Powell and Reginald Maudling, right centre. The Chairman is John Jennings, MP a senior member of the speaker's panel of Chairmen of the House of Commons Standing Committees. *Granada*



# The Hard Life



**Too Long a Winter.** Hannah Hauxwell with the white cow Her Ladyship outside the cottage.  
*Yorkshire*

Early in 1973 a modest Yorkshire woman named Hannah Hauxwell made one of the most astonishing impacts ever seen from an ITV documentary. *Too Long a Winter*, the story of her lone struggle to farm 200 acres in the High Pennines, produced a wave of sympathy and admiration throughout Britain.

It was the first of a documentary trilogy which had grown naturally from the work of a small team of people who had come together four years before when Yorkshire Television opened in Leeds. 'We gradually realized we were surrounded by marvellous stories and extraordinary people who had been largely ignored by the traditional British documentary,' said executive producer John Fairley. 'We determined not only to find these stories, but to find a new way of telling them or rather letting them tell themselves.'

Within a year the group – Fairley, director Barry Cockcroft, cameraman Mostafa Hammuri and film editor Graham Shrimpton – had begun to produce a stream of sparkling little programmes under the banner of *Country Calendar*, and more recently *The North Country*, which showed both the grandeur and the toughness of the people who work the farms and the fisheries of Yorkshire's hills and coasts. 'It was these people who shaped our thinking and our style,' says Fairley. 'Especially they encouraged us to make what Donald Baverstock liked to call "affirmative" television. There were values and energies there which most of us could only envy.' The *Hard Life* thus crystallized as the theme which was to bind together the three documentaries which would show Yorkshire and Lincolnshire to the country. How successfully that recipe worked is now a tiny piece of television history.

Miss Hannah Hauxwell lives in a dilapidated house with no running water, no electricity. She gets her water by squelching fifty yards across the fields to an unattractive

stream. She lives on an income that amounts to little more than £250 a year, scraped together from small subsidies, selling the odd head of cattle and renting out her fields for grazing. She eats frugally. Groceries are left once a month on a wall a mile away beside the road. Very occasionally she affords a tin of luncheon meat; perhaps twice a year a chicken.

Hannah is 46 (January 1973). Because of her white hair and tattered clothes she looks older. Yet she has a wonderful complexion, and has never used make-up. In winter she can go for over a week without speaking to another soul. Despite all this, Hannah, as the programme was to show, is serenely contented with her lot in life. Hannah's tiny farm is very close to the half-way stage of the Pennine Way that takes walkers on a gruelling 270-mile route up the backbone of England. Fellow walkers had mentioned her to Neil Cleminson, then a researcher with Yorkshire Television and also a keen walker. Director Barry Cockcroft set out to rediscover her, abandoning his car after having to drive across three fields. 'As soon as I startled this figure in her tattered clothes working in her farmyard, I realized we had had a tremendous stroke of luck,' he says.

The pure, mesmerizing character of Hannah Hauxwell affected everyone from the film crew to the hundreds of viewers who flooded ITV switchboards after the programme and so inundated Yorkshire Television's studios with gifts for Hannah that coping with it all turned into a minor industry. It was only with the greatest difficulty that Cockcroft was able to persuade Hannah to accept them.

'People think I'm lonely, but I've never been lonely in my life,' says Hannah. 'There's too much to do on the farm. This has been like a whole lot of Christmasses. I just had to keep the brake on; perhaps I can take it off a little now.'

For *Children of Eskdale*, the second programme of this refreshing trilogy, the theatre of operations was switched to the eastern dales, an area familiar to executive producer John Fairley. A fresh ingredient to add to what had been a very successful formula was sought. Children, a farming family, were suggested.

The Raw family proved perfect. John and Dorothy Raw farm 50 acres in one of the tri-

butary valleys of the dale. Their children were Christine, 7, David, 8, Alan, 10, Susan, 13, and Shirley, 14. The theme that was to hold the film together swiftly emerged with startling force: the children were singlemindedly determined that they would have a horse of their own – whether or not father needed a new tractor.

To achieve a natural atmosphere, all the film crew met the family several days before work was to begin. The children poured over the film equipment, and, used as they were to having farming equipment always around them, they soon accepted its presence. So that when filming actually began, the family had pushed the mechanics of it all far into the backs of their minds. The documentary dispensed completely with both commentary and interviewer either in or out of vision. What came across was a good, warm feeling of a happy, well-balanced family.



**Too Long a Winter.** A hard and lonely life but Hannah Hauxwell is serenely contented with her lot. *Yorkshire*



**Children of Eskdale.** The Raw family with Prince, the pony the children are given by their father at the end of the programme. *Yorkshire*



**The Linehams of Fosdyke.** The third documentary in the trilogy showed the Lineham family, headed by four brothers from 58 to 70, wresting a living from the patch of sea and mud that is The Wash. Here with other fishermen they take the cockles from the sea bed at low tide. *Yorkshire*

# World in Action



In January 1963 the first of Granada Television's *World in Action* programmes thumped out the dangers of the atomic arms race and a new and sometimes controversial kind of current affairs was created.

That first edition was a classic of the early style. Two actors playing Kennedy and Krushchev scowled at each other through a forest of missiles and introduced the technique of dramatic reconstruction. Recurring images of Hiroshima victims and a staccato commentary made vivid and terrifying the effect of nuclear attack. The style was film-tabloid. There were no on-screen reporters. It was team journalism producing dramatic direct reports for a mass audience.

In those early years *World in Action* reconstructed the Great Train Robbery and the Lakonia Disaster, lived inside the sealed-off town of Zermatt for a week to report the typhoid epidemic. Film profiles of people in the news included politicians like General De Gaulle and the newly elected leader of the Labour Party Harold Wilson; they included



Ivanov the amorous Russian spy in the Profumo Affair, Stanley Matthews, and Queen Frederika of Greece.

Other elements of the house style were developed by social documentaries like 'Seven Up', a delicate essay in the sociology of childhood and the formation of class prejudice. A film profile of model Jean Shrimpton was an elegant examination of the politics of style.

*Right*  
'Het Dorp' which means 'Our Village'. The girl in the wheelchair lives in an extraordinary community in Holland made up entirely of disabled people.

This dynamic approach was strengthened by an investigation bureau staffed by ex-newspaper reporters which specialized in in-depth inquiries and exposés. At the same time, talented young directors began to give *World in Action* reports a special polish, with investigations, foreign reports, skilfully observed social microcosms and film profiles. Arms-dealing to Biafra; sanctions busting in Rhodesia; election rigging in Guyana; industrial espionage in Britain; contract rigging in construction; starvation in the Bantustans of South Africa; and torture allegations in Northern Ireland have all been subjects for rigorous and often dangerous investigation.

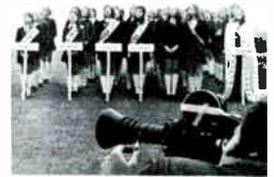
Scoops of their time range through interviews with Ron Hubbard the Scientist; Sean Burke, the man who sprang George Blake the Russian spy from prison; Mick Jagger meeting the Editor of *The Times*; a Bishop, a Jesuit, and an ex-Home Secretary; the funeral of Jan Pallach, the student martyr in Prague; the two girls, members of the Angry Brigade who got 10 years; and Leopold Trepper, the anti-Nazi spy who can't get out of Poland.

*World in Action* teams were there to document the rise of the new and often violent politics of the late sixties. A dozen films on the war in South-East Asia; the first report on the Guinea guerillas; the first report from the guerilla camps along the Zambezi. Film reports shot clandestinely inside South Africa, Rhodesia, Uganda, Spain, Czechoslovakia, Poland, Turkey. A producer was on the spot to photograph the body of Che Guevara just after he was killed. And if the subject was

inaccessible it was reconstructed like the trial of General Grigorenko, the Russian dissident confined in a mental hospital, or the ordeal of the Basque nationalist imprisoned for attempting to burn himself to death.

The recent years have seen the development of narrative film journalism which gains access and documents in *verité* style about some conflicts in politics and industry from Dick Taverne against the Lincoln Labour Party to the building sites of Birmingham and the Conventions of Miami. The first of that genre, a camera report on the Vietnam demonstration in Grosvenor Square which turned into a riot, won the team a Cannes award for outstanding television journalism.

*World in Action* has been the centre of controversy a number of times in the past ten years, but much good television material has been presented and the series is deservedly one of the most decorated current affairs programmes on British television.



'The Runcorn Experiment' investigated the population explosion.



Left  
'The Last Days of Kontum'. A Montagnard mother and child collecting water in an ammunition box.



Far Left  
'The Dumping Grounds' in South Africa.

# The World at War



Right; RAF pilots in France race to their Hurricane aircraft.



Marshal of the Royal Air Force, Sir Arthur Travers Harris, was Commander-in-Chief, Bomber Command, 1942-5.

At Thames Television's Teddington studios, a small office known to its inmates as 'The Bunker' has been for more than two years the headquarters of a production team preparing one of the most ambitious documentary series ever created by a television organization – the twenty-six one-hour episodes of *The World at War*.

This historical series which started its week-by-week life on ITV in the autumn of 1973 is not only a chronological history of the Second World War, though it is that as well. Each episode is also a self-contained story, an essay on an aspect of the war, if you like. The episodes link together to tell the story of the war on a world scale, drawing on the experiences

of the soldiers and civilians who fought and suffered in it everywhere, showing how it affected the lives of the peoples of Europe, the United States, Asia, and Japan.

Naturally such a series demanded a considerable production team. Led by the series producer, Jeremy Isaacs, there were twelve writers (three of whom were episode producers as well), eight other producers, four researchers, three film researchers, five film editors, eight assistant editors, two dubbing editors, the production manager and the programme assistant. There were also Carl Davis who wrote the music for each episode and Dr Noble Frankland, DFC, MA, DPHIL, the principal historical adviser on the series.

These men and women have been working on *The World at War* in their various ways from the time the idea was confirmed as reality in 1969. The original choice of theme for each episode was made by Dr Frankland and Jeremy Isaacs. They started with a basis of themes they considered to be essential and planned carefully the relation of each episode to the others.

As always the hardest decision of all was what to leave out. But eventually a framework for the series was created.

Then each individual episode was considered by its writer, its producer and the series producer before plans for gathering material were made. Film clips and sequences were the first forms of material to be sought and film researchers visited national archives all over the world. But the hunt did not stop there. Familiar newsreel films, although important, were not all that was wanted for this series. Jerry Kuehl, who as well as writing and producing for the series co-ordinated a lot of the research, wanted to see other film as well. There was a lot of official military film that had never been used and a surprising amount of home movies. Much of this had been seen, perhaps, by only one man and his family.

When the available film had been assembled for an episode, the producer and the researchers decided who they wanted to interview. The series used eyewitnesses to add personal detail and to put the flesh of particular experiences on the bones of strategy and tactics. Some obvious interviews were no longer possible. The war leaders – Hitler, Stalin, Roosevelt, Churchill – are dead. But some of those close to them were still alive to describe what each of them said at moments that mattered most. So, the chosen interviews ranged from famous war leaders, diplomats, civil servants and Government officials to ordinary civilians and servicemen who had also played a part. The pilot who dropped the atomic bomb on Hiroshima speaks in the series. So does one of its victims.

After the interview decisions, a travelling and shooting schedule was arranged by the production manager. For distant or difficult locations there would be a complex plan to allow shooting on several different episodes



Stalin, Roosevelt, and Churchill meet in the Persian capital.

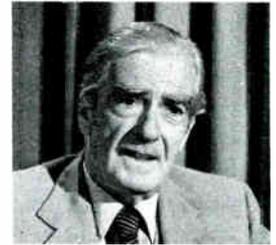
during one trip. One journey in which producer, writer and crew visited Poland and Germany took over two weeks, involved at least two dozen pieces of filming and produced material for five separate episodes.

While all this was happening, another researcher had been looking for likely still photographs and making sound interviews.

Finally when all this varied 'raw material' for an episode had been assembled and prepared, the editor and producer turned it into a film, with the series producer taking a hand in the final stages. Throughout the process Dr Frankland and other Imperial War Museum experts were combing scripts and films for all possible inaccuracies. Although no one is rash enough to claim that there are none in the series, Thames hope the constant expert surveillance will have eradicated most.

With the film in this 'fine cut' stage, as it is called, Carl Davis was able to see it and discuss the sequences in which music was required. Within a fortnight he would have composed the music and with the musicians, recorded the score. Finding time amidst his many stage, screen and other commitments, Laurence Olivier would then record the commentary. Each episode had to be rehearsed thoroughly as the actor and the series producer sought to make every phrase reflect and emphasise precisely the story being told at that point.

This was almost the final stage. It only remained to add sub-titles, captions and credits. Another episode was complete. Meanwhile back at Teddington, work was continuing on the next one. And even as the first in the series was coming close to transmission date, episodes intended for the final stages of *The World at War* were still only half-way towards completion.



Above, top to bottom; Lord Avon, who as Anthony Eden was Britain's Minister for War in 1940.

Gross Admiral Carl Doenitz, Commander of the U Boat arm of the German Navy.

Field Marshal Lord Harding, who was a Lieut-Colonel in the 8th Army during the Desert Campaign.

# With Women in Mind



**Women Today.** Jean Morton, producer/presenter of the series, interviews the Duke of Bedford. *ATV*

**Right: Good Afternoon.** The daily part-networked programme searches for Miss Wide World. *Thames*

Most ITV companies present regular series of magazine programmes planned to be of particular interest to women viewers. Though they vary considerably in content and style of presentation, *ATV's Women Today* illustrates the kind of role they play.

Jean Morton, Producer/Presenter of *Women Today*, was briefed to devise a ten minutes a day experimental programme aimed at an afternoon audience of young mothers, housewives and grandparents, the retired and shift

workers of both sexes. The reaction to the magazine was so great that the original ten minutes was expanded to twenty and later to twenty-five with an ever-increasing volume of programme post and viewer ratings.

The programme is based, when possible, on viewers' letters and suggestions – and many of the controversial subjects now openly discussed on television were first tackled by *Women Today*. Women were found to be both tolerant and broadminded and desperately anxious to have the windows of their world opened wide so they could broaden their horizons. Because of this liberal attitude air time is given to human problems and, with professional and expert advice, to providing help for the sufferer.

Mother and baby are well catered for by in-depth medical discussions with specialists advising on the menopause, impotency, frigidity, childbirth and contraception.

Hobbies and crafts for the housebound are the staple diet of any well-balanced programme for women – cooking, preserving, flower arranging, dressmaking, library lists and gardening. Well-known people in the





**Houseparty.** An afternoon favourite in a number of areas. *Southern*



world of fashion travel to Birmingham to bring both couture design and 'off the peg' bargains, including Norman Hartnell, Yugoslavian designer Franka, and Yuki from Paris.

Recognising, too, that the afternoon can sometimes be a lonely time for women, there are also musical shows, new vocalists and young entertainers, and series of ballroom dancing with an outside broadcast unit. Many men watch *Women Today* which covers motoring features, winemaking, beer and cider making, and a do-it-yourself programme of loft, kitchen and patio conversions and how to turn a spare larder into a shower room.

Film cameras cover premières, big theatrical occasions and receptions, and interviews with stars of the cinema and theatre. There are topical subjects too, like a visit to the London Stock Exchange to meet the new lady members, or a fascinating sail on the Grand Union Canal on a Victorian style longboat with music and song.



**Dateline.** Wendy Craig was one of the guests in Bill Tennent's afternoon magazine programme. *Scottish*

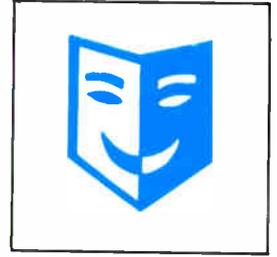
**About Women.** Angus McBean makes pictures from leaves. *Anglia*

**Women Only.** Looking at all subjects of interest to women, from ladies' lib to lilacs and lace, the programme is seen in a number of areas. Here Jan Leeming introduces a war orphan from Vietnam. *HTV*





# Television Drama



Drama 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 hall-mark of a positively creative and publicly responsive television service.

No day passes without a play or an episode of a home-produced drama series being transmitted. There are four forms in which drama is presented. The first is the 60- or 90- minute 'single shot' play. The second is the anthology in which a number of single plays by different authors are grouped round a common theme. The third is the drama series in which a number of episodes are written about the same set of characters. The fourth is the serial. Thus plays in one form or another provide the largest single slice of the total output, and demand sustained effort from the major companies - ATV, Granada, London Weekend, Thames, and Yorkshire - with the addition of six or eight plays a year on the network from Anglia and occasional contributions from other regional companies.

It sometimes seems all too easy to take for granted the sustained creative effort and the professional skills required to maintain week in, week out, this continuous flow of entertaining popular drama. The practical complexities of television production are such that this flow could not be maintained without very deliberate and specific co-ordination in planning and effort by a varied team of individuals, of 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. Amongst the well-known writers whose work is seen on the screen are Fay Weldon, Peter Nichols, John Hopkins, Alan Plater, Philip Mackie, Terence Rattigan, Alun Owen, Arthur Hopcraft, Jim Allen, Christopher Fry, and many

others. There is, of course, also a constant search for new writers, assisted by various companies' schemes including Yorkshire's Fellowship in Television Scriptwriting at the University of Hull, and the Thames Television Playwright Scheme.

In addition to the customary drama output there are also series of late night half-hour plays, which again seek to provide an opportunity for new writing and, since the derestriction of broadcasting hours in 1972, a number of new serials screened on weekday afternoons. These include *General Hospital* (ATV) which deals with mixed personal and professional problems, *Marked Personal* (Thames) which deals with the work of a personnel officer, *Emmerdale Farm* (Yorkshire) - a country life serial enticingly filmed against a background of Yorkshire scenery. There is also *Crown Court* (Granada), a series rather than a serial in which over three days at 1.30 pm each week the audience watch the process of law in a particular case.

Drama is popular with the television audience although as a rule the series and serials tend to attract larger audiences than the single plays. It is encouraging to note that television drama of real quality will almost invariably elicit from a wide variety of critics and viewers an almost unanimous nod of assent. Such, for example, was the response to the Granada adaptations of short stories entitled *Country Matters*, and to Thames Television's *Six Days of Justice* which portrays the day-to-day business of a magistrates' court.

It should not be surprising that television drama proves to be so popular. People have always enjoyed stories. 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 was true whether they were Greeks in

**Antony and Cleopatra.**  
Richard Johnson as Mark Antony in a lavish production with the Royal Shakespeare Company.  
ATV

their city squares, Hebrews in the desert, or Vikings around their own camp-fires. Television drama continues this tradition of story-telling. In a wide variety of forms and at different levels of seriousness it spins out tales covering almost every aspect of human experience. There are, for example, the continuing sagas of family and personal relationships as in *Upstairs, Downstairs* (London Weekend), or in the adaptations of novels like *Shabby Tiger* (Granada). Possible variations on the simple love story seem almost endless. Some are reflected in anthologies like *Country Matters* (Granada), *Love Story* (ATV), or *Napoleon and Love* (Thames). Audiences seem to have an almost insatiable appetite also for stories of crime and punishment. This may

**Shabby Tiger.** A meeting that is to change the lives of the wild Irish girl Anna Fitzgerald (Prunella Gee) and the artist Nick Faunt (John Nolan) in this seven-part adaptation of Howard Spring's novel. *Granada*



relate to the abiding human concern with justice and retribution and may in part at least explain the appeal of straightforward court series such as *Crown Court* (Granada), or the police programmes such as *Hunter's Walk* (ATV), and *New Scotland Yard* (London Weekend).



**New Scotland Yard.** John Carlisle and John Woodvine in this popular action series featuring the exploits of Britain's crime-busting élite. *London Weekend*



**Sam.** Kevin Moreton (centre) plays young Sam Wilson in John Finch's continuing story of a boy growing up in the 1930s. *Granada*

Growing interest in the costumed past is illustrated by series about *Edward VII* (ATV) and, from more recent history, *Sam* (Granada) depicting a view of the 1930s in the North of England. If some series try to recreate the atmosphere of times past, others aim to evoke the spirit of place, dealing with particular parts of the country, such as Yorkshire's *South Riding* and London Weekend's *Oranges and Lemons* – a series of single plays dealing with life in the East End of London. There are also the large-scale plays lasting two or three



**The Death of Adolf Hitler.** A strong performance from Frank Finlay who spent many weeks studying the complex character of the man he was to portray in this play based on his last days. *London Weekend*



**Hunter's Walk.** Davyd Harries, Duncan Preston and Ewan Hooper in a weekly police series created by Lord Ted Willis. *ATV*



**Six Days of Justice.** True-to-life dramas behind the sort of cases which are daily dealt with in magistrates' courts. *Thames*

**Long Day's Journey Into Night.** Lord Olivier won an Emmy award for his outstanding performance as James Tyrone in Eugene O'Neill's tragic play, presented with the original National Theatre cast including Constance Cummings as Mary Tyrone (right). *ATV*

hours which transcend the anecdotal appeal of simple story-telling such as *The Death of Adolf Hitler* (London Weekend) or *ATV's* television production of *A Long Day's Journey Into Night* or Shakespearean productions such as *Antony and Cleopatra* and *The Merchant of Venice*.

In a typical week a viewer could expect to see two 'single shot' plays, sometimes accommodated in an anthology such as *Between The Wars* (London Weekend), long-running sagas such as *Crossroads* (*ATV*) or *Coronation Street* (Granada), and court or police series such as *Crime of Passion* (*ATV*) or *Father Brown* (*ATV*), and an adapted novel or set of short stories such as *Raging Calm* (Granada) by Stan Barstow.

Thus it could be said that all the major things which engross men and women are to be found in the drama output – most of them at a simple level of good story-telling. But in the minds of all concerned with drama there is the hope that from time to time a play or a series will emerge that goes beyond the simple claims of time-killing entertainment and which may do in television terms what good drama has always done in its theatrical and other earlier manifestations, that is, to enlarge the human awareness, experience, and sympathies of its audience. It is for this reason that drama must remain one of the most important products of truly creative television.

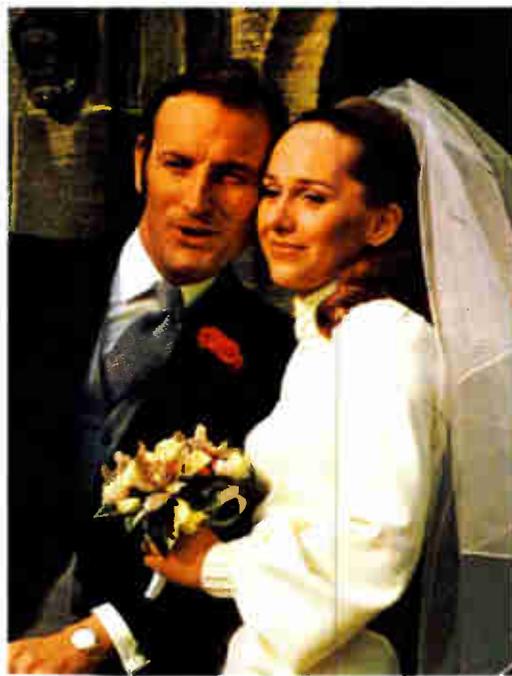


*Television Drama*

**The Brontës of Haworth.** Branwell Brontë (Michael Kitchen) puts the finishing touches to a portrait of his three sisters, Anne (Ann Penfold), Emily (Rosemary McHale) and Charlotte (Vickery Turner). *Yorkshire*



**The Strauss Family.** A dramatized series of biographical portraits of the famous family of Viennese composers and musicians. *ATV*



**Hadleigh.** Gerald Harper as James Hadleigh in the established series with his new bride Jennifer, played by Hilary Dwyer. *Yorkshire*



**Vinegar Trip.** In this play John Barric finds romance in his old age. *Granada*



**Sarah.** 8-year-old Phenoa McLellan in the title-role of the play with Pat Heywood as Mrs Gresham. *Yorkshire*



**The Ruffian on the Stair.** Judy Cornwell as Joyce in a play by Joe Orton. *Yorkshire*



**In The Heel of the Hunt.** Rynagh O'Grady and Niall Toibin in a drama documentary about motorway construction gangs. *Granada*



**Harry Sebrof's Story.** Alfred Marks and Sheila Steafel in a production for *Armchair 30*. *Thames*

## Television Drama

**Achilles Heel.** A play highlighting the big problems for professional footballer Dave Irwin (Martin Shaw) when the pressures start to build up. *London Weekend*



**Helen – A Woman of Today.** A series following the fate and fortunes of a young woman facing traumatic changes in her way of life. Alison Fiske plays the title-role with Martin Shaw as her husband and Diana Hutchinson and Christopher Ballantyne as the children. *London Weekend*

**Van der Valk.** Commissaris Van der Valk (Barry Foster) questions Dr Hilda Ruysbroek (Joyce Heron) in a case from the Dutch detective series. *Thames*

**Frankenstein.** John Stratton and John Stride head into the Arctic wastes to come upon Frankenstein and his monster: a play in the *Once upon a Time* series which takes well known stories and explores an aspect the original author had not enlarged upon. *Granada*





**Willy.** Many TV writers get their inspiration by sitting in the comfort of a warm fire and a typewriter. But David Cook's search for information and inspiration for this *Sunday Night Theatre* presentation led to his spending six days and four nights in the Birmingham Accident Hospital, and took him inside the operating theatre to watch a brain operation. Picture shows the dedicated occupational therapist Sarah Seddon (Anna Massey) attending to Willy Watson (Christopher Gable), a successful ballroom dancer suffering severe brain damage after a road accident. *ATV*



**High Summer.** The Marchioness of Huntercombe (Margaret Leighton) is given a message by her butler Langham (Carleton Hobbs) in Sir Terence Rattigan's play for *Armchair Theatre*. *Thames*

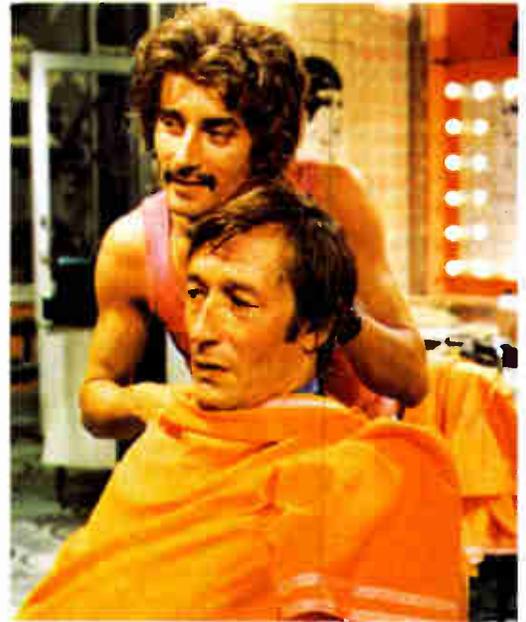
**Special Branch.** Much of this drama series is made on location. Patrick Mower and George Sewell. *Thames*



**An Only Child.** A play about the early life of writer Frank O'Connor. Filmed in Southern Ireland for the *Childhood* series with Joe Lynch and Seamus Healy. *Granada*

*Television Drama*

**Dolly.** A trilogy based on 'The Dolly Dialogues' by Anthony Hope, originally published in 1894 and adapted for television by Philip Mackie. Felicity Kendal takes the title-role with Daniel Massey as Samuel Travers Carter. *Yorkshire*



**Blinkers.** John Neville (*seated*) and Stuart Henry in a Sunday night play. *London Weekend*

**Harlequinade.** At the age of 85 Dame Edith Evans makes her ITV debut as an actress in a play by Sir Terence Rattigan. (*Left to Right*) John Castle, Dame Edith, Denholm Elliott, and Joyce Redman. *Anglia*





**Between the Wars.** Ronald Fraser (*right*) and John Le Mesurier in *Mr Loveday's Little Outing*, one of the stories set against the period between the wars. *London Weekend*

**Napoleon and Love.** A historical series starring Billie Whitelaw as Josephine and Ian Holm as Napoleon. *Thames*



**Divorce His: Divorce Hers.** A two-part drama starring Elizabeth Taylor and Richard Burton. *HTV*



# Some Social Aspects of Serials



**Crossroads.** Meg Richardson (*left*) played by Noele Gordon who was voted the 'Favourite Woman tv Personality of 1972' by *TVTimes* readers. The programme also received the *Sun* newspaper award as top ITV series. *ATV*

Far right: **Crown Court.** William Mervyn plays Mr Justice Campbell in the lunchtime courtroom series in which the jury is made up of members of the public. *Granada*



**Harriet's Back in Town.** Harriet (Pauline Yates) confronts her ex-husband (William Russell). *Thames*



Week by week the lists of programmes seen by the largest audiences include certain regularly recurring titles. Some are so familiar that they have become part of the national folklore – *This Is Your Life*, *News at Ten*, or *Opportunity Knocks* to take but three widely differing examples. High in the lists, and much appreciated by a broad spectrum of society, are the story serials. The twice-weekly *Coronation Street* (Granada) is now in its thirteenth year, the four-times-weekly *Crossroads* (ATV) in its tenth.

These serials are based on everyday life in widely different social settings: *Coronation Street* on six terraced Lancashire houses, a pub and a corner shop, and the folk who live there; *Crossroads* on a Midlands motel and the people who work and stay there and their family backgrounds. These are now joined in the daytime schedules by *Emmerdale Farm* (Yorkshire), based on a Yorkshire rural community; *General Hospital* (ATV), dealing with the activities and problems of staff and patients; *Crown Court* (Granada), which over three days each week shows the process of law in a particular case; and, for most of 1973, *Harriet's Back In Town* (Thames), the life and

problems of a divorced woman.

Such regular and widely-ranging serials as these must deal with many different aspects of life and social relationships. Difficult problems inevitably arise and producers and writers seek to set out the issues in a responsible way and to suggest acceptable and helpful solutions which may also help 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 series 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.

*Crossroads* is a case in point. The serial began as a local Midlands programme, centring on a small section of the community about which little was known by the viewer. As it expanded and came to be seen in other parts of the country it became necessary to consult more and more experts on social behaviour. As a result there is now more comment in the programmes on all forms of social activity than would have been considered possible

when the serial first started.

Subjects like mental health, loneliness, vandalism, religion, local government, pollution, education, abortion, childlessness, illegitimacy, kleptomania, prisons, prostitution, nursing, bigamy, illegal immigrants, teenagers, old age and death required the aid of many dozens of experts. Detailed discussions were held with marriage guidance councillors, doctors, clergy, hoteliers, the Army, Navy, Air Force, Post Office, Health Department, solicitors, social workers, gynaecologists, nurses, occupational therapists, police, prison governors, spinsters, old age pensioners, the Home Office, and even pigeon fanciers and bee keepers.

Their advice is frequently surprising and often major storylines have been altered because of even more dramatic real life experiences recounted by them.

As everyone who has ever tried to make any social comment is well aware, there is a very delicate dividing line between getting a message across and having the viewers mentally switch off because they resent being 'preached at'. For instance, a medical officer for health approached the programme because he was concerned about malnutrition in old age pensioners. He had experienced the problem of people mentally switching him off when they were told to avoid living on things like boiled sweets and to ensure that the equivalent money went on a balanced diet.

However, old people took notice when in the serial one pensioner collapsed from the lack of a balanced diet and another read the riot act to him.

Vandalism is another case in point. To tell vandals that smashing public telephones is a stupid practice is one thing. But to show the repercussions of such acts in a serial where a telephone means the difference between life and death for a popular character carries its own impact to all sections of the community.

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.



**Left: General Hospital.** This early afternoon bi-weekly serial is set in a fictitious Midland hospital. The programme features a widely diverse group of resident doctors, sisters and nurses and other hospital personnel who all come and go in the same way as the patients, their families and friends. Apart from the balance – always necessary in a hospital series – between life and medicine, part of the reason for the show's success is the finely judged balance between comedy and tragedy. *ATV*



**Emmerdale Farm.** A twice-weekly early afternoon serial set in the Yorkshire dales and the life of the rural community. The Sugdens are a small family group struggling to wrest a living from a small dairy farm. *Yorkshire*



**Left: Crossroads.** Sandy Richardson (played by Roger Tonge) has been injured in a car accident. The story-line illustrates the physical and social problems of the disabled. *ATV*



**Coronation Street.** These six artists were in Episode 1 of the serial shown on 9 December 1960. And they are still in the cast today. Left to right: Doris Speed (playing Annie Walker), William Roache (Ken Barlow), Violet Carson (Ena Sharples), Jack Howarth (Albert Tatlock), Patricia Phoenix (Elsie Howard) and Margot Bryant (Minnie Caldwell). *Granada*

# *Facing up to TV*

## *Make-up techniques*



Through the skill of Audrey Mos, the head of make-up at Anglia Television, Jane Probyn (*above*) in her 20s is transformed into an 80-year-old.



The variety of the human face is infinite. The thin and the fat, long and short, bony and plump are sub-divided into planes, contours and colours all expressive of personality.

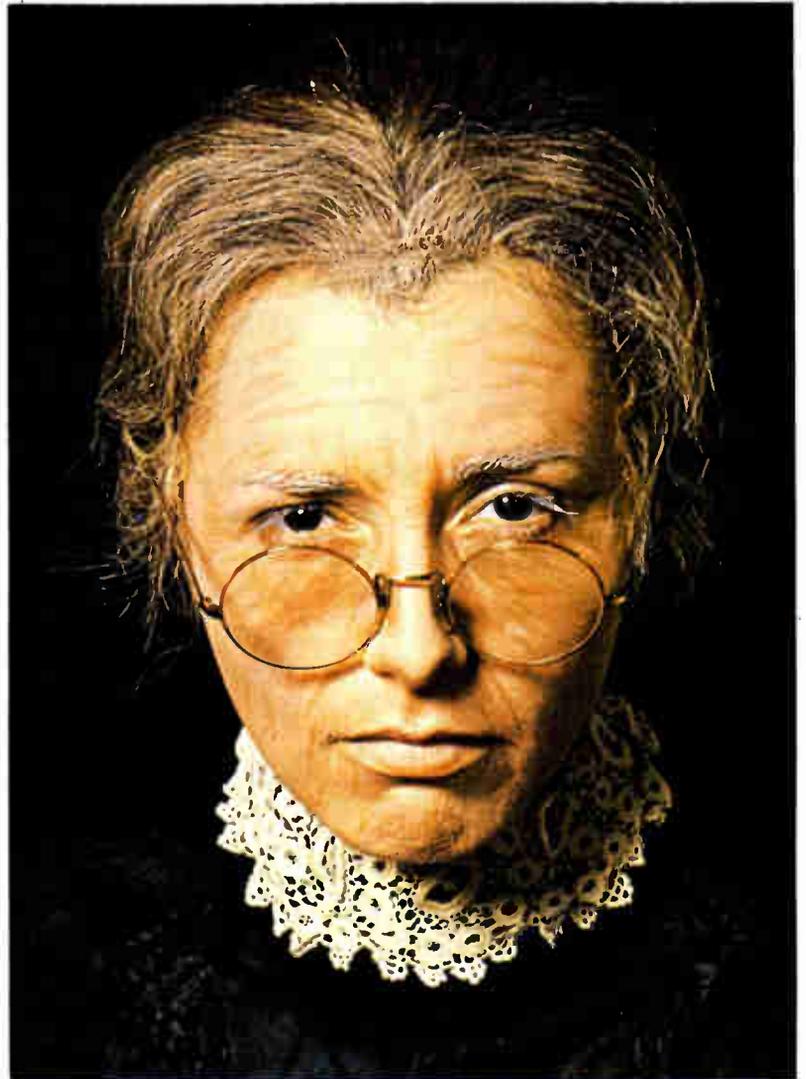
In all its forms the human face provides a fascinating and constant problem for the make-up girls of television. How to make the best of this or that feature, how to shadow down this or that prominence. The beauty of a woman's eyes can be enhanced, the set line of a mouth can be softened.

Making up people for television is both an art and an artifice and the girls who do this job are the unsung heroines behind the camera.

Often, they work long hours on uncomfortable locations or they are required to put in bursts of intensive work during the production of a play.

Every producer and every director depends on them and many famous actors and actresses have reason to be grateful for their skill.

They help to bring a touch of realism to the make-believe world of television. Like the mythical gods of old, they can bestow the gift of youth on a man or woman if only for the brief span of a tv play, or they can create the small miracle of ageing a young and beautiful girl in an hour or two as these pictures show.



# Scottish Drama



**Chez Madame Thompson.** Beryl Reid and her 'ladies' in Jack Gerson's thriller. *Scottish*

The newest form of television drama within Independent Television is the half-hour play. Since the introduction of extended hours of broadcasting in October 1972 it has had an established place in the schedules.

The half-hour single play first became a regular feature in the output of Scottish Television in 1971 when the company introduced its first *Short Story* season of six plays. They were an immediate success with the Scottish viewers and in 1972 a second series of seven plays was commissioned and shown to the Scottish public with the same degree of success.

Within six months most of the STV *Short Stories* had been shown in all ITV areas and,

with the commencement of extended hours, STV was encouraged to continue with half-hour play production. A total of twenty-four plays have now been produced in Scotland and a number of other companies have joined in the production of these half-hour television dramas.

A variety of factors contributed to the Scottish Television decision to make a major effort in producing half-hour plays. In the late 1960s there was some indication that the one-hour single play might be losing some of its appeal with the audience as a standard form of television drama and in its place the emergence of thematic material was foreseen. Since then, ITV has had a number of outstanding successes with such thematic drama series as *Upstairs, Downstairs*; *Country Matters*; *The Main Chance*; *Justice* and many others.

Where STV took advantage of the situation was in deciding that there was still room for the individual play and that the single half-hour plays might stand a good chance of public acceptance. Additionally, between 1968 and 1970, STV had gained an expertise in drama programmes with its continuing domestic series *High Living* and *A Place of Her Own*, and the compact format of the short play lay well within the scope of a regional company. These domestic serials had encouraged the emergence of a new group of television writers in Scotland whose skill could realistically be translated to the writing of single half-hour plays.

Scottish Television took the decision late in 1970 to commission six new plays under the title *Short Story*. Tony Firth, Controller of Programmes, put it thus: 'I was convinced that somewhere in television there was a place for the short story writing which used to grace the pages of *Argosy* and other periodicals.'

Liam Hood, STV's Head of Drama, became



Left  
**Once Upon a Story.**  
Petra Davies and William  
Lucas. *Scottish*

the Executive Producer of the *Short Story* plays. He based his philosophy for the plays on the belief that top actors and actresses were attracted to a dramatic vehicle which would depend, to a marked degree, on the actor's performance for its success. 'I was convinced,' said Liam Hood 'that perceptive actors could see a real advantage in playing in a short story where they would be required to hold the stage for an uninterrupted minimum of ten to fifteen minutes.'

So it proved. In the twenty-four plays already recorded for stv, many of the best known names in television drama, many of them leading Scots actors, have taken part. To established Scottish names like Roddy MacMillan, Elizabeth Sellars, Robert Urquhart, Morag Hood, Fulton MacKay, Roy Kinnear, Clair Neilson, Edith McArthur, and Maurice Rooves, have been added the names of many other distinguished actors and actresses including Gwen Watford, Peter Vaughan, Joss Ackland, Norman Bowler, Dennis Price, Barry Evans, Harry Towb, Victor Maddern, Moira Redmond, Laurence Naismith, Beryl Reid, Frederick Jaeger, Robert Flemyng, Sarah Lawson, William Lucas, and Petra Davies.

A wide range of writers too have made contributions. Jack Gerson is one of Scotland's best known television writers. He was the creator of *The Regiment* and a contributor to other successful drama series including *Z Cars*, *This Man Craig*, and stv's *High Living* and *A Place of Her Own*. He has written six single plays for stv and is currently script editor for the *Short Story* dramas. He said:

'I think I can speak for most of my writing colleagues in saying that, while we enjoy writing drama series, our first love is always the single play. Here we can do our own thing, create our own characters, ask the questions we want to ask, tell our own stories. We know, also, that it is only from the single play that the talented newcomer can break into the medium. In the thirty-minute play, stv can, and does, encourage the newcomer as well as letting the professional have his say.'

Scottish Television has taken particular pleasure from the fact that a number of Scots have come to the forefront as potentially good tv dramatists. New names like John Maloney, Jeremy Bruce-Watt, James Gibbins, Alex Dickson, Jack Phillips, Douglas Watkinson and Jill Laurimore have written their first television play for *Short Story* production. The established writers who have contributed include Jack Ronder, Joan Lingard, Dominic Behan, Cliff Hanley, Ian Stuart Black, Tom Wright, Cecil P. Taylor, and Ronald Mavor.

Currently, stv is planning to maintain its output of half-hour plays of at least twelve per year. In addition, some of the writers already mentioned are working on a number of other ambitious drama projects.

The theatre in Scotland has stood out bravely against the drift to London, and such major companies as the Lyceum in Edinburgh and the Citizens in Glasgow are supplemented by more than a dozen thriving professional companies. With regular television drama opportunities, Scottish-based writers now have a more promising outlook than for many years.



**The Minister's Bath.**  
Fulton Mackay and  
Moira Redmond.  
*Scottish*

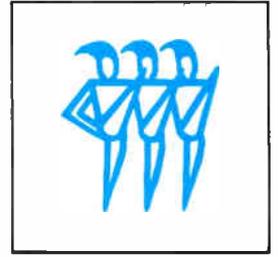


**Click.** John Paul and  
Ray Brooks in Douglas  
Watkinson's play.  
*Scottish*

**Vacant Possession.**  
Gwen Watford. *Scottish*



# Light Entertainment



With the expansion of television transmissions into the lunchtime and early afternoon periods, Independent Television's average weekly output of light entertainment is now in the region of fourteen hours. This output covers a wide variety of different programmes – comedy series, variety shows, quiz programmes and talent competitions, music programmes and varying combinations of all these.

In many respects the most difficult of all areas of light entertainment in which to achieve success is the comedy series. Unlike the variety programme, in which comedy, music, dance, colour, and the indefinable atmosphere of 'showbusiness' all play a part, the comedy series is dependent for its success primarily on the scriptwriter who visualizes the situations and creates the characters and on the performers who interpret them. If the scripts and the situations are not funny and if the performers are unsympathetic, from the viewers' point of view then the series is a failure. It is not always enough to provide stock characters swapping jokes in stock situations – much good situation comedy arises from the skilful development of characters and their relationships.

Because there is no such thing as a success formula for comedy, and because it is less amenable to guesswork or analysis than any other type of programme, the comedy series has a high failure rate and is subject to a great deal of experimentation. Some indication of the variegated themes used by comedy writers can be gained by a glance at the titles of recent and current series: *On the Buses*, *My Good Woman*, *Men of Affairs*, *Love Thy Neighbour*, *Romany Jones*, *Doctor in Charge*, *Bowler* – everything from busmen to Whitehall farce, to caravan dwellers, to doctors. Most of these series are 'situation' comedies but it is perhaps in the more reflective, gentle humour of the 'character' comedy that

success really lies – the sort of comedy exemplified by *Summer and Autumn* which explores the light-hearted relationship between a 70-year-old widower and 10-year-old boy.

In contrast to the comedy series, the basic format of the variety programme has changed little over the years. Here the appeal is mainly to the eye and the ear with the seldom-changing mixture of singers, dancers, acrobats, comics, and guest personalities all presented in lavish and colourful settings. It is in the variety programme that all the modern technique and processes of television can be used to best advantage – never better, perhaps, than in *The Tommy Steele Hour*, ITV's entry for the 1973 Montreux Festival. But the one programme which perhaps best exemplifies variety on television is *Sunday Night at the London Palladium*, recently revived with a new lease of life. All the great names of the world of entertainment, performing upon the stage of one of the world's most famous variety theatres and brought 'live' into the viewers' home, must be an irresistible attraction.

On a less lavish scale than the variety programme, but in the same tradition, is the comedy show built round some of the best known entertainers and comics in show business such as Benny Hill, Max Bygraves, Jimmy Tarbuck, Reg Varney, Les Dawson, and Harry Worth. These programmes rely for their success mainly on the personality and entertainment value of the star performer but also incorporate sketches, dance routines, singers and, invariably, other 'guest' stars.

The majority of light entertainment programmes shown on television involve professional entertainers whether they be singers, musicians, comics, or 'personalities'. However, there are popular programmes which give the 'ordinary' viewer the opportunity to appear 'on the box' and perhaps incidentally to better himself materially. Programmes such as *The*

Left: **The Benny Hill Show.** *TV Times* readers voted Benny Hill as one of the funniest men on tv. *Thames*

*Sky's the Limit*, *Sale of the Century*, and *The Golden Shot* are popular not only because of this element of involvement but equally for the personalities of people like Hughie Green, Nicholas Parsons, and Charlie Williams. Another programme which has depended for many years upon the personality of its presenter is *This Is Your Life*, in which Eamonn Andrews presents the lives of famous personalities, not only from the world of entertainment but from all walks of life, through the recollections of their friends and relatives.

Not all the light entertainment programmes shown on Independent Television belong to the category of 'expensive, glossy, star-packed productions'. When the restrictions on programming hours were lifted in 1972 ITV began to fulfil its promise to provide programmes in the mornings and afternoons for housewives, invalids, and old-age pensioners. This meant an addition to the output of drama, film material and, of course, light entertainment. Programmes such as *Mr and Mrs*, *Looks Familiar*, *Lunchtime with Wogan*, *Scotch Corner*, *Jokers Wild*, and *Cuckoo in the Nest*, many of them productions from the smaller regional companies, have already become popular additions to afternoon programming.

**Billy Liar.** Newcomer Jeff Rawle in his own world of fantasy as 'Billy Liar'. *London Weekend*

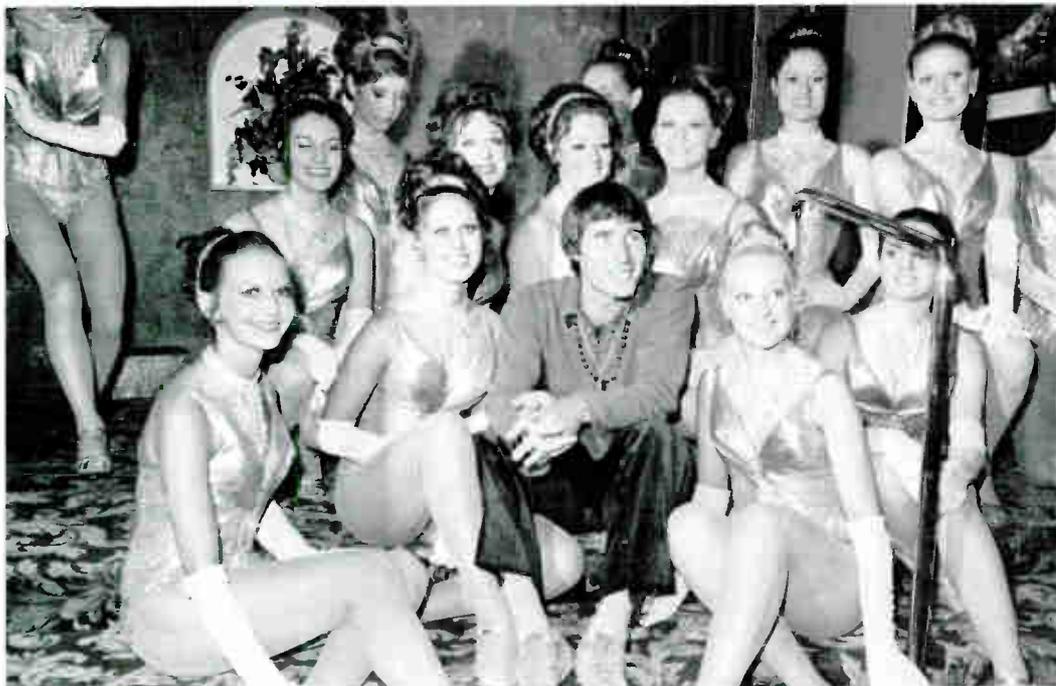


**... And Mother Makes Three.** Wendy Craig and Richard Coleman. *TVTimes* readers voted Wendy the Funniest Woman on TV. *Thames*

It is perhaps ironic that those in television responsible for producing light entertainment programmes are probably the most harassed of people. The vast majority of viewers regard television primarily as a medium of entertainment. What entertains them they may not know exactly but it is the job of the television producer to provide the programme that will entertain. Hence the wide variety of programmes, the experimentation, the comedy series that appear briefly and disappear without trace. The job of making people laugh is a difficult one and not to be taken lightly: but to succeed in making millions laugh is no small reward to any man.



**Reg Varney.** Lively half-hours of humour and music with the versatile Reg Varney and friends. *ATV*



**Sunday Night at the London Palladium.** Compere Jim Dale with the Tiller Girls. *ATV*



**Singalongamax.** Popular songs with Max Bygraves. *ATV*



**Shut That Door.** Larry Grayson with his guests The Kaye Sisters. Larry was voted Funniest Man on TV by readers of *TVTimes*. *ATV*



**James Paul McCartney.** The talented Paul McCartney with wife Linda in a lavish musical experience. *ATV*



**All Our Saturdays.** Diana Dors stars in a comedy series about the fortunes and misfortunes of a northern amateur Rugby League team. *Yorkshire*



**The Play's the Thing.** John Bird and John Wells wrote and appeared in all the roles in the third programme of an occasional series which takes a not-too-serious look behind the scenes of television production. *Yorkshire*

**The Bob Monkhouse Comedy Hour.** Ex-Miss World, Eva Rueber-Staier, in a routine with Bob Monkhouse. *Thames*



**Love Thy Neighbour.** Rudolph Walker, Nina Baden-Semper, Kate Williams and Jack Smethurst were named as Joint ITV Personalities in the Variety Club of Great Britain 1973 Awards. Nina Baden-Semper was also named Outstanding New Female Personality in the Royal Television Society Awards, and *TV Times* readers voted Jack Smethurst as one of the funniest men on TV. *Thames*



**The Tommy Cooper Hour.** *Thames*



**My Good Woman.**  
Leslie Crowther and  
Sylvia Syms. *ATV*



**Thirty Minutes Worth.**  
Chaos and confusion with  
Harry Worth. *Thames*



NS EDITOR

**Sez Les.** The Syd  
Lawrence Orchestra and  
Les Girls, regular artists  
appearing with Les  
Dawson. *Yorkshire*



**Doctor in Charge.**  
Ernest Clark, Robin  
Nedwell and George  
Layton. *London Weekend*

**A Special Tommy Steele.** A personal tribute to Tommy's favourite painter, L S Lowry, in a spectacular show selected as the ITV official entry for the 1973 Golden Rose of Montreux. *London Weekend*

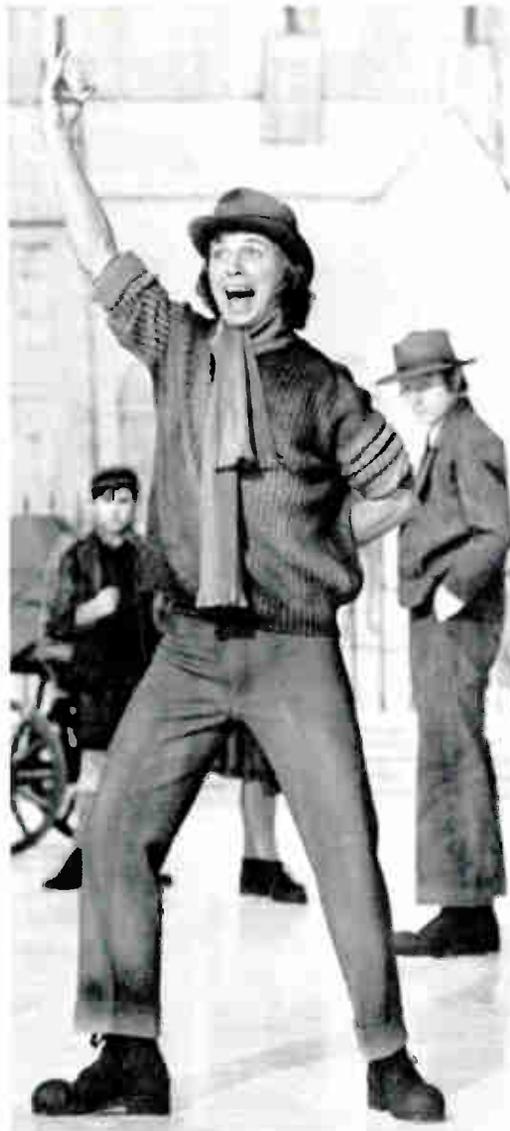


**Sale of the Century.** Nicholas Parsons compères the popular quiz show. *Anglia*



**The Stanley Baxter Big Picture Show.** Comedy with impersonations by Stanley Baxter. *London Weekend*

**Bless This House.** Comedy with Sidney James and Diana Coupland. *Thames*



**Men of Affairs.** Warren Mitchell and Brian Rix make merry with a group of glamour queens in this new series. *HTV*



**Spring and Autumn.** Companions in the series Charlie Hawkins and Jimmy Jewel. *Thames*



**Man About the House.** Sally Thomsett, Richard O'Sullivan, and Paula Wilcox discover the fun – and the problems – of mixed flat sharing. *Thames*



**The Julie Andrews Hour.** Julie Andrews recreates Eliza Doolittle in the series that received seven Emmy Awards and the Silver Rose of Montreux Award. *ATV*



**Opportunity Knocks.** Clara Evelyn, 90-year-old pianist from London, was presented by Hughie Green for three appearances on the programme. Hughie Green also presents Yorkshire Television's *The Sky's The Limit*. *Thames*



**University Challenge.** Question master Bamber Gascoigne. *Granada*

**Father, Dear Father.** The chaotic life of the Glover family. Patrick Glover (Patrick Cargill) with daughters Karen (Ann Holloway) and Anna (Natasha Pyne). *Thames*

# Lunchtime Entertainment

**Scotch Corner.** Andy Stewart and The Bruce McClure Dancers add a flavour of Scotland to rrv viewing. *Scottish*



**Cuckoo in the Nest.** Three contestants in the networked panel game all claim to be Japanese air hostesses. But are they telling the truth? *HTV Wales*





**Lunchtime with Wogan.** This half hour of music and humour centred round Terry Wogan and singers Carl Wayne and Penny Lane. *ATV*



**Mr and Mrs.** Quizmaster Alan Taylor and hostess Lynda Thomas. Their quiz show for married couples has been running ten years. *HTV*



**Sounds Like McEvoy.** Featuring singer Johnny McEvoy. *Ulster*

**Looks Familiar.** Pat Kirkwood and her husband Hubert Gregg, two of the panellists who cast a nostalgic look back to the entertainment world of the 1930s and 1940s. *Thames*

# This Is Your Life



Climber Don Whillans

Imagine a thirteenth century Eamonn Andrews saying "Marco Polo, this is your life". We know where Marco Polo was born of course and the things he did, but who gave him his first job?; what were his parents like?; how did young Marco get on with his first teacher? We will probably never know.

In Loveclough, Lancashire, Don Whillans, who was a subject on *This Is Your Life*, would be the first to admit that his name will probably not be in the history books a few centuries hence; but nevertheless the life of this courageous mountaineer was as fascinating to unfold as it was to watch.

What makes a 5 ft 4 in. lad from Lancashire want to climb the 26,500 ft Annapurna and what made him succeed? Many weeks of research and interviews with Sir Edmund Hillary, Lord Hunt, Chris Bonington, Donald's wife Audrey, and his mother and father, gradually unlocked the professional secrets and family memories that gave some of the answers.

Donald's sister Edna relived the time when the young Donald once climbed up

the side of their house; a former employer in the plumbing trade told of the days he took off work to go on local climbing adventures; a fellow professional mountaineer recounts the time when Don Whillans saved his life. Now the picture emerges, from anecdote to family snapshot to the newsreels of the world. A half-hour multi-dimensional portrait of a man is revealed.

The self-imposed attitudes of *This Is Your Life* are very specific. The story must be presented in an entertaining way, it should be unusual, and if possible inspiring. The choice of subjects is endless and during the last three series many showbusiness stars and superstars have been preceded and followed by sportsmen and writers as well as a flying doctor in East Africa, a Liverpool sculptor, an adventurous Red Cross nurse, a priest with a penchant for building hospitals in distant countries, a bullet-defying ambulance driver and a life-



Lifeboatman Richard Evans

saving lifeboatman from Aberdeen. Many will remember couturière Ginnette Spanier who defied the Nazis and survived, also the major who became the inspiration of Colditz.

The visual image can speak for itself and the determined face of the 15-year-old Shirley Bassey, photographed at her first job at an engineering works as a member of the works' baseball team, easily indicated the power that was to turn her into a world personality.

When the programme asks what is the secret of success it must always define that success. For Father O'Leary it was the completion of a hospital in Pakistan and the completion of three more in Peru. For Nurse Janet Adams it was saving lives in Bangladesh and Vietnam. For showman James Corrigan it was starting from nothing, building a nightclub, becoming a millionaire, and organizing successful charity work. For Michael Flanders it was beating polio. For Hughie Green it was overcoming bankruptcy. And for Major Patrick Reid it was getting himself and others out of the supposed escape-proof Colditz, the wartime German prison camp.

Whether the success is big or small, all the subjects are 'survivors'; and presenting their story of survival is the most exciting thing of all.

Arthur Dooley



Major Patrick Reid



Spike Milligan



Patricia Phoenix as she appears in *Coronation Street* with Violet Carson

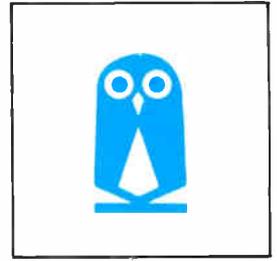
Michael Flanders in *Mo! Mo! Mo!*

Jimmy Savile





# Educational Broadcasting



*Snake* is a vivid poem by a girl aged 10:

*You Slithery Snake,  
You Scaly Snake,  
With big, strange, scanning eyes!  
Scurvy Snake  
With a darting tongue.  
With scruffy scales before you slough  
Leaving behind a wriggling sausage of a  
leathery touch.  
You old brown tyre splattered with black  
Like a pair of sneaky shoes  
Speckled with mud.*

And this is part of a prose fantasy about the future written by a primary schoolchild from Aberdeen:

*My father is waiting in the car to drive me there.  
I live 100 kms away from the school. This distance only takes us half an hour. My father is very sleepy today so he puts a punch card into a small slot beside his left hand. This enables him to sleep while the car is still moving.*

Another child had a gloomier vision of the future:

*Here I am in 1993  
Everything has changed  
Except old me.  
There used to be few houses  
Now there's ninety-two  
Everything has changed  
Even the old school  
There are no deer to see  
No bush, no plant, no tree.*

These three pieces of writing were touched off by television programmes, specially made to be viewed in schools. The first was a result of watching the writer Michael Baldwin talking about his craft in a series called *Writer's Workshop* (Thames) which is networked to

schools throughout Britain. The prose and the poem about the future were stimulated by programmes made by Grampian Television for children in North-East Scotland. They were asked to imagine themselves future detectives, picking up clues about the future from signs and symptoms in the present.

In any one year, some 600 ITV programmes in over forty different series are transmitted, covering every age range from 4 to 18. The output of ITV school programmes, like the general output, is plural and regional. Plural, in that the main networked school programmes are produced not only in London, but also in Birmingham, Leeds, and Manchester. Regional, in that varied additions to the networked core are encouraged. Local production also occurs in the smaller companies, most often in Scottish Television and Grampian, but also in Ulster and HTV, and these programmes sometimes have a wider showing. The IBA requires each programme company to present a minimum of nine hours of school broadcasts weekly in the academic year. The whole education service, apart from the cost of booklets, is free to schools and colleges. It is not disturbed by commercials.

As a result of these programmes, children and young students are provoked to think, talk, discuss, write, paint, make models, embark on projects. One series *Experiment* (Granada), provides scientific experiments which are too expensive or too dangerous to be set up in schools. The students do not just sit watching passively – they are meant to take readings off dials and graphs, and work out the implications of the findings, just as though they were conducting the experiment themselves. Another series being planned (ATV's *Look Around*) will help children take part in a socially valuable nation-wide ecological project, in association with the Advisory Centre for Education.

*Left*  
**Play With a Purpose.**  
An adult education series for parents about creative play for very young children.  
*Tyne Tees*



#### Improve Your Bridge.

Contract bridge is a social asset as well as a source of pleasure. This adult education series with Shaw Taylor helps players improve their game. *ATV*

There are three main features to this output: it gives teachers a rich supply of resource material (of which they make increasing use as more schools buy video recorders); it enables schools to give children experiences which would be physically or financially impossible in any other way; above all, the programmes evoke an *active response* from their young viewers. Detailed information about schools programmes in any particular region may be obtained from the IBA's Education Office, or from the Education Secretariat, Independent Television Companies Association, Knighton House, 52-66 Mortimer Street, London W1N 8AN.

All broadcasters want their programmes to be viewed and enjoyed by as many people as possible. Educational broadcasters also want something else: they want their programmes to be *used*, and this is true not only for schools programmes but also for pre-school programmes and adult education series.

For some years the Authority's advisers have urged that the development of pre-school provision in Britain would be incomplete without a major contribution from broadcasting, more deliberately educational than the often excellent children's programmes already produced by the BBC and the ITV companies. In the autumn of 1972 ITV inaugurated a major extension of its educational output with the daily transmission of pre-school pro-

#### Writer's Workshop.

The programme which led to the poem quoted at the start of this article.

*Thames*



**Environment.** Nearly 5,000 children from school groups took part in an Environment Award Scheme organized by YTV and the Yorkshire Council for the Environment. *Yorkshire*

grammes throughout the year. In fact, four companies now take turns to provide these daily programmes - Thames (*Rainbow*), ATV (*Inigo Pipkin*), Yorkshire (*Mr Trimble*), and Granada (*Hickory House*). These series are still evolving, in the light of expert advice and audience reaction. (See also the feature on pages 70-2).

The general output of Independent Television complies with the Independent Broadcasting Authority Act in that it educates and informs as well as entertains, but contained within the strongly educative programmes is a strand deliberately planned to provide the equivalent of television courses. These programmes are not billed as 'adult education' but that is a convenient label to express their purposiveness, their cumulative value, especially if 'used' and not passively viewed. They give viewers the satisfaction of 'getting something out of' the time spent watching.

These programmes are of very dissimilar kinds. For instance, *A Place in the Country* (Thames), a series of portraits of some of the great houses owned by the National Trust, has a certain grandeur appropriate to its theme, as had *The Splendour Falls* (HTV), which told the history of the castles of Wales. By contrast, *Drive In* provides motorists with a good deal of information and advice through the palatable medium of an informal magazine hosted by Shaw Taylor. Other series presented by well known personalities include ATV's *Angling Today* (with Terry Thomas) and

*Gardening Today* (with Cyril Fletcher). Different series sometimes reflect different aspects of a larger subject. Thus drama enthusiasts can learn about amateur theatre from ATV's series, about the history of the theatre from London Weekend and about the socially complex business of being an actor from Granada. People who like to enrich their leisure can find useful practical support from such programmes as *Planting for Pleasure* (the expert Jean Taylor on growing flowers and foliage for the house; Thames), *Improve Your Bridge* (ATV), *Judo* (made with the British Judo Association by Thames), *Skiing* (Yorkshire) and even *Horse-riding*, a sport more popular than ever before, introduced in thirteen programmes especially for the young enthusiast (HTV). Most companies contribute to this rich mixture, which is regularly available in the afternoons and at weekends, and occasionally available after the *News at Ten*.

To help make programmes for which there is a need and a demand, the Authority and the companies regularly take advice from expert committees representing the world of education in all its diversity (the members of these committees are listed on page 81). To reduce wasteful competition, there is continual contact, consultation and co-operation with the BBC, both at the programme planning and at the timetabling stage.

About 200 separate publications, free and on sale to schools and colleges, are produced in a year with a total print order of about 1½ million. Co-ordination and distribution of educational publications is undertaken by the Education Secretariat, Independent Television Companies Association, Knighton House, 52-66 Mortimer Street, London W1N 8AN.

In addition, paperbacks and other publications are produced in association with many adult education series.

All these programmes may be recorded and used in more versatile ways by institutions whose local authorities have an appropriate licence (details from the Knighton House address already listed).

Not everyone will be as stirred by an educational programme as the children were whose writing opened this piece. But it can be said of this output, that it is all meant to be enjoyed and *responded to* – actively.



### The Art of the Craft.

An adult education series about restoring antiques. Thames

### The IBA Fellowship Scheme

Since 1967 the IBA has appointed teachers to undertake 'enquiry projects' for up to one year, usually on secondment from their Local Education Authorities, under its School Teacher Fellowship Scheme. This scheme has enabled teachers to further their knowledge of educational television, contributed towards increasing the level of understanding of the medium among their colleagues and provided field reports of value to producers. On the recommendation of the IBA's Educational Advisory Council the terms of the scheme have now been widened to enable candidates who are connected with education in any way to apply for secondment under the scheme and to propose investigations into any aspects of the relationship between television and education. Further information about the IBA Fellowship Scheme and application forms can be obtained from the Research Officer, IBA, 70 Brompton Road, London SW3 1EY.

**I Say.** Seven programmes on public speaking. John Holgate. London Weekend



# Pre-School Programmes

## not for baby-minding

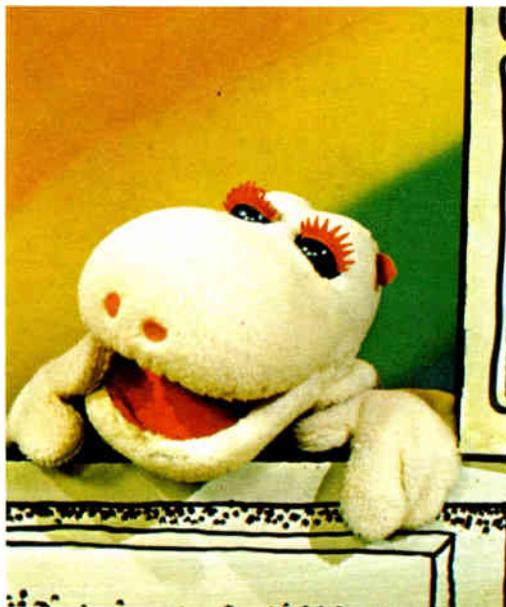
**Rainbow.** One of the puppets which reinforce the daily theme with rhymes, riddles, songs, and tongue-twisters.

Thames



**Mr Trimble.** Songs, games, and stories shared with Mr Trimble, who lives in an attic and has a talking goldfish and a magic telescope.

Yorkshire



The past year has seen the establishment of pre-school programmes as a daily feature of ITV. *Rainbow* (Thames), *Hickory House* (Granada), *Inigo Pipkin* (ATV) and *Mr Trimble* (Yorkshire) have in turn taken the 12.05 spot on the network. Are they fun programmes for 3, 4 and 5-year olds, or an extension of school programmes to a younger age-group?

Perhaps the answer doesn't matter in the end, but it is important that the adults who turn the television on and off are aware that there could be a difference.

### Sesame Street

The Children's Television Workshop series from the United States, *Sesame Street*, dem-

onstrated the impact and content which a hard-hitting pre-school series could have. Apart from a series of regional trials, London Weekend Television has continued to show this series on Saturday mornings. As a prescription for British pre-school needs, *Sesame Street* was controversial – a series brilliantly tailored to American needs didn't necessarily fit the approach to preparing young children in Britain for our style of schooling. It is one thing at 3 or 4 to know your counting numbers and alphabet but it's not the same as exploring the world around you for yourself.

### Ideas and Activity

It was therefore to provide a stimulus and day-to-day packet of ideas that the four new ITV programmes were created. But the 12.05 spot isn't a convenient baby-minder for 20 minutes. The programme could be a starting-point for real activity among the children watching. The programmes certainly do entertain first of all, but then they do more. The first five years of intellectual, physical, and emotional growing-up are not only the most rapid but also the foundation on which the rest of every child's life depends. During this pre-school period children also manage the most complex learning task of all, learning to speak, and language is the key to thinking. So the stories, poems, and music are there to encourage pre-school children to explore and expand their language. No programme aims to teach them letters and numbers; they will come to that in infant school. The aim is something more important for pre-school children – to help them to be ready to make the most of school later on. That is why in the programmes

they will pick up not only awareness of social relationships and of the environment but also some basic number concepts like shapes and sizes.

No pre-school programme would claim to be a whole substitute for experiences in the family and in nursery schools and play-groups, but its strength is that it can compress into a short space a very wide range of entertainment and information. And so far the response from parents and teachers has been encouraging. There is every indication that the role of television in contributing in a valuable way to pre-school experience will expand greatly in the future.

### In Organized Groups

This experience can be very much enhanced by parents or teachers. With the growing number of nursery schools and classes which the government is pledged to provide by 1980, ITV's pre-school programmes will certainly be setting out to help teachers as well. In a playgroup or nursery class there should be a trained eye waiting to seize the opportunities created in a programme; and often the play equipment – cotton reels, newspapers, paints, plasticine – will be there already.

### At Home

But a mother at home must move fast to take advantage of the ideas the programme may have thrown out. And that means being there as well to see and enjoy the programme. The producers are well aware that at home there may not be a sophisticated supply of



**Rainbow.** Actress Judy Cornwall on the set to tell a story. *Thames*



**Hickory House.** Everyday objects and ideas imaginatively presented to give the under-fives a new awareness of their own world. *Granada*

play materials, so the ideas stick to household left-overs – newspaper, detergent bottles, boxes, pebbles, buttons, off-cuts of cloth, and so on – and give this daily junk a new life. It is hoped that even more parents will watch with their children, so that any experience gained from the programmes can be immediately reinforced.

### Stories

And then, in nearly every programme there's some story-telling. Parents of young children don't always find story-telling natural and easy. But children *do* need stories. Not expansive and literary works of art, but day-to-day stories. Here the programme can give a lead. Whether they are told in the guise of puppets or actors, the television stories are often well-observed incidents out of any child's life. Any parent watching the children at home grow and develop day by day can learn to follow the example; there's usually a tiny but significant incident that could be the nucleus of a story, a real-life home-made story.

If *Rainbow*, *Hickory House*, *Inigo Pipkin*, or *Mr Trimble* can throw children and adults together with a new idea, then as pre-school programmes they will have done their job well.



**Left: Inigo Pipkin.** Apprentice puppet-maker Johnny with Topov the naughty monkey and Hartley Hare. *ATV*

## Four pre-school series



### Hickory House

John Coop, Granada's producer for this series, comments: 'Making a programme for the under-5s, whether "entertainment", or "education", is still a new thing. At the moment we can aim to excite, stimulate and interest this audience but we must stay very close to their own small world. Time and our own broadcasting experience may lead us into new programme styles. For the time being those of us making *Hickory House* try to be deeply sensitive to the needs of small children as we understand them at present.'

### Inigo Pipkin

Michael Jeans devised and produces *Inigo Pipkin* for ATV. 'We have always aimed to educate in its broadest sense rather than try straight teaching of information, and we bear in mind the job we can do for, say, children living in tower blocks. The stories illustrate day-by-day human relationships - in the puppet-maker's workshop we see that contrasting temperaments can live and work together as long as other people's feelings are considered. Inigo Pipkin was a grandfather figure - his puppets are allegorical figures full of human frailties like arrogance, greed, and plain naughtiness. Johnny the apprentice bridges the two aspects.'



The late George Woodbridge as the old puppet-maker Inigo Pipkin.



### Mr Trimble

Yorkshire Television described the aims of *Mr Trimble* as: 'We want to encourage imagination and self-expression, reasoning and responsiveness, not passivity. We want children to ask "Why?" and "How?", and provide some of the answers. We want to reinforce and extend their knowledge of their environment, with the beginnings of an introduction into the social and physical surroundings of other children and adults as well.'



### Rainbow

In Thames Television's *Rainbow* the programme presenter and Bungle Bear take their audience through a lively range of experiences. Each programme has a theme like 'Farm Animals' or 'Transport' or 'Shapes'. The themes are further explained by a puppet called Zippy, an infuriating but likeable Mr Know-All, and his modest, shy friend George; by Sally and Jake, boy and girl puppets who live with their family in the country; by Curly and Straight, two animated lines who form themselves into ingenious patterns; and by Moony and Sunshine, two more regular puppets. The themes are also illustrated by outside film and live music in the studio. Bungle Bear is there to ask the kind of questions which children ask and to show their excitement and response to discovering in a way with which children can identify. He also shows by his natural 'mistakes' that having a go oneself is more important than achieving perfection.

# Primary School Series



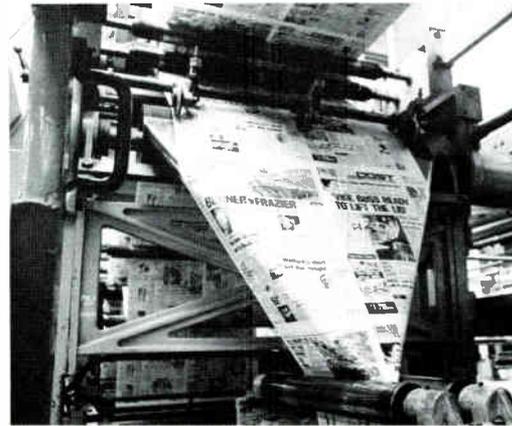
**My World.** A series designed to stimulate imagination and increase awareness of the environment. *Yorkshire*



**Seeing and Doing.** A series for middle infants which aims at widening children's experience and at stimulating creative activity in the classroom. *Thames*



**Am Hwyl.** Eleanor Jones with an animal friend in the Welsh language series for children between 5 and 7. *HTV Wales*



**Finding Out.** The general interest series takes a look at the newspaper. *Thames*

## Primary School Series 1973-74

**My World** Stories to stimulate imagination and interest in books. Age 4-6 *Yorkshire* 10 mins. Mon. 11.00, Thurs. 10.04, all year (N)

**My World** Real life. Specially made films. Age 4-6 *Yorkshire* 10 mins. Wed. 09.30, Fri. 11.00, all year (N)

**Mathman** Mathematics. Age 5 *Grampian* 10 mins. Tue. 10.27, Thurs. 10.35, autumn (L)

**Am Hwyl** Datblygu themâu. Age 5-7 *HTV* 15 mins. Mon. 11.13, Tue. 10.10, autumn (L)

**The Magic of Music** (R) Simple introduction to rhythm, pitch and notation. Age 6-7 *Granada* 15 mins. Mon. 11.13, Wed. 10.05, autumn (N)

**Seeing and Doing** Miscellany. Age about 6 *Thames* 15 mins. Tue. 09.30, Thurs. 11.22, all year (N)

**Finding Out** General interest. Age 7-8 *Thames* 15 mins. Mon. 09.30. Wed. 11.00, all year (N)

**Stop, Look, Listen** (R) Environmental studies for slow learners. Age 7-9 *ATV* 10 mins. Thurs. 09.30, Fri. 11.33, all year (N)

**Figure It Out** (R) A complete course in mathematics. Age 7-9 *ATV* 15 mins. Tue. 11.00, Fri. 09.30, all year (N)

**History Around You** Historical exploration with narrative theme. Age 8-9 *Granada* 15 mins. Mon. 11.13, Wed. 10.05, summer (N)

**Picture Box** Creative stimulus. Age 8-11 *Granada* 15 mins. Tue. 11.18, Thurs. 10.18, all year (N)

*The school year covered in the lists in this chapter is of three terms: Autumn 1973, Spring and Summer 1974. The days and times given of networked and part-networked series are those common to the majority of ITV regions; there are local variations. Duration of individual programmes is shown in minutes. (N) Network; (P) Part Network; (L) Local; (R) Repeat Series.*



**Figure It Out.** Tony Bastable presents a complete course in mathematics. *ATV*

# Middle School Series



**Exploration Man.** This programme in a series of integrated studies recorded the natural reactions of a group of children left to express themselves freely in new situations. *ATV*

## Middle School Series 1973-74

**You're Telling Me (R)** Oral English. Age 9-11 *ATV* 15 mins. Tue. 10.10, Fri. 11.15, spring (N)

**Over to You** An English miscellany. Age 9-11 *ATV* 15 mins. Tue. 10.10, Fri. 11.15, summer (N)

**\*The World Around Us** Science. Age 9-12 *Thames* 18 mins. Mon. 11.30, Tue. 09.50, autumn and spring (N)

**\*Writer's Workshop** English. Age 9-12 *Thames* 18 mins. Mon. 11.30, Tue. 09.50, autumn and spring (N)

**Let's Go Out** Environmental studies. Age 9-12 *Thames* 18 mins. Mon. 11.30, Tue. 09.50, summer (N)

**\*On the Farm** Rural studies. Age 9-12 *Yorkshire* 20 mins. Mon. 09.50, Wed. 11.18, all year (N)

**Patterns of Expression (R)** Social studies/biology. Age 9-12 *Thames* 18 mins. Tue. 10.30, Fri. 10.35, summer (P)

**How We Used to Live (R)** Social history. Age 9-12 *Yorkshire* 20 mins. Wed. 09.43, Thurs. 11.40, autumn (N)

**En Français** French. Age 9-13 *Chanel* 13 mins. Tue. 11.35, Thurs. 11.40, all year (L)

**Exploration Man** Integrated studies. Age 10-12 *ATV* 15 mins. Tue. 10.10, Fri. 11.15, autumn (N)

**Look Around** Environmental science. Age 10-12 *ATV* 15 mins. Wed. 11.40, Fri. 10.15, summer (N)

**Play Fair** Community education. Age 10-12 *Scottish* 18 mins. Thurs. 11.00, Fri. 09.50, autumn (P)

**We Belong to Yesterday** Social history. Age 10-12 *Grampian* 20 mins. Tue. 10.27, Thurs. 10.35, summer (L)

**Neighbours (R)** European studies/geography. Age 10-13 *Granada* 20 mins. Thurs. 11.00, Fri. 09.50, summer (N)

**Meeting Our Needs (R)** Integrated studies. Age 10-13 *Yorkshire* 18 mins. Wed. 09.43, Thurs. 11.40, spring and summer (N)



**You're Telling Me.** 'As I was proceeding', a programme in the series to encourage a wide variety in the use of spoken language and sensitivity to its meanings. *ATV*



**Song and Story.** Richard Stilgoe and Pauline Antony presented these programmes designed to provide starting points for teachers who wish to integrate their work in music with other activities. *Thames*

**Living and Growing** (R) Health education. Age 10-13 *Grampian* 18 mins. Tue. 10.27, Fri. 10.37, spring (P)

**Hwb I Greu** (R) Ysgrifennu creadigol. Age 10-13 *HTV* 20 mins. Tue. 11.35, Fri. 09.50, summer (L)

**This Island About Us** (R) Geography of Ireland. Age 10-13 *Ulster* 20 mins. Mon. 10.15, Tue. 11.35, spring (L)

**Cornerstones** Religious education. Age 11-13 *Tyne Tees* 15 mins. Wed. 10.40, Thurs. 10.35, all year (P)

**The Living Body** (R) Human biology. Age 12-14 *Granada* 15 mins. Mon. 11.13, Wed. 10.05, spring (N)

**A Matter for Decision** Problems facing young people in the tensions of today's society. Age 12-14 *Grampian* 20 mins. Tue. 10.27, Thurs. 10.35, spring (P)

\*Fortnightly



**Writer's Workshop.** A series in which creative writing and evocative visual material can stimulate the imagination. A professional writer offers guidance. *Thames*

# Secondary School Series



**Macbeth.** A special five-part production for schools with Michael Jayston as Macbeth and Barbara Leigh Hunt as Lady Macbeth. *Thames*

## Secondary School Series 1973-74

**Starting Out** Serial story for discussion. Age 13-15 *ATV* 20 mins. Wed. 11.40, Fri. 10.15, autumn (N)

**Believe It or Not (R)** Religious education. Age 13-15 *ATV* 20 mins. Wed. 11.40, Fri. 10.15, spring (N)

**Le Butin de Colombert (R)** French. Age about 14 *Thames* 20 mins. Tue. 10.30, Fri. 10.37, spring (P)

**\*The Nature of Things** Science/social studies. Age 14-16 *Yorkshire* 20 mins. Mon. 09.50, Wed. 11.18, all year (N)

**You and the World** Social studies. Age 14-16 *Thames* 20 mins. Mon. 10.15, Tue. 11.35, summer (N)

**Flashback (R)** Social/economic history. Age 14-16 *Granada* 20 mins. Thurs. 11.00, Fri. 09.50, autumn (P)

**Time to Think** Integrated studies. Age 14-16 *Scottish* 20 mins. Thurs. 12.00, Fri. 10.38, spring (L)

**Just Look! (R)** Environmental studies. Age 14-16 *Yorkshire* 20 mins. Tue. 10.27, Fri. 10.37, autumn (P)

**\*The Messengers** English/moral education. Age 14-18 *Granada* 20 mins. Thurs. 09.42, Fri. 11.45, all year (N)

**\*Decision** Exercise in decision-making for school leavers. Age 15-16 *Granada* 20 mins. Thurs. 09.42, Fri. 11.45, spring and summer (N)

**Macbeth (R)** Drama. Age 15 - *Thames* 25 mins. Mon. 10.15, Tue. 11.35, spring (N)

**Reflections** Contemporary aspects from *Macbeth*. Age 15 - *Thames* 20 mins. Mon. 10.15, Tue. 11.35, spring (N)

**Fusion (R)** The Arts. Age 15 - *Thames* 20 mins. Tue. 10.30, Fri. 10.37, autumn (P)

**Evidence** General studies. Age 15 - *Thames* 25 mins. Mon. 10.15, Tue. 11.35, autumn (N)

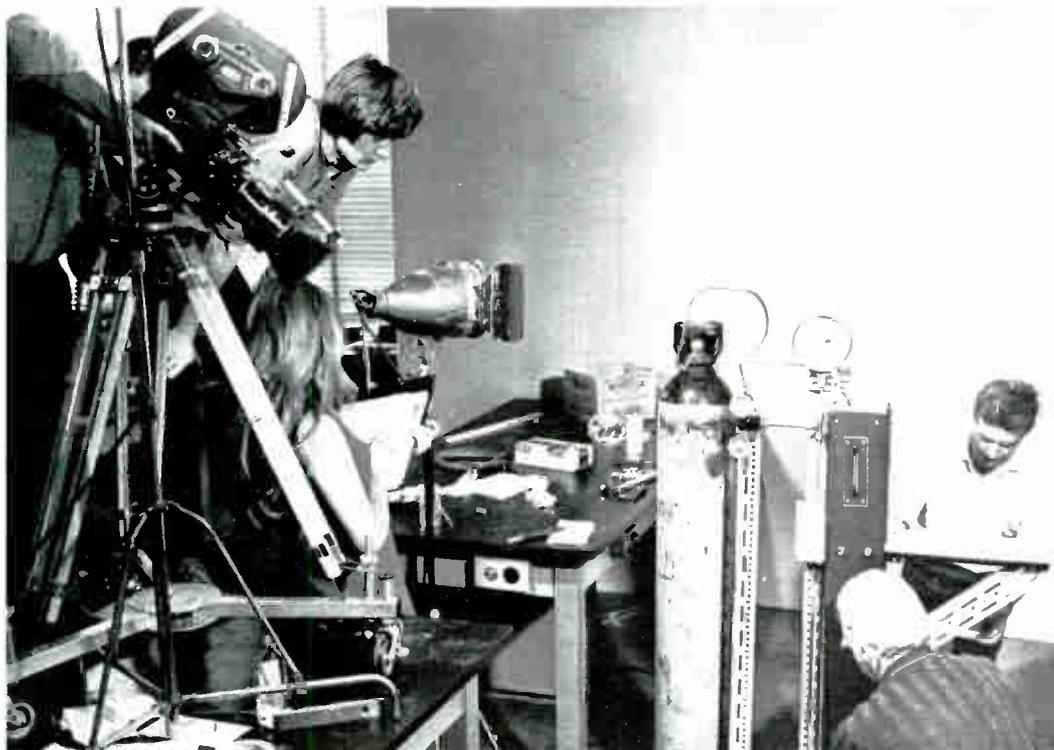
**The Facts Are These (R)** Reports on social health. Age 15-18 *Granada* 20 mins. Thurs. 11.00, Fri. 09.50, spring (N)

**The Time of Your Life (R)** A serial posing real life problems. Age 15-18 *ATV* 15 mins. Mon. 11.50, Wed. 10.22, autumn and spring (N)

*\*Fortnightly or three-weekly*



**The Nature of Things.**  
A science/social studies series. Athletes during filming for the unit of programmes on sport. Yorkshire



**Experiment.** An opportunity for sixth formers to look closely at experiments that would be too expensive or dangerous to mount in school. Granada

# Adult Education

**Fit to Last.** Thirteen programmes on physical fitness. *Scottish*



**At Your Service.** Brian Redhead presented a consumers' guide to the National Health Service. *Granada*

## Some Adult Education Series 1973-74

### THE ARTS

**Amateur Theatre.** 13 programmes on producing amateur dramatics. *ATV*

**The Art of the Craft.** How to restore antiques, repair upholstery, etc. 6 programmes. *Thames*

**Ways Towards Art.** Artists show how to do it yourself. 6 programmes. *London Weekend*

**What's His Name? His face is Familiar.** The actor and his craft. 7 programmes. *Granada*

### ENGLISH LANGUAGE AND LITERATURE

**Adventures in Words.** The fun of language in 13 programmes. *Tyne Tees*

**Cover to Cover.** Second series. 13 programmes discussing all kinds of fiction. *London Weekend*

**\*I Say.** 7 programmes on public speaking. *London Weekend*

### FARMING

**Farm Progress.** Weekly programmes on modern methods for farmers. *Southern*

### GARDENING

**Gardening Today.** Making and cultivating a small garden. *ATV*

**\*Planting for Pleasure.** Flowers and foliage to grow for the house. 7 programmes. *Thames*

### HEALTH

**Fit to Last.** 13 programmes on physical fitness, diet, etc. *Scottish*

### HISTORY

**A Place in History.** 6 programmes on famous British institutions. *Thames*

**What Industry did for the British.** Social and economic history. 12 programmes. *Grampian*

### LEISURE ACTIVITIES

**Angling Today.** Of interest to coarse, sea or game fisherman. *ATV*

**\*Enjoy Your Retirement.** Ideas and advice for the retired and about-to-retire. *ATV*

**Horse-riding.** 13 programmes for the young enthusiast. *HTV*

**\*Improve Your Bridge.** 13 programmes on contract bridge. *ATV*

**Judo.** 6 introductory programmes with the British Judo Association. *Thames*

**\*Play Guitar.** 13 'do-it-yourself' programmes. *Yorkshire*

**Skiing.** 13 instructional programmes. *Yorkshire*

**Water Wise.** How to enjoy the sea and river in safety. 7 programmes. *Thames*

### FOR PARENTS

**Education Magazine.** Provides information and answers questions about the British educational system. *Granada*

**Language Development of Pre-School Children.** How parents can help. 6 programmes. *HTV*

**Play With a Purpose.** Creative play for very young children. 26 programmes. *Tyne Tees*

### PSYCHOLOGY

**\*Understanding Ourselves.** 7 programmes on early influences. *ATV*

\* Support literature possible



**Angling Today.** A series of interest to coarse, sea or game fishermen. *ATV*

**A Place in History.** An adult education series about well-known British places and institutions that not only have a place in history, but also fulfil an important role in national life today. *Thames*



**Farmhouse Kitchen.** A series to encourage interest in traditional domestic skills. *Yorkshire*



**Planting for Pleasure.** A series for the family as a whole, combining the arts of gardening and flower arrangement. *Thames*

**Cover to Cover.** Annabel Leventon in a second series of programmes discussing all kinds of fiction. *London Weekend*



**Generation Three.**

Dame Sybil Thorndike in a series designed for those who have retired or are about to retire.

*Westward*



**This Island About Us.** Carlingford, County Louth, Ulster



**Water Wise.** How to enjoy the sea, the river and canal in safety. *Thames*



**In Tune.** Steve Race who introduced this series showing how the same techniques are used in different types of music, with John Dankworth. *HTV*

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*Central Scotland:* R McPherson, MA, Edinburgh; Controller; J Ross Wilson, Educational Programmes Officer, Scottish Television Ltd, Theatre Royal, Glasgow G2

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University of Birmingham, representing ATV's Committee

**Prof E G White**

University of Liverpool, representing GRANADA TV's Committee

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**B Colgan**

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**Mrs J Illsley**, BA

Primary Teacher, Aberdeen

**Miss M Jackman**, BA

Primary Extension Project, National Council for Educational Technology

**Miss W Kernig**

Headmistress, Brunswick Park Infant's School, Camberwell Green

**M Marland**

Headmaster, Woodberry Down Secondary School

**Mrs J M O'Hare**

Headmistress, Urswick Grammar School

**D H J Phillips**

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to the Nuffield Resources for Learning Project

**Mrs A Wood**

President of the Federation of Children's Book Groups

**M Edmundson** (*Assessor*)

Department of Education and Science

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Headmistress, Chorlton Park Junior School, Manchester, representing GRANADA TV's Committee

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Headmaster, Littleworth County Secondary School, Barnsley, representing YORKSHIRE TV's Committee

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**Mrs L Moreland**

General Secretary to Toy Libraries Association

**Mrs A Williams**, BA

Teacher. Also Governor of Cassio College of Further Education, Watford

*Assessors:***E K Ashworth**

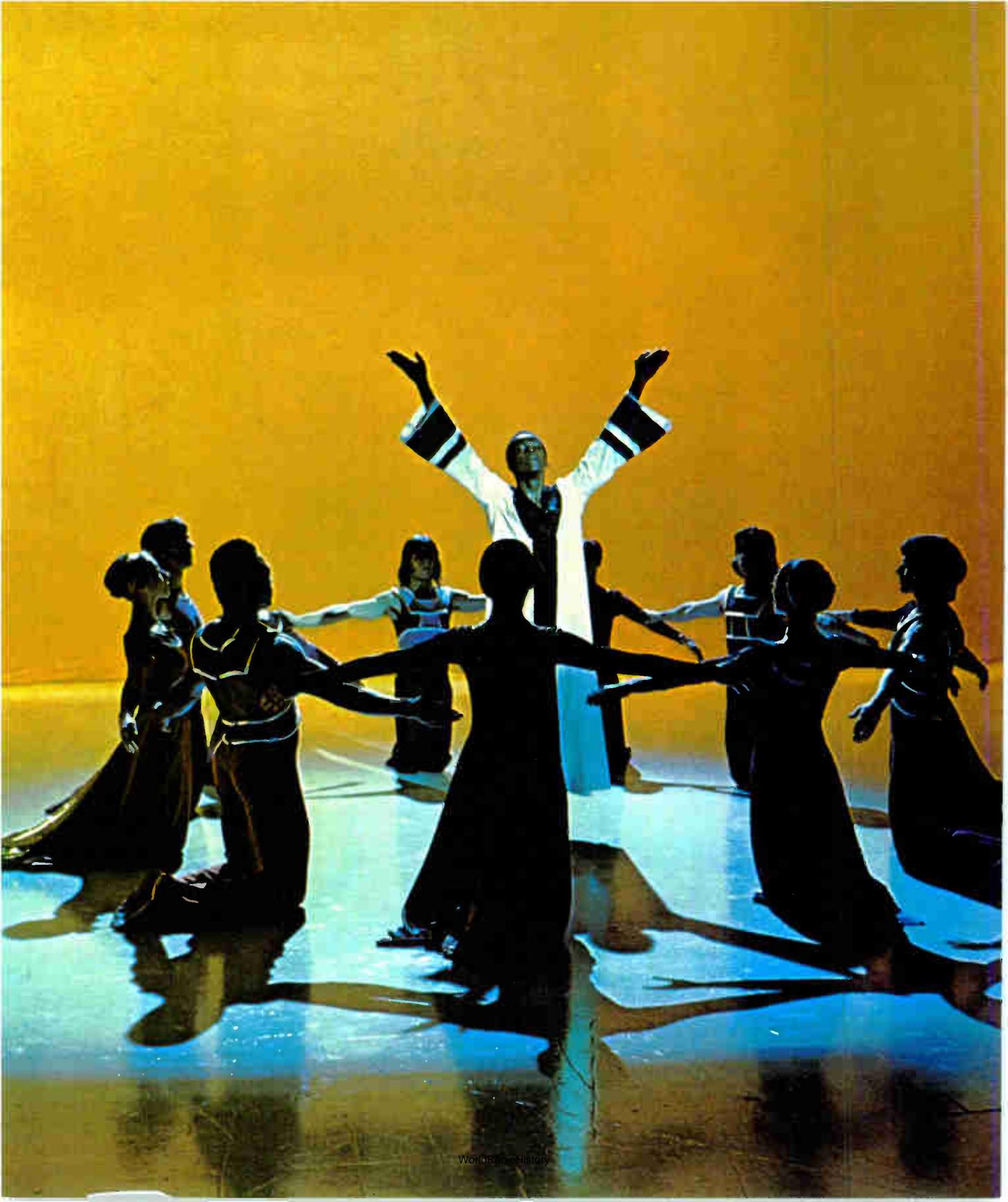
Senior Inspector, Ministry of Education, Northern Ireland

**H S Marks**

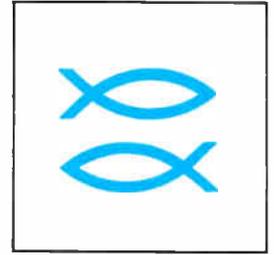
Department of Education and Science

**E F Thomkins**

HMI, Scottish Education Department



# Religious Television



If in some ways television as a whole mirrors society, then the religious element in the total output might be expected roughly to reflect the spiritual state of our culture. So Independent Television, in its national and regional news and comment programmes, does fragmentarily catch the current religious scene, rather in the way that the newspapers do. Besides this continuing beat of news interest – an interview in *First Report* here, a conversation in *Good Afternoon*, or just items of general interest in a *Day by Day* or a *Calendar* – there are occasional programmes on the network or locally of more exclusive religious interest. Locally, for instance, an HTV West *Friday Profile* is given over to the work of a Salvation Army Hostel in Bristol. Nationally, a producer gets interested in the life of contemplative nuns, or of Muslims in this country, and there is ATV's *Enclosed* and Thames' *A Mosque in the Park*; or Granada's *Parade* team decides to film the stage production of 'Joseph and his Amazing Technicolor Dreamcoat'.

And there are many who say that this is enough. They question whether, beyond that, a broadcasting body ought specially to put out designated religious programmes. Why an hour of worship on ITV's screens every Sunday morning when relatively so few people watch? Why seventy minutes of religious programmes on Sunday evenings? Why still, in most areas, a regular late night religious programme? To such critics it sounds as if the broadcasters are too submissive to the voice of organized religion, at a time when, allegedly, fewer and fewer people conform. Certainly it becomes harder to sustain the traditional arguments for this policy. One way or another they all smack unfashionably of authoritarianism, from the naked 'The Christian religion is established in this country' to the high-flown 'Broadcasting should provide a whole diet for

the whole man'.

A survey carried out for the IBA last year may throw new light on the subject. The sample of viewers were responding on their reactions to avowed religious programmes and to other comparable programmes. There was a great deal of overlap. Other programmes could be just as 'worthwhile', have just as much of 'a moral point', and so on through quite a cluster of common responses. What distinguished the religious programmes was precisely that viewers saw them as religious. Whatever they meant by that term, it was evident from the high scores they gave these programmes for other qualities that on the whole viewers welcomed and accepted these programmes as a distinctive part of the output. So whether an *Adam Smith* drama serial, a *Believe It or Not* education series, or the Church Services themselves, if the research is correct viewers are both percipient and reasonably well satisfied.

This does seem to mark a difference from six years ago when the Authority carried out detailed research in this area. Then the great popular fear was against 'having religion rammed down our throats'. And in an effort to use religious programmes for talking about things that people were interested in, London Weekend Television in its early days went out to the Roundhouse and caught glimpses of the arguments in the city.

*Roundhouse* would be out of keeping now: and London Weekend's *Argument* last year was unadorned didactic dialogue on religious matters. For while five years ago the push was all towards a social gospel, now there is a fresh readiness to share spiritual things. The young lead an interest in what the East has to teach about living; world events make it hard any longer to see Christianity as a prop of Western domination.

So the Authority's continued policy of

**Kontakion.** A scene from the modern gospel ballet presentation which won the outstanding award at the 1973 International Christian Television Festival. *Thames*



H.M. the Queen, escorted by the Dean of Windsor and members of the Royal family, leaves St George's Chapel after Christmas Morning Service. *Thames*



**A Mosque in the Park.** Members of a Muslim community look on at a session of religious music. *Thames*



**Believe It or Not.** The Rabbi blesses the wine at the family Sabbath meal. *ATV*

setting aside time on Sunday evenings week by week for religious programmes does not mean subservience to the established churches as such. It means providing the audience with an element that they recognize and are glad to have. Last year the Authority held a further one of its occasional consultations on religious television. There it was evident that the churches, as represented by their hundred and more advisers to Independent Television, are increasingly ready to give the producers their heads. Granada's series of documentary religious programmes for 1974 will be very much one man's view, just as London Weekend's *Signs of Life* series last summer reflected the enthusiasm of its producer Bill Young with his director Howard Ross.

Although such developments in religious television stem primarily from the Christian tradition, other religions also have firm root in Britain. As the photographs on this page indicate, Independent Television makes it its business to reflect this variety of allegiance. Accordingly, the Authority last summer included London Weekend's three programmes, *A God By Any Other Name*, on Sikh, Muslim, and Hindu religious expression in Britain, as part of the network's avowed religious output.

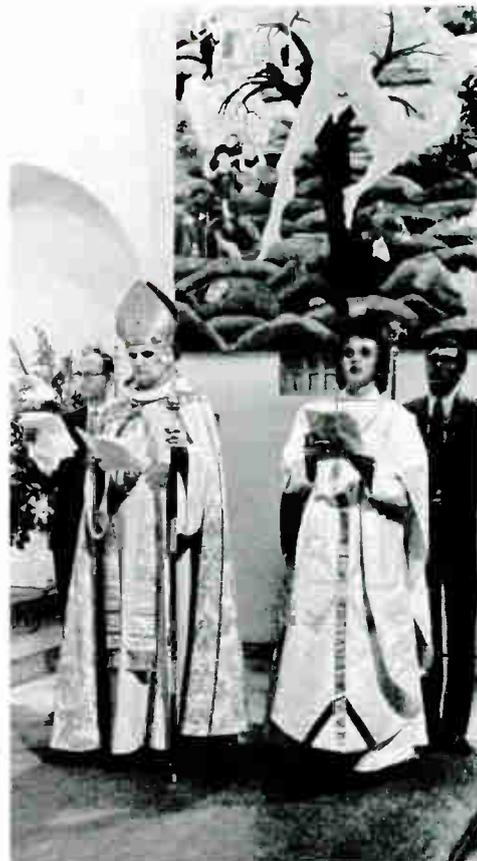
These various developments give a foretaste of how religious television on Independent Television could sustain its place in a multi-channel situation.

The Authority looks for advice on religious matters to the Central Religious Advisory Committee. Its members during 1973 were:

Rt Rev Dr R A K Runcie (*Bishop of St Albans*) (CHAIRMAN); Prof J N D Anderson; Rev Fr Agnellus Andrew, OFM\*; Rev Dr G Balls; Rev Dr G B Caird; Rev Dr W Cattanach; Rev Canon D L Edwards; Rt Rev Dr Langton D Fox (*Bishop of Menevia*); Rev Dr R D Eric Gallagher\*; Mr G H Gorman, JP; Rev H M Jamieson, HCS; Rev R W Hugh Jones; Mr P Keegan; Rev Ian M Mackenzie\*; Rt Rev C MacPherson (*RC Bishop of Argyll and the Isles*); Mrs P Minney; Prof D Pond; Rev Donald Reeves\*; Rev Alwyn Rice Jones\*; Rev E Rogers; Rev Prof H E Root; Mr J L Thorn; Rev G Tilsley; Rev Leslie J M Timmins\*; Rev Dr H Walker; Miss P M Webb; Rev Dr W M S West, JP; The Most Rev G O Williams (*Archbishop of Wales*); Rev Canon H Wilson; Mrs B Wolfe; Rev W D Wood; Rt Rev Dr R W Woods (*Bishop of Worcester*); Mr A S Worrall.

\* Members of the Authority's Panel of Religious Advisers

# With the Upholders of Religious Life



Independent Television has been fascinated by the Poor Clares, one of the most austere religious orders. In Westward's *Witness My Words* (top left) Sister Mary Agnes spoke of her life and of the poems which she publishes. ATV's *Enclosed* (left) followed a whole sisterhood in their life of contemplation.

In the first programme of London Weekend's spring series *Argument* (top centre) Brian Magee questioned the Archbishop of Canterbury about signs of decay in the Church. Dr Ramsey spoke of signs of life, which the company explored in its next Sunday evening series, shown above covering the Bishop of Southwark's rededication of St Peter's, Morden.

# The Showing of a Morning Service

London Weekend Television visits Guildford Parish Church



The vicar and director discuss the service.



Unloading the equipment.



Testing for lighting.

Rolling in the cables.



Positioning the microphones.



The production assistant and cameraman check a point on the script.



Lining up a camera.



Discussing a shot with the director.



The vicar takes an interest.

The congregation has gathered. The crew get ready for 'on air'.



Left: On air: at prayer.



Inside the 'scanner' the director views shots.

Left: The further camera shoots the choir; the near one stays out of shot.



On air: the 'dolly' wheels up the aisle for a shot.

Left: 'Not what it was in my young day.'



Running the roller caption.

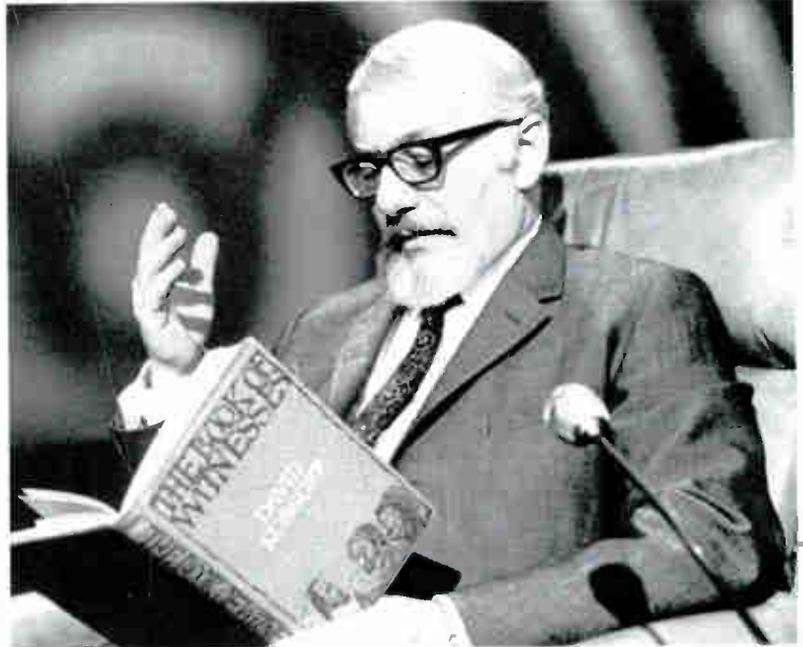
Left: Off to a well-earned drink.

# Religion is equally the concern

**A Thankless Task.** Adam Bradshaw, attendant of a public toilet in North London. Many people earn their living doing difficult, boring or unpleasant jobs. Programmes in this series ask 'Why do they do it?'.  
*Thames*



# of everybody and anybody



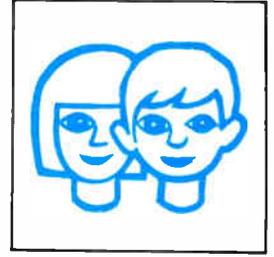
**Top Left: Stars on Sunday.** Deborah Kerr reads a New Testament story in the long-running programme of requests for religious music and Bible readings, given by top stars, up-and-coming talent, other famous personalities and religious leaders, supported by choirs, groups of singers, and bands. *Yorkshire*

**Above: Book of Witnesses.** David Kossoff reads and discusses his stories. *Border*

**Left: Long Ago and Far Away.** A series in which children performed in song and mime stories from the Bible. *Southern*



# Children's Television



In one sense, any policy for children's programmes has to be a shot in the dark. It is true that there has been a good deal of research into the effects of television on children, yet much of it has concentrated on the impact on young people of television viewing in general – inevitably, since they are exposed to more 'adult' television than specifically children's programmes and certainly from quite an early age they tend to prefer the former.

While it is clear that the starting point for any programme made for children should be the *child* himself, it is not easy to determine with any degree of certainty what children of various ages need, look for, and get from programmes that are specially made for them. It was for this reason that in 1972 the IBA commissioned a two-year research project designed to secure new data about children's living patterns and interests, their viewing habits and preferences, the factors affecting their choice of programme, and their response and reaction to programmes intended for them.

Any broadcasting organization that seeks to offer a wide range of programming has, by definition, the clear obligation to provide material specially produced for children of all age groups. From the outset Independent Television has taken this responsibility seriously. As a result specially produced and selected programmes of a type considered appropriate for young viewers are shown each weekday and on Sundays and a large proportion of these are seen in all Independent Television areas at the same time. Such programmes, in line with ITV's Code on Violence, pay particular attention to scenes which could be thought to disturb young children. And they certainly will not include swearing or blasphemy, as a matter of policy. In broad terms, these programmes aim to hold a

balance between pure entertainment on the one hand and factual information on the other. Ideally, for the best to come out of this mixture, material aimed at the child's intellect will be as entertaining as possible, while the stories, cartoons, and variety shows which appeal to his imagination will use simple enjoyment as a means of extending his faculties. In other words television has its equivalent of the comic, the adventure book, and the Punch and Judy show, as well as its version of the constructional toy, the weekly encyclopedia, and the nature walk. What matters, of course, is that each programme should be the best possible of its kind.

This obligation to provide a balanced mix, readily acknowledged by Independent Television, probably gives rise to what is the greatest difficulty inherent in children's programming – the inescapable fact that in an hour or so a day it must try to provide a whole service in miniature, but for a highly varied audience. After all, what an 8-year-old finds attractive is likely to seem a bore to his older brother and a series that a child has watched for weeks may suddenly be dismissed as 'only fit for kids'. So in any given week and in any given area, the output will regularly include adventure/drama series, either home produced or imported; information programmes, either in the form of magazines, miscellanies or quizzes; light entertainment series; cartoon or puppet animation series; as well as simple storytelling for the younger viewer.

The overall co-ordination and supervision of the advance planning, supply, and quality of this output is the responsibility of a Children's Sub-Committee of ITV's Network Planning Committee, which meets regularly and includes a member of the Authority's staff. Companies are thereby given the opportunity to plan their individual contributions in

**Arthur of the Britons.** Children of the enemy, the Saxons, find sanctuary with Arthur (Oliver Tobias) and Kai (Michael Gothard) in this episode from the 24-part networked series on the adventures of the legendary Celtic hero. *HTV*



**Clapperboard.** Chris Kelly, host of the junior cinema show. *Granada*

relation to known requirements throughout the network.

Research indicates not only that relatively young children often prefer programmes ostensibly made for adults, but as a corollary suggests that the child audience is quite substantial up to 9 pm and often beyond. With this in mind the Authority does its best to ensure that all evening programme matter shown up to 9 pm is not unsuitable for children. This, it believes, is a reasonable hour at which to ask parents to take on the responsibility for what their children watch and after which adult viewers can expect to see adult programmes.

So far as making programmes especially for the child audience is concerned, this is fraught with difficulties. It is after all adults who produce them, and what adult is ever able with total success to enter the special world of the child's imagination?; the least he can hope for is, as it were, to fascinate and stimulate the 'child within himself'. And there is little to be achieved by making a programme which simply gives an impression of childhood that derives from the adult's idealized 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, teacher, or maiden aunt.

**Alice Through the Looking Glass.** Cyril Fletcher, as Lewis Carroll, tells the story to young guests Alice and Lorina (Carol Hollands and Fiona Milne). The story has been adapted in twelve parts by Gyles Brandreth. *Thames*



**Get This!** Kenny Lynch and Harry Fowler look at the National Motor Museum. *Southern*

While television is a natural storyteller and, given the right material, it is not hard to absorb the young audience in the make-believe world created, this too has its pitfalls. The more children enjoy a particular programme, the more likely are they to become involved with its characters or personalities. And the more involved they find themselves with these heroes and heroines, the more the chance they might imitate them. Therefore, great care is necessary to avoid presenting children with negative or dangerous examples. Drama series – stories of adventure, often in the open air and featuring children – form a basic element in any balanced schedule for children and are a regular part of Independent Television's output.

With the more informative programmes the main problem lies in making them sufficiently interesting to attract and hold the child's attention, and to involve him as actively as possible. It is hardly surprising if a child who gets home tired from school is not over-receptive to further obvious lumps of information, any more than the hard-worked business man back from the office is likely to be very enthusiastic towards a television programme about accountancy. But, just as this same businessman might get pleasure from a play about a boardroom struggle because he has a natural interest in the world of

big business, so the child's constantly inquiring mind will take to information which is entertainingly presented. Children have a basic instinct to acquire knowledge, provided it is not 'taught' in the purely classroom sense. *Maggie* (Thames), a magazine programme which is made for children up to about 12 and takes a regular and active interest in problems of conservation; *How* (Southern), a general knowledge miscellany; and *Get This* (Southern), a sort of comic encyclopedia, are among those programmes which are designed to increase the child's awareness of the world about him. *Clapperboard* (Granada) provides an amusing and informative weekly look at aspects of the cinema – the documentary, slapstick, animal films, the work of particular cameramen and so on – all illustrated by relevant clips.

Again, the child who one day is eager to find out new things from television, the next day expects sheer entertainment and undemanding enjoyment from 'his own' programmes. This is a perfectly legitimate expectation and one which Independent Television caters for with a wide range of material.

Independent Television makes special provision for very small children under 5, producing each weekday around noon a programme designed to appeal particularly to



**The Jensen Code.** An adventure series. *ATV*

them. In addition to some of the longer-running story programmes, *The Witches Brew* (Yorkshire), *Happy House* (Thames), and *Larry the Lamb in Toytown* (Thames) are among those made for this part of the audience.

The people who work in children's television are keenly aware of their responsibilities and care deeply about what they are doing. They are also highly critical, not only of the work of others but of their own finished product. An opportunity for an overall appraisal of Independent Television's present and future output was provided by a Consultation on Children's Television arranged by the Authority in February. All staff from the companies with responsibility for children's programming – planners, producers, directors, and writers – were invited to this open exchange of ideas. One fundamental question was felt to be whether television programmes for children could be so produced as to involve them *actively*, in the way that reading had done for many children in earlier generations, getting them to add their own imaginative contribution to what was being communicated. Much stimulus to further thought in what is the most demanding and rewarding area of programming was achieved.



**The Witches Brew.** *Yorkshire*

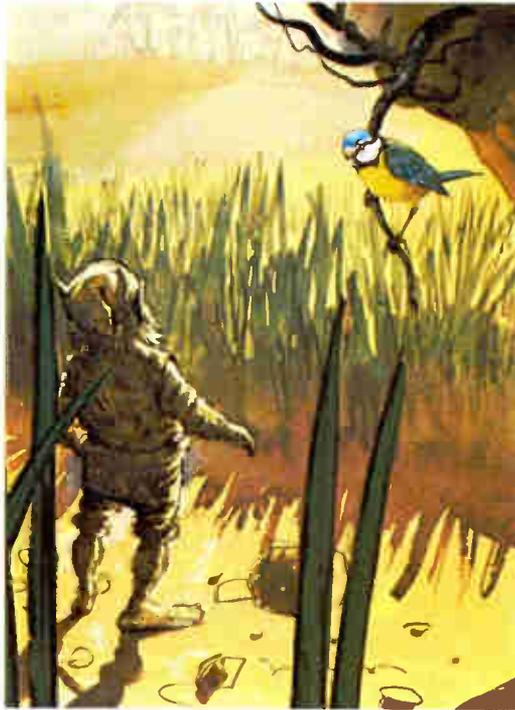


**Maggie.** Presenter Susan Stranks. *Thames*

## Children's Television

**Little Grey Men.** A children's story in pictures painted by John Worsley. *Anglia*

*Far right:*  
**Cuddles & Co.**  
Ventriloquist/comedian  
Keith Harris with Cuddles  
a rascally orang-outang,  
one of his assistants on the  
show. *ATV*



**Little Big Time.** Host  
Freddie Garrity sets a fast  
musical pace. The  
audience, an integral part  
of the show, is often  
called upon to join in the  
songs. *Southern*





**The Adventures of Black Beauty.** Stacy Dornning as Jenny Gordon. *London Weekend*

*Far left:*  
**The Tomorrow People.** Peter Vaughan Clarke (Stephen), Sammie Winmill (Carol) and Nicholas Young (John) in their secret underground headquarters which is stacked with gadgets to help them in their science-fiction adventures. *Thames*



**The Flaxton Boys.** A genuine Spitfire became the star of this episode of the adventure series. Andrew Packett and Philip Baldwin played the lead characters. *Yorkshire*

# Freewheelers in France



Sue (Wendy Padbury) and Dave (Martin Neil) run into trouble at The Chateau.

The village of Vallon Pont d'Arc, 90 miles or so north west of Marseille, dozed under the warm French sun on a lazy Sunday morning in late May. Virtually the only sign of life came from the fire brigade who were pumping water from the nearby River Ardèche to soften the parched turf of the local football pitch for a big match. Those locals who stirred as the temperature crept into the seventies regarded with Gallic amusement the frenzied activities of a group of mad Englishmen and women as they grappled with the problems of filming a children's adventure serial in a foreign country.

Southern Television's much-travelled *Freewheelers* unit was at large again, filming a tale of international art theft and the battle to gain control of a powerful secret weapon. Previous series had been filmed in colourful locations all over Britain and included episodes in Spain, Holland, and Sweden. It seemed appropriate to mark Britain's closer ties with Europe by making France the objective this year.

Chris McMaster, who has produced eight series of *Freewheelers*, went on an extensive advance 'recce' with Southern's chief designer John Dilly and Colin Nutley, who acted as unit organizer. He discovered the unexpected and little-known grandeur of 'Les Gorges de l'Ardèche'. The river winds through more than 20 miles of wooded lime- and sandstone rifts rising hundreds of feet above the rapids prized by canoeists from all over Europe and used as a training ground for the French Olympic team. He knew immediately that the Ardèche was exactly the location for which they had been looking.

The schedule was tight. In three crowded weeks, it was planned to film at a colourful gypsy festival on the shores of the Mediterranean; on the desolate marshy wastes of the Camargue; at a chateau whose history dates back to the thirteenth century; and in the shadow of the awesome 'Pont d'Arc', a majestic natural bridge of rock more than 150 feet high and 200 feet wide, spanning the Ardèche.

Planning a location film schedule is rather like mounting a military campaign. Preparation is essential if the expensive expedition is to succeed.

There were twenty-two people in the unit, including the camera and sound crew, make-up and wardrobe girls and stagehands, as well as the cast. Other artists were to fly out later.

The first days were spent in the stifling



heat of the Camargue filming a chase, sometimes up to the waist in the evil-smelling swamp water. It was a relief to get back to 'civilization' to shoot the religious festival at Les Saintes Marie attended by thousands of gypsies and visitors from all over Europe.

The two young heroes, Wendy Padbury and Martin Neil, were supposed to be trying to escape from the villains through the throng of pilgrims and sightseers. But the crowd was so dense it took them half an hour before they managed to get within range, by which time the camera had almost run out of film!

The team moved to Vallon for what promised to be the most spectacular scenes. On a calm backwater on the Ardèche the cast were gingerly learning how to paddle the two-man Canadian canoes, supplied by an English company which operates holidays for young people. Meanwhile, the rest of the unit was filming a spectacular car chase on a mountain road. Time is a costly commodity during location filming and the team could not remain idle while the actors were getting the feel of the water.

A sudden downpour put an untimely end to the day's work but fortunately the clouds and the gloom cleared the following morning and the unit set out for the gorge in a convoy of cars.

Lifesavers were on hand at the rapids in case anything went wrong. They were soon needed.

The artists made their way upriver with

their canoes, together with one experienced canoeist in each craft. Two cameras were positioned on the sandy shore to capture an important chase sequence in which Jenny Till, portraying an instructress, and the two youngsters were to be pursued through the rapids by two villains.

Jenny was first through. Suddenly, her canoe brushed a rock and turned over. Mercifully it was less dangerous than it appeared as the current carried her clear where a lifesaver could pull her safely to shore.

If it was a tense moment for Jenny . . . and the producer . . . it was even worse for Wendy who was following in the canoe behind. Already nervous, she was petrified when her turn came. But she sailed through without a hitch. The team got some superb footage, but there was no way they could use it; for the character Jenny played was supposed to be an expert and could not be seen falling into the river!

Probably the most bizarre episode of the whole trip resulted from a flurry of interest by the French television service who got wind of the filming and gathered the impression that they were making the new James Bond movie. They were all set to send an eight-man unit from Paris to make a major documentary. Luckily they were forestalled. Even so, a three-man team spent a couple of days with the unit. It was a strange experience for the production team to be the stars of a show for a change!

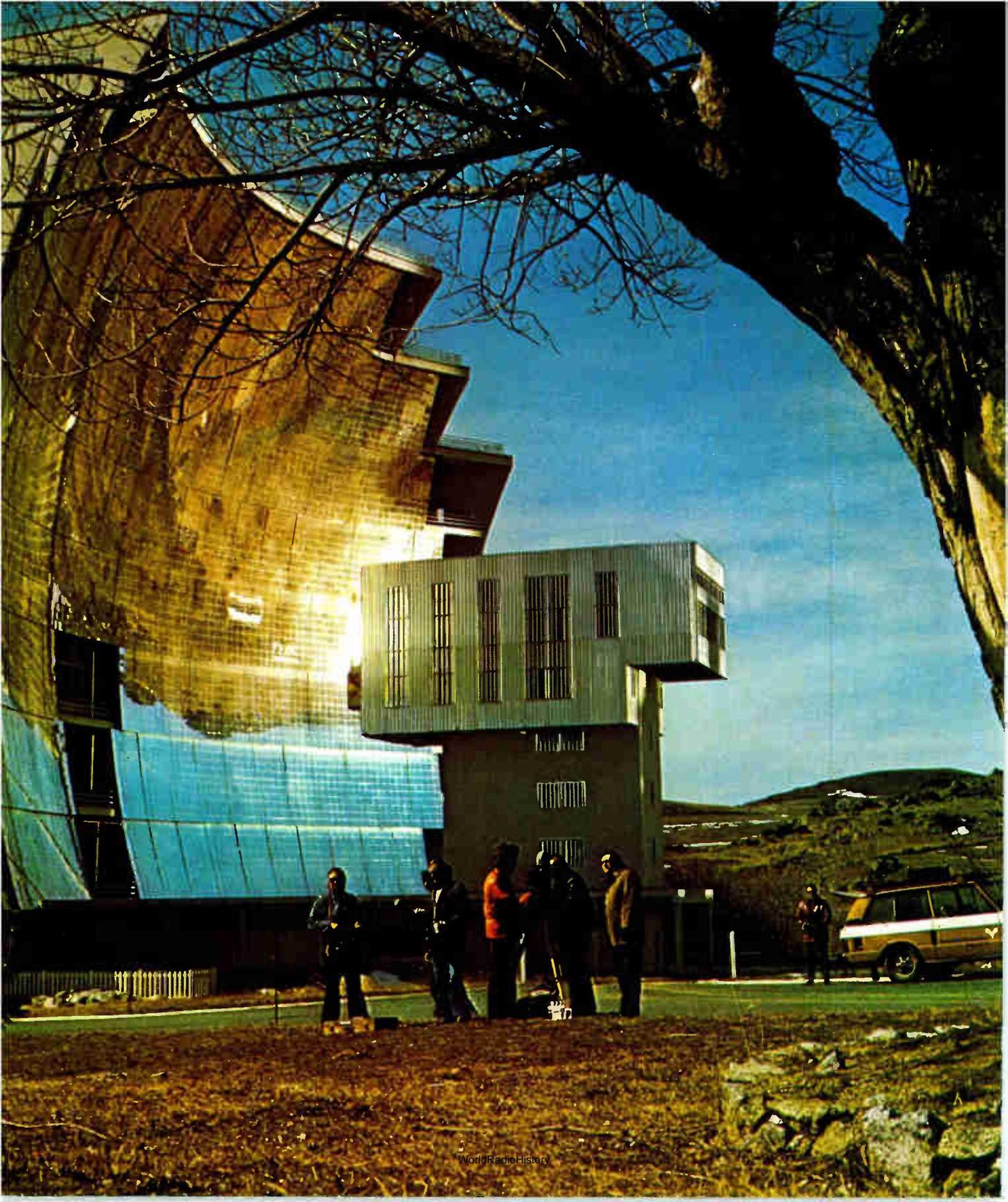
*Left:* Producer Chris McMaster cues the action at the rapids.



Wendy Padbury tries to keep an even keel during the rapids chase in the Ardèche.

The tables are turned when the film unit itself becomes the subject of a documentary made by ORTF, the French television service.





# The Arts and Sciences



Arts programmes are notoriously difficult to define. It is easy to say that a television opera from Glyndebourne or a television concert from St Paul's Cathedral is an arts programme, but is a film about Mardi Gras in New Orleans or a documentary about Andy Warhol an arts programme? All four of these are examples of programmes shown on Independent Television in the past year. Some programmes which may be described as arts programmes set out quite simply to enable viewers to share the experience of seeing and hearing the work of the world's great artists. Equally, a television adaptation of a theatre classic such as Eugene O'Neill's *A Long Day's Journey into Night* could well be considered an arts programme. Certainly, ATV's television version of the National Theatre production of this play was as much one of Independent Television's major artistic events in 1973 as Southern's production of *Il Seraglio* from Glyndebourne. Yet the O'Neill production will be regarded as part of ITV's drama output just as a *News at Ten* report showing Picasso's last works at an exhibition in Avignon will be classed as news.

Television coverage of the arts, therefore, cannot realistically be thought of as confined to those programmes which have a specifically arts label hung upon them. Where such programmes exist, and there have been fresh examples of these in the past year, they exist to widen enjoyment and appreciation of the arts, rather than to address themselves to a self-conscious cultural élite.

Independent Television's longest running network arts programme is London Weekend's *Aquarius*, edited and introduced by Humphrey Burton. Reflecting Burton's own musical training, *Aquarius* has always sought to bring music to the television screen in a way which is attractive visually and faithful to the music itself, although one of the prob-

lems of presenting music on television is the limited range of sound-receiving equipment installed in most domestic television receivers. Music apart, *Aquarius* made a film of the Wexford Arts Festival, looked at the photographic achievements of Lord Snowdon, and invited the Italian director Franco Zeffirelli to take a critical look at the arts scene in Britain.

A second network series, Granada's *Parade*, established an approach to the arts rather different to that of *Aquarius*. *Parade* quite uncompromisingly gave viewers examples of music and the visual arts, both Western and Oriental, without comment. Whereas *Aquarius* in general has the style of a magazine with its presenter leading into each item, *Parade* deliberately did no more than identify the works to be performed.

In contrasting style, ATV provided a further series introduced by Lord Clark - *Romantic Versus Classic Art*. Lord Clark's lucid and urbane approach to his audience ensured a high degree of appreciation and enjoyment.

On a regional basis companies reflect the particular arts events in their areas. For a number of years now, HTV has given extended coverage to the Welsh National Eisteddfod. Scottish Television has systematically increased the time devoted to the Edinburgh International Festival. Southern, which started its television productions from Glyndebourne in 1972, continued with two further telerecordings in 1973, and also showed locally a series of concerts given by the Bournemouth Symphony Orchestra. On Teesside, the annual Billingham Folk Festival was as in previous years the subject of a special programme from Tyne Tees, whilst in Bristol HTV sponsored an amateur drama festival in association with the British Drama League, televising the winning group's production. In other company areas such as Ulster, Westward, and Grampian, arts magazines set out to

**The Scientists.** The massive reflector of the solar laboratory at Fort Remeu in the Pyrenees, in a programme about harnessing solar energy. *Yorkshire*



**The Flight of the Snow Geese.** This programme in the *Survival* series won two Emmy Awards for 1972-3. *Anglia*

establish a dialogue between artists and the local community.

Science programmes have for some years now avoided the simplistic 'Isn't science wonderful' approach. The days, not so very long ago, of uncritical optimism about nuclear energy, the green revolution, and popular

and inexpensive methods of disease and population control have been replaced by a much more wary assessment of scientific and technological achievement. It has fallen to ITN's science unit, headed by Peter Fairley, to report the major challenges put to scientists by natural disasters such as earthquakes, droughts, floods, famine, and disease, and to chronicle man's imperfect response to these hazards and those of his own making. The exploration of space, whilst making an admirable television spectacle, offers little solace for those concerned with the immediate problems of man and his environment on this planet.

Outside the news, Yorkshire's *The Scientists* had another successful year in which some of the more promising developments could be examined. The first programme in the 1973 series was in fact based on space technology – the earth resources technology satellite which has taken thousands of pictures of the earth's surface from a height of over 500 miles. Other topics which *The Scientists* considered included the techniques of allergy detection, developments in plant breeding which could lead to two-foot high apple trees, an examina-



**Parade.** The Royal Ballet. Anthony Dowell and Antoinette Sibley (centre) in 'Symphonic Variations'. *Granada*



**Romantic Versus Classic Art.** Kenneth Clark (Lord Clark) presented his new series of fourteen half-hour programmes plus an hour-long introduction. *ATV*



**The Exploring Mind.** A history of scientific thought introduced by Prof. James Ring. *London Weekend*



**Aquarius.** Lord Snowdon and Humphrey Burton in ITV's regular arts magazine. *London Weekend*

tion of the world's energy reserves, and the mysteries of our built-in clocks.

In natural history and anthropology, both Anglia's *Survival* series and Granada's *The Disappearing World* made exciting journey's across the world to produce programmes which were full of information and entertainment. Two adult education series about science were London Weekend's *The Exploring Mind*, a history of scientific thought introduced by Professor James Ring who is also the chairman of the IBA's General Advisory Council; and Ulster's *Look Up*, a group of programmes on astronomy.



**Format.** The local arts magazine looked at instruments which produce a wide variety of sounds for use in theatre, films, and television. *Westward*

**Music in Camera.** Kyung Wha Chung was guest soloist with the Bournemouth Symphony Orchestra. *Southern*



# Glyndebourne on TV



Die Entführung aus dem Serail.

Recordings by Southern Television of operas from the Glyndebourne Festival Opera have won wide acclaim and a new audience for opera on television.

An artistic venture of this scale and complexity requires an immense amount of preparation. Director David Heather and producer Humphrey Burton began planning for this ambitious operation long before the start of the Festival Opera season which stretched

from May to August. Recording was scheduled to take place a few days after the last public performance.

Heather's task was to totally immerse himself in two operas so that he could do full justice to both the music and the spectacle of two contrasting productions. The grandeur of Verdi's tragic vision in *Macbeth* provides a counterpoint to Mozart's *Die Entführung aus dem Serail* (Il Seraglio), a gay and

witty comedy set in a Turkish harem.

Heather sat in on rehearsals for the operas and discussed with stage producers Michael Hadjimischev and John Cox how their essentially theatrical conceptions could be translated to the television screen. He watched almost every public performance of each opera, about thirty in all, and even played tapes of the music in his car travelling to and from the opera house.

Southern's colour outside broadcast unit, with a staff of forty, spent ten days at Glyndebourne. As the curtain fell on the last public performance of *Macbeth*, Head of Lighting Hedley Versey and Head of Sound Cyril Vine moved in with their equipment. Together with technicians and riggers, Versey and Vine spent a day and a half installing powerful lamps and sensitive microphones. Lighting riggers worked throughout the night to have the lights ready for the first television rehearsal.

Five cameras were positioned around the auditorium. The crew had exactly two and a half days to rehearse *Macbeth* before the recording date. They worked twelve-hour days until Verdi's masterful music became second nature to them. Weeks later, anyone who had worked with the unit was easily identifiable – they could be heard humming melodies from the opera whilst standing in the staff canteen queue or walking along a corridor.

Television people are traditionally informal dressers whilst they are working. However, Glyndebourne's traditions were overriding. On the day of the first recording, the outside broadcast crew looked their best in dinner jackets to mingle unobtrusively with the specially-invited audience. In the cramped mobile control room the director, the producer, the production assistant, the vision mixer and the other technicians and engineers, all immaculately attired in evening dress, sweated out the tension.

An additional member of the team was a score reader so that Heather could keep in exact harmony with the music. During the 150-minute opera there were 800 separate shots. It would have been less complicated to have broken the scenes down into easy sections which could have been recorded over

perhaps a whole day and then edited together at a later stage. But the essential atmosphere and excitement of a live audience would have been lost and to the viewer at home it might just as well have been recorded in a 'dead' studio.

The actual recording went with the minimum of hitches. A week later, *Die Entführung* followed *Macbeth* on to videotape.

But David Heather's work was far from over. Each opera had to be 'topped and tailed' with opening and closing titles and credits. English subtitles were also added to enable viewers unfamiliar with the plot to follow the development of the story. And it took four days of slow and painstaking work on each production to superimpose these English translations.

*Macbeth.*



# Regional Arts



In 'The Naked Truth' *Spectrum* examined the role of women in art.



The art of humour was examined with comedian Frank Carson.



Seaside poet and local historian.

To those planning the first edition of Ulster Television's *Spectrum* it seemed the worst of all times to begin a local arts magazine series. For in September 1971 the population of Ulster had some more pressing and immediate interests, and the arts had taken something of a temporary back seat. Therefore, the original format of a magazine which would draw its material from and report on current events in the arts had to be changed. The result was a programme which combined reports on the more significant events that did take place and original material created specially for television.

Variety was the key word, both in material and presentation; and it has proved one of the most important ingredients of success. The boundaries of the arts themselves are indefinable; therefore, the range of coverage has been determined by only one criterion, that of providing entertaining television.

Within these extensive boundaries the series has moved continually. One programme featured a major item 'Concrete

Poetry', while the next followed a day in the life of a hard-working local pop group. The programme has always been concerned to avoid labels; too often arts programmes become no more than a middle-class indulgence and are categorized as such. Nevertheless *Spectrum* stands or falls on the assumption that, provided the treatment is right and not self-consciously 'arty', there is a major audience to enjoy this sort of material; that art is fun and can be defined as almost any manifestation of human expression.

Being a local magazine the priority has been with subjects of local origin and, beside the celebrities, the programme has always felt it part of its obligation to provide outlets for the lesser known faces and pursuits of the region's own public. It has carefully worked to preserve this distinctly local flavour and seek out links with the home audience and subjects, however remote. Londonderry-born song writer Phil Coulter, who first made the international scene with 'Puppet on a String', was a natural choice. He was filmed relaxing in the magnificent scenery of Donegal and at work inside the sound-proofed walls of a West End recording studio in London.

Humour has always been high on the list and the art of making us laugh featured in *Spectrum* when it contrasted the work and style of two Ulster funny men, Tom Raymond, and star of *The Comedians*, Frank Carson. Later the series discovered that film star and ex-goon Peter Sellers had come to live in Ireland. The question was, would the sometimes temperamental star talk to *Spectrum*? Here the advantage of being in a relatively small country works wonders - there is always somebody who knows someone who can help. An introduction from a friend, a little touch of Irish blarney and 'of course' he would. The resulting film was not just an interview, but a veritable one-man show which reduced the crew to camera-shaking outbursts

of laughter.

Humour, however, has often come out in the seemingly most unlikely subjects. Local audiences had a rare chance to see the funny side of high powered politics when former Prime Minister of Northern Ireland, Lord O'Neill of the Maine, came into the studio ostensibly to talk about his new portrait by Derek Hill. Since the conversation hinged around the importance of image to the successful politician he contrasted by demonstration the styles of posing for the press on the steps of No. 10 between former Prime Ministers Alec Douglas-Home and Harold Wilson.

On the eve of *Coronation Street's* thirteenth birthday the *Spectrum* team flew to Granada studios in Manchester to look behind the scenes of Ulster's most consistently popular television programme. There was a rare opportunity for the viewers to meet the scriptwriters, the executive producer, and the actors. The result was a very successful programme, later seen in several regions.

The *Spectrum* net cast so wide meant that little of topical interest went untouched. Iceland became the setting of a programme with the first English language performance of a play by an Icelandic playwright which had broken all box office records. The author, Jokull Jakobsson who has his own radio programme in Iceland, flew direct to Belfast for the opening night still with the ash of the Helgasell volcano in his hair.

*Spectrum* went to Dublin for one of its most glamorous stories. The rags-to-riches tale of a young architect and his partner who, starting literally from scratch, in the space of just twelve years had completed projects to a total value of seventy million pounds. Sam Stephenson is a member of the international jet set travelling on average over 100,000 miles by air every year and with his designs going up all over the world *Spectrum* researched film from as far away as Japan for the programme.

From time to time *Spectrum* specials feature one aspect of the arts. The successful and controversial 'Women in Art' programme looked at the way in which artists over the centuries elevated womanhood on the one hand to the level of goddess and on the other



*Spectrum* talks to Londonderry-born songwriter Phil Coulter.

lowered her into the anonymity of the nude and how this has reflected man's ever-changing taste in women. The fair sex from women artists to club hostesses were asked whether they saw this as exploitation or adulation.

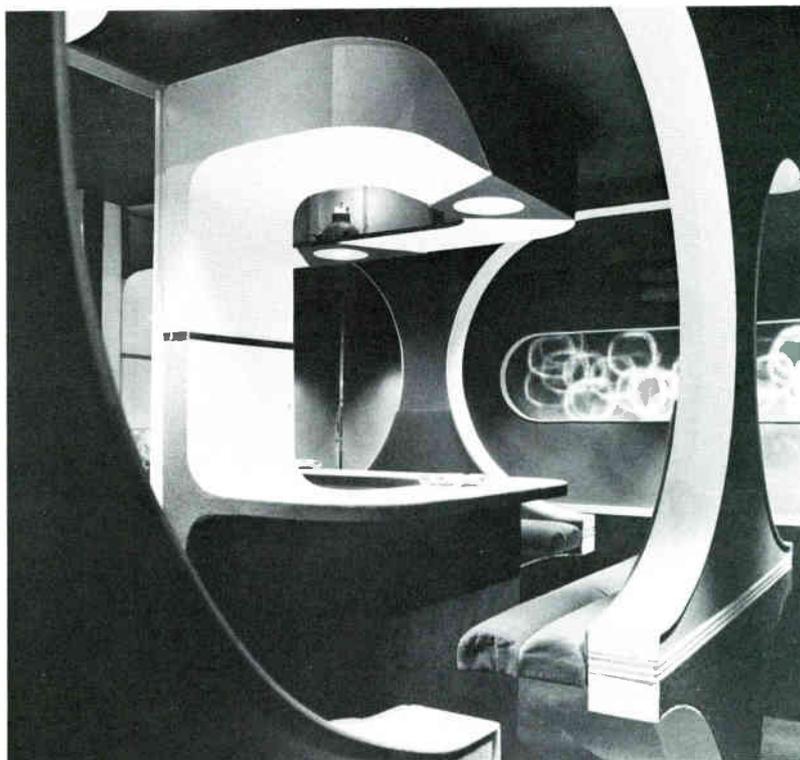
Such programmes aim to show that the arts are not something remote and removed from the rest of life, but are an integral part of human experience. Although not all members of the audience have the same tastes, the series doubtless touches on the personal preferences of most.

The primary aim is that the arts on television should not prove only minority viewing, but universally attractive, entertaining television.



*Spectrum* on 'the street' talks to Ken Barlow (William Roache).

Architecture and décor were also fields of interest. The picture shows a modern pub interior.







The craft of an Alan Ball pass, the graceful precision of a Nicklaus drive, the torture of an Ali hook and the enchanting beauty of Olga Korbut's leaps and whirls; from North London, from Scotland, from Las Vegas and from Moscow. Never before have armchair sports fans been as pampered as at present.

In an area traditionally the preserve of a few, we are all sports experts now, men and women, old and young. Experts not only in soccer and racing, but also show-jumping, golf, tennis, athletics, speedway, stock-car racing, and many many more. Audiences of millions now watch sports they would otherwise have barely heard about, their enjoyment heightened by colour, live action, on-the-spot comment and analysis, close-ups on the stars and instant replay techniques.

Independent Television brings sport into British homes from wherever it is taking place – from the other side of the earth or from the stadium just a mile down the road – and accounts for an average of about ten hours of programmes a week.

Independent Television's output of sports programmes can be divided into three sections – the regular Saturday afternoon networked sports programme *World Of Sport*, weekday sport, and regional sport.

### **Saturday Sport**

*World Of Sport* is the fully-networked programme of mainly live outside broadcasts, interviews, sports news, and results to which the major and occasionally the regional companies contribute. The programme is edited and produced by London Weekend Television on behalf of all the companies, and is shown simultaneously in all ITV areas.

### **Weekday Sport**

Late on Tuesday evenings there is a regular networked programme of professional wrestl-

ing. During the football season on Wednesday evenings after *News at Ten* there are often recorded highlights of a football match which took place on that evening, in accordance with a rota system agreed in advance between the companies and the BBC.

Recorded boxing appears frequently on weekday evenings and recorded highlights of golf tournaments covered during the day are transmitted in the late evening by most companies.

Live sport on weekdays is confined mainly to broadcasts of horse-racing and golf. In the summer months there may also be occasional broadcasts of cricket and tennis.

### **Regional Sport**

Regional sports programmes are an important addition to the generally networked broadcasts on weekdays and on Saturday afternoons. In the main they take the form of recorded highlights of football matches and sports magazines.

A number of companies produce sports magazines which vary considerably in format and duration. Programmes like *Scotsport* (Scottish), *Sportstime* (Tyne Tees), *Yorksport* (Yorkshire) and *Kick-Off* (Granada) help to keep viewers abreast of events in their respective regions and to satisfy the demand for news and information about local sports and sporting personalities. Series of programmes planned to increase skill and appreciation in a variety of sporting activities – angling, tennis, table tennis, golf, snooker, judo – are regularly presented (see the chapter on Educational Broadcasting).

### **Planning and Administration**

In 1968, as the result of an Authority consultation on sports programmes held two years earlier, Independent Television sport changed in organization and direction. This change was

**Southern Soccer.** The York City defence struggle to keep the goal intact at Dean Court, Bournemouth. *Southern*



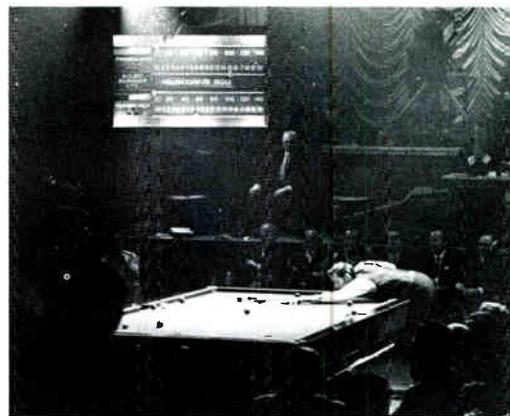
**World of Sport.** Dickie Davies, who introduces ITV's regular Saturday afternoon sports programme, visited Canada to cover the Calgary Stampede. *London Weekend*

effected by two appointments - that of a Director of Sport in July and of a new company, London Weekend Television, which in August took over the weekend contract in London.

London Weekend Television assumed responsibility for the production, presentation and editorial control of *World of Sport*, the fully networked Saturday afternoon programme.

The effectiveness of this new pattern soon became apparent. In the autumn of 1969 *World of Sport* was radically re-shaped. A comprehensive racing service entitled *They're Off* was introduced. It ran uninterruptedly from 1.20 to 3.10 pm covering races from two meetings. This was followed by *International Sports Special*, a 45-minute programme designed to offer a range of sports, many of them of relatively minor interest, wide enough to appeal to a multitude of tastes. Finally, there was an hour of professional wrestling and a round-up of results. The programme opened with *On the Ball*, an informed survey by experts of the day's soccer matches; because of the regional structure of Independent Television it could draw on a great wealth of recorded material. And the executive with a full-time responsibility for ITV sport, the Director of Sport working through the relevant committees, was able to co-ordinate policy so effectively that a sense of identity, the quality sought by that Authority consultation, began to develop without any diminution in the independence which the individual

**World of Sport.** H.M. The Queen presents the World of Sport Trophy to the best playing polo pony during the Coronation Cup. *London Weekend*



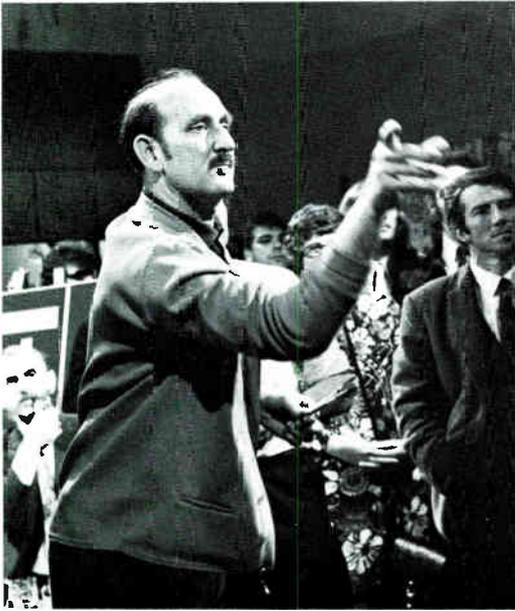
**International Snooker.** *Yorkshire*

companies in a plural structure regard both as their right and the source of the system's strength.

This pattern of organization adopted in 1969 proved so successful that, with small changes, it has been retained ever since. *World Of Sport* has increased its coverage of minor sports and divides *International Sports Special* into two sections. *They're Off* is now known as *The ITV Seven*. The centre of planning and administration is still the Network Sports Sub-Committee, composed of representatives of the five major companies, the regionals, the Authority and ITN, but its chairman, though he carries out the functions originally assigned to the Director of Sport, no longer has that title and in consequence the former Assistant Director is now entitled



**Boxing from York Hall.** Chris Finnegan at the commentator's table. *Thames*



**Champion of Champions.** Joseph Bishop of Devonport, who defeated the annual Westward TV darts champions of the last seven years. *Westward*



**The 1973 Derby.**  
Monty Modlyn. *Thames*

Hillside Golf Club, Southport; the Scottish Open from St Andrews; the Wills Open at Kings Norton, Birmingham; the Vyella PGA Championship at Wentworth; The Ryder Cup at Muirfield; and the Dunlop Masters from St. Pierre, Chepstow. Each of those events involved the outside broadcasting units of several different companies.

Competition between the two broadcasting services occasionally leads to the same event being shown live on both ITV and BBC. Whilst this may be fine for sports fans, others are obviously not so pleased. It would be to the benefit of most viewers if these events could be shown on only one channel at a time, possibly on the principle of alternate coverage for each service. Both ITV and the BBC are aware of the problem and arrangements for minimising it are sometimes agreed. ITV would be glad if the arrangements could be carried further than has so far proved possible.

Chief Sports Negotiator. The recent production by the Sub-Committee of a Diary of Sports Events has made considerably easier the difficult task of liaison with the Network Programme Committee in the vitally important field of the scheduling of events.

Independent Television then has the will, the organization and ever-increasing expertise to serve the public's demands for coverage of sport on television. However, it is very difficult to do so satisfactorily within a single system presenting a properly balanced schedule. The problem is not confined simply to the fitting in of long-running events such as five-day cricket tests; it entails, too, the satisfying of sporting authorities, when long-term rights to major sports events are being sought, that the air time available on one channel is not so limited as to make adequate exposure of their sport unlikely. It is one thing to have the wish to give wide coverage to, say, top-class golf; it is quite another to acquire the rights to do so.

It is then a measure of both the determination and diplomacy of the negotiators for ITV sport that in 1973, building on a start made the previous year, it covered the Benson and Hedges Match Play Championship from the

**World of Sport.** Motorcycle scrambling covered by Yorkshire Television.



# The Scottish Open

## *golf from St Andrews*

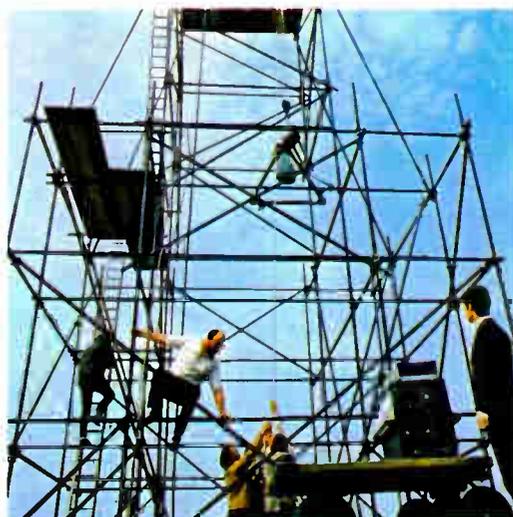


The presentation of comprehensive coverage of golf has become a feature of Independent Television programmes, often involving the outside broadcast units of several companies. The pictures on these pages illustrate some aspects of reporting on the 1973 Scottish Open from St. Andrews provided by ITV Sport with outside broadcast teams from Yorkshire Television, Scottish Television and Tyne Tees Television.



Producer Lawrie Higgins brings everyone involved with the programme together to discuss good and bad points of past golf transmissions – and any new approaches to this tournament.

Cameras are hauled across the golf course and put in position on the towers by the cameraman and engineers after the riggers have laid out all the cables.



*Far right:* Riggers laying cables from the scanner to the camera towers.





The hand-held camera unit in their electric buggy car.



The commentators' box, situated right next to the course with darkened windows so that the commentators can see out but nobody can see in. The scorer sits between Ben Wright and John Jacobs, giving them up-to-the-minute information.



The mass of cables for cameras, sound and commentary end up at the mobile control rooms where they all have to be sorted out.



The outside broadcast control room.



During the late evening the edited highlights are put together using the mobile studio. Picture shows commentators and floor manager.



Far left: Arthur Montford linking the programme with the leading scores from the tower overlooking the first and eighteenth holes of St Andrews.

# The ITV Seven



The lady jockeys' race at Newmarket in July 1973



Journalist and ex-jockey Brough Scott.

One of the most popular features of *World Of Sport* each Saturday afternoon is the ITV Seven (or sometimes Six). Viewed on average in about 2,500,000 homes, the programme during the year sends its cameras to two courses in Britain each Saturday, covering some 350 horse races in 12 months, creating 1½ hours of racing each week that appeals to punters and laymen alike. Programme planners decide on the meetings to be covered up to 18 months ahead of transmission. During 1974, for example, the ITV Seven will be visiting twenty-nine different courses. They are: Ayr, Beverley, Catterick, Chepstow,

Chester, Doncaster, Epsom, Fakenham, Hereford, Hexham, Kelso, Lingfield, Market Rasen, Newcastle, Newmarket, Nottingham, Redcar, Ripon, Sandown Park, Sedgefield, Stratford, Teesside Park, Thirsk, Towcester, Warwick, Wetherby, Windsor, Wolverhampton, and York.

Many classics are featured during the year, including the 1,000 Guineas, the 2,000 Guineas, The Derby, the St Leger, The Oaks, The Whitbread Gold Cup, and the Scottish Grand National.

The ITV Seven is presented each Saturday by top racing journalist John Rickman;

famous journalist and jockey John Oaksey; Ken Butler; journalist and ex-jockey Brough Scott; Raleigh Gilbert; John Penney and Peter Scowcroft.

These seven men have become familiar faces and voices since ITV first covered seven races on 4 October 1969. This was one of the innovations *World Of Sport* started on that day when the whole format of the programme was changed, creating an established viewing pattern every Saturday afternoon.

Over twelve television cameras are used each Saturday to cover the races – at times as many as twenty for the big meetings. The pre-planned camera positions enable the directors located in the television scanners at both courses to cover the race in its entirety and *World Of Sport's* slow-motion machine based in the London studios provides a replay analysis of the last stages of each race by one of ITV's experts.

Up-to-the-minute information, betting up-to-the-off results from all meetings, competitions and the very latest in racing news are all an extra part of the ITV Seven; probably a big factor in making *World Of Sport* television's top sports programme in the Sun



Awards for the past four years.

Over the past four years many memorable moments of horse-racing history have been captured by *World Of Sport* and the ITV Seven. One of the most notable was the exclusive screening of Nijinsky winning the Triple Crown in the 1970 St Leger. On another occasion the cameras were present to witness the only meeting between top horses Brigadier Gerard and Mill Reef, and later *World Of Sport* was again on the spot to screen Brigadier Gerard's last-ever race.

During the years to come, undoubtedly the ITV Seven will be present to capture many more magical moments of turf history, providing the widest coverage to interest just about everyone.

Top racing journalist John Rickman, who has long been associated with ITV's racing coverage.



John Oaksey, the famous journalist and jockey.



John Penney.



Ken Butler.



**In the World of Sport** control room, left to right Charles Warrenner (Sound Supervisor); Graham Hix (Grams Operator); Frank Parker (Vision Control Supervisor); Paul Streater (Vision Mixer); David Scott (Director); Jannette Dickson (Production Assistant); and Susan Le Huray (Communications P.A.).

# *A day in the life of a Regional Announcing Team*

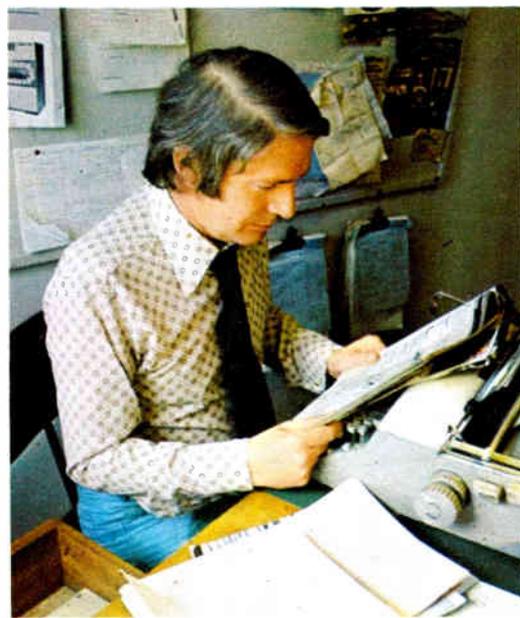
**An important characteristic of the Independent Television system is the close association which each of the fifteen programme companies builds up with the area it is appointed to serve. The station's own announcers play a major part in the creation of this local image.**

**Westward TV, for example, has three continuity announcers whose task it is to present the station's warm and friendly personality to the people of the West Country.**

**Whenever the company is on the air one of the announcing team is on duty on a shift**

**system – but this is not their total involvement with Westward or the West Country. Their jobs are many and varied and a typical day in their lives can look something like this . . .**

Westward TV goes on the air with senior announcer Roger Shaw as duty announcer, dealing with station announcements, and the promotion of forthcoming programmes as well as the pre-recording of scripts for future transmission. Meanwhile Stuart Hutchison is standing in for the continuity writer and, armed with stopwatch and typewriter, is scripting promotion spots for later in the day. Each spot can last anything between seven seconds and several minutes and he needs a knowledge of Westward's programmes, the available film material and programme clips from other companies in order to keep the station's presentation flowing smoothly.



By late morning Colleen Gray has joined the team and headed for the make-up department to prepare for her appearance in vision after lunch.



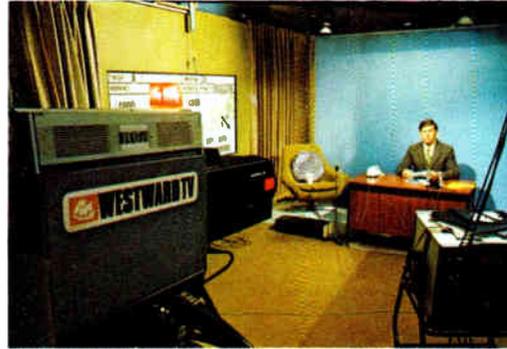
A few hours later Stuart is on his way to Wellington where he is to meet the Mayor and 'kick-off' at a charity comic football match . . . a job which has its compensations! During a year the announcers make over 100 personal appearances at fêtes, matches, and hospitals and perform duties including compèring fashion and variety shows, opening bazaars and shops and crowning beauty queens.



By now Roger, in Studio One, is set for the recording of a voice-over for a future announcement.



Colleen, having taken over as duty announcer, is joined by Gus Honeybun – the station's tame rabbit – to read out birthday greetings for West Country children. With over 500 cards a week arriving at the studios the pair try to fit in as many as possible and still leave time for a little fun and a few reminders about safety on the roads and at home.



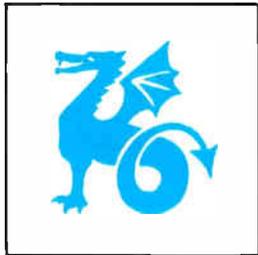
Meanwhile Roger Shaw has joined reporters and interviewers in Studio Two for *Westward Diary*. His job is to read the news from a script provided by the news department. Timing the words to fit in with filmed items and interview inserts provides just one of the headaches.



After the office staff have headed for home the station is still on the air and Stuart is back to discuss the technicalities of a promotion spot with the presentation engineer on duty in Master Control.

Colleen, having finished her duty, has left the studio and set off for Stoke Cannon, more than forty miles away, where she is to open an annual Parish Church Fête; among other duties, including judging the knobbly knees contest, she signs hundreds of autographs.

**The day is over – tomorrow will be just as busy. Westward TV's announcers are rarely off duty – for their duty is to present the face of Westward TV to the West Country.**



**Serch Hudol.** The Ardwyn choir from Cardiff took part in a series of three programmes which Sir Geraint Evans presented and took part in. *HTV Wales*



**Corau Meibion.** The HTV trophy, presented to the winning choir, was designed by Gareth Hamber, one of HTV's designers. *HTV Wales*



**Cantamil.** Margaret Pritchard, one of the regular presenters of this series for children between 7 and 11 years of age, being lifted up by a 'strongman'. *HTV Wales*

## Teledu yng Nghymru



Parhaodd HTV Cymru i ddarparu rhaglenni amrywiol o'i Canolfan Teledu ym Mhontcanna, Caerdydd. O werth arbennig oedd y rhaglenni ar gyfer plant sef *Miri Mawr* a *Cantamil*. Bu nifer y llythyrau at Llewelyn, arwr y plant, yn dystiolaeth i'w boblogrwydd gan blant led led Cymru. Cafodd y plant hefyd addysg a mwynhad o wylïo'r gyfres *Hwb i Greu*, cyfres a fu'n sbardun i ysbryd creadigol y plant, drwy eu ysbrydoli gyda'r gweledig.

Mae adran newyddion y cwmni wedi ennill ei phlwyf yn y Gymru Gymraeg ac ni fu digwyddiad o bwys yng Nghymru lle na bu camerau *Y Dydd* yn cofnodi'r achlysur gyda'r cynrychiolwyr o Fangor a'r Gorllewin yn cyfrannu'n gyson. Mae disgwyl bellach i'r *Wythnos* dan ofal Gwilym Owen, gloriannu'n gytbwys un o broblemau llosg y dydd, a chafwyd rhai rhaglenni cofiadwy megis yr un ar broblem tai haf ym mhentref y Rhyd ym Meirionnydd.

Edrych yn fanwl ar gyfoeth bywyd lleol fu Gwyn Erfyl yn *Bro* ac fe gafwyd portreadau manwl o ben Llyn, Dyffryn Banwy, Llan-sannan a Chwm Senni. Mentrodd Gwyn Erfyl hefyd i fro ehangach yn ei gyfres *O'r Cyfandir*. Bu'n ymweld a Rhufain a Paris gan ddefnyddio canolfannau teledu'r cyfandir i recordio'r rhaglenni. Diddorol oedd clywed acenion Eidalaid/Gymreig yn ystod yr ymweliad a Rhufain.

Ym maes cerddoriaeth, arbrawf llwyddian-nus oedd *Tra bo Dau* pan y clywyd cantorion megis Huw Jones a Meinir Lloyd, Meic Stephens a Heather Jones yn canu gyda'i gilydd. Yn y gyfres *Corau Meibion* daeth rhai cannoedd o aelodau corau meibion Cymru i'r stiwdio i gystadlu am Dlws HTV Cymru, gyda Chor Pontypridd yn fuddugol. *Blewyn Glas* oedd enw'r gyfres lle bu cyfuno rhwng miwsig,

barddoniaeth a drama i bwysleisio'r gwahanol themau sy'n rhan o we bywyd. Ysgrifennwyd y sgriptiau gan J R Evans, y dramodydd o Sir Aberteifi. Canwr o'r un Sir, Dai Jones, a fu'n arwain y cwis poblogaidd *Sion a Sian* gyda chymorth Jenny Ogwen.

Cynyddwyd at y nifer o'r pynciau y trafodwyd gan *Hamdden* yn ystod 1973 a bu clod uchel i safon broffesiynol y rhaglen hon i ferched.

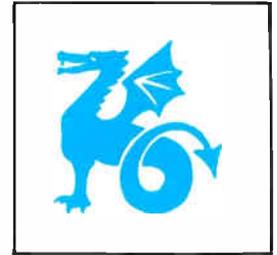
Cafwyd cyfle yn *Llusern* dau gadeiryddiaeth y Parch Gwynfryn Lloyd Davies i drafod crefydd yn gyffredinol gan alluogi unigolion, yn weinidogion a lleugwyr, i ddatgan eu cred. Yn *Swn y Jiwibili* cyflwynwyd rhai o ganeuon poblogaidd cyfnod y diwygiadau.

Yn y gyfres *Ar Waetha'r Gelyn* bu'r rhaglenni yn dilyn hynt a helynt rhai o'r Cymry a fu mewn manau tyngedfennol adeg yr Ail Ryfel Byd. Trafodwyd rheilffordd Bwrma, y PQ17, a'r Llu Awyr. Daeth amryw o'r dynion a fu'n brwydro i'r stiwdio i son am eu profiadau, yn eu plith Mr Peter Thomas, yr Ysgrifennydd Gwladol dros Gymru.

Gwelwyd camerau'r cwmni yn y prif wyliau cenedlaethol sef Eisteddfod yr Urdd ym Mhontypridd, Eisteddfod Llangollen, Sioe Amaethyddol Cymru a'r Eisteddfod Genedlaethol yn Nyffryn Clwyd.

Yn gynnar yn y flwyddyn fe gyhoeddodd yr Awdurdod ddatganiad ar ddyfodol rhaglenni teledu i Gymru, dogfen a gyfrannodd at y ddadl losg yn y Gymru gyfoes ar deledu Cymraeg. Awgrymwyd mai'r ffordd ymarferol ar hyn o bryd i oresgyn y broblem fyddai rhyddhau y bedwaredd sianel i'r Awdurdod i'w galluogi i ddyblu'r oriau o raglenni Cymraeg i rhyw 12 awr yr wythnos.

# Welsh Programmes



**Bro.** Four Welsh poets: R. W Jones, Rhydwen Williams, Dr Gwyn Thomas and Gwilym Rees Hughes.  
*HTV Wales*

HTV Wales continues to provide a variety of programmes from its television centre in Pontcanna, Cardiff. Of special value are the two programmes for children, *Miri Mawr* and *Cantamil*. The number of letters sent to Liewelyn, the children's hero, bears witness to his popularity with children all over Wales. Children also received enjoyment and inspiration in watching the series for schools *Hwb i Greu*, which encouraged creativity in children by presenting them with visual stimuli.

The company's news department has won its colours in Wales and the cameras of the *Y Dydd* team are present at all the year's important events with the Bangor and West Wales correspondents contributing regularly. *Yr Wythnos*, under the care of Gwilym Owen, deals in a balanced manner with burning issues of the day and there have been some very memorable programmes.

Gwyn Erfyl in *Bro* looked at the rich and varied pattern of local life with detailed studies of the Llyn Peninsula, Llansannan and the Senni Valley. Gwyn Erfyl ventured into wider pastures with his series *O'r Cyfandir* and visited Rome and Paris.

In the musical field *Tra Bo Dau* was a successful experiment giving singers such as Huw Jones and Meinir Lloyd, Meic Stevens and Heather Jones the opportunity of singing together. In the series *Corau Meibion* hundreds of Welsh choral singers came to the studio to compete for the HTV Trophy with Pontypridd finally emerging as victors. The series *Blewyn Glas* brought together music, poetry and drama to highlight the various themes that are part of the tapestry of life. The scripts were written by J R Evans, the Car-

diganshire dramatist. Dai Jones, a singer from the same county, presented the popular series *Sian a Sian* with the assistance of Jenny Ogwen.

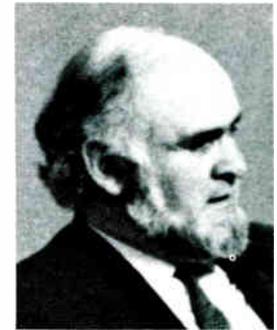
The range of subjects discussed in the women's programme *Hamdden* widened during the year and the series won high praise for its professional standards.

*Llusern* under the chairmanship of the Rev Gwynfryn Lloyd Davies, gave an opportunity for religious discussion in its widest sense by allowing individuals, be they ecclesiastical or lay, to express their beliefs. Popular songs from the era of the religious revivals in Wales were presented in *Swn y Jiwibili*.

The three programmes comprising the series *Ar Waetha'r Gelyn* followed the fortunes of Welshmen who had found themselves in fateful situations during the Second World War. The programme discussed the Burma Railway, the PQ17 and the Air Force.

The company's cameras were present at all the chief national festivals including the Urdd Eisteddfod at Pontypridd, the International Eisteddfod at Llangollen, the Royal Welsh Agricultural Show at Builth Wells and the Royal National Eisteddfod in the Vale of Clwyd.

Early in the year the Authority published a statement on the future of television programmes in Wales, a document that contributed to the continuing debate in contemporary Wales on the place of Welsh in television. The statement suggested that the most practical way at present to overcome the problem would be to release the Fourth Channel to the Authority so as to enable it to double the weekly hours of Welsh programmes to about 12 hours.



**Bro.** Gwyn Erfyl produces and presents the series. *HTV Wales*



**Hamdden.** Wendy Williams in the programme for women. *HTV Wales*



# Some Award Winners

Programmes can be judged from many viewpoints. The immediacy of a news presentation, the personalities and characterization in a play or drama series, the unusual nature of a documentary's subject, the originality of a children's series, the sustained action of a sports event, the uniqueness of a fine arts presentation: any of these qualities can heighten the interest of a programme or series. And these qualities in combination can often bring to a programme the reward of popular appeal or critical acclaim, or sometimes both. The following programmes are a few of those which, whether judged for audience appeal, technical

excellence, originality of conception, or quality of performance, have gained particular recognition since publication of the last edition of this handbook.

Each year the National Film Archive selects and acquires an increasing number of ITV programmes for permanent preservation. The Archive, a division of the British Film Institute, has received an annual grant for the past five years from Independent Television, currently amounting to £20,000. Programmes among those in the following list which have been acquired for the Archive are marked with an asterisk.



The Adventures of Black Beauty.

**THE ADVENTURES OF BLACK BEAUTY.** Writers' Guild of Great Britain Awards (Best Television Children's Drama Script). *London Weekend.*

**THE AFRICAN BAOBAB.** A film in the 'Survival' series. Chicago International Film Festival (Top Television Award). *Anglia.*

**... AND MOTHER MAKES THREE.** TVTimes Top Ten Personalities (Wendy Craig voted Funniest Woman on TV). *Thames.*

**ANOTHER SUNDAY AND SWEET F.A.\*** Critics' Circle Awards (Best Single Original Play). *Granada.*

**THE BENNY HILL SHOW.\*** TVTimes Top Ten Personalities (Benny Hill voted 2nd Funniest Man on TV). *Thames.*

**BORN TO BE SMALL.** Chicago 8th International Film Festival (The Hugo Award for the best documentary). *ATV.*

**A BURNS SUPPER.** Radio Industries Club of Scotland Awards (ITV Programme of the Year). *Scottish*

**CORONATION STREET.** Violet Carson received honorary degree of Master of Arts by University of Manchester for long association with broadcasting. *Granada.*



... And Mother Makes Three



The Benny Hill Show.



Coronation Street.



Crossroads.

COUNTRY MATTERS.\* Writers' Guild of Great Britain Awards (Best tv Adaptation of the Year for 'Breeze Anstey'); Society of Film and Television Arts Awards (Best Adaptation Series of the Year); Critics' Circle Award (Best Adaptation). *Granada*.

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

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



The Flight of the Snow Geese.

THE FLIGHT OF THE SNOW GESE.\* A film in the 'Survival' series. Emmy Awards (for Cinematography and for Film Editing). *Anglia*.

FLOWER STORIES. (Pre-school series) Barcelona Film Festival (Award for Animation). *HTV*.



Justice.

I'M THE WORLD'S BEST WRITER - THERE'S NOTHING MORE TO SAY.\* 9th Hollywood Festival of World Television (Alan Whicker received award for Best Interview Programme). *Yorkshire*.

THE INTRUDER. British Society of Film and Television Arts Awards: Rediffusion Star Awards (Harlequin Award, Children's Entertainment). *Granada*.

THE JULIE ANDREWS HOUR. Golden Rose of Montreux Festival (Silver Rose of Montreux); also seven Emmy Awards including one for the Best Musical Series. *ATV*.

JUSTICE.\* The Sun Newspaper TV Awards (Margaret Lockwood voted Top Actress). *Yorkshire*.

KATE. TVTimes Top Ten Personalities (Phyllis Calvert in the title role of the drama series voted The Most Compulsive TV Character - Female). *Yorkshire*.

KONTAKION.\* Third International Christian Television Week, Salzburg (Award in category 'Liturgy and Meditation'). *Thames*.

LONG DAY'S JOURNEY INTO NIGHT.\* Emmy Award (For Outstanding Single Performance by an Actor in a Leading Role to Laurence Olivier). *ATV*.

LOVE THY NEIGHBOUR.\* Variety Club of Great Britain (Joint ITV Personalities Award to stars of the comedy series, Jack Smethurst, Rudolf Walker, Nina Baden-Semper, and Kate Williams); The Royal Television Society and Pye Colour Television Awards (Outstanding New Female tv Personality to Nina Baden-Semper). *Thames*.



The Julie Andrews Hour.



Kontakion.



Long Day's Journey Into Night.



Love Thy Neighbour.

Man at the Top.



MAN AT THE TOP.\* TVTimes Top Ten Personalities (Kenneth Haigh voted Best Actor). *Thames*.

NEWS AT TEN.\* The Royal Television Society British Television News Film of the Year Awards (Hard News (Team), special commendation for P Carlton and J Howard; Hard News (Sound) A Downes). *ITN*.

THE ORGANISATION.\* Writers' Guild of Great Britain Awards (Best Series). *Yorkshire*.

PUBLIC EYE. TVTimes Top Ten Personalities (Alfred Burke as Frank Marker in the drama series voted The Most Compulsive tv Character-Male). *Thames*.

Public Eye.



REPORT WEST. The Royal Television Society British Television News Film of the Year Awards (Best Regional News Film of the Year Award to B Morgan). *HTV*.

RUSSELL HARTY PLUS.\* The Royal Television Society and Pye Colour Television Awards (Most Outstanding New Male tv Personality to interviewer Russell Harty). *London Weekend*.

SHUT THAT DOOR.\* TVTimes Top Ten Personalities (starring with guests in his own variety show Larry Grayson voted funniest man on tv). *ATV*.



Russell Harty Plus.



Shut That Door.



The Strauss Family.



World in Action.



Too Long a Winter.

THE STRAUSS FAMILY. TVTimes Top Ten Personalities (Anne Stallybrass as Anra in the drama series voted Best Actress). *ATV*.

THIS WEEK.\* 'Everest-The Fight for the Face'. Trento International Competition for Mountain and Exploration Films (Golden Gentian Prize). *Thames*.

TOO LONG A WINTER.\* The Royal Television Society and Pye Colour Television Awards (Pye Award for Most Memorable Documentary). *Yorkshire*.

UPSTAIRS DOWNSTAIRS.\* Radio Industries Club Awards (ITV Programme of the Year; ITV Personality of the Year to John Alderton who played the chauffeur; and an award to Pauline Collins for her part as the parlourmaid); The Sun Newspaper TV Awards (John Alderton voted Best Actor). *London Weekend*.

WORLD IN ACTION.\* The Sun Newspaper TV Awards (Most Popular Current Affairs Series on British Television). *Granada*.

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

\* Acquired for the National Film Archive



World of Sport.

# Some Audience Profiles London area, February 1973

**AUDIENCE**  
(millions)



**SEX**  
(%)

Men Women Children

**SOCIAL CLASS**  
(%)

ABC1 C2 DE

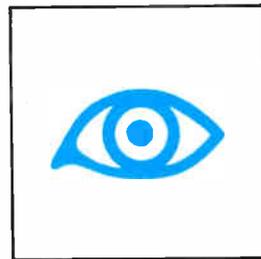
**AGE**  
(%)

4-15 16-24 25-34 35-44 45-54 55+



Source: JICTAR through AGB

# *The ITV Audience*



The Authority has a duty, in the words of the Independent Broadcasting Authority Act, to make arrangements for 'ascertaining the state of public opinion concerning the programmes . . . broadcast by the Authority'. This obligation is fulfilled in various ways through a systematic programme of audience research, which covers not only the measurement of the size of the audience to each programme, and the composition of the audience, but also research into the audience's reactions, interests and needs, public opinion about the output as a whole and in its various aspects, and certain basic research problems. Close contact is also maintained with other broadcasting organizations and with bodies concerned with research into the mass media in this country and abroad.

## **Audience Size and Composition**

Information about the size and composition of the audience is provided for ITV by an independent research organization, Audits of Great Britain Ltd. (AGB) through the Joint Industry Committee for Television Advertising Research (JICTAR) which is responsible for the service. Automatic electronic meters are attached to the television sets in a representative sample of 2,650 ITV homes throughout the United Kingdom. These meters record on a minute-by-minute basis whether the receiver is switched on, and if so to which station it is tuned. In addition, diaries are completed within each household showing for each quarter-hour period the details of the age, sex and other characteristics of those who were viewing. Used in conjunction with data from other surveys, this information allows statistically accurate estimates to be made of

the size and composition of the audience for every programme in every area.

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

About 98.7% of the total population live within reach of transmissions from the IBA's television stations. About 49½ million people aged 4 and over in 17 million homes have sets able to receive ITV programmes. In homes which can receive both BBC and ITV, the set is switched on for an average of 5 hours per day; for 2.8 hours it is tuned to ITV and for 2.2 hours to BBC. The average ITV share of the total audience is 56%; audiences for the most popular programmes are about 23 million people.

During the hours of transmission the nature and composition of the audience changes, partly because different members of the household are at home and available to view at different times, partly because of the different programme tastes of the many different kinds of people who make up the audience. ITV aims to provide in its output a balance of offerings which appeal to many and varied interests, and the diagrams on page 122 illustrate by examples from a limited number of programmes the way in which the make-up of the audience differs from programme to programme.

## **Audience Reactions**

Although it is necessary to know the size and make-up of the audience, both for the commercial operation of Independent Television and in order to understand 'public opinion

concerning the programmes', this type of information alone is insufficient. The IBA therefore supplements audience measurement data with research from various sources – usually specially commissioned projects from independent research organizations. About two thirds of its research budget is spent on this type of work.

For some years the Authority has obtained the opinions of a representative panel of viewers: for the past two years this work has been carried out by Opinion Research Centre Ltd. The panel is a sample of 1,000 adult viewers chosen by strict statistical procedures to be representative of all adult viewers in the London area, and each member regularly provides information, recorded in a specially designed diary, of how much he or she had enjoyed the programmes which he or she had chosen to view. When the information from the entire panel is processed an average score or 'Appreciation Index' is calculated for each programme on all channels. This Index provides a simple measure of audience satisfaction with each programme and allows comparisons to be made between the reactions of different sections of the audience – men and women, various age groups and social classes. A study of the trend in the Appreciation Index over time enables changes to be observed in the audience's satisfaction with programmes which are not of a single, one-off, type. Comparisons within groups of programmes of a similar kind can draw attention to the relative strength or weakness of the ITV output in that area *vis-à-vis* its competition, and in terms of audience appreciation as distinct from size.

The Authority makes the results of this continuous monitoring of the audience's reactions to the output available to all the programme companies and regards this type of work as an important element of its total research programme.

In 1973, after experimental work had been undertaken, the service was broadened. Information on appreciation was collected through a postal survey from regions in addition to London in rotation. This gave insight into the regional differences in taste and gave appreciation indices for the first time to all ITV programmes, both local and networked.

There is no direct or necessary connection between the size of an audience and its en-

joyment of the programme. Both large and small audiences may be appreciative or critical. A few examples of the many ITV programmes which have been successful both in terms of audience size and audience appreciation are *Upstairs, Downstairs*, *Bless This House*, *Love Thy Neighbour*, *News at Ten* which continues to maintain a large and appreciative audience, and the *Strauss Family* which gave pleasure to many. On the other hand, many programmes with relatively small audiences – either because of the time of transmission or the more specialised nature of the content – are equally successful in providing pleasure for their viewers.

### Ad Hoc Surveys

A continuous audience reaction study of this kind provides a general overall picture which it is necessary to supplement; on occasion, with more detailed studies of particular areas of programming. Such studies are useful not only as a measure of how the audience feels about what has already taken place in broadcasting, but to help with future programme planning. In the past the IBA has undertaken research into public attitudes towards programmes in the areas of news and current affairs, children's programmes, sport, drama, religion, adult education and afternoon television.

The Authority's two-year research project into the viewing interests, behaviour and attitudes of children drew to an end. The research was undertaken by Opinion Research Centre in co-operation with the Centre for Television Research of the University of Leeds. An interim report on findings was presented to an IBA Consultation on Television for Children in February 1973.

During the year the Authority undertook some research in the area of religious television in order to provide a background for the IBA Consultation on Religious Television held in Edinburgh in April 1973. The objective of the survey was to clarify the nature of religious television broadcasting, from the viewer's standpoint. This was a rather complex and sophisticated survey, involving interviews with a sample of about 650 viewers, representative of the audience in both England and Wales and (separately) Scotland, adequate sub-samples of whom had seen eleven

nominated religious programmes and nineteen nominated non-religious programmes. The gist of the results was that it was not possible to establish any characteristics which would define uniquely and universally a 'religious programme', except that it was thought of in these terms. All the characteristics of 'religious programmes' (as defined by the Authority) were possessed to greater or lesser degree by the other non-religious programmes; all the responses which were elicited by 'religious programmes' were also elicited by the non-religious programmes; the extent to which a viewer was a believer or a non-believer in religion did not affect his response; the extent to which a programme was perceived as religious or secular did not affect his response. No precise definition emerged of the nature of religious programmes, but it is hoped that the results clarified the reactions of the audience to what are now designated as 'religious programmes' and to those programmes which are not so identified.

### **Basic Research**

The primary purpose of the Authority's research programme is to help in solving day-to-day programming and scheduling problems, and to ensure that, from the audience's point of view, the Authority is fulfilling its statutory obligations. However, there is a mass of material concerning viewing behaviour collected by AGB for JICTAR, most of which is used for commercial purposes.

Information is expensive to acquire and store, and for several years now it has been the Authority's policy to extract what generalized information on the audience's patterns of choice, regularities in trends of viewing, preferences and departures from general patterns of viewing behaviour can be deduced from the available material.

The Authority has commissioned ASKE Research Ltd. to undertake systematic analysis of viewing data. These studies have progressed for some time and plans are in hand to publish a book which will report the findings in detail and set them in the context of the Authority's general research programme. In April 1973 one of this series of studies in television viewing linked audience appreciation with viewing behaviour – in this case the likelihood of watching successive episodes of

weekly programmes. On average, of ten people watching a programme, only six of them will see the programme the following week. But this report showed that the more a programme is appreciated, the more a viewer is likely to view in successive weeks. This finding provided evidence of the validity of the Appreciation Index. The explanation of this relationship was not the most obvious one. Other work has shown that heavier viewers of television as a whole tend to give any particular programme a higher appreciation score than less frequent viewers. Viewers who are likely to watch successive weeks of the same programme may therefore be heavier viewers who find television in general more enjoyable.

This type of research provides a clearer understanding of the audience's viewing behaviour. Programme and scheduling decisions on such matters as impartiality, balance of programme material throughout an evening and over longer periods, or quality of output, to quote but a few examples, are more relevant and effective when taken in the light of well-based understanding of the viewing-patterns of the audience.

### **Liaison**

The Authority maintains close contact with organizations which are concerned with research into the effects of mass media. It was the IBA's financial grant of £250,000 in 1963 to the Television Research Committee which led to the establishment of the Centre for Mass Communications Research at Leicester University. The studies which have been undertaken and published by the Centre have been carefully considered by the Authority, particularly with reference to its responsibilities in the area of the control of violence on the screen.

Technical liaison on audience research matters takes place on a continuous basis with the research departments of other broadcasting bodies in Europe and elsewhere, and regular meetings are held at which exchange of information on research findings and technical developments takes place.

## Measuring the Audience

The process of audience measurement goes on every week throughout the year. Information is obtained from a group of households in each ITV area. Each group (or panel) represents all the homes in its ITV area with a television set able to receive both ITV and BBC transmissions. Each home in the panel has a SETMETER connected to the television set and this records automatically on a special paper tape (not a sound recording tape) the time the television set is switched on, switched between channels and switched off, and also identifies the channel selected. In addition an individual viewing diary is completed for each member of the household and every guest. This provides a record of when each of them was viewing the set.

The households providing the viewing information are selected, maintained and revised from the results of large 'random sample' surveys carried out once a year in each of the ITV areas. The make-up of each ITV region is reflected in the panel of households selected to provide the measurement of television audiences in that region by recruiting to the panel a similar proportion of each type of household as found in the surveys.

This television audience measurement service is commissioned by the industry body known as JICTAR. JICTAR (the Joint Industry Committee for Television Advertising Research) represents three bodies: The Incorporated Society of British Advertisers Limited (ISBA), the Institute of Practitioners in Advertising (IPA) and the Independent Television Companies Association Limited (ITCA). Since 30 July 1968, when the present programme company contracts came into force, the research data for JICTAR have been prepared by Audits of Great Britain Limited (AGB) at Audit House, the research centre at Eastcote, Middlesex.

In order to produce the weekly reports of information supplied to subscribers to the JICTAR service, the research company has to gather together data from some six different sources. These are:

- 1 The statistics and characteristics of each panel household, recorded on a master file.
- 2 A minute-by-minute record of the time the television set is on and the channel to

which it is tuned, recorded on the tape of the SETMETER, the electronic device developed by AGB.

- 3 A record of who in each family is watching and when, marked on an individual SET diary in respect of each member of the family and any guests.

- 4 A programme log from each of the ITV companies and the BBC showing the exact time each programme was actually transmitted each day.

- 5 A daily commercial log from each of the ITV companies, showing the title of each advertisement transmitted and the exact time of its transmission.

- 6 A record of the current advertising rates in force at the time of transmission of each commercial.

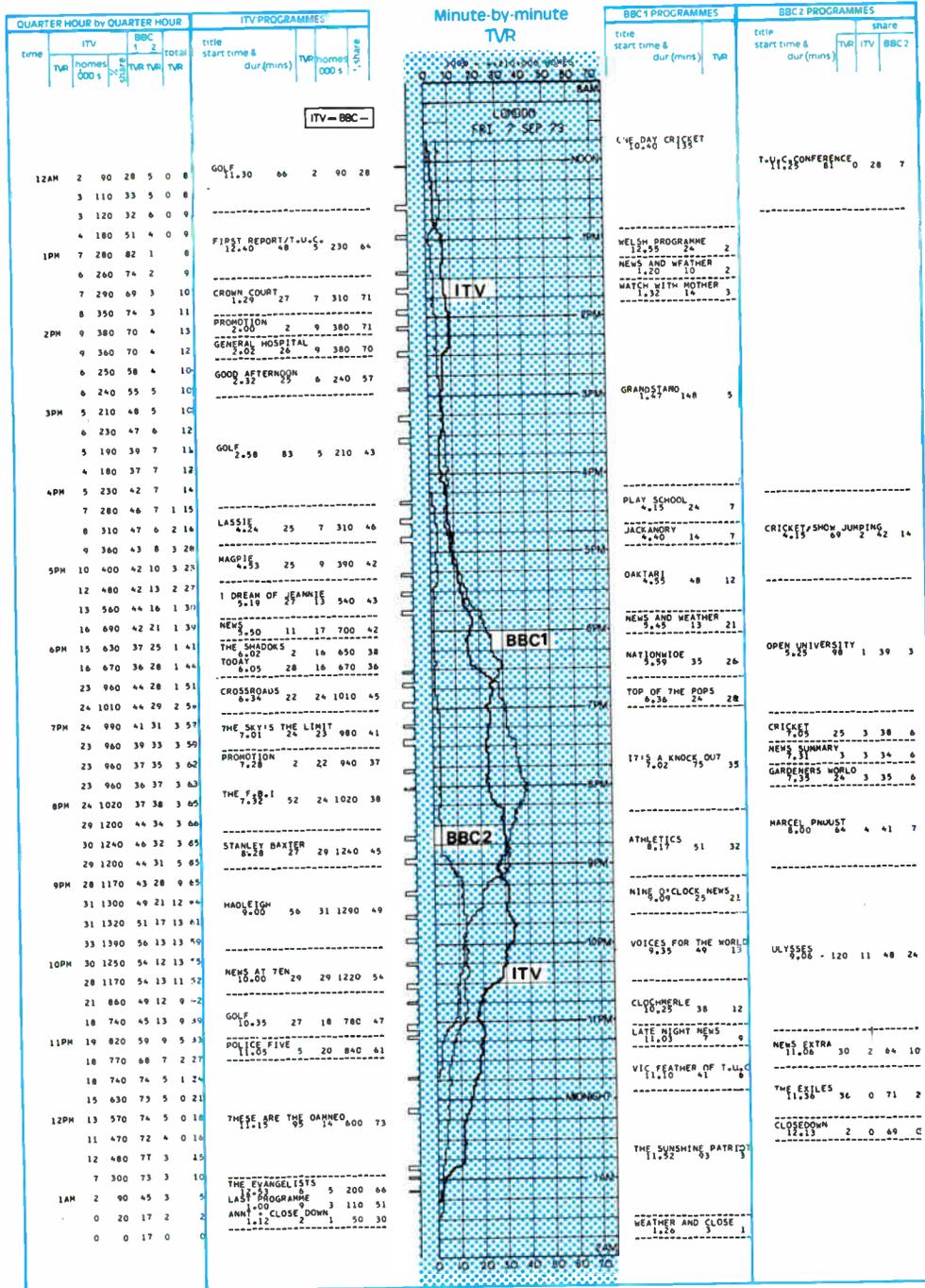
### JICTAR and the BBC

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

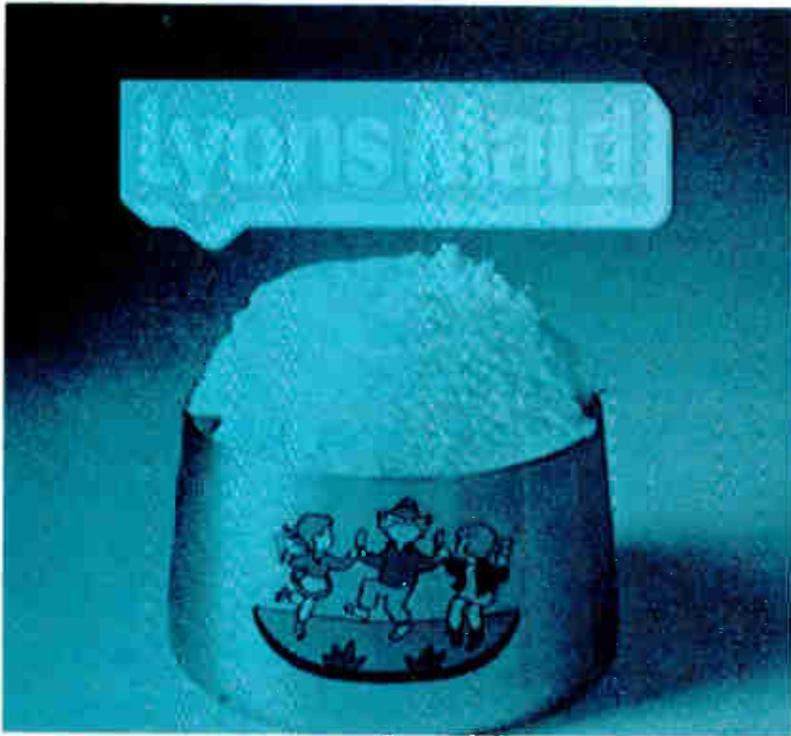
Furthermore, the JICTAR sample is confined to households which are considered to be capable of receiving ITV programmes reliably. BBC research embraces the whole population (excluding children under 5), admitting anyone, whether they have an ITV/BBC television set, a BBC only television set, or neither.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

# A Day's Television Audience

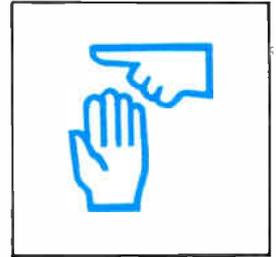
London, Friday 7th September 1973



This graph shows part of the weekly TV audience report produced for JICTAR by AGB. The graph shows the pattern of viewing of ITV, BBC1 and BBC2 television from noon on a single day in September in the London area. It is expressed in terms of the minute-by-minute TV Ratings, the number of homes viewing each service as a percentage of all the homes in the area which have sets able to receive Independent Television. For example, at 10 pm about 30% of all the 4,210,000 ITV homes in the London area were switched to the ITV service (*News at Ten*), 12% to BBC1 (a documentary) and 13% to BBC2 (a play). The first set of figures shows the ratings, the number of viewing homes, and the share of the viewing audience for each quarter-hour period. The second set of figures shows the average viewing record for each ITV programme. The line close to the left-hand side of the graph shows the frequency and duration of advertising breaks. The viewing record for each BBC1 and BBC2 programme is shown in the two columns on the right of the graph.



# Advertising Control



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

The total distinction between programmes and advertisements is a fundamental principle of the Independent Broadcasting Authority Act 1973 (which consolidated the Television and Sound Broadcasting Acts 1964 and 1972). It is the IBA's duty to secure that the advertisements are 'clearly distinguishable as such and recognisably separate from the rest of the programme'. Nor must any programme state, suggest or imply that any part has been supplied or suggested by any advertiser; and nothing must be included in any programme in return for payment or other valuable consideration.

However, these provisions do not prevent the inclusion in programmes of approved charitable appeals, reviews of publications or entertainments and certain industrial documentary films, provided that they do not contain an undue element of advertising. Some popular imported programmes 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 either of the British television services; but these are bought and

broadcast on the decisions of one of the broadcasting bodies and not on the decisions of advertisers. None of the exceptions weakens the force of the general requirement that nothing must be done which might give to reasonable viewers even the impression that an advertiser has provided a programme.

Advertising on television and radio is strictly controlled both in quantity and content. The IBA has two main duties in regard to advertising. First, it controls its amount and distribution. Secondly, it secures the compliance of advertisers with a stringent code of advertising standards.

## The Amount of Advertising

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

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device but of course the rigidity of the clock-hour conflicts from time to time with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. Therefore the Authority is prepared to allow a few departures from the

seven-minute maximum in television, if for example an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

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

(i) At the stage at which the programme schedules are approved by the Authority, the Advertising Control Division agrees with every company a commercial break allowance for every programme, laying down not only the number of natural breaks that may be used within each individual programme, but the total number of breaks including breaks between programmes and the maximum amount of advertising that may be transmitted in each break. Coupled with the timing of the programmes themselves, this establishes the pattern for the average of six minutes of advertising an hour over the day, the normal maximum of seven minutes and the particular clock-hours in which the nature of the programme calls for a reduction in the amount of advertising and redistribution to a neighbouring hour or, very exceptionally, another day;

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

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

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

### Distribution of Advertisements

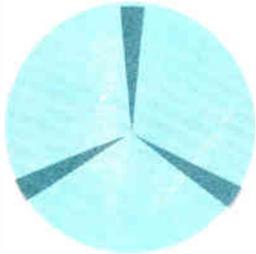
The Independent Broadcasting Authority Act 1973 provides for the insertion of advertise-

ments 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.

Some overseas broadcasting authorities aim to reduce the length of individual intervals of advertising; some also limit the number of advertisements that may appear in an interval. This has the effect of increasing the number of advertising intervals, in some cases to an average of eight, nine, or more an hour. The Authority, however, has been concerned to keep the number of intervals on television down by extending their length as far as may be consistent with good presentation of both programmes and advertisements.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *This Week* and *World in Action*; programmes for schools; half-hour adult education programmes; religious programmes and services; some of the early evening children's programmes; some half-hour plays; formal Royal ceremonies or occasions, and appearances of the Queen or Royal Family; and any programme lasting less than 20 minutes. In programmes of more than 20 minutes and up to 40 minutes one natural break of up to 2½ minutes of advertising is normally allowed, but a few of the 60-minute plays and longer documentaries are also restricted to a single advertising break. In programmes of more than 40 and up to 70

In an average hour:



maximum of  
6 minutes of  
advertisements  
3 advertising breaks

minutes duration one natural break for up to 3 minutes or two for up to  $2\frac{1}{2}$  minutes are allowed, depending on the nature and timing of the programme. In programmes of more than 70 and up to 100 minutes duration two breaks for up to  $3\frac{1}{2}$  minutes or three for up to  $2\frac{1}{2}$  minutes are allowed. In boxing and wrestling programmes and in programmes of more than 100 minutes the advertising may be distributed in intervals that best serve the interest of good presentation of the programmes.

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

<p><b>100 programmes have no internal advertising</b></p> <p>e.g. This Week, World in Action, etc. School programmes Half-hour adult education Religion Some half-hour plays Some children's programmes Programmes under 20 minutes</p>
<p><b>60 programmes have one internal advertising interval</b></p> <p>e.g. Certain half-hour programmes Mid-week sports Some plays and documentaries</p>
<p><b>20 programmes have two advertising intervals</b></p>

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

Taking the whole of an average week, in which about 180 programmes are transmitted from a single station, the distribution of advertising breaks is as follows:—

	<i>No. of Programmes</i>
No internal advertising at all	<b>100</b>
One internal advertising interval	<b>60</b>
Two internal advertising intervals	<b>20*</b>
	<b>180</b>

*\*Including one or two extra-long programmes such as full-length feature films and suitable sports programmes, which may have three advertising intervals.*

Successive advertisements must be recognizably separate and must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature. Audible matter in advertisements must not be excessively noisy or strident.

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

### Control of Standards of Advertising

There are over fifty Acts of Parliament that restrict, control, or otherwise affect advertisements in Britain – among them the Trade Descriptions Act 1968 and the Medicines Act 1968. Both of these Acts extended the criminal law to any published trade or business advertising that is found to be false or misleading to a material degree. Penalties on conviction may include heavy fines or imprisonment, or both. It is the duty of local authorities to enforce these Acts in their own areas, by prosecution in the courts if necessary. In a sense, however, the Independent Broadcasting Authority Act 1973 is among the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power:

to exclude any advertisement that could reasonably be said to be misleading, and



to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television, and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Minister of Posts and Telecommunications from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. Thus, through the Independent Broadcasting Authority Act 1973, the Authority is one of the country's official instruments of consumer protection. Other legislation has in no way diminished the Authority's statutory powers and duties.

There are over 20,000 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of five- or seven-second slides, with very simple messages in vision and sound. Averaging a little over 1,000 a year in individual television areas, they publicize local stores, restaurants, transport services and other local enterprises and include announcements of vacancies by firms seeking staff, advertisements for local entertainments, sporting



The programme companies find time throughout the network for about 20,000 transmissions each year of public service films on health, safety and welfare at no cost to the Government Departments concerned.

events, shows and fêtes. For this kind of publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The rest of the new television advertisements each year are for a vast range of branded consumer goods and

services. They come from thousands of advertisers – some directly, but for the most part through one or other of a great many advertising agencies – all with their own ideas of how their products can be presented in the best light and the most persuasive terms on the television screen.

The advertisers and agencies subscribe to voluntary codes of practice designed to raise standards of advertising through self-discipline in all media. It is recognized, however, that the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. Hence the Authority's special statutory powers and also, on the other hand, the willingness of the advertising industry to co-operate fully in the cultivation of high standards of broadcast advertising.

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 Minister of Posts and Telecommunications. Secondly, in co-operation with the programme companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

### The Advertising Advisory Committee

Under the Independent Broadcasting Authority Act 1973 the Authority is required to appoint:

*a committee so constituted as to be representative of both (i) organizations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .*

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the Authority in the drawing up of the Code of Advertising Standards and Practice and in subsequent

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

The members of the Advertising Advisory Committee serve under an independent Chairman. The three women members are broadly representative of the public as consumers. Two members are concerned in particular with the principles of medical advertising – from the British Medical Association and the Pharmaceutical Society. Finally, there are four members from organized advertising bodies that are concerned with standards of conduct in the advertising of goods and services – the Advertising Association, the Institute of Practitioners in Advertising, the Incorporated Society of British Advertisers, and a committee of Press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them.

Concerned as it is mainly with matters of general principle, the Committee plays an important part in the preparation and periodic review of the code of standards and practice. There is in the Committee, with its balanced membership, a first-class forum for the exchange of view on general standards between advertising experts and others outside the advertising industry.

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

### The Medical Advisory Panel

The Independent Broadcasting Authority Act 1973 requires that the Authority 'shall, after consultation with such professional organizations as the Minister of Posts and Telecommunications may require and such other bodies or persons as the Authority think fit, appoint, or arrange for the assistance of, a

medical advisory panel to give advice to the Authority as to—

(a) advertisements for medicines and medical and surgical treatments and appliances;

(b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;

(c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and such other advertisements as the Authority may think fit to refer to the panel.'

After consultations with the twelve professional organizations of medicine listed by the Minister of Posts and Telecommunications, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry, and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat, whose opinion can be sought by the general medical advisers should the occasion arise.

The members of the IBA's Medical Advisory Panel are: Dr A H Douthwaite, MD, FRCP; Professor R D Emslie, MSc, BDS, FDS; Dr Philip Evans, MD, MSc, FRCP; Miss Dorothy Hollingsworth, OBE, BSc, FRIC, FIFST, FIB; Mr T L T Lewis, FRCS, FRCOG; Sir John Richardson, BT, MVO, MA, MD, FRCP; Mr Ian G Robin, MA, FRCS; Professor Sir Eric Scowen, MD, FRCP, FRCS; Mr W B Singleton, MRCVS; Dr Peter Smith, BSc, PhD, MInstPet, AInstP, FRIC.

These expert and independent professional men who form the Panel are consulted in the drafting of the code of advertising standards, but their continuing function is to advise the Authority on the claims made and general merits of advertisements for medicines and medical and surgical treatments and appliances; other products (including toilet articles, disinfectants, shampoos, and so on) which include claims as to the therapeutic or prophylactic effects of products; and veterinary goods. No advertisement of that kind is accepted for broadcasting without reference to the appropriate member or members of the Panel for advice (beyond this statutory requirement, other experts are retained to

advise on such matters as financial advertising, the advertising of motor oils, cleaning products, electrical equipment, and other goods, for which specific claims may be made that would be difficult to judge without the assistance of expert advice).

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting. Since 1964, this statutory Panel, in effect, has been 'licensing' the purposes for which acceptable medicines could be offered with reasonable safety in television advertisements in the light of its members' expert knowledge and experience of the formulae involved and of general medical opinion about their use.

## The IBA Code of Advertising Standards and Practice

The Independent Broadcasting Authority Act 1973 makes it the duty of the Authority (a) to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and (b) to secure that the provisions of the Code are complied with. This Code is drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Minister of Posts and Telecommunications. It is to be noted that the Independent Broadcasting Authority Act 1973 empowers the Authority, in the discharge of its general responsibility for advertisements and methods of advertising, to impose requirements which go beyond those of the Code.

The IBA Code of Advertising Standards and Practice, which has been drawn up by the Authority in consultation with these 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.

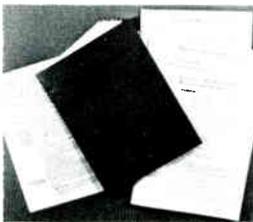
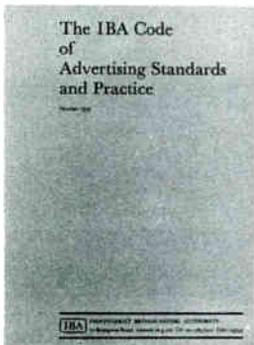
The general rules range from the prohibi-

tion 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 goods direct to the public (to keep out the 'bait' advertiser and 'switch' seller) to restraints on trade descriptions and claims.

The object of the detailed rules on advertising and children (Appendix 1 of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are likely to see, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty. For example, children must not be encouraged to enter strange places or speak to strangers in an effort to collect coupons, etc; free gifts must be shown against something that reveals their true size; children should not appear to be unattended in street scenes unless they are obviously old enough; and an open fire must always have a fireguard if children are in the scene. The rules are strictly applied. For instance, an advertisement has had to be re-shot before acceptance because a bottle of medicine had been left on a bedside table within reach of a small child.

Appendix 2 of the IBA Code sets out the searching controls over financial offers of all kinds. These include the conditions under which investment and savings, prospectuses, insurance, lending and credit, and financial information may be acceptable in advertisements. The minimum requirements to be observed in all advertisements offering services and facilities of a financial nature are also prescribed in detail.

The IBA Code's highly detailed Appendix 3 on medical advertising stresses the need for great care to avoid the harm that may result from exaggerated, misleading or unwarranted claims. In addition to ruling out the advertising of a great many classes of product or treatment (and phrases such as 'loss of virility', 'not to be used in cases of pregnancy', 'miracle ingredient'), the Medical Code rules out testimonials by people well-known in public life, sport, entertainment, etc.; disallows any reference to a hospital test unless



the Medical Committee of the hospital is prepared to vouch for its validity; and prohibits the presentation of doctors and others who might seem to be giving direct professional advice to viewers. The result of these stringent controls is to be seen on the screen. The television advertising of medicines is confined to simple palliatives for simple ailments and conditions for which self-medication is safe; and it is honest and restrained in its claims. A serious effort has to be made nowadays by any viewer who seeks to misunderstand its meaning.

'Writing a television commercial is like writing a sonnet,' said one advertising man to a journalist. 'It's a triumph of the creative instinct over man-made rules.' The advertising man who is planning to take his turn in television's shop window is going to try to command willing attention for half a minute or so in an attempt to sell something. There is an Act of Parliament that says he can do so. There have to be rules and he does his best to understand them – not, usually, to get round them, but to be as original and persuasive as he can within them. He wants his brief contribution to stand out and be remembered and he is trying to communicate with as many as he can of millions of families in their own homes and on their terms. What are these terms? Any critical essayist on television advertising standards would do well to remember how many copies of the *Mirror* or the *Express* go into the homes of Britain for every copy of *The Times*. The average television advertisement concentrates on getting across one or two salient facts about the product or service and highlighting a brand name in a dramatic, romantic, humorous or other human context.

### How the IBA Code is Applied

The IBA Code of Advertising Standards and Practice, with which all of the advertisements must conform, is free of charge for wide circulation in the advertising industry, so that all who plan to use television or radio may be aware of the standards that apply. 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 – an advisable course, in view of the expense in

time and money that could be involved in the production of an unacceptable film. Naturally, it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local television advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally. It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies – the Authority's Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of over 9,000 new television advertisement scripts a year, including the few from small local advertisers which need special examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary, and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

Careful appraisal of the scripts in relation to the Code, with the help of independent consultants in special fields and discussion of any seemingly doubtful points between the ITCA and the advertising agencies, ensures that the television advertisements in their final form are likely to comply with 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.

So some 750 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. 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. More than ten per cent of the cases involve consultation with members of the Medical Advisory Panel. At the end of these discussions and investigations, eight out of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other twenty per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. About two per cent of the finished films are seen to need revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists are supported by the more formal link of a Joint Advertisement Control Committee composed of IBA and programme company staff under the chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems arising out of the day-to-day work, to discuss new trends, and to clear up any doubts that may arise as to the interpretation of the

Code in relation to particular classes of advertising and advertising methods.

To read the Independent Broadcasting Authority Act and the IBA Code of Advertising Standards and Practice is to read a catalogue of powers, restraints and prohibitions. The Authority is appointed as the judge of what may be – and even more what cannot be – in broadcast advertising. But since 1955 something constructive has come out of the cooperation of the advertising interests with Independent Television. The statutory constitution of the Advertising Advisory Committee, naturally enough, includes representatives of the advertising industry. Their expert knowledge was essential to the Committee and the Authority in the early days, when the first task was to distinguish the best standards of practice that had been built up voluntarily in the past and translate them into television terms. That was done, and the thinking that went into the job and into the continued development of higher standards in the light of experience in the new medium had its effects beyond television.

Advertisers and their agencies began, or speeded up, a re-appraisal of advertising methods in all media and soon brought under review their arrangements for the control and betterment of standards in these media. The upshot of all this has been the establishment of a control machinery which has some resemblance to the arrangements in Independent Television, though it does not work in precisely the same way, and a code of advertising practice which has many similarities to the IBA Code. So, without prejudice to the position of the Independent Broadcasting Authority and the programme companies in regard to television and radio advertising, an interaction between statutory and voluntary controls has been working towards the improvement of all advertising. This process of improvement will continue in step with the changing needs and perceptions of those to whom advertising is addressed.

# Getting the Message Across

## *How an advertisement reaches the screen*



### **The IBA Controls the Advertising**

The IBA is required by Parliament to control the content, amount, and distribution of advertising. The amount of advertising is limited to 6 minutes an hour, averaged over the day's programmes, with a maximum, normally, of 7 minutes in any one clock hour. There is an average of three advertising intervals an hour.

*ITV has less advertising and fewer advertising intervals than any other comparable self-supporting TV system in the world*

Independent Television receives no part of the licence fee. The cost of the service is met entirely from advertising revenue; the majority of viewers would rather have the advertising than stump up another £3 or £4 a year extra on their licence fees to pay for the programmes.

*The advertisements pay for ITV*

The fifteen programme companies under contract to the 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 in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer Levy.

*No sponsorship*

Television advertisers can have nothing to do with programme production. They buy time in Independent Television just as they

buy space in newspapers. They do not 'sponsor' programmes.

### **How Much it Costs**

Advertisers are aware of the enormous sales potential of television: no sales force could ever visit 17 million homes at once. But television is already there in the home, the centre of attention for 5 hours a day and more than half of the time tuned to ITV programmes.

*Fully networked advertisements cost more*

To deliver a selling message on ITV can cost very little: a shopkeeper who only wants to reach his local customers in Aberdeen or the Channel Islands need only spend a few pounds. For the big national advertiser, however, who wants to be seen on every television set in the United Kingdom, advertising time can cost as much as £6,500 for 30 seconds.

*Half a minute in 12 homes can cost just 1p*

Seen in perspective, these figures can appear entirely acceptable to an advertiser: a single night-time broadcast of a network advertisement can reach 8 million homes, and at £1 for every 1,200 homes the advertiser is able to attract attention in 12 homes for just a penny.

*Animation and humour are often effective*

Many questions have to be answered before a TV commercial can start its journey through the production stages. Is the product a completely new line or is it an improved version of

an already existing brand? What is the target audience – housewives, the 18–25 age group? Which of the product’s special features are to be highlighted – price, handy size, flavour, nutritional value, convenience of use, unique styling, etc? Should the commercial be a hard sell or a soft sell? Are cartoons likely to help get the message across? Will the commercial be filmed or recorded on video tape? And so on.

After a suitable treatment has been decided, the advertisers and their agencies submit their scripts (and any available drawings or photographs) to ITV’s central advertising control

**All Advertisement Scripts are Checked**

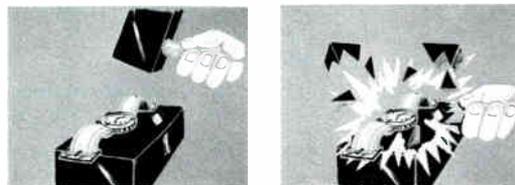


point for clearance. At this central point there are two separate bodies – the IBA’s Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies in close co-operation examine the scripts and check every detail against the IBA Code of Advertising Standards and Practice. Advertisers or their agencies are then informed by the ITCA of any changes which must be made.

*The IBA Code of Advertising*

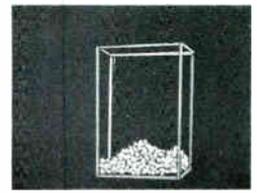
The IBA Code of Advertising Standards and Practice was drawn up by the Authority in consultation with its Advertising Advisory Committee, the Medical Advisory Panel and the Minister of Posts and Telecommunications.

A misleading demonstration is just as unwelcome as a misleading claim.



**The IBA is particularly concerned that advertisements should not mislead:**

Bargain offers are investigated.



Testimonials are checked. A lady appearing as a housewife from Hounslow must be genuine and her opinion truthful.



**Consultation**

When examining specialised advertisements the IBA is able to call on independent advice:

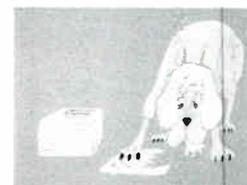
For medicines it has the help of doctors.



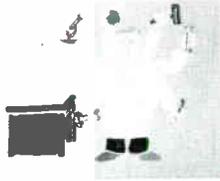
For toothpastes, the help of dentists



For petfoods and so on, the help of a veterinary consultant.



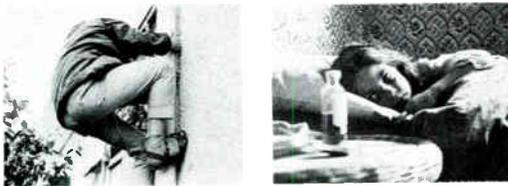
For motor oils, detergents, and other technical things, the help of other experts.



### *Special consideration for children*

The Code's rules in relation to children are strictly applied. For example, advertisements that encourage children to enter strange places or to converse with strangers are not allowed. Children appearing in commercials are required to be reasonably well-mannered and well-behaved, and particular consideration is always given to the point of view of safety.

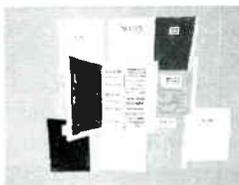
A child climbing a drainpipe is against the rules: children are ready enough to do themselves damage without an advertiser's encouragement. Likewise, a child playing in front of an open fire without a suitable guard



### *Safety first – a child is always ready to imitate*

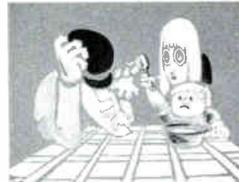
attached. One advertisement was rejected because a bottle of medicine had been left on a bedside table within easy reach of a small child.

Most of the scripts are found to come up to the stringent advertising standards of ITV. About two scripts in ten have to be revised after examination.



### *Two in ten rejected*

When a script is approved, the advertising agency sets about making the actual film and selects a suitable production company. It is especially concerned to get a good director; in fact, many famous film directors have worked on commercials. The problem of getting over a message in as little as 30 seconds is quite a challenge which many of them find interesting.



### *Many creative advertisements win awards*

It usually takes no more than a couple of days to film a commercial unless there is something unduly complicated involved. The film is then cut and edited on a special editing machine.

There has been a growing interest in the use of videotape for commercials. Videotape is rather like the tape used with ordinary domestic sound recorders except that the width is greater, enabling it to accommodate the additional picture signals. As more experience is gained in the creative possibilities unique to television, there will undoubtedly be a rapid increase in the number of advertisements recorded on tape.

All completed advertisements are viewed by the Advertising Control department of the IBA, and by the specialist staff of the programme companies. This is to make sure that the films are as the scripts indicated they would be, and that nothing has gone wrong in relation to the rules.

Then finally, the commercials are transmitted and viewers see them for the first time.

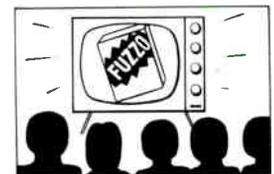
Although there are over 20,000 new advertisements each year, due to ITV's strict advertising control policy only a handful of complaints are received.

*This feature has been based on one of the animated slide sequences in the IBA Television Gallery (see pages 140-1).*

## Filming the Commercial



## Completed Advertisements are Viewed before Transmission



# Focus on Television



A 12-screen presentation explains how ITN produces its popular *News At Ten* programme.

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

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

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

Professional organizations that run training courses in fields related to broadcasting and communications have adopted it as a permanent part of their studies and some concerns have made use of it in their apprentice training courses. The Gallery has become known throughout the world and visitors come from many countries.

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



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



*Above:* Three of the displays showing the historical development of television in the IBA Television Gallery.

displays have been modified to take account of more recent developments.

In 1974 the Gallery is to be extended to include radio. The new area will reflect developments in the Authority's Independent Local Radio service and will fill in those parts of the history not already covered. Informative and attractive displays will deal with programmes past, present, and future, and demonstrate the advantages of VHF and stereo.

A tour of the Gallery takes about 90 minutes and up to 30 can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus Routes 14 and 30 stop near by. The address is 70 Brompton Road, LONDON SW3 1EY. Telephone: 01-584 7011.



Visitors looking at one of the many animated displays in the Television Gallery.

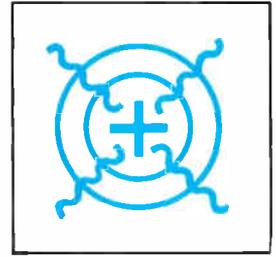
the street to understand the main lines of development but also satisfies the historian and the technical expert.

A new section explaining the techniques of colour television has proved particularly popular with visitors and a number of other

THAMES  
TELEVISION  
LONDON  
PORTABLE  
CONTROL UNIT

THAMES TV RIFLE MIC UNIT 5

# Technical Operations



Viewers sometimes take for granted all the complex operations and technology that bring the stream of ITV programmes to the screen – from studios, from sports arenas, across oceans, and even from space. Only when one of the rare ‘hitches’ occurs do most viewers even pause to think of the intricate technical operations involved in modern colour television broadcasting.

The ITV programmes are provided by the programme companies from some 50 studio complexes scattered throughout the United Kingdom, linked by thousands of miles of special Post Office intercity and local TV links to more than 150 IBA transmitting stations: a tremendous joint enterprise that month by month involves even more complex electronic equipment and skilled engineering. A single outside-broadcast vehicle may carry equipment costing £250,000; a high-power transmitting station represents an expenditure of about £350,000 for each channel.

The IBA builds, owns and operates all the transmitting stations which radiate the ITV programmes; it also sets the technical standards to which the studios and outside-broadcast units must conform, and then monitors the programmes to check their technical quality.

Over the past five years, since the start of ITV colour in November 1969, the ITV programme companies and the IBA have been building and extending their facilities for 625-line colour programmes. Independent Television is the most extensively equipped colour broadcasting service in Europe, and its technical standards bear comparison with services anywhere in the world.

The companies are using more than 240 colour camera channels, over 80 colour videotape recording machines and over 90 colour telecine machines (the machines used for the transmission of film material on television).

Nearly 50 colour studios are in use in some 20 studio complexes supported by over 20 colour outside-broadcast units. These facilities have been progressively brought into operation as the new colour studios and new IBA transmitters were completed in the different areas, or as a result of the need for more programmes to meet the longer transmission times. By the autumn of 1971 all the programme company areas, with the exception of the Channel Islands, were transmitting programmes in colour; now all these areas are able to produce and put out their own local programmes in colour.

Fortunately, colour in Britain has developed at a time when new technical developments have favoured the transmission of colour of extremely good and remarkably consistent technical quality. Indeed many visitors to Britain, used to rather different technical standards in colour television, are amazed at the quality and fidelity of British colour transmissions. But IBA engineers remain conscious of the fact that not all colour transmissions are yet perfect; some older films intended for screening under the different conditions of a darkened cinema may leave something to be desired. Until the development of the IBA’s ‘Dice’ (digital intercontinental conversion equipment), now in operational service with ITN, some programmes made on videotape in different television systems tended to appear a little hazy and lacking sparkle as a result of standards conversion. But by and large – and many independent surveys have confirmed this – viewers with colour sets, and these now make up a significant proportion of all viewers, remain enchanted and delighted with the quality of the pictures.

To achieve these results calls for close tolerances and carefully controlled and stable characteristics of the equipment used through-



The Post Office Tower is the central switching centre in London for linking television programmes to other parts of the country.

out the system. The IBA engineers, in consultation with programme company engineers, have played an important role in pioneering new techniques and in establishing codes of practice, recognized throughout the industry. The viewers also have reason to be grateful to the Post Office for its work in providing the complex network of intercity links and making these suitable for high-grade colour.

When ITV began transmitting colour in 1969 there were only about 200,000 colour sets in use in Britain; now there are over 4 million and the number is growing at a rate of about a quarter of a million every month.

At first the 625-line service was available to only about half the viewers in the UK, but the large number of additional transmitting stations which have been built and brought into service means that colour programmes are now available to over 50 million people – more than 93 per cent of the population. Nevertheless the IBA still has many more transmitters to build; several hundred local transmitters are needed to fill in the gaps in service still found in some hilly or remote parts of the country – such as central Wales and north-west Scotland. At present the IBA is building and bringing into operation about 45 new transmitters every year, and later this figure will rise to about 70 a year. The hundredth UHF transmitting station was

A modern colour studio.  
*London Weekend*



This outside broadcast vehicle can remain fully operational whilst on the move.

brought into service in September 1973.

All these new stations are designed for unattended operation, depending on automatic or remote control systems and based on the use of a series of regional colour control centres. Every ITV colour programme passes through one or more of these centres, and its technical quality is assessed and logged. The very substantial increase in colour viewing in recent years is, at least in part, a direct reflection of the tremendous success of British colour television engineering.

### IBA Engineering

The engineering activities of the IBA are concerned mostly with the planning, construction and operation of the large networks of transmitting stations and the investigation of possible television developments and new techniques for the future.

Since 1955 the IBA has been building and running the VHF stations for the 405-line black-and-white television programmes, but the need to set up a new 625-line UHF network capable of handling colour presented the IBA in the late 1960s with a major new challenge.

How are all these activities organized?

In the first place, the planning and propagation department assumes responsibility for the over-all planning of the transmitter networks, working in close contact with the planning engineers of the BBC, the Post Office and the Ministry of Posts and Telecommunications. The selection of sites, obtaining planning permission, negotiating with the owners of the land, initial surveys of station coverage and problems of interference which might

arise – all these matters have to be considered by this department.

Then comes the ordering, acceptance and installation of suitable technical equipment, buildings and the supply of electrical power and ensuring that the station is ready by the time predicted; all these items are the responsibility of the station design and construction department.

For the viewer perhaps the most vital engineering activity, involving over 300 engineers, is the operation and maintenance of the networks of transmitters. The working lives of these engineers revolve around the colour control rooms and the associated racks of transmitting equipment. Most of the stations are sited in remote places on hill tops with the station buildings grouped under the shadow of the high mast or tower needed to give the station a large service area.

Apart from the powerful vision and sound transmitters located in the main transmitter halls, including usually stand-by transmitters which allow the station to continue without a break should a fault occur on one transmitter, a main station has a Post Office room where the incoming signals are received from the studio centres, and a switch room concerned with the electric power supplies for the station.

Another headquarters engineering department is concerned with the booking, performance and operation of the complex network of circuits provided by the Post Office or the IBA to take the pictures from the studios to the transmitters, and also ensuring that high technical standards are maintained on all colour transmissions.

A programme company's master control desk.  
*Southern*



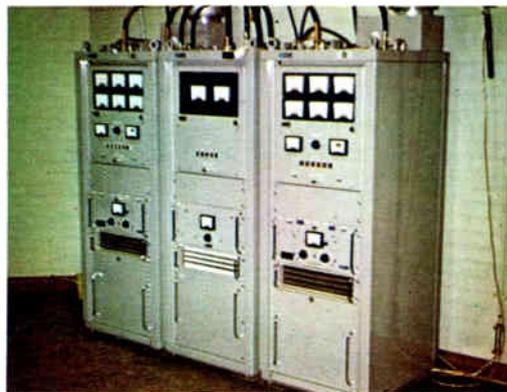
Videotape recording machines like this store programmes for future transmission.

The largest engineering department at the headquarters is the experimental and development department. Three main sections are concerned with radio frequency equipment, automation and control techniques, and video equipment including standards converters. Typical of advanced projects being undertaken is the development of an experimental digital field rate standards converter. It is now known that highly effective types of converters can be developed using computer-type digital processing. An IBA line rate unit has already been built and tested operationally at a main VHF station: this has now been followed by IBA digital intercontinental conversion equipment.

Another engineering activity is represented by the IBA Engineering Information Service which provides technical information to the television trade and the public, and deals with the many problems on reception. Close touch is kept with engineering development throughout the world and national and international bodies concerned with television engineering.



Loading film on to a telecine machine.



Transmitting equipment inside a local relay station

# The Backroom Boys

## Recent Developments in TV Engineering



John Baldwin (left) and Senior Engineer Tony Stalley with the digital field-rate standards converter.

In May 1973 an IBA research engineer, John Baldwin, received at the Annual Ball of The Royal Television Society both the Geoffrey Parr Award and the Pye Colour Television Award for 'the most significant technical contribution during the year to the development of colour television'.

For a brief moment the spotlight blazed down on the behind-the-scenes work of television engineering: the constant struggle to improve still further the fidelity, consistency and flexibility of the colour pictures transmitted day after day into viewers' homes. Much of this work is recorded only in the technical quality assessment ratings diligently entered in the logs kept at the IBA colour control centres, or as a gleam in the eyes of the production teams as they gain exciting new facilities.

The past year has been rich in technical development within ITV, rich not only in the promise for the future, but in current operation. It is worth looking at a selection of these developments.

### DICE

The equipment that brought the awards to John Baldwin and his team of engineers represents a major technological breakthrough. In technical terms they developed a digital field-rate standards converter - or DICE, standing for 'digital intercontinental conversion equipment'. Although developed as part of a long-term investigation into digital techniques for television, the prototype unit was soon installed and in regular programme service at the London headquarters of Independent Television News. It represents the

first converter that changes American television pictures into the European standard without any significant loss of quality. The new converter not only shows marked improvement in quality, but is much smaller and requires far less adjustment than earlier forms of intercontinental standards conversion. Now the pictures coming in on satellite relays from America are available to ITV viewers virtually as sharp and as crisp as if they had been originated in the European system. Its benefits are felt not only for major news and sporting events but also in the presentation to British viewers of the best of American videotaped shows and spectacles. No other television service anywhere in the world has an operational machine which performs as well. No wonder the converter was rated 'the most significant technical contribution' of the year.

Now John Baldwin is back at the drawing board, working on a two-way version of DICE that will also convert European-type pictures to the American standard.

### ORACLE

Since April 1973 viewers in the London area, by turning down the 'height' control on their receivers, may have noticed some twinkling dots above the top of their pictures. Probably only the more technically minded will have wondered what was the reason for these new dots. Fewer still will have realized that this may be the start of an entirely new extension of television broadcasting: a means for broadcasting the written word. Instant news . . . a precision digital clock . . . weather forecasts . . . radio and television programme details at the

press of a button . . . police messages and sos messages . . . financial and stock exchange prices . . . theatre guide . . . and so on. A whole 'book' of up-to-the-minute reference information which can be summoned to appear as a written message on the screen of a normal television receiver whenever one wants to consult the ORACLE. And indeed the system, developed in the IBA laboratories, has been called ORACLE from the words 'Optional Reception of Announcements by Coded Line Electronics'.

Such a service does not exist operationally. But the field trials carried out by the IBA during 1973 have shown that a service of broadcast announcements is feasible and that the cost of adding the necessary electronics to a receiver (either built-in or as an adaptor) might, by some estimates, be about £40 to £80.

Through the ORACLE system the 'pages' or written messages would be chosen by the viewer from an electronic 'book' or 'magazine' totalling perhaps 50 pages; each page would contain information on a particular subject, and an 'index' would tell the viewer on which page number to find a particular subject. Each 'page' could contain a message of just over 100 words. By means of a push-button control unit, the viewer would select the page number he wanted, and this page would then be displayed on the screen of his television receiver, either against a neutral background or superimposed on the television picture. The viewer could thus consult the ORACLE without even switching away from the programme.

Such a service would not require any new transmitting stations or additional channel frequencies. The information could be carried on the television signal by making use of the very short intervals of time when no picture information is being sent.

### Programme Company Engineering

A similar sense of adventure and pioneering in colour engineering can be found among the programme company engineers. In particular they look for ways of helping the programme producers to achieve new effects or become more mobile. During 1973 much effort has been expended on making the electronic camera, with its superb colour quality and no

time-consuming film processing, get out and around.

For example, ITN has brought into operation a new two-camera outside-broadcast unit believed to be the most compact and flexible of its type in this country. The entire unit is based on an extended-wheelbase Range Rover vehicle, suitable for the crowded traffic conditions of Central London. The equipment includes two colour cameras which can be carried on the shoulders of the cameramen, and with a compact videotape recorder in the vehicle or, for live interviews, a microwave link to connect the vehicle with the studio.

Another notable example of this trend towards added mobility is a portable colour TV control room built by Thames Television that can be air-freighted anywhere in Europe. It was used for the first time during the summer of 1973 for the making of a series of holiday programmes in Spain, Portugal, France, Italy, and Yugoslavia.

Although small enough to fit the hold of cargo-carrying aircraft the unit, constructed within a double-skinned, glass-reinforced, plastics container, has most of the facilities associated with far larger outside-broadcast vehicles. Again the electronic cameras are lightweight and can be either shoulder-carried or mounted on simple tripods. A full-size broadcast videotape recorder is part of the equipment, and during transit all the auxiliary sound and vision equipment can be stored within the main container. The portable control room is fully air conditioned to allow it to work over the wide range of temperatures likely to be encountered in its travels. The unit is the first of its type to be built in the UK.

Within a year of the opening of its new South Bank Television Centre, which has been called the most advanced studio centre in Europe, London Weekend Television has built a large new studio at Wembley.

The year has also seen an extension of colour operation among the regional companies with new colour facilities at Dover and Carlisle; the Manchester studios of Granada have also been augmented.

All over the country engineers are seeking and planning new ways of providing on Independent Television a colour service second to none.



The Oracle 'test-card' displayed on a television receiver with (right) the Oracle push-button control unit.



The compactly arranged equipment inside Thames Television's portable control unit (the complete unit is shown on page 142).



# Another IBA Transmitter

A typical relay station.

If, by chance, you switch on your TV receiver at about 9.10 am on any Tuesday morning, you are likely to find yourself eavesdropping on a special IBA service to dealers and the trade – ‘Engineering Announcements for the Television Trade’.

And almost every week among the trade news will be announcements such as the following: ‘So first Presely in Wales. This is a new main station serving about a hundred thousand people in parts of Pembrokeshire, Cardiganshire, Carmarthenshire and Glamorgan . . . the station is in regular trade service and the official opening date has been brought forward. It’s now this Thursday – the programmes are those of HTV Wales . . .’

Week after week new UHF transmitters come on the air – and will continue to do so throughout the seventies . . . new high-power stations serving hundreds of thousands of people, or local relays bringing better pictures to perhaps a few thousand.

But before any station, high-power or low-power, enters service there will have been months, and indeed years, of engineering planning and work . . . predicting, surveying, building, installing and finally checking out.

## Early Days

For the main stations the process may have begun even before 1961 when an international conference in Stockholm allotted channels for the key UHF stations throughout the UK and western Europe. For it is no good transmitting on a channel cluttered with interference from another station. Yet the same channels have to be used over and over again and a giant computer-type jigsaw puzzle is needed to fit available channels into a pattern.



Engineering announcements are made on ITV every Tuesday morning.

Similarly the process of identifying the need for extra local stations to fill gaps within the main service areas as a result of hill shadowing goes on year after year as part of a joint programme by the IBA, BBC and the Ministry of Posts and Telecommunications. Sometimes, of course, the need is clear and well defined but often it cannot be finally determined until after other near-by stations are on the air. Surveys, computer studies and then the patient searching for suitable sites where a transmitting aerial would give the coverage needed. And often the ideal site is not available, or may be the subject of lengthy local inquiries and negotiations: the urgent and real need for a good TV service has to be weighed against questions of environment and amenity. Local people may fear that a TV station on a hill-top will prove an eye-sore: it is often up to IBA site finders to show this will not be the case. Indeed the IBA’s unique concrete tower at Emley Moor, Yorkshire, has proved to be a tourist attraction; and many local relays require only a modest, unobtrusive aerial mast and compact building.



A new transmitting station under construction.

### Building the Station

At last, when all the many permissions have been obtained, it will be necessary to allot an order of priority to the building of the station. With 400 more stations still to build, some unfortunately must wait. Clearly it is sensible to try to build the stations which will benefit the most people first – but it may not be as simple as that. Some stations can be built only as part of an over-all spread of the network, each new station depending on the prior existence of another station to bring the pictures from the studio centres to the transmitters.

But the time comes for the station to be designed, for the buildings and aerial mast to be put up, for provision to be made for mains power supplies – preferably from more than one substation to minimize the chance of power failures; sometimes access roads have to be constructed. Then the transmitting equipment must be specified and ordered from industry. And perhaps there will need to be special microwave links to bring the pictures all or part of the way to the station. If they are to be rebroadcast from another transmitter special high-performance receivers and aerial systems will be needed. Some of the more specialized equipment is likely to be designed and built in the IBA's own workshops.

All the many dates by which equipment needs to be ready and delivered to the new site have to be plotted and evaluated and analysed on charts and diagrams – and kept under constant review.

And the new equipment and aerials have to be subjected to stringent 'acceptance tests' by means of complex measuring instruments



IBA engineers carry out reception tests before selecting a suitable site for a new transmitter.

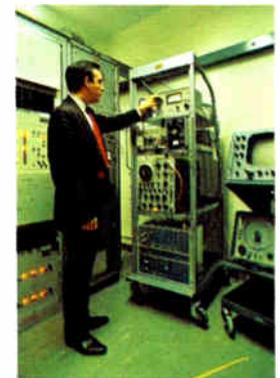


Some of the equipment used in the IBA's experimental and development workshops.

to ensure that they really meet the performance promised by industry; and any new designs need to be examined by, and made familiar to, the maintenance teams. All the remote control telemetry and automatic monitoring equipment has to be planned, installed and checked out, including devices which automatically 'call up' by telephone a local control centre to report any fault or take the necessary action to put it right. Robot operators are no longer science fiction but tend to come in neat 19-inch cabinets!

So gradually all the threads come together. Comes the day when the equipment can be switched on and tested into 'dummy load' and then for the first time switched to aerial. Checks will confirm that the radiation pattern of the transmitting aerials is as expected – and all is set for a period of from one to several weeks of engineering and trade transmissions. As soon as the engineering work is completed a decision is made as to the formal programme service opening date.

During these final weeks the local trade will have been put in the picture by means of the regular engineering announcements and bulletins; now will go out a press statement for the local viewers giving them the good news that another IBA UHF 625-line transmitter will bring them good colour and black-and-white pictures . . . one more of a network of already more than 100 UHF stations.



Complex measuring instruments check the performance of a new transmitter.



The UHF service area of the Presely station.



A high-power main transmitting station.

# Your Picture Quality



Good?

or not  
so  
good?

The picture at the top shows interference-free reception with the aerial and receiver correctly adjusted. Certain conditions, however, give rise to interference and poor pictures; the four examples on the right illustrate:

- (1) Ghosting
- (2) Co-channel interference
- (3) Weak signal
- (4) Local oscillator interference



**Ghosting.** This type of fault occurs especially in built-up areas and hilly regions. See *Ghosting*.



**Co-channel interference.** Signals from another transmitter operating on the same channel can give rise to the effects shown here. See *Unusual Atmospheric Conditions*



**Weak Signal.** Low signal strength, often resulting from an inadequate or poorly adjusted aerial, can result in a 'noisy' or grainy picture.



**Local oscillator interference.** This form of wavy patterning on UHF can be caused by a nearby television receiver tuned to a VHF station.

# Good Viewing

## Four Essentials for Good Reception

Almost the entire population of the United Kingdom is within range of one or more of the Independent Broadcasting Authority's television transmitting stations. The following pages outline the factors which affect the technical quality of the picture on the viewer's television screen, and show how reception of UHF and VHF stations may be improved.

### The Set

For many years, television receivers manufactured in the UK were suitable for reception of IBA stations on either 405 lines (VHF) or 625 lines (UHF) or both ('dual-standard sets'). Most new sets are now 'single-standard' for 625 lines (UHF).

Over a period of time, receivers may gradually develop faults which impair the pictures on one or more channels.

Many sets incorporate a method of adjustment to make them suitable for the local mains supply voltage, and it is important that this should be correctly set when moving to a new location.

### Which Service – VHF or UHF?

British television is at present transmitted on UHF ('Ultra High Frequency') on 625 lines in combined colour/black-and-white and on VHF ('Very High Frequency') on 405 lines in black-and-white only. Eventually the VHF service will be phased out in favour of UHF, but this is most unlikely to happen before at least 1980.

The service you watch depends to a great extent on where you live. Most people live within range of a UHF transmitter and should be able to receive high quality 625-line black-and-white pictures on a standard 625-line receiver, or colour pictures on a colour receiver. Of the remainder, most are within range of a VHF transmitter radiating 405-line black-and-white-only programmes and can receive these

on a 405-line set. The programmes transmitted on VHF are exactly the same as those on UHF. The 625-line UHF picture provides rather better definition.

Another advantage of the UHF 625-line service is that all three channels (ITV, BBC1 and BBC2) are transmitted from the same site, and so providing all three channels are in operation you will need just one UHF aerial pointed in the direction of the UHF station to receive all three programmes.

### The Aerial

The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try to make do with an aerial unsuitable for your location.

Although the very simple 'set-top' aerial (that is, the unit which is usually placed on top of or near to the receiver and in the same room) may sometimes provide sufficient signals in districts close to a transmitter, such reception will often be marred by the effects on the picture of people moving in the room, or cars passing the house; these effects can usually be avoided completely, or minimized, by using a loft or, better still, a high outside aerial. For UHF – and especially for colour reception – a good outdoor or loft aerial should always be fitted. On VHF, a set-top aerial may sometimes be satisfactory within a few miles of a high-power transmitter.

The simplest practical form of receiving aerial comprises a single ('dipole') element, but additional signal gain and directivity (that is, the ability of an aerial to reject signals from other than the desired direction) is achieved by adding extra elements ('directors' and 'reflectors') so as to form an aerial array. A typical VHF array might comprise four rod elements (dipole plus reflector and two directors) and this would be known as a four-element aerial. For IBA transmitters on Band III, each element is just over 2 ft long (the

Four things are involved in bringing a good picture into the home

#### 1 THE SET

The television receiver must be suitable for receiving signals transmitted by the IBA stations and must be in good working order, correctly tuned and adjusted. All IBA UHF combined colour/black-and-white transmissions, on Channels 21 to 34 and 39 to 68 on Bands IV and V, use the 625-line system (PAL colour system). More than nine out of ten people now live within range of a UHF transmitter. The VHF transmissions in black-and-white on Channels 6 to 13 of Band III use the original British 405-line system.

#### 2 THE STATION

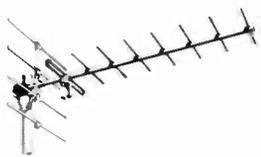
Both the television receiver and its associated aerial system should be suitable for the IBA station which provides the most reliable signal in your own locality. A local dealer should be able to advise you, but if in doubt get in touch with the IBA Engineering Information Service, 70 Brompton Road, London SW3 1EY (01-584 7011, ext 444).

#### 3 THE AERIAL

Most reception problems are due to the use of an inadequate aerial system or its poor location. The strength of signals varies a great deal, depending upon how far away you are from the local transmitter and the amount of screening from intervening hills and buildings. The weaker the signal the more important is the need for a really effective aerial and its careful positioning.

#### 4 THE FEEDER CABLE

An important part of the aerial system is the special type of cable ('coaxial cable') which links the aerial to your receiver. Different cables vary in efficiency, although all cables introduce some loss of signal with increasing length. On VHF, if signals are weak, and always on UHF, you should insist that your aerial installer fits a good low-loss cable.



#### A TYPICAL UHF RECEIVING AERIAL

This is a typical 8-element aerial which is designed for use in areas of good signal strength well inside the transmitter coverage area. It is inadequate for places where there are significant reception difficulties.



#### A MULTI-ELEMENT HIGH-GAIN AERIAL

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the 26-element UHF aerial shown here.



#### A LOG-PERIODIC DESIGN AERIAL

Picture ghosting (see page 154) can often be eliminated using a log-periodic UHF aerial. This type of aerial has good directivity but relatively low gain and so is only effective in areas of good to moderate signal strength. A log-periodic aerial also has a large bandwidth giving good reception over the whole UHF range. See *Portable Receivers*.

precise dimensions depend upon the particular channel to which the aerial is tuned, and other factors). On UHF (Bands IV and V) each element may be only a matter of inches, so that it is possible for arrays containing many elements to be quite compact and lightweight. Where signals are very weak, two or more arrays may be combined ('stacked') to provide very sensitive systems.

The more elements an aerial comprises, the more it will normally cost and the stronger will need to be the supports. This means that an aerial will usually be chosen in accordance with the signal available in the particular district. For aerial elements it is truly a matter of 'not too few - not too many - but just right'. Though, in case of doubt, it is better to have too much signal than too little.

The aerial must be a type intended for use on the appropriate channel. On VHF, each aerial is usually intended for one specific channel, although certain types, such as 'log periodics', are designed for use over a span of channels.

On UHF, British aerials are manufactured for use over a number of channels, so as to avoid the need for separate UHF aerials for IBA and BBC transmissions. A code has been drawn up by aerial firms, grouping all UHF aerials into five categories, often denoted by a letter or colour code. Aerials in Group A (red) cover Channels 21-34; in Group B (yellow) Channels 39-51; in Group C (green) Channels 50-66; in Group D (blue) Channels 49-68; and in Group E (brown) Channels 39-68. There are also UHF log-periodic aerials covering all channels, but with rather less 'gain' than the conventional Yagi aerials.

In very strong signal-strength areas on VHF it may be possible to use an aerial designed for use on another channel, though this is not recommended. On UHF, and particularly for colour reception, the correct aerial for your local channel grouping should always be used. Viewers must also ensure that their aerial is of the correct polarization for the transmitter they wish to receive. IBA television transmitters use either horizontal or vertical polarization which means that the rods or elements of the receiving aerial must be placed in the same plane: this means that in some areas aerial rods are mounted horizontally, in other areas the rods must be vertical.

The map opposite shows a typical area served by a high-power main station, with two local relays in service. The area includes a large conurbation as well as rural regions and several hills of varying sizes. The distance from the main transmitter to Portside is about 20-30 miles. UHF reception in each town shown in the area is discussed below.

#### RIVERSMOUTH

Riversmouth is a large industrial/residential area and is one of the principal targets for the main station. Reception south of the river should be excellent and in many cases an outside aerial with eight elements or less may suffice. Generally speaking, reception north of the river will also be good: The Downs are too small and not close enough to the area to present serious problems. Places immediately behind the Downs, however, may have difficulty and a high-gain aerial will be needed; and in some spots, reception from the High Tor relay station may even be better. Areas on the south side of The Downs should get first class pictures.

#### SEATOWN

High Tor badly shields Seatown from the main station and a relay has been built on the hill to overcome this. Virtually all parts of Seatown will get good pictures from the relay.

#### WATERHAM

Reception of the main station in most parts of Waterham should be satisfactory, although, because of the distance, relatively high-gain aerials of 18 or more elements will probably be needed. The hills to the south-east are too small and too far away to cause serious screening.

#### BAY RISE

Places on the high ground between Tidebay and the main transmitter will be well served although here, as with Waterham, fairly high-gain aerials will be needed because of the distances involved.

#### PORTSIDE

Power stations, factory chimneys and cranes will add to the reception difficulties of this industrial town, already towards the edge of the service area. In many places high-gain aerials will be needed, possibly with stacked arrays or even in some cases a masthead amplifier. A relay station has been built to serve a particularly bad part in the north-west corner of the town.

#### TIDEBAY

This town does not have any problems with tall factory chimneys, etc., although high-gain aerials will still be needed because of the distance from the main station. The south of the town may be screened by the hill at Bay Rise, and it is possible that some places may get better pictures from the relay over the river in north-east Portside. This would certainly be worth trying in those areas of Tidebay very badly screened from the main station, although high-gain aerials possibly with masthead amplifiers would be needed; signals in south Tidebay from the Portside relay will only be weak.

# UHF Reception

RELAY TRANSMITTER

PORTSIDE

TIDEBAY

WATERHAM

BAY RISE

SEATOWN

HIGH TOR

RELAY TRANSMITTER



MAIN TRANSMITTER

RIVERSMOUTH

THE DOWNS

On UHF, all the main transmitters use horizontal polarization, whereas the local satellite relay stations use vertical polarization. This is another reason why a UHF receiving aerial will need adjusting or changing if a local relay station opens in your district. The actual signal available – and thus the selection of the number of aerial elements required – depends upon various factors: the distance away from the transmitter; the power and the aerial radiating characteristics of the station; the nature of the intervening ground; the height at which you put your aerial, etc. Signals, particularly on UHF, are easily absorbed or deflected by high buildings or hills, so forming shadow areas.

### UHF Reception

Over 93 per cent of the population of the United Kingdom is now within range of an IBA UHF transmitter, able to receive good-quality 625-line ITV pictures in colour or black-and-white.

The number of UHF transmitters needed for this coverage is relatively high. Already the IBA has 40 main transmitters and over 70 relay stations in service; it is planned that eventually there will be about 50 main stations and 400 relays.

Reception on UHF is more critical than VHF and with the increasing number of UHF transmitters in service viewers can often be uncertain which transmitters can be received in their area, which one gives the best signal and how that particular signal is best received.

Although each UHF transmitter is intended primarily to serve a definite area not otherwise covered on UHF, it is inevitable that its service area overlaps with that of other transmitters: in some places perfectly good signals can be obtained from two UHF stations and occasionally even three or four. Viewers in certain places can take advantage of this and use an extra aerial to get pictures from another neighbouring ITV region.

### Know Your Area

When you first acquire a UHF receiver it is almost certain that your dealer will know which transmitter gives the best signals in your area, and he will install the appropriate aerial. On the other hand, if you are in a poor

reception area and have been receiving only weak signals from a distant UHF transmitter, try to make sure you know when any new stations open which may be nearer and give you better results. You can then ask your dealer to adjust or change the aerial to pick up the new and more satisfactory stronger signals.

Details of new UHF transmitters are usually given in the local press, or you can check periodically either with your dealer or with the IBA Engineering Information Service, 70 Brompton Road, London SW3 1EY (01-584 7011, ext 444).

The two main factors which determine whether or not you will receive good signals from a UHF transmitter are your distance from the transmitter and, often more significantly, the size and position of any intervening hills: interference from another transmitter on the same channel may also have to be considered. The power of a UHF transmitter, of course, defines its coverage in very general terms – for a high-power main station this can be an area with a radius of 30–40 miles or more, whereas a low-power relay could have a general radius of only 2–3 miles; but the quality of reception at any one specific point within these areas is often governed by the position of local hills and other obstacles such as tall buildings.

### Ghosting

So-called ghost images are brought about by signals reaching the receiving aerial after reflection from one or more hills or buildings. Because these signals travel along a slightly different path to those reaching your aerial along the direct path from the transmitter, they may result in a second (or multiple) picture, usually weaker than the main picture and slightly displaced to the right of it. Such 'ghost' images can usually be removed or greatly reduced by increasing the directivity of the aerial. Occasionally there may be difficulty in achieving completely 'ghost-free' reception on all channels. *See page 152.*

### Portable Receivers

The use of portable TV sets, for example in caravans, is becoming increasingly popular. However, these types of receivers do bring their own reception problems and many viewers taking them on holiday are

disappointed when they find they are unable to receive pictures.

Check beforehand whether you are taking your portable set to an area served by a transmitter – in the case of a single-standard UHF model this will have to be a UHF transmitter, but for a dual-standard set it can be either a UHF or VHF transmitter. There are also some portable models suitable only for use with VHF transmitters. UHF coverage is at present not as extensive as VHF and unfortunately in many favourite holiday spots which are thinly populated reception may be very difficult. VHF coverage is more widespread, although there are some areas unserved.

A log-periodic UHF aerial, preferably roof-mounted, is probably the best aerial to use for UHF reception on a portable set if you are travelling around. It can be used over the whole UHF range, making a single aerial satisfactory anywhere in the British Isles provided that you are within range of a UHF transmitter.

### Colour

Receiving aerials for colour receivers do not differ fundamentally from those for UHF black-and-white television; however, effective performance of the aerial is even more essential than for black-and-white. This means that those aerial installations which give first-rate black-and-white pictures on the UHF transmitters will usually be equally suitable for colour reception. But any aerial installation providing only moderate or poor black-and-white UHF pictures will almost certainly require replacement or improvement.

### Unusual Atmospheric Conditions

At certain times of the year, during conditions giving rise to the meteorological condition known as inversion, reception in some areas is severely interfered with by signals coming from distant transmitters working on the same channel frequency, either in the UK or on the Continent.

During these conditions, which usually last only a few hours but exceptionally may return over a period of some days, some patterning in the form of diagonal stripes of light and dark shades, or an interference to the sound channel, may be experienced. This interference is most evident in areas of weak signal.

### Longer-distance Reception

The service areas of UHF stations, usually calculated to the 70 dB contour for main stations, are fairly conservative in terms of the ranges that can sometimes be achieved from favourable sites with modern receivers having transistorized UHF tuners. From good sites, usually those on high ground and unscreened by local or high intervening hills, it may be possible to obtain satisfactory pictures well beyond the 70 dB contour.

The main requirement for reception at relatively long distances (up to about 100 miles from a main high-power transmitter) is the use of an extremely efficient and often sophisticated aerial system. This usually means a multi-element array at the maximum possible height, well clear of all surrounding obstructions; the use of a 'masthead amplifier' (a small low-noise preamplifier mounted on the aerial structure and powered over the co-axial feeder cable) may be found most helpful. Such 'out-of-area' reception may sometimes be marred by interference from other distant stations.

### Local Electrical Interference

Disturbances from local electrical and electronics apparatus can sometimes mar viewing, especially on the VHF Band III. Any apparatus, motor vehicle, switches, plugs or sockets that produce electrical sparks, no matter how minute, can be the cause of interference unless this spark is damped out by means of correctly designed and installed interference suppression filters at the offending apparatus.

In the UK, Parliament introduced legislation which restricts the amount of interference which can be legally produced by new equipment; however, equipment which may have been satisfactory when first installed can sometimes deteriorate and become the source of interference. Electrical interference to television usually takes the form of a severe 'snowstorm' of light or dark tiny random spots on all or part of the screen.

Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to ask the Post Office to help. This can be done by filling in the form *Good Radio and Television Reception*, obtainable from any main Post Office.

# UHF Television Coverage

IBA 625-line colour/  
black-and-white  
transmitters.  
Estimated coverage  
by the end of 1974.



This map shows the location of the IBA's main UHF television transmitting stations. The coverage areas are those of the main stations with most of their relays. Overlaps are not shown (see the area coverage maps in the following pages for details).

\*The Belmont transmitter is re-allocated to the Yorkshire area in mid-1974

# VHF Television Coverage

IBA 405-line black-and-white transmitters

No. Name Channel/Polarisation

**The Borders and Isle of Man**

- 37 Caldbeck 11H
- 37,1 Selkirk 13V
- 37,2 Richmond Hill 8H
- 37,3 Whitehaven 7V

**Central Scotland**

- 5 Black Hill 10V
- 5,1 Rosneath 13V
- 5,2 Rothesay 8V
- 5,3 Lethanhill 12V

**East of England**

- 14 Mendlesham 11H
- 14,1 Sandy Heath 6H
- 20 Belmont\* 7V

**Lancashire**

- 3 Winter Hill 9V

**London**

- 1 Croydon 9V

**Midlands**

- 2 Lichfield 8V
- 2,1 Membury 12H
- 2,2 Ridge Hill 6V

**North-East England**

- 9 Burnhope 8H

**North-East Scotland**

- 12 Durris 9H
- 12,1 Angus 11V
- 56 Mounteagle 12H
- 56,1 Rumster Forest 8V
- 56,2 Aviemore 10H

**Northern Ireland**

- 7 Black Mountain 9H
- 7,1 Strabane 8V
- 7,2 Ballycastle 13H

**South of England**

- 8 Chillerton Down 11V
- 8,1 Newhaven 6V
- 13 Dover 10V

**South-West England**

- 31 Caradon Hill 12V
- 32 Stockland Hill 9V
- 32,1 Huntshaw Cross 11H

**Wales and West of England**

- 6 St Hilary 10V
- 6 St Hilary 7V
- 6,1 Bath 8H
- 6,2 Abergavenny 11H
- 6,3 Brecon 8H
- 29 Presely 8H
- 29,1 Arfon 10H
- 29,2 Bala 7V
- 29,3 Ffestiniog 13V
- 29,4 Llandoverly 11H
- 29,5 Llandrindod Wells 9H
- 45 Moel-y-Parc 11V

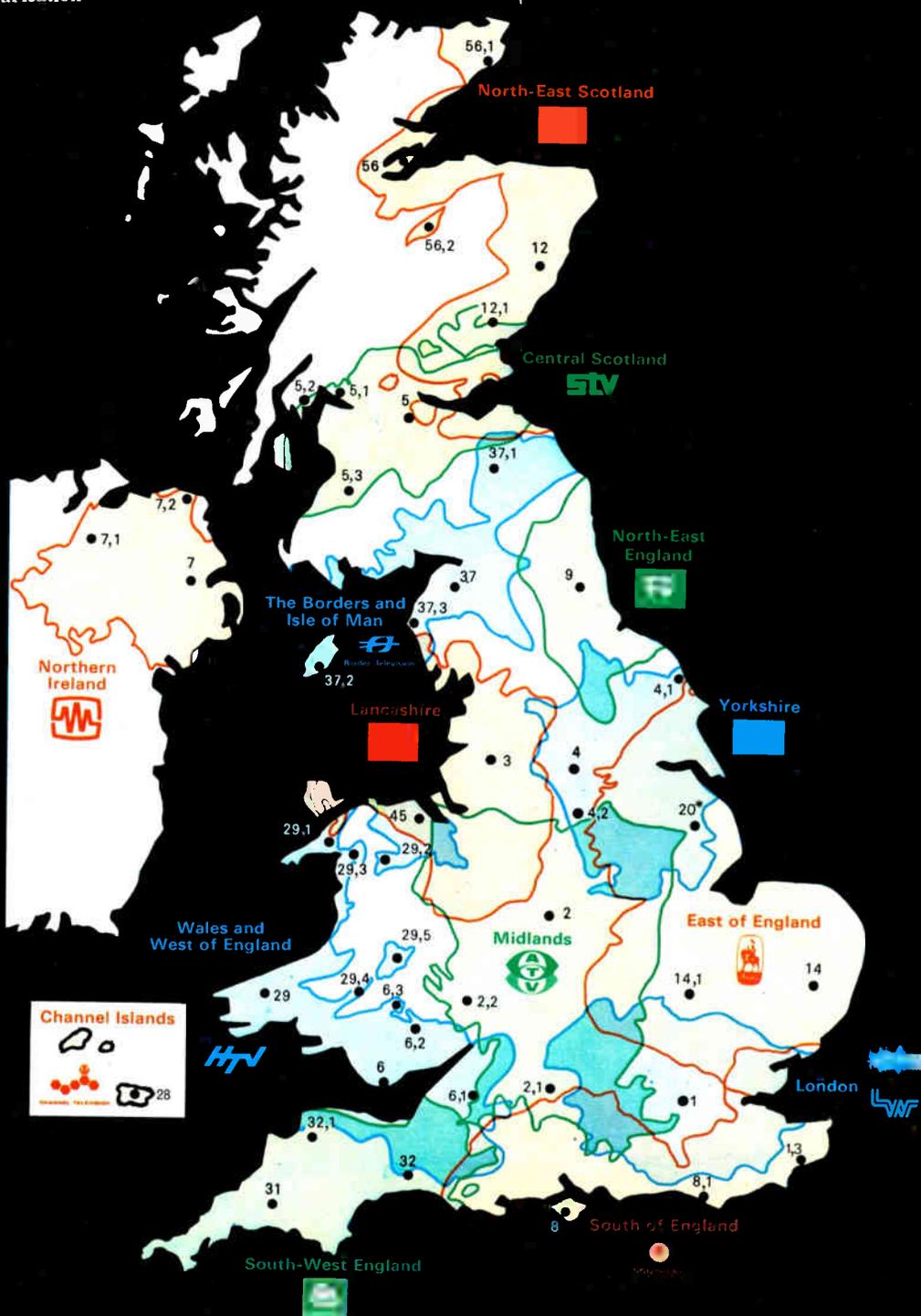
**Yorkshire**

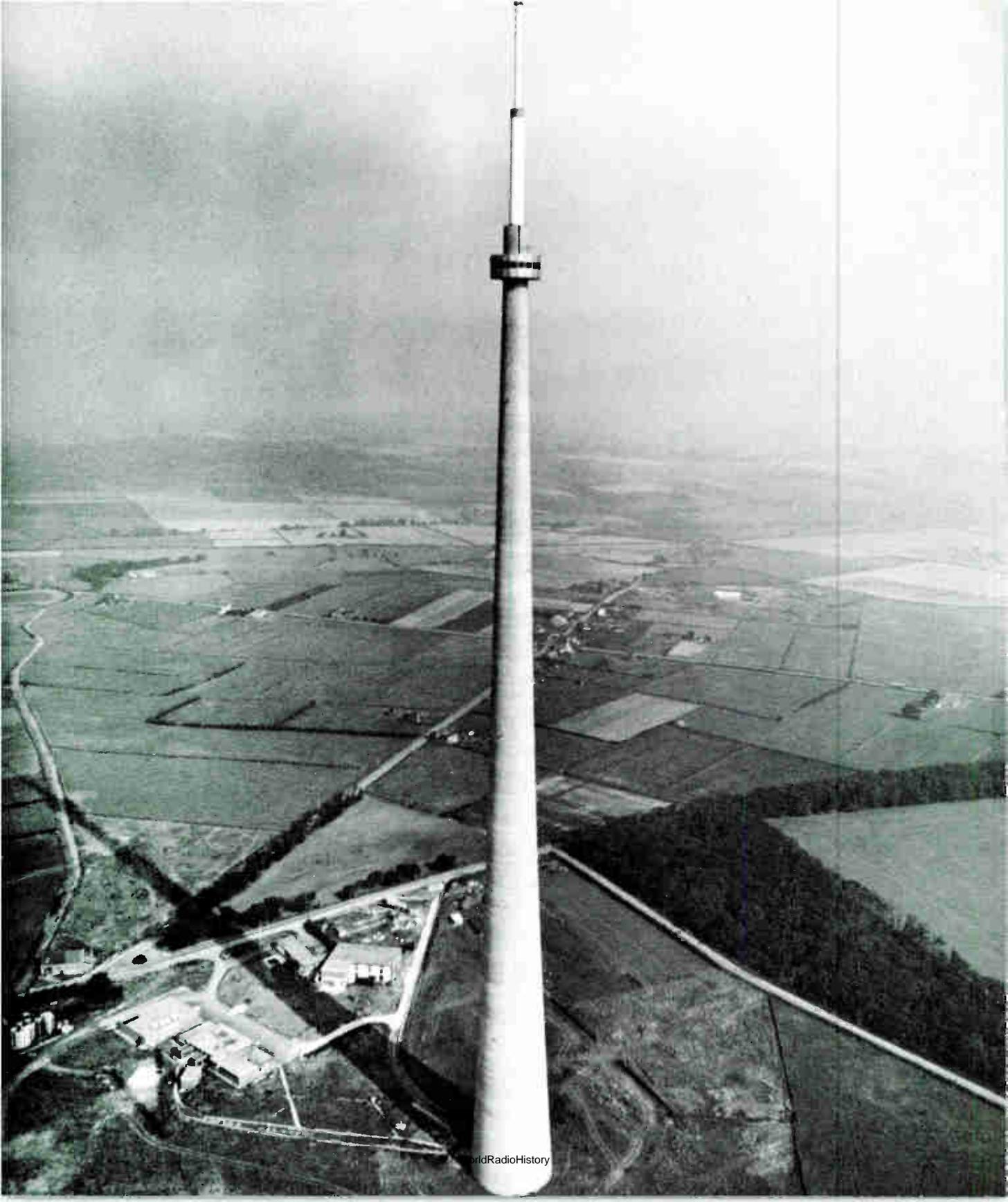
- 4 Emley Moor 10V
- 4,1 Scarborough 6H
- 4,2 Sheffield 6H

**Channel Islands**

- 28 Fremont Point 9H

\* The Belmont transmitter is re-allocated to the Yorkshire area in mid-1974





# IBA Transmitters



## **The Borders and Isle of Man**

ITV's UHF colour service came to the area in September 1971 with the opening of the Caldbeck UHF transmitter serving Carlisle and the Solway Firth area; it has since been extended by a high-power transmitter at Selkirk and local relays at Whitehaven, and Eyemouth (early 1974). Local relays at Haltwhistle and Galashiels are also due in 1974. The service will later be extended to the Isle of Man by a series of local relays. VHF 405-line transmissions continue from Caldbeck, Selkirk, Richmond Hill (Isle of Man), and Whitehaven.

## **Central Scotland**

The IBA's main transmitting centre is at Black Hill, near Airdrie, with high-power UHF and VHF transmitters. Black Hill also forms the colour control centre for additional high-power transmitters at Craigkelly, north of Edinburgh; Darvel, near Kilmarnock; and a local relay at Lethanhill. Nearly 4 million people are also served by 405-line VHF transmissions from Black Hill with local relays at Rothesay, Rosneath, and Lethanhill.

## **East of England**

From mid-1974 Belmont will form part of the Yorkshire area. The main East of England area will continue to be controlled from the IBA colour control centre at Mendlesham in Suffolk with high-power UHF transmitters at Sandy Heath, Sudbury, and Tacolnестon. These transmitters are supported by local relays at Aldeburgh and West Runton; a further local relay will be added at Luton in 1974. VHF coverage is provided by stations at Mendlesham, Sandy Heath, and (until mid-1974) Belmont.

## **Lancashire**

The 8 million people in the Lancashire area

are served primarily from the high-power IBA station at Winter Hill, near Bolton, which provides both UHF and VHF transmissions. To the east this coverage is supplemented by local UHF relays at Darwen, Pendle Forest, Haslingden, Todmorden, Saddleworth, Bacup, Ladder Hill, Birch Vale, Glossop, Lancaster, Kendal, and Windermere. Further local relays will be added in 1974 at Littleborough, Sedbergh, Congleton, Whalley, Walsden, Trawden, and North Oldham. VHF coverage will continue to be provided from the high-power transmitter at Winter Hill.

## **London**

Colour and 625-line black-and-white pictures reach the London area primarily from the Crystal Palace transmitter, with a series of local relays at Guildford, Hertford, Reigate, Tunbridge Wells, Hemel Hempstead, and High Wycombe. In 1974 additional relays will be added at Woolwich and Great Missenden and a high-power station at Bluebell Hill to serve the Medway towns and north-west Kent. The 405-line VHF service will continue to serve 14 million people from the IBA's Croydon transmitter.

## **Midlands**

The main UHF stations are at Sutton Coldfield, Oxford, Waltham, and Ridge Hill; a further high-power station is planned for 1975 at The Wrekin. Local relays include Kidderminster, Brierley Hill, Bromsgrove, Malvern, Lark Stoke, Fenton, Nottingham, and Buxton. The VHF coverage is from Lichfield (the colour control centre for the area), Membury, and Ridge Hill, serving 10½ million people.

## **North-East England**

Main UHF stations are at Bilsdale (North Yorkshire) and Pontop Pike with a further

The Emley Moor transmitting tower.

high-power station at Chatton, Northumberland, planned for mid-1974. Local relays are at Newton, Fenham, Weardale, and Whitby. The colour control centre, together with the VHF transmitter, is at Burnhope south-west of Newcastle.

#### **North-East Scotland**

The Durris UHF main station south-west of Aberdeen opened in 1971; other high-power stations are at Angus, Rosemarkie, and Rumster Forest in Caithness. Local relays are at Rosehearty, Perth, and Gartly Moor with further relays planned for Balgownie and Tay Bridge in 1974. The VHF transmitters are at Durris, Angus, Mouteagle (near Inverness), Rumster Forest (near Wick and also providing a service for Orkney), and Aviemore.

#### **Northern Ireland**

ITV colour and 625-line operation came to Northern Ireland with the UHF transmitter at Divis, near Belfast, in 1970. A local relay at Carmoney Hill is planned for early 1974. VHF coverage is from Black Mountain, near Belfast, Strabane, and a local relay at Ballycastle.

#### **South of England**

The main high-power UHF stations are at Rowridge on the Isle of Wight, Dover in Kent, Heathfield in Sussex, Hannington in Hampshire, and Midhurst in Sussex. The UHF local relays are at Salisbury, Ventnor, Brighton, Newhaven, and Hastings; a station for Marlborough is due by mid-1974. The VHF transmitters are at Chillerton Down (Isle of Wight), Dover, and a lower power station at Newhaven.

#### **South-West England**

The main UHF stations are at Redruth and Caradon Hill, both in Cornwall, Stockland Hill and Beacon Hill in South Devon, and Huntshaw Cross to serve the North Devon area around Barnstaple. A local UHF relay is at Weymouth with another due at Plympton (near Plymouth) in late 1973. A local relay is planned to serve the Scilly Isles in 1974. The VHF service is from Caradon Hill, Stockland Hill, and Huntshaw Cross.

#### **Wales and West of England**

Five new high-power UHF stations were built during 1973 and more than three-quarters of the area's population can now receive UHF programmes. The West of England UHF service is based on the Mendip transmitter in Somerset, with local relays at Bath and Bristol Ilchester Crescent, and another planned for 1974 at Bristol Kings Weston Hill. For Wales, there are main UHF stations at Wenvoe, Carmel, Presely, Blaen Plwyf, Llanddona and Moel-y-Parc; and local relays at Kilvey Hill (Swansea), Rhondda, Mynydd Machen, Maesteg, Pontypridd, Aberdare, Merthyr Tydfil, Bargoed, Rhymney, Abertillery, Ebbw Vale, Pontypool, Blaenavon, Abergavenny, Mynydd Bach, Conway, and Bethesda. Relays planned for 1974 include Blaina, Ferndale, Porth, Llangeinor, Treharris, Cwmafan, Croeserw, Gilfach Goch, Taff's Well, Ogmere Vale, Abertridwr, Tonypan dy, Brecon, and Betws-y-Coed. VHF transmitters continue at St Hilary (channels 7 and 10), Moel-y-Parc, Arfon, Presely, Bath, Bala, Abergavenny, Ffestiniog, Llandoverly, Llandrindod Wells, and Brecon.

#### **Yorkshire**

The Yorkshire area currently receives its UHF service from the IBA's concrete tower at Emley Moor, with local relays at Wharfedale, Sheffield, Skipton, Chesterfield, Halifax, Keighley, Hebden Bridge, Cop Hill, and Idle. A relay will be added in 1974 at Oxenhope. The VHF service is also radiated from the Emley Moor tower, with relays at Sheffield and Scarborough. From mid-1974 the Belmont VHF and UHF transmitters will form part of this area.

#### **Channel Islands**

The IBA transmitter at Fremont Point, Jersey provides most of the island group with a VHF service, with networked programmes from the mainland being received from Stockland Hill. Investigations continue into means of providing a 625-line UHF colour service.

The list starting on this page gives details of the Authority's television transmitters already on the air at the end of 1973 or due to come into service by early 1975. The national maps on pages 156-7 show the coverage of the stations for each ITV area and these are described on pages 159-60. The area maps on pages 165-79 show the coverage or location of UHF stations.

The IBA builds, owns and operates all transmitters radiating ITV programmes, allocating transmitters to carry programmes presented by

the various programme companies. The VHF network of 47 transmitters provides black-and-white pictures on 405 lines covering 98.7% of the population. The UHF network provides colour/black-and-white pictures on 625 lines. At the end of 1973, over 100 UHF stations cover more than 93% of the population; a further 45 UHF stations are due to open by about the end of 1974. It seems likely that the 405-line VHF monochrome services will continue at least until 1980 and possibly to 1985.

## IBA Television Station Details *UHF stations shown in italics*

Name	Station Number	Channel/Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
<i>Aberdare</i>	<i>UHF 106,06</i>	<i>24V-A</i>	<i>1,092</i>	<i>8.12.72</i>	<i>0.5</i>	<i>Wales and West</i>
Abergavenny	VHF 6.2	11H	1,567	23.4.69	0.1	Wales and West
<i>Abergavenny</i>	<i>UHF 106,18</i>	<i>49V-B</i>	<i>1,588</i>	<i>28.9.73</i>	<i>1</i>	<i>Wales and West</i>
<i>Abertillery</i>	<i>UHF 106,12</i>	<i>25V-A</i>	<i>1,410</i>	<i>30.11.73</i>	<i>1.4</i>	<i>Wales and West</i>
<i>Abertridwr</i>	<i>UHF 106,31</i>	<i>60V-C</i>	<i>985</i>	<i>*</i>	<i>0.05</i>	<i>Wales and West</i>
<i>Aldeburgh</i>	<i>UHF 114,02</i>	<i>23V-A</i>	<i>265</i>	<i>24.11.72</i>	<i>10</i>	<i>East of England</i>
<i>Alston</i>	<i>UHF 109,08</i>	<i>49V-E</i>	<i>1,755</i>	<i>early 1974</i>	<i>0.4</i>	<i>North-East England</i>
Angus	VHF 12.1	11V	1,727	13.10.65	50	North-East Scotland
<i>Angus</i>	<i>UHF 123</i>	<i>60H-C</i>	<i>1,797</i>	<i>30.9.72</i>	<i>100</i>	<i>North-East Scotland</i>
Arfon	VHF 29.1	10H	1,904	9.11.62	10	Wales and West
Aviemore	VHF 56.2	10H	1,505	29.11.69	1	North-East Scotland
<i>Bacup</i>	<i>UHF 103,08</i>	<i>43V-E</i>	<i>1,258</i>	<i>9.3.73</i>	<i>0.25</i>	<i>Lancashire</i>
Bala	VHF 29.2	7V	1,151	26.7.67	0.1	Wales and West
<i>Balgownie</i>	<i>UHF 112,04</i>	<i>43V-B</i>	<i>354</i>	<i>1974</i>	<i>0.04</i>	<i>North-East Scotland</i>
Ballycastle	VHF 7.2	13H	606	6.7.70	0.1	Northern Ireland
<i>Bargoed</i>	<i>UHF 106,08</i>	<i>24V-A</i>	<i>1,120</i>	<i>25.5.73</i>	<i>1.5</i>	<i>Wales and West</i>
Bath	VHF 6.1	8H	678	13.5.68	0.5	Wales and West
<i>Bath</i>	<i>UHF 110,02</i>	<i>25V-A</i>	<i>715</i>	<i>11.10.71</i>	<i>0.25</i>	<i>Wales and West</i>
<i>Beacon Hill</i>	<i>UHF 136</i>	<i>60H-C</i>	<i>933</i>	<i>19.3.73</i>	<i>100</i>	<i>South-West England</i>
Belmont	VHF 20	7V	1,411	20.12.65	20	East of England‡
<i>Belmont</i>	<i>UHF 120</i>	<i>25H-A</i>	<i>1,550</i>	<i>24.5.71</i>	<i>500</i>	<i>East of England‡</i>
<i>Bethesda</i>	<i>UHF 118,04</i>	<i>60V-C</i>	<i>630</i>	<i>6.9.73</i>	<i>0.025</i>	<i>Wales and West</i>
<i>Betws-y-Coed</i>	<i>UHF 118,01</i>	<i>24V-A</i>	<i>1,167</i>	<i>19.10.73</i>	<i>2</i>	<i>Wales and West</i>
<i>Bilsdale</i>	<i>UHF 116</i>	<i>29H-A</i>	<i>2,247</i>	<i>15.3.71</i>	<i>500</i>	<i>North-East England</i>
<i>Birch Vale</i>	<i>UHF 103,11</i>	<i>43V-E</i>	<i>1,158</i>	<i>1974*</i>	<i>0.25</i>	<i>Lancashire</i>
Black Hill	VHF 5	10V	1,853	31.8.57	475	Central Scotland
<i>Black Hill</i>	<i>UHF 105</i>	<i>43H-B</i>	<i>1,750</i>	<i>13.12.69</i>	<i>500</i>	<i>Central Scotland</i>
Black Mountain	VHF 7	9H	1,687	31.10.59	100	Northern Ireland
<i>Blaenavon</i>	<i>UHF 106,17</i>	<i>60V-C</i>	<i>1,355</i>	<i>27.4.73</i>	<i>0.75</i>	<i>Wales and West</i>
<i>Blaen-Plwyf</i>	<i>UHF 135</i>	<i>24H-A</i>	<i>1,097</i>	<i>7.5.73</i>	<i>100</i>	<i>Wales and West</i>
<i>Blaina</i>	<i>UHF 106,14</i>	<i>43V-B</i>	<i>1,140</i>	<i>1974</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Bluebell Hill</i>	<i>UHF 158</i>	<i>43H-E</i>	<i>823</i>	<i>early 1974</i>	<i>30</i>	<i>London</i>
Brecon	VHF 6.3	8H	872	30.4.70	0.1	Wales and West
<i>Brecon</i>	<i>UHF 106,49</i>	<i>61V-C</i>	<i>895</i>	<i>1974</i>	<i>1</i>	<i>Wales and West</i>
<i>Brierley Hill</i>	<i>UHF 102,03</i>	<i>60V-C</i>	<i>591</i>	<i>3.12.71</i>	<i>10</i>	<i>Midlands</i>
<i>Brighton</i>	<i>UHF 108,05</i>	<i>60V-C</i>	<i>563</i>	<i>28.4.72</i>	<i>10</i>	<i>South of England</i>
<i>Bristol, Ilchester Crescent</i>	<i>UHF 110,08</i>	<i>43V-B</i>	<i>325</i>	<i>15.12.72</i>	<i>0.5</i>	<i>Wales and West</i>
<i>Bristol, Kings Weston Hill</i>	<i>UHF 110,07</i>	<i>42V-E</i>	<i>471</i>	<i>1974</i>	<i>1</i>	<i>Wales and West</i>

‡ until mid-1974, see page 159

# IBA Transmitters/Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power(kW)	IBA Area
Bromsgrove	UHF 102,06	24V-A	651	4.2.72	10	Midlands
*Brougher Mountain	UHF 151	25H-A	1,200	*	100	Northern Ireland
Burnhope	VHF 9	8H	1,487	15.1.59	100	North-East England
Buxton	UHF 102,24	24V-A	1,558	early 1974	1	Midlands
Caldbeck	VHF 37	11H	1,902	1.9.61	100	Borders
Caldbeck	UHF 137	28H-A	1,960	1.9.71	500	Borders
Caradon Hill	VHF 31	12V	1,936	29.4.61	200	South-West England
Caradon Hill	UHF 131	25H-A	1,981	22.5.71	500	South-West England
Carmel	UHF 119	60H-C	1,351	21.5.73	100	Wales and West
Carnmoney Hill	UHF 107,02	43V-B	805	7.12.73	0.1	Northern Ireland
Chatton	UHF 155	49H-B	1,150	1974	100	North-East England
Chesterfield	UHF 104,05	23V-A	766	1.9.71	2	Yorkshire
Chillerton Down	VHF 8	11V	1,246	30.8.58	100	South of England
Congleton	UHF 103,27	41V-B	515	1974	0.2	Lancashire
Conway	UHF 118,03	43V-B	535	19.10.73	2	Wales and West
Cop Hill	UHF 104,11	25V-A	1,171	22.12.72	1	Yorkshire
Craigkelly	UHF 147	24H-A	1,050	27.9.71	100	Central Scotland
Croeserw	UHF 106,27	61V-C	1,290	1974	0.12	Wales and West
Croydon	VHF 1	9V	830	22.9.55	350	London
Crystal Palace	UHF 101	23H-A	1,027	15.11.69	1,000	London
Cwmavon	UHF 106,24	24V-A	735	1974	0.07	Wales and West
Darvel	UHF 152	23H-A	1,461	1.12.72	100	Central Scotland
Darwen	UHF 103,01	49V-B	1,026	1.11.71	0.5	Lancashire
Divis	UHF 107	24H-A	1,681	14.9.70	500	Northern Ireland
Dover	VHF 13	10V	1,165	31.1.60	100	South of England
Dover	UHF 113	66H-C	1,202	13.12.69	100	South of England
Durris	VHF 12	9H	2,016	30.9.61	400	North-East Scotland
Durris	UHF 112	25H-A	2,083	19.7.71	500	North-East Scotland
Ebbw Vale	UHF 106,13	59V-C	1,657	28.9.73	0.5	Wales and West
Emley Moor	VHF 4	10V	1,807	3.11.56	200	Yorkshire
Emley Moor	UHF 104	47H-B	1,860	15.11.69	1,000	Yorkshire
Eyemouth	UHF 161,01	23V-A	795	early 1974	2	Borders
Fenham	UHF 109,03	24V-A	555	10.12.71	2	North-East England
Fenton	UHF 102,11	24V-A	790	21.1.72	10	Midlands
Ferndale	UHF 106,19	60V-C	1,430	1974	0.08	Wales and West
Ffestiniog	VHF 29.3	13V	1,145	28.2.69	0.1	Wales and West
Fremont Point	VHF 28	9H	753	1.9.62	10	Channel Islands
Galashiels	UHF 161,02	41V-B	974	1974	0.1	Borders
Gartly Moor	UHF 112,02	61V-C	1,520	early 1974	10	North-East Scotland
Gilfach Goch	UHF 106,28	24V-A	1,035	1974	0.05	Wales and West
Glossop	UHF 103,13	25V-A	1,035	10.8.73	1	Lancashire
Great Missenden	UHF 101,14	61V-C	707	1974	0.085	London
Guildford	UHF 101,01	43V-B	616	24.3.72	10	London
Halifax	UHF 104,06	24V-A	926	21.1.72	2	Yorkshire
Haltwhistle	UHF 137,05	59V-C	789	1974	2	Borders
Hannington	UHF 126	42H-E	1,209	1.11.71	250	South of England
Haslingden	UHF 103,03	23V-A	1,295	25.8.72	10	Lancashire
Hastings	UHF 139,02	28V-A	415	19.10.73	1	South of England
Heathfield	UHF 139	64H-D	985	1.11.71	100	South of England
Hebden Bridge	UHF 104,09	25V-A	864	9.2.73	0.25	Yorkshire
Hemel Hempstead	UHF 101,05	41V-B	740	10.3.72	10	London
Henley-on-Thames	UHF 101,10	67V-E	514	1975	0.1	London
Hertford	UHF 101,02	61V-C	318	10.3.72	2	London
Heyshaw	UHF 104,44	59V-C	1,102	mid 1974	0.5	Yorkshire
High Wycombe	UHF 101,07	59V-C	691	14.1.72	0.5	London
Huntshaw Cross	VHF 32.1	11H	1,130	22.4.68	0.5	South-West England
Huntshaw Cross	UHF 138	59H-C	1,180	5.11.73	100	South-West England
Idle	UHF 104,13	24V-A	862	29.12.72	1	Yorkshire
Keighley	UHF 104,07	61V-C	1,166	21.4.72	10	Yorkshire
Kendal	UHF 103,36	61V-C	746	17.11.72	2	Lancashire
Kidderminster	UHF 102,02	61V-C	437	31.3.72	2	Midlands

Name	Station Number	Channel/ Polarization UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
Kilkeel	UHF 107,03	49V-B	997	*	2	Northern Ireland
Killowen Mountain	UHF 107,30	24V-A	1,425	*	0.15	Northern Ireland
Kilvey Hill	UHF 106,01	23V-A	798	28.1.72	10	Wales and West
Knock More	UHF 153	23H-A	1,535	1974	100	North-East Scotland
Ladder Hill	UHF 103,09	23V-A	1,510	16.11.73	1	Lancashire
Lancaster	UHF 103,35	24V-A	604	26.6.72	10	Lancashire
Lark Stoke	UHF 102,08	23V-A	914	7.7.72	10	Midlands
Larne	UHF 107,01	49V-B	556	1974*	2	Northern Ireland
*Leek	UHF 102,10	25V-A	1,028	1974*	1	Midlands
Lethanhill	VHF 5.3	12V	1,135	31.1.69	3	Central Scotland
Lethanhill	UHF 152,04	60V-C	1,185	23.3.73	0.25	Central Scotland
Lichfield	VHF 2	8V	1,453	17.2.56	400	Midlands
Limavady	UHF 130	59H-C	1,293	*	100	Northern Ireland
Littleborough	UHF 103,22	24V-A	896	1974	0.5	Lancashire
Llandona	UHF 118	60H-C	828	6.9.73	100	Wales and West
Llandoverly	VHF 29.4	11H	1,154	30.8.68	0.1	Wales and West
Llandrindod Wells	VHF 29.5	9H	1,605	1.7.69	3	Wales and West
Llangeinor	UHF 106,22	59V-C	1,185	1974*	0.15	Wales and West
Llanhilleth	UHF 106,26	49V-B	1,015	1974	0.03	Wales and West
Londonderry	UHF 130,01	41V-B	920	*	8	Northern Ireland
Luton	UHF 101,08	59V-C	670	1974	0.08	East of England
Maesteg	UHF 106,04	25V-A	1,006	18.5.73	0.5	Wales and West
Malvern	UHF 102,07	66V-D	691	26.5.72	10	Midlands
Marlborough	UHF 110,24	25V-A	795	1974	0.1	South of England
Membury	VHF 2.1	12H	1,155	30.4.65	30	Midlands
Mendip	UHF 110	61H-C	1,934	30.5.70	500	Wales and West
Mendlesham	VHF 14	11H	1,160	27.10.59	200	East of England
Methyr Tydfil	UHF 106,07	25V-A	1,010	22.12.72	0.5	Wales and West
Midhurst	UHF 125	58H-D	980	18.12.72	100	South of England
Moel-y-Parc	VHF 45	11V	1,815	28.1.63	25	Wales and West
Moel-y-Parc	UHF 145	49H-E	1,880	11.6.73	100	Wales and West
*Morpeth	UHF 109,10	25V-A	350	1974*	0.5	North-East England
Mounteagle	VHF 56	12H	1,465	30.9.61	50	North-East Scotland
Mynydd Bach	UHF 106,42	61V-C	1,168	14.9.73	0.25	Wales and West
Mynydd Machen	UHF 106,03	23V-A	1,346	25.2.72	2	Wales and West
Newcastle	UHF 107,05	59V-D	915	*	1	Northern Ireland
Newhaven	VHF 8.1	6V	385	3.8.70	1	South of England
Newhaven	UHF 139,01	43V-B	420	16.2.73	2	South of England
*Newry	UHF 107,04	60V-C	962	*	0.5	Northern Ireland
Newton	UHF 109,02	23V-A	695	28.4.72	2	North-East England
Northampton	UHF 124,01	41V-B	564	*	1	East of England
North Oldham	UHF 103,25	24V-A	959	1974	0.04	Lancashire
Nottingham	UHF 102,23	24V-A	599	30.3.73	2	Midlands
Oakenhead	UHF 103,31	41V-B	940	1975	0.1	Lancashire
Ogmore Vale	UHF 106,30	60V-C	1,104	1974	0.1	Wales and West
*Oxenhope	UHF 104,17	25V-A	1,334	1974	0.2	Yorkshire
Oxford	UHF 117	60H-C	948	15.6.70	500	Midlands
Pendle Forest	UHF 103,02	25V-A	1,067	2.8.71	2	Lancashire
Perth	UHF 123,01	49V-B	558	3.11.72	1	North-East Scotland
*Peterhead	UHF 112,01	59V-C	315	1974*	0.1	North-East Scotland
Plympton (Plymouth)	UHF 131,05	61V-C	538	30.11.73	2	South-West England
Pontop Pike	UHF 109	61H-C	1,454	17.7.70	500	North-East England
Pontypool	UHF 106,15	24V-A	977	25.5.73	1	Wales and West
Pontypridd	UHF 106,05	25V-A	811	28.4.72	2	Wales and West
Porth	UHF 106,20	43V-B	970	1974*	0.01	Wales and West
Presely	VHF 29	8H	1,812	14.9.62	100	Wales and West
Presely	UHF 129	43H-B	1,832	16.8.73	100	Wales and West
Redruth	UHF 141	41H-B	1,250	22.5.71	100	South-West England
Reigate	UHF 101,03	60V-C	921	15.11.71	10	London
Rhondda	UHF 106,02	23V-A	1,215	7.1.72	4	Wales and West

# IBA Transmitters/Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. a.o.d.	Air Date†	Effective Radiated Power (kW)	IBA Area
Rhymney	UHF 106,09	60V-C	1,520	2.3.73	0.75	Wales and West
Richmond Hill	VHF 37.2	8H	730	26.3.65	10	Borders and Isle of Man
Ridge Hill	VHF 2.2	6V	1,120	30.7.68	10	Midlands
Ridge Hill	UHF 149	25H-A	1,200	26.2.73	100	Midlands
Rosehearty	UHF 112,03	41V-B	365	9.2.73	2	North-East Scotland
Rosemarkie	UHF 156	49H-B	1,061	8.10.73	100	North-East Scotland
Rosneath	VHF 5.1	13V	450	13.12.68	0.1	Central Scotland
Rothesay	VHF 5.2	8V	651	30.8.68	1	Central Scotland
Rowridge	UHF 108	27H-A	917	13.12.69	500	South of England
Rumster Forest	VHF 56.1	8V	1,425	25.6.65	30	North-East Scotland
Runster Forest	UHF 148	24H-A	1,493	late 1973	100	North-East Scotland
Saddleworth	UHF 103,06	49V-E	1,291	28.1.72	2	Lancashire
St Hilary	VHF 6	10V	1,113	14.1.58	200	Wales and West
St Hilary	VHF 6	7V	1,043	15.2.65	100	Wales and West (S. Wales)
Salisbury	UHF 108,01	60V-C	515	11.8.72	10	South of England
Sandy Heath	VHF 14.1	6H	875	13.7.65	30	East of England
Sandy Heath	UHF 124	24H-A	951	18.1.71	1,000	East of England
Scarborough	VHF 4.1	6H	759	11.6.65	1	Yorkshire
Scilly Isles	UHF 141,01	24V-A	390	1974	2	South-West England
Sedbergh	UHF 103,15	43V-B	844	1974	0.5	Lancashire
Selkirk	VHF 37.1	13V	1,644	1.12.61	25	Borders
Selkirk	UHF 161	59H-C	1,709	1.3.72	50	Borders
Sheffield	VHF 4.2	6H	958	23.3.69	0.1	Yorkshire
Sheffield	UHF 104,03	24V-A	969	17.1.72	5	Yorkshire
Skipton	UHF 104,04	49V-B	690	21.7.72	10	Yorkshire
Stockland Hill	VHF 32	9V	1,475	29.4.61	100	South-West England
Stockland Hill	UHF 132	23H-A	1,515	13.9.71	250	South-West England
Strabane	VHF 7.1	8V	1,867	18.2.63	100	Northern Ireland
*Strabane	UHF 151,01	60V-C	1,915	*	2	Northern Ireland
Sudbury	UHF 115	41H-B	708	18.11.70	250	East of England
Sutton Coldfield	UHF 102	43H-B	1,297	15.11.69	1,000	Midlands
Swaledale	UHF 116,04	43V-B	1,631	1974	1.4	North-East England
Tacolneston	UHF 114	59H-C	724	1.10.70	250	East of England
Taff's Well	UHF 106,29	59V-D	661	1974	0.02	Wales and West
Tay Bridge	UHF 123,08	41V-B	488	1974	0.5	North-East Scotland
The Wrekin	UHF 121	23H-A	1,465	1975	100	Midlands
Todmorden	UHF 103,05	49V-B	895	31.5.72	0.5	Lancashire
Tonypandy	UHF 106,35	59V-C	840	1974	0.01	Wales and West
Trawden	UHF 103,18	60V-D	1,028	1974	0.2	Lancashire
Treharris	UHF 106,23	52V-E	703	1974	0.05	Wales and West
Tunbridge Wells	UHF 101,04	41V-B	564	4.2.72	10	London
Ventnor	UHF 108,03	49V-B	895	7.9.73	2	South of England
Waltham	UHF 111	61H-C	1,407	28.2.70	250	Midlands
Weardale	UHF 109,06	41V-B	1,490	24.8.73	1	North-East England
Wenvoe	UHF 106	41H-B	1,158	6.4.70	500	Wales and West
West Runton	UHF 114,01	23V-A	491	6.4.73	2	East of England
Weymouth	UHF 132,08	43V-B	375	14.9.73	2	South-West England
Whalley	UHF 103,19	43V-E	705	1974	0.05	Lancashire
Wharfedale	UHF 104,01	25V-A	856	1.9.71	2	Yorkshire
Whitby	UHF 116,01	59V-C	351	11.5.73	0.25	North-East England
Whitehaven	VHF 37.3	7V	571	30.1.68	0.1	Borders
Whitehaven	UHF 137,01	43V-B	601	6.10.72	2	Borders
Whitworth	UHF 103,12	25V-A	1,240	early 1974	0.25	Lancashire
Windermere	UHF 103,38	41V-B	825	13.4.73	0.5	Lancashire
Winter Hill	VHF 3	9V	2,127	3.5.56	100	Lancashire
Winter Hill	UHF 103	59H-C	2,357	15.11.69	500	Lancashire
Wooburn	UHF 101,09	56V-D	470	*	0.1	London
Woolwich	UHF 101,06	60V-D	176	1974	0.63	London

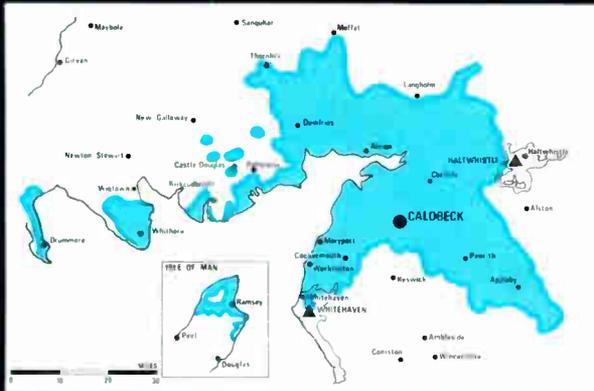
\* Tentative, plans provisional

† Date for UHF low power relays (less than 25kW ERP) approximate only

# The Borders

PROGRAMME COMPANY: Border Television

## 137 Caldbeck UHF Main Station Ch28



RELAYS: Whitehaven \* Ch43; Haltwhistle Ch59

## 161 Selkirk UHF Main Station Ch59



RELAYS: Eyemouth Ch23; Galashiels Ch41

# Central Scotland

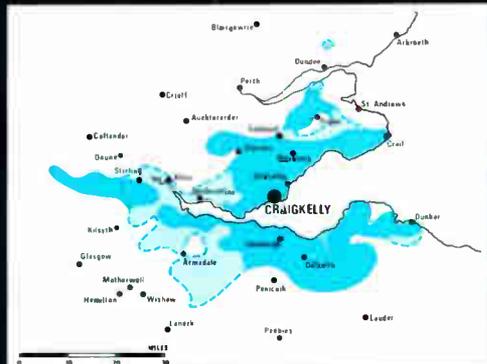
PROGRAMME COMPANY: Scottish Television

## 152 Darvel UHF Main Station Ch23

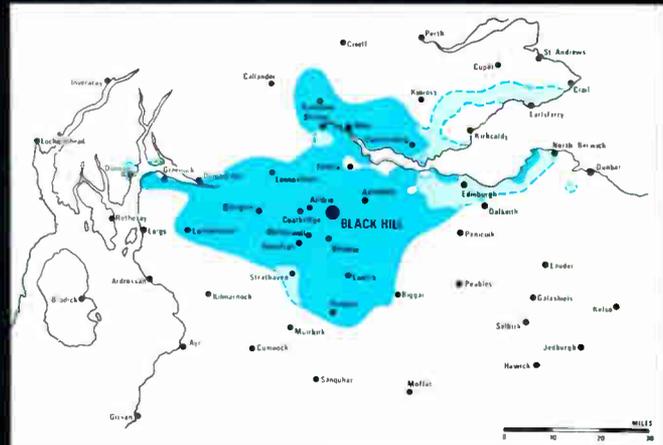


RELAY: Lethanhill Ch60

## 147 Craigkelly UHF Main Station Ch24



## 105 Black Hill UHF Main Station Ch43



Colour UHF 625-line transmitters now in operation or due by the end of 1974

● MAIN STATION

■ Principal Service Area  
Signal expected to be stronger than that from any overlapping station.

▭ Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION      ▨ Relay Coverage

\* Predicted Coverage

# East of England

PROGRAMME COMPANY: Anglia Television

**Colour UHF 625-line transmitters now in operation or due by the end of 1974**

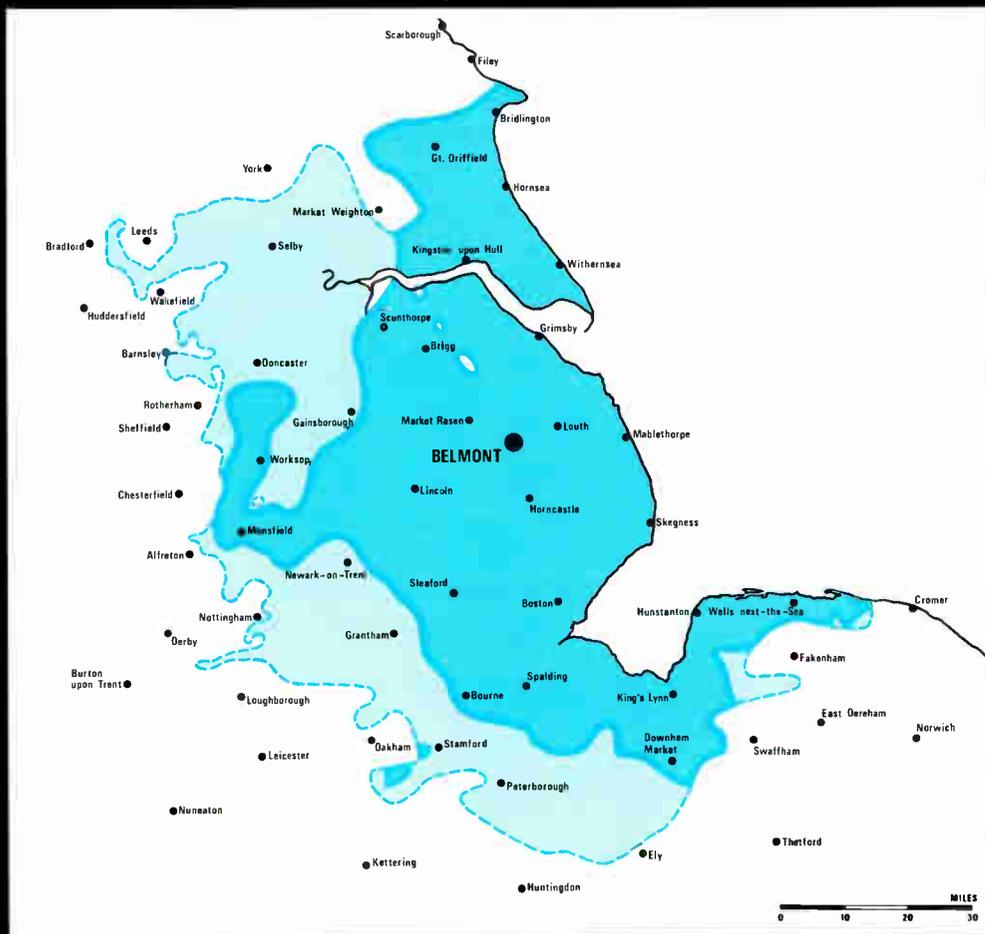
● MAIN STATION

 **Principal Service Area**  
Signal expected to be stronger than that from any overlapping station.

 **Supplementary Service Area**  
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION     Relay Coverage

## 120 Belmont UHF Main Station Ch25†



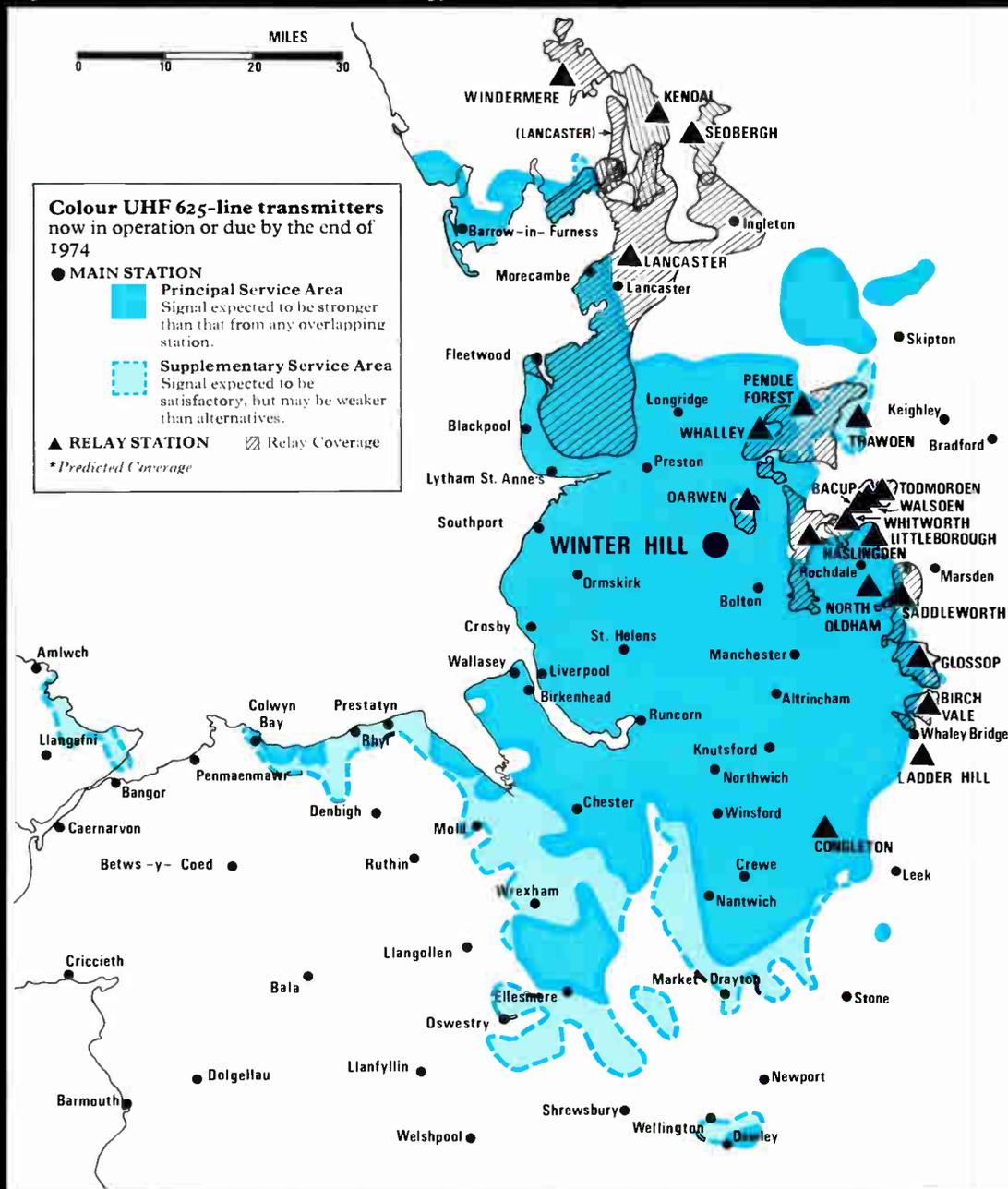
† The Belmont transmitter is re-allocated to the Yorkshire area in mid-1974.



# Lancashire

PROGRAMME COMPANY: Granada Television

## 103 Winter Hill UHF Main Station Ch59



**RELAYS:** Bacup Ch43; Birch Vale\* Ch43; Congleton Ch41; Darwen Ch49; Glossop\* Ch25; Haslingden Ch23; Kendal Ch61; Ladder Hill Ch23; Lancaster Ch24; Littleborough Ch24; North Oldham Ch24; Pendle Forest Ch25; Saddleworth Ch49; Sedbergh Ch43; Todmorden Ch49; Trawden Ch60; Whalley Ch43; Whitworth Ch25; Windermere Ch41

# London

PROGRAMME COMPANIES: Thames Television (weekdays to 7pm Friday)  
London Weekend (weekends from 7pm Friday)

**Colour UHF 625-line transmitters**  
now in operation or due by the end of  
1974

● **MAIN STATION**

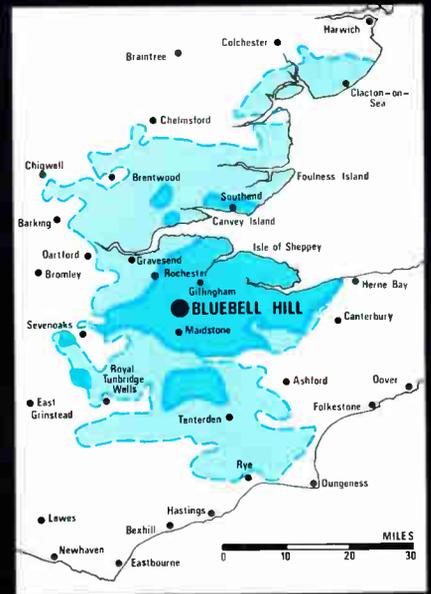
 **Principal Service Area**  
Signal expected to be stronger  
than that from any overlapping  
station.

 **Supplementary Service Area**  
Signal expected to be  
satisfactory, but may be weaker  
than alternatives.

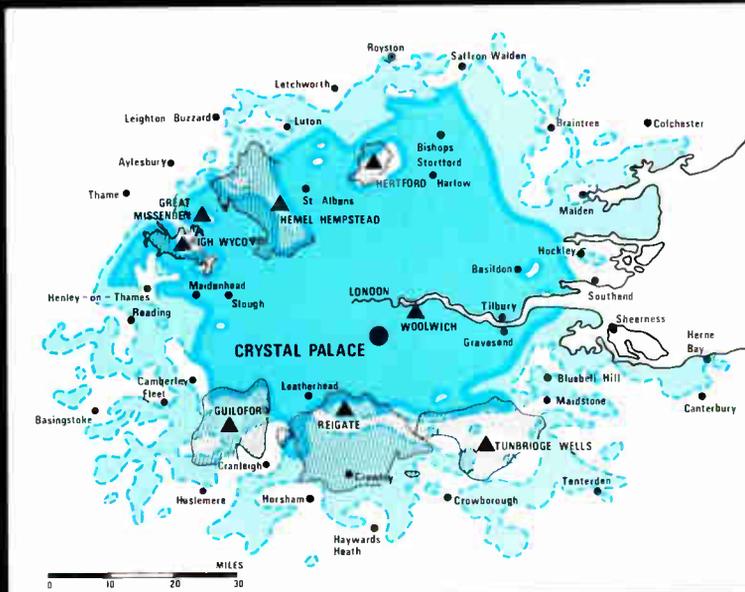
▲ **RELAY STATION**     Relay Coverage

\* *Predicted Coverage*

## 158 Bluebell Hill UHF Main Station Ch43\*



## 101 Crystal Palace UHF Main Station Ch23



**RELAYS:** Great Missenden Ch61; Guildford Ch43; Hemel Hempstead Ch41; Hertford Ch61; High Wycombe Ch59; Reigate Ch60; Tunbridge Wells Ch47; Woolwich Ch60

# Midlands

PROGRAMME COMPANY: ATV Network

**Colour UHF 625-line transmitters now in operation or due by the end of 1974**

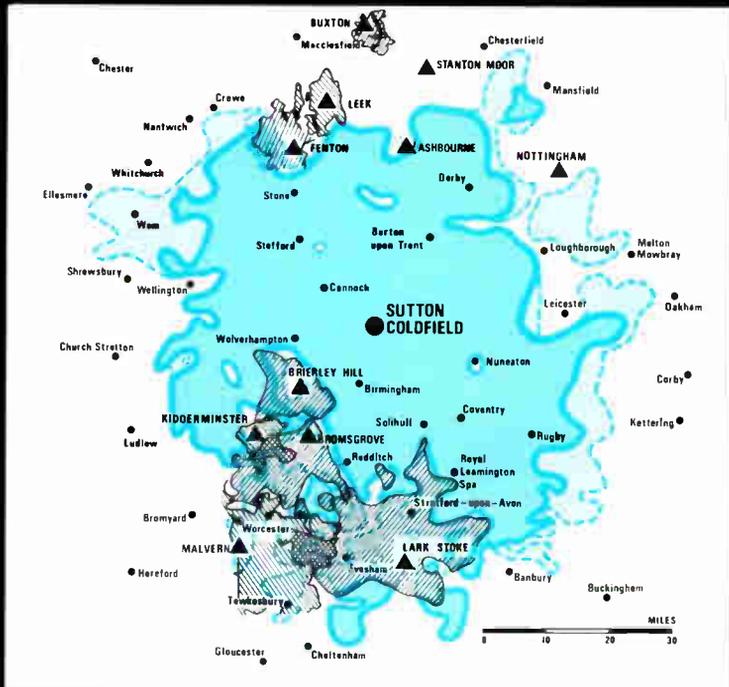
● MAIN STATION

 Principal Service Area  
Signal expected to be stronger than that from any overlapping station.

 Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION     Relay Coverage

## 102 Sutton Coldfield UHF Main Station Ch43



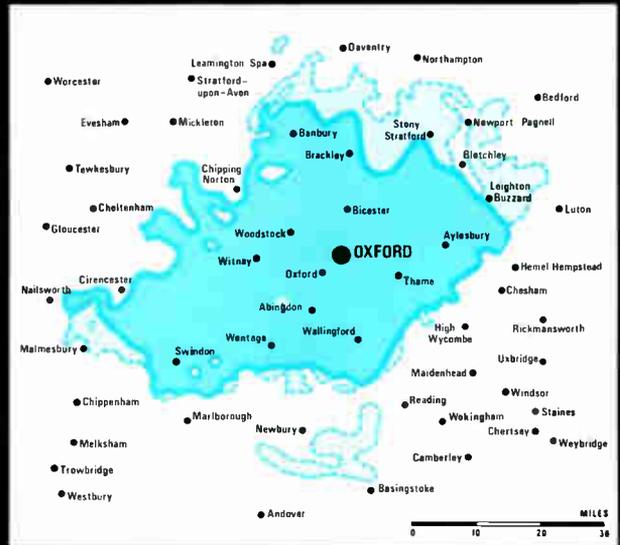
**RELAYS:** Brierley Hill Ch60; Bromsgrove Ch24; Buxton Ch24; Fenton Ch24; Kidderminster Ch61; Lark Stoke Ch23; Leek Ch25; Malvern Ch66; Nottingham Ch24

Midlands PROGRAMME COMPANY : ATV Network

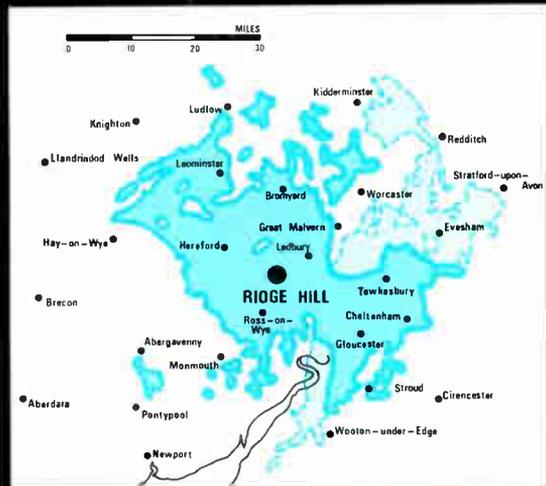
**111 Waltham UHF Main Station Ch6r**



**117 Oxford UHF Main Station Ch6o**



**149 Ridge Hill UHF Main Station Ch25**



# North-East England

PROGRAMME COMPANY: Tyne Tees Television

## 155 Chatton UHF Main Station Ch49\*



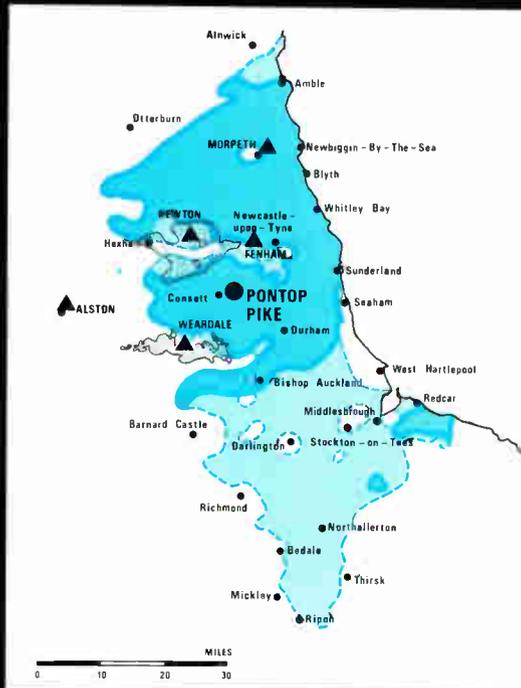
Colour UHF 625-line transmitters now in operation or due by the end of 1974

- MAIN STATION
- Principal Service Area  
Signal expected to be stronger than that from any overlapping station.
- Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- ▨ Relay Coverage
- \* Predicted Coverage

## 116 Biltsdale UHF Main Station Ch29



## 109 Pontop Pike UHF Main Station Ch6r



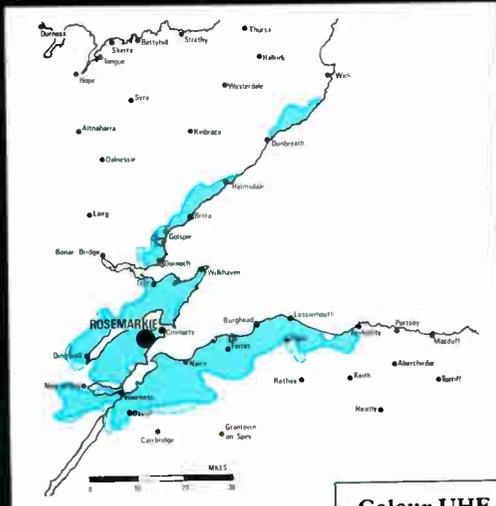
RELAYS: Alston Ch49; Fenham Ch24; Morpeth Ch25; Newton Ch23; Weardale Ch41

RELAY: Whitby Ch59

# North-East Scotland

PROGRAMME COMPANY: Grampian Television

**156 Rosemarkie UHF Main Station Ch49**



**148 Rumster Forest UHF Main Station Ch24**



**153 Knock More UHF Main Station Ch23**



Colour UHF 625-line transmitters now in operation or due by the end of 1974

● MAIN STATION

■ Principal Service Area  
Signal expected to be stronger than that from any overlapping station.

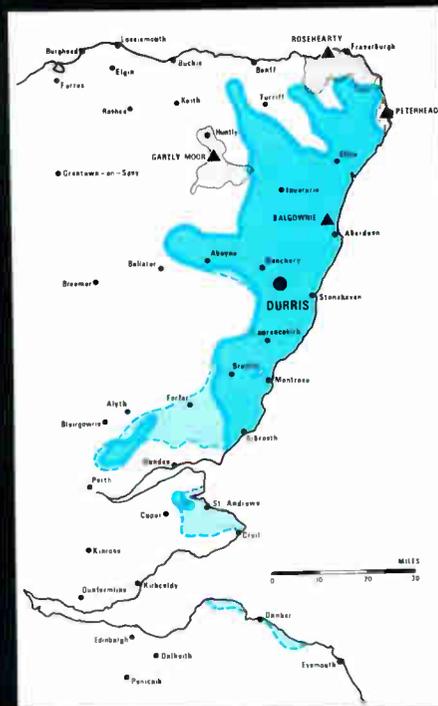
▨ Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION

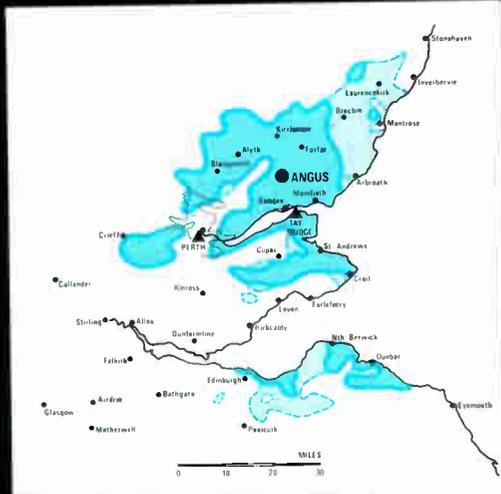
▨ Relay Coverage

\* Predicted Coverage

**112 Durriss UHF Main Station Ch25**



**123 Angus UHF Main Station Ch60**



RELAYS: Perth\* Ch49; Tay Bridge Ch41

RELAYS: Balgowrie Ch43; Gartly Moor Ch61; Rosehearty Ch41; Peterhead Ch59

# Northern Ireland

PROGRAMME COMPANY: Ulster Television

Colour UHF 625-line transmitters now in operation or due by the end of 1974

● MAIN STATION

 **Principal Service Area**  
Signal expected to be stronger than that from any overlapping station.

 **Supplementary Service Area**  
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION     Relay Coverage

## 107 Divis UHF Main Station Ch24

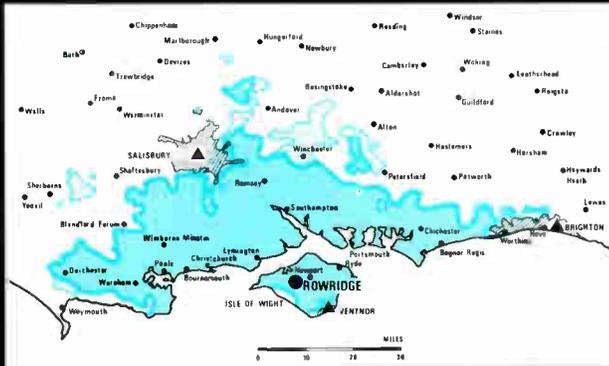


RELAY: Carnmoney Hill Ch43

# South of England

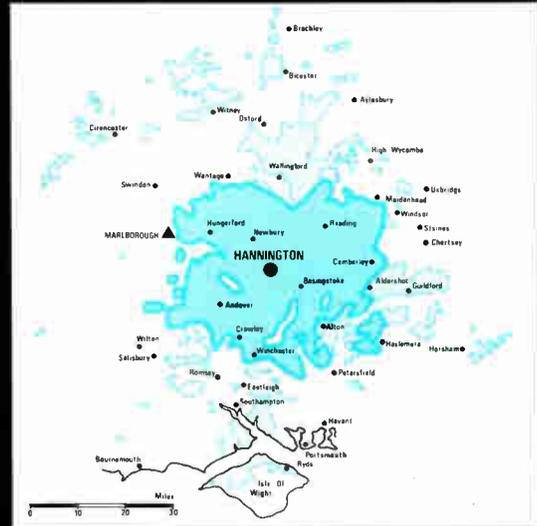
PROGRAMME COMPANY: Southern Television

## 108 Rowridge UHF Main Station Ch27



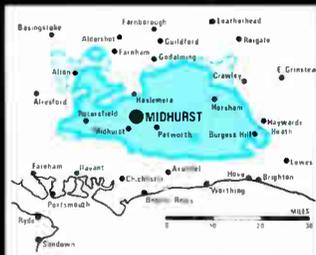
RELAYS: Brighton Ch60; Salisbury Ch60; Ventnor Ch49

## 126 Hannington UHF Main Station Ch42



RELAY: Marlborough Ch25

## 125 Midhurst UHF Main Station Ch58\*



Colour UHF 625-line transmitters now in operation or due by the end of 1974

● MAIN STATION

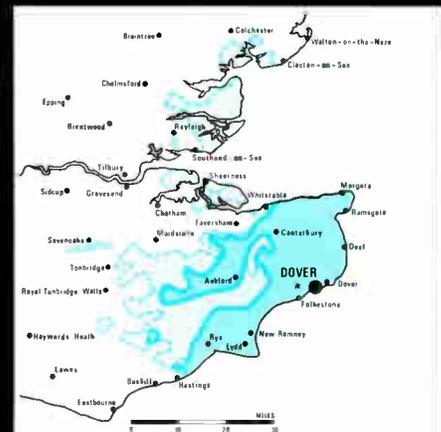
Principal Service Area  
Signal expected to be stronger than that from any overlapping station.

Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.

▲ RELAY STATION    ▨ Relay Coverage

\* Predicted Coverage

## 113 Dover UHF Main Station Ch66



## 139 Heathfield UHF Main Station Ch64



RELAYS: Hastings Ch28; Newhaven\* Ch43

# South-West England

PROGRAMME COMPANY: Westward Television

**Colour UHF 625-line transmitters now in operation or due by the end of 1974**

● MAIN STATION

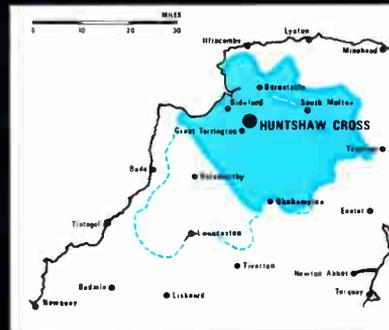
■ Principal Service Area  
Signal expected to be stronger than that from any overlapping station.

▨ Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.

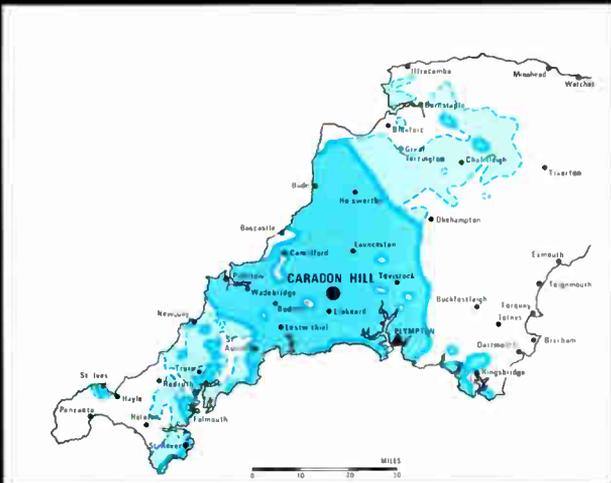
▲ RELAY STATION    ▨ Relay Coverage

\* Predicted Coverage

## 138 Huntshaw Cross UHF Main Station Ch59\*

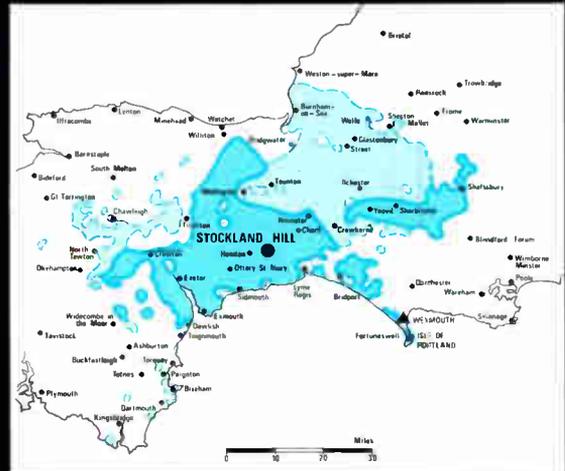


## 131 Caradon Hill UHF Main Station Ch25



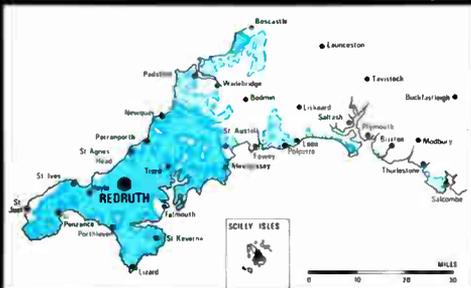
RELAY: Plympton Ch61

## 132 Stockland Hill UHF Main Station Ch23



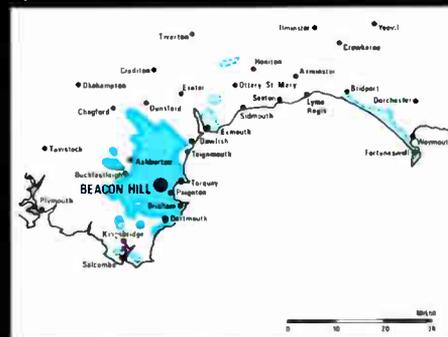
RELAY: Weymouth Ch43

## 141 Redruth UHF Main Station Ch41



RELAY: Scilly Isles Ch24

## 136 Beacon Hill UHF Main Station Ch60\*



# Yorkshire

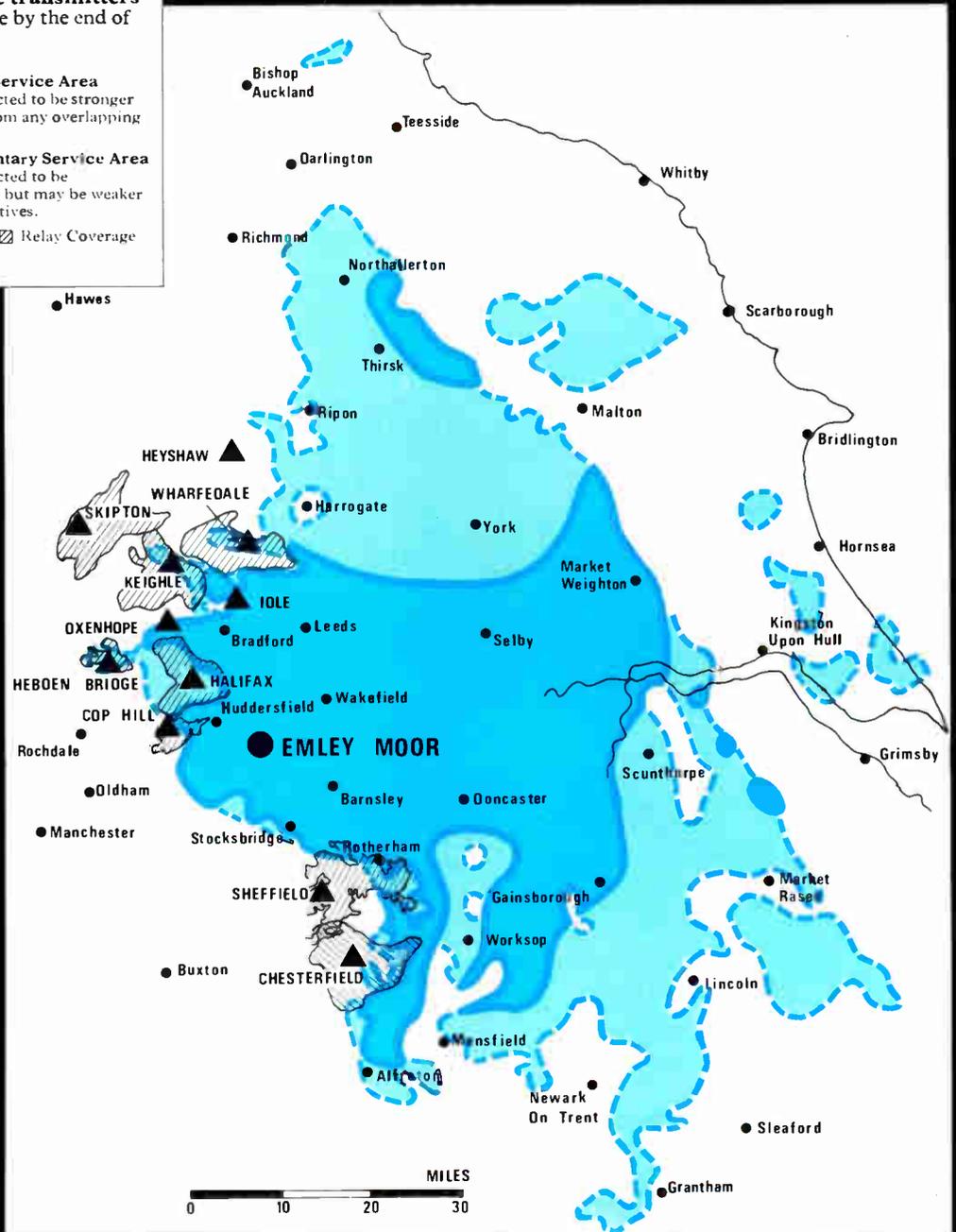
PROGRAMME COMPANY: Yorkshire Television

## 104 Emley Moor UHF Main Station Ch47

Colour UHF 625-line transmitters now in operation or due by the end of 1974

- MAIN STATION
- Principal Service Area  
Signal expected to be stronger than that from any overlapping station.
- ▨ Supplementary Service Area  
Signal expected to be satisfactory, but may be weaker than alternatives.
- ▲ RELAY STATION
- ▨ Relay Coverage
- \* Predicted Coverage

*n.b. The Belmont transmitter is re-allocated to the Yorkshire area in mid-1974 (see page 166).*



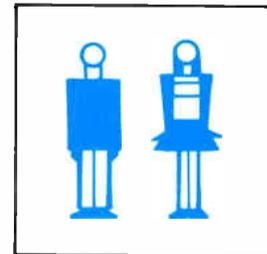
RELAYS: Chesterfield Ch23; Cop Hill\* Ch25; Halifax Ch24; Hebden Bridge\* Ch25; Heyshaw Ch59; Idle Ch24; Keighley Ch61; Oxenhope Ch25; Sheffield Ch24; Skipton Ch49; Wharfedale Ch25







# ITV Staff



The staff of Independent Television as a whole amounts to some 11,000 people of whom over 9,700 are employed by the programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Television.

## Programme Company Staff

Fifteen separate companies are under contract with the IBA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends).

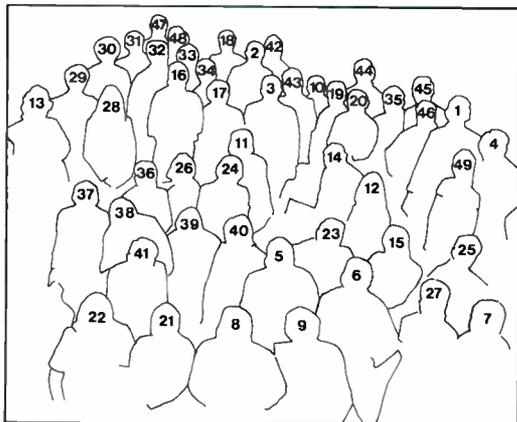
The number of staff employed by each company varies considerably: the larger companies, with responsibility for providing programmes for the network, can have as many as

1,500 on the permanent staff; while the very small companies, which tend to concentrate on local productions for viewers in their own areas, will employ only a 100 or so people. The medium sized companies average between 400-500 staff.

Although the organizational set-up differs from one company to another, staff are generally divided into at least six divisions: Programme Production, including presentation and planning; Production Services such as props, wardrobe and make-up; Technical Staff, including cameramen, lighting, sound and vision; Engineering; General Administration, including finance and personnel; and Sales.

At least a third of the staff in the larger ITV companies are directly involved in the non-technical aspects of programme production, and engineers and technicians account for another third in most of the companies.

## One programme . . . many talents



Some of the staff behind the production of the *Russell Harty Plus* programme (London Weekend). More complex productions require the services of a far greater number of staff.

- 1 Assistant Floor Manager; 2 Barman;
- 3 Chargehand/Lighting Electrician;
- 4, 5, 6, 7, 8, 9 Cameramen; 10 Carpenter;
- 11 Director; 12 Editor; 13 Film Researcher;
- 14 Floor Manager; 15 Ladies' Wardrobe;
- 16 Lighting Console Operator; 17 Lighting Director; 18, 19, 20 Lighting Electricians;
- 21 Make-up Artist; 22 Make-up Supervisor;
- 23 Men's Wardrobe; 24 Presenter (Russell Harty);
- 25 Press Officer; 26 Production Assistant;
- 27 Production Manager; 28 Production Secretary;
- 29 Programme Associate; 30, 31, 32, 33, 34 Props;
- 35 Scene Setter; 36, 37, 38, 39, 40, 41 Sound Technicians; 42, 43, 44, 45, 46 Stagehands;
- 47 Studio Attendant; 48 Vision Controller;
- 49 Vision Mixer



Part of the IBA's new modern offices at Crawley.

### IBA Staff

The Authority's establishment totals 1,269 made up as follows: administrative staff based at headquarters and Crawley 749; regional staff 85; transmitting station staff 435.

Under the Director General, the administrative staff is divided into seven main divisions; Programme Services; Administrative Services; Finance; Engineering; Radio; Advertising Control; and Information.

### Programme Services

This division, under the Deputy Director General (Programme Services), is responsible for the whole range of output of Independent Television in the programme field, its control and supervision.

### Administrative Services

This division, under the Deputy Director General (Administrative Services), consists of two departments. The Secretariat, under the Secretary to the Authority, is responsible for the conduct of the business of the Authority and for the contractual relations with the programme companies. The Establishments Department is responsible for all personnel and establishment matters. It is also responsible for trade union liaison and negotiation. The Senior Administrative Officer assists in general policy matters.

The Lines Booking Office arranges the links and switching operations necessary for feeding programmes between studios and transmitters all over the United Kingdom. *IBA*



### Finance

This division, under the Director of Finance, is responsible for the Authority's internal financial controls and procedures, e.g. budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority.



The Programme Statistics Office maintains records on ITV's output for the Programme Services Division, and provides analyses and other programme information. *IBA*



A large Drawing Office serves the Experimental and Development Department. *IBA*

**Engineering**

This division, under the Director of Engineering, is responsible for the development and maintenance of the Authority's transmitting system. The division is organized into six departments:

Station Design and Construction, and Station Operations and Maintenance under Chief Engineer (Transmitters); Network and Service Planning, and Network Operations and Maintenance under Chief Engineer (Network); Experimental and Development, and Engineering Information Service under Chief Engineer (Development and Information).

**Radio**

This division, under the Director of Radio, is responsible for all matters which relate to the development of Independent Local Radio, in particular its programme content.

**Advertising Control**

This division, under the Head of Advertising Control, is responsible for exercising positive control over the amount, distribution, and content of advertising on television and radio in accordance with the Independent Broadcasting Authority Act 1973, the Authority's rules, and the IBA Code of Advertising Standards and Practice.

Secretaries play an important role in ITV.



**Information**

This division, under the Head of Information, is responsible for the provision of information to the public about the Authority's activities. Specialist departments deal with publications, press relations and exhibitions.



Staff in the Advertising Control Department scrutinize all advertisements before they are accepted for transmission. *IBA*

The intense building programme for new transmitters calls for a careful eye on the progress charts in the Station Design and Construction Department. *IBA*



# *The IBA's flying-squad*

## *the work of the mobile maintenance teams*



Engineers working in their base workshops.

The IBA has over 150 transmitting stations spread throughout the United Kingdom – many on remote hilltops and all containing advanced and highly-sophisticated electronic equipment.

At only about twenty of these stations are there engineers on duty in the regional colour control centres. From the start of the 625-line colour service in 1969, all the UHF transmitting stations have been designed for fully automatic and unattended operation.

The stations have duplicate equipments and can stay on the air even when – as is bound to happen from time to time – major faults occur in any part of the apparatus.

To keep the unattended stations in good shape, providing both preventive maintenance and rectifying faults, the IBA has established compact teams of mobile maintenance engineers – the flying-squad of the television service – in different parts of the country, usually within two hours, drive of any transmitting station.

These teams of two or three highly skilled engineers spend their working lives visiting the



A mobile maintenance team leaves its base for a transmitter many miles away.

stations and checking out the equipment to ensure that it meets the tight specifications that colour television demands. They carry with them in their trim estate cars some £20,000 worth of special test equipment, and only occasionally is it necessary for them to remove some of the transmitter equipment to repair or adjust in their base workshops.

Sometimes there is a change in the pattern of their daily work. A major fault may have developed which, despite all the precautions, has put a station off the air. Thousands of viewers are impatiently waiting for 'normal



Unloading the test equipment at a transmitting station.



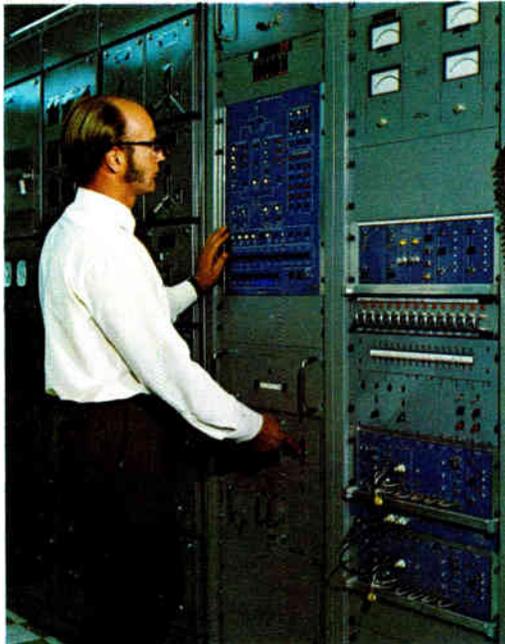
All equipment has to meet the IBA's tight specifications.

service to be resumed'. Routine maintenance is pushed to one side. The team must immediately speed to the ailing transmitter.

Fortunately this does not happen often. Records show that in a twelve-month period, a high-power UHF transmitter is not likely to be off the air for more than about 0.023% of its total broadcasting time – representing about a 2-minute break in 150 hours of television.

But faults can occur at any time: and a transmitter off the air is treated as an emergency. It may be during the year's worst thunderstorm – or the hottest day of summer. The station *must* be got back on air, if necessary at reduced power.

This could mean changing an enormous multi-cavity klystron output valve or replacing the tiny microelectronics components of the high-grade receiving equipment used to pick up programmes for re-transmission. It may only be a false-alarm due to some quirk of the ingenious automatic signalling equipment that keeps the colour control centres informed of the 'state of health' of the stations. It makes a good story afterwards – but it needs a good temperament to rush to a remote and storm-swept hillside when all is well! But more often there's a real job of work to be done. And the maintenance teams must be ready for anything – they know that viewers expect the station always to be there at the touch of a switch.



Checking the remote signalling apparatus.



Another operation over and the engineers head for home.

# Careers with the IBA

## **Production/Studio Staff**

The IBA does not itself produce programmes. Each of the Independent Television programme companies is responsible for the recruitment of all its own staff. People interested in working in any field on the production side of television should, therefore, approach the programme companies direct.

## **Decentralization**

In the Autumn of 1973, the IBA decentralized its Finance and Engineering Divisions and its Establishments Department to new offices in Crawley, near Winchester in Hampshire. The Programme, Radio, Advertising Control, and Information Divisions, together with the Authority's Secretariat and senior staff involved with the Authority's policy, remain at the Knightsbridge Headquarters in London.

The IBA is now able to offer secretarial and clerical positions in London and Crawley.

## **Secretaries**

The IBA can offer good career prospects to secretarial college leavers, a number of whom are taken on each summer to work in a variety of departments before settling into permanent secretarial positions. Shorthand and typing speeds of 100/50wpm are usually expected, together with passes at GCE 'O' Level standard, including English Language. Once in permanent positions, secretaries can earn a minimum of £1,260 in Crawley, and £1,260 plus a weighting allowance of £175 in London. On occasions senior secretarial posts become vacant, carrying salaries of up to £2,358. The majority of opportunities for experienced secretaries occur in the decentralised offices of the IBA at Crawley.

## **Clerical Posts**

There are a number of interesting clerical posts in the various departments of the Authority. Usually two or three years' previous experience is required, but school-leavers are considered for some of the more junior positions where training can be given.

## **Engineers – Crawley**

Opportunities arise from time to time for young engineers to enter the Engineering Division at the Authority's Crawley offices. The Division is geared to the needs of the fast-growing IBA network which is working constantly towards even better standards of broadcasting. Qualified to HNC or preferably degree level, young people in their early/middle twenties can join as junior engineers at salaries of up to £2,100 per annum. Promotion is by internal competition and all staff are encouraged to apply for higher-graded posts if they feel qualified to do so.

## **Engineers – Transmitting Stations**

The IBA can offer a progressive career to young people in their early twenties who will be trained to man transmitting stations throughout the United Kingdom. Joining the IBA with a minimum of HNC (or equivalent) in electrical or electronic engineering and possibly one or two years in industry, the Junior Engineers-in-Training are initially based at one of the IBA's transmitting stations and receive formal instruction in advanced television engineering at the Plymouth Polytechnic. Practical on-station training is also given during the probationary period. Once training has been successfully completed a permanent appointment of Shift Engineer is made at a salary of £2,253 per annum to start, on an incremental scale which rises to about £2,900 per annum. It is possible for Shift Engineers who gain additional qualifications to move to a higher salary range after several years' service. Further promotion to the grade of Senior Shift Engineer is by means of proven ability and internal competition.

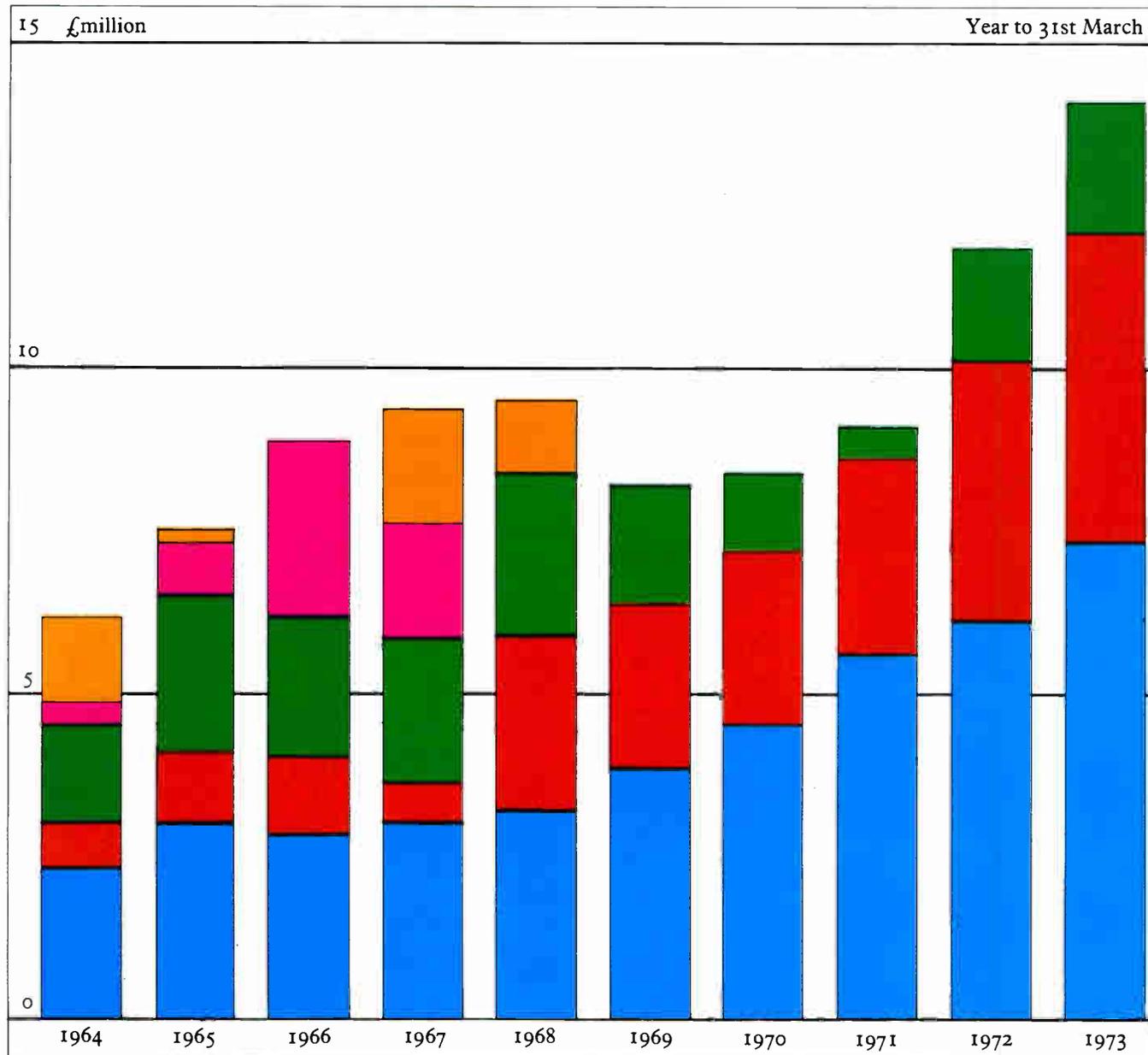
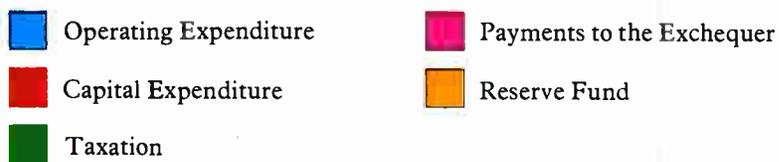
Any inquiries regarding employment with the IBA should be addressed to:

The Personnel Officer,  
Independent Broadcasting Authority,  
Crawley Court, WINCHESTER, Hants, SO21 2QA

# The Staff of the Authority

<b>Director General</b>	Brian Young	Head of Lines Section	B R Waddington
<b>Deputy Director General (Programme Services)</b>	B C Sendall, CBE	Head of Experimental and Development Department	W N Anderson, OBE
Head of Programme Services	J Weltman, OBE	Head of Automation and Control Section	G A McKenzie
Deputy Head of Programme Services	P Jones	Head of Video Section	J L E Baldwin
Senior Programme Officer	D Glencross	Head of Radio Frequency Section	T G Long
Senior Scheduling Officer	C Rowley	Head of Engineering Services Section	G Twigg
Programme Administrative Officer	N Clarke	<i>Regional Engineers</i>	L Evans
Religious Programmes Officer	C J N Martin	Scotland and Northern Ireland	H N Salisbury
Head of Educational Programme Services	B Groombridge	North	G W Stephenson
Programme Officers	D P O'Hagan, M Gillies	Midlands and Wales	H French
Head of Research	Dr I R Haldane	South	
Deputy Head of Research	Dr J M Wober	<i>Engineers-in-Charge</i>	P T Firth
		Black Hill	R Cameron, MBE
<b>Deputy Director General (Administrative Services)</b>	A W Pragnell, OBE, DFC	Black Mountain	A D B Martin
Head of Establishments	R L Fox, OBE	Burnhope	A V Sucksmith
Secretary to the Authority	B Rook	Caldbeck	K Archer
Senior Administrative Officer	K W Blyth	Caradon Hill	E A Harman
Deputy Head of Establishments	R H R Walsh	Chillerton Down	G E Tagholm, MBE
Personnel Officer	F B Symons	Croydon	D H Rennie
		Durris	I C I Lamb, MBE
<b>Director of Finance</b>	A S Curbishley, OBE	Emley Moor	W D Kidd
Chief Accountant	R D Downham	Fremont Point	J W Morris
Deputy Chief Accountant	R Bowes	Lichfield	W D Thomas
Senior Accountant	R N Rainbird	Mendlesham	E Warwick
Data Processing Manager	C F Tucker	Moel-y-Parc	W Woolfenden, MBE
		St Hilary	W G Learmonth
		Winter Hill	
<b>Director of Engineering</b>	F H Steele	<b>Director of Radio</b>	J B Thompson
Deputy Director of Engineering	T S Robson, OBE	Senior Officers	R D Kennedy, C T Lucas
Chief Engineer (Transmitters)	R C Hills		
Chief Engineer (Network)	A L Witham	<b>Head of Advertising Control</b>	A Graham, OBE
Chief Engineer (Development and Information)	J B Sewter	Senior Advertising Control Officer	H G Theobalds
Head of Engineering Information Service	Dr G B Townsend		
Head of Network and Service Planning Department	F H Wise	<b>Head of Information</b>	B C L Keelan
Head of Site Selection Section	Col. L J D Read, MBE	Publications Editor	E H Croston
Head of Service Area Planning Section	R J Byrne	Press and Public Relations Officer	J Guinery
Head of Network Planning Section	<i>appointment pending</i>	Publicity and Television Gallery Manager	M Hallett
Head of Station Design and Construction Department	S G Bevan	<b>Regional Officers</b>	J N R Hallett, MBE
Head of Transmission Group	R Wellbeloved	East of England	F W L G Bath
Head of Masts and Aerials Section	J A Thomas	Midlands	R F Lorimer
Head of Power Section	J Belcher	North-East England and The Borders	J E Harrison
Head of Transmitter Section	<i>appointment pending</i>	North-West England	A D Fleck
Head of Building Section	P J T Haines	Northern Ireland	J Lindsay
Head of Progress and Contracts Section	B T Rhodes	Scotland	J A Blair Scott
Head of Telemetry and Automation Section	P A Crozier-Cole	South of England	W A C Collingwood, OBE
Head of Station Operations and Maintenance Department	H W Boutall, MBE	South-West England and Channel Islands	L J Evans, OBE
Head of Operations Section	P S Stanley	Wales and West of England	R Cordin
Head of Maintenance Section	J D V Lavers, MBE	Yorkshire	
Head of Methods and Operations Unit	R P Massingham		
Head of Network Operations and Maintenance Department	A James, MBE		
Head of Technical Quality Control Section	P J Darby, MBE		

# The Authority's Expenditure 1963-1973





The Authority's financial duties, as set out in the Independent Broadcasting Authority Act 1973, are: to secure an income large enough to enable it to meet all its running expenses; to provide for depreciation on its assets (mainly the transmitting stations which it builds and runs); and to have a margin from which, after paying tax, it can create and maintain a Reserve Fund and pay for its capital expenditure. It is now necessary to record separately the position of the Authority's television and local radio operations because each of these activities is required by the Act to be individually self-supporting.

### The Financing of Independent Television

The whole of Independent Television is financed from the sale of advertising time. The actual selling is done by the programme companies—ATV, Granada, London Weekend, and so on. From the receipts from these sales the companies first of all have at present to pay the Exchequer Levy and then meet the cost of producing programmes, with all that this entails in the provision of studio space and equipment, payments to artists and script-writers, the salaries of programme and technical staff, and the provision of the usual supporting services which any company needs. The companies also pay a contract fee or rental to the Authority, in effect for the use of the transmission system. Thus the income of the Authority is not directly dependent on the level of advertising sales.

Out of the collective fees paid by the companies, the Authority in turn has to meet its

expenditure on the upkeep of the transmitting stations, the construction of new stations, the cost of the control functions placed upon it by Parliament and of the supporting administrative departments.

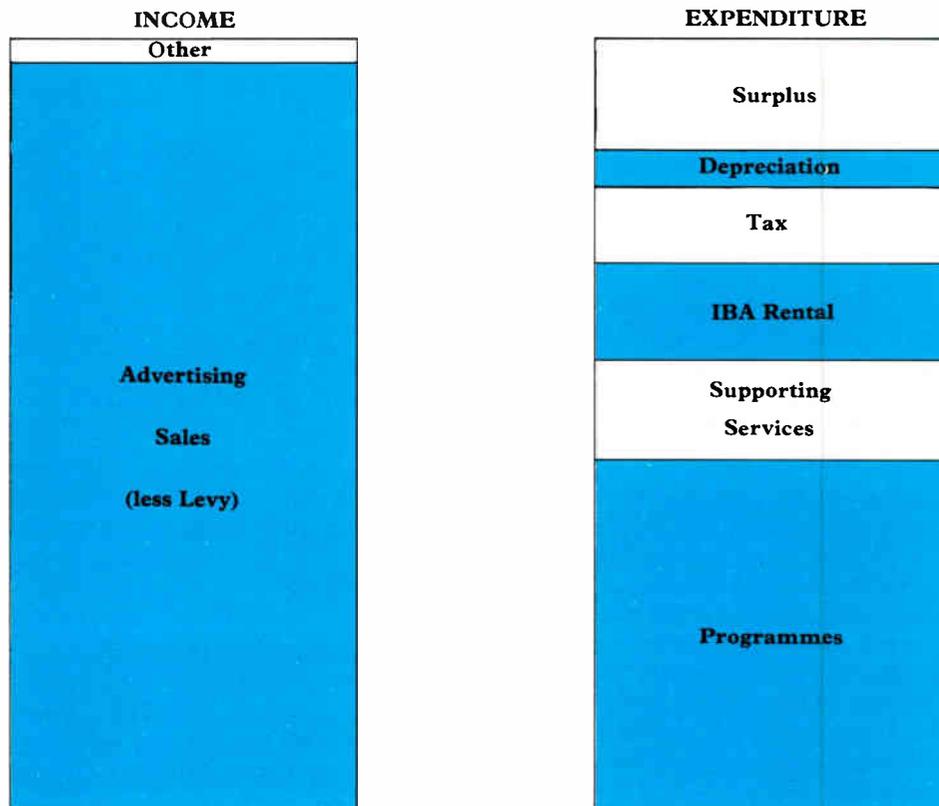
### Income and Expenditure of the Programme Companies

In terms of percentages the programme companies' total income and expenditure in the latest year for which figures are available was as follows:

<i>Income</i>	%
Advertising sales <i>less</i> Levy	97·0
Other income	3·0
	<hr/>
	100·0
 <i>Expenditure</i>	
Programmes	45·8
Supporting departments and services	13·3
Authority rental	11·6
Depreciation on buildings and equipment	4·5
Corporation Tax	10·0
Surplus (available for capital expenditure, reserves and dividends)	14·8
	<hr/>
	100·0

From the surplus the companies have to provide for interest payments and new capital expenditure and pay dividends to their shareholders.

## Programme Companies



### The Authority's Income and Expenditure

The following is a much abridged version of the Authority's accounts for the year which ended on 31 March 1973, representing only the parts relevant to television.

		REVENUE ACCOUNT	
		<i>Income</i>	
		Programme contractors' rentals	13,054
		Other income	1,021
			14,075
<b>BALANCE SHEET</b>		<i>Expenditure</i>	
Fixed assets at cost less depreciation	£000	Network operations and maintenance	4,893
Reserve Fund investments	16,786	Network planning, construction and development	1,750
Net current assets	6,060	Programme and advertising control	601
	7,212	Depreciation	1,293
	30,058		8,537
<i>Representing:</i>		Surplus before taxation	5,538
Capital Expenditure reserve	16,786	Taxation	1,996
Reserve for increased cost of replacement of fixed assets	3,525		3,542
Reserve Fund	6,060		
Provision for future taxation	3,462		
Revenue Account balance	225		
	30,058		
	30,058		

APPROPRIATION ACCOUNT		£000
Revenue Account balance brought forward from 1971-2		224
Surplus after taxation for year		3,542
Transfer from Reserve Fund		40
		<hr/> 3,806
Transferred to		
Capital Expenditure Reserve	2,536	
Reserve for increased cost of replacement of fixed assets	1,045	3,581
		<hr/> 225
Balance carried forward		225

The full set of the accounts, including those for Independent Local Radio, can be found in the Authority's annual report for the year ended 31 March 1973.

Over the nineteen years of the Authority's life to 31 March 1973 income and expenditure has been as follows:—

Income	£million 118	%
<b>Expenditure</b>		
Operating expenditure	50.2	42.6
Capital expenditure	28.8	24.4
Taxation	25.5	21.6
Payments to the Exchequer	6.6	5.6
Reserve Fund	6.3	5.3
Redemption of loan	0.6	0.5
	<hr/> 118.0	<hr/> 100.0

Operating expenditure includes the cost of running the transmitting stations and the linking network, planning the construction of new stations, the control functions in relation to programmes and advertising, and supporting administrative departments. Capital ex-

penditure is mainly in respect of transmitting stations, test equipment and also includes provision for the higher cost of replacing these when it becomes necessary.

Payments to the Exchequer have been made out of the Authority's surplus revenues after tax in accordance with directions made under the governing Acts of Parliament

The loan redemption relates to the repayment of the initial loan made to the Authority by Parliament when the Authority first came into existence.

### The Levy and Taxation

Reference has already been made to the 'Levy'. This is a payment which a programme company has to make to the Consolidated Fund (The Exchequer) once that part of its income which comes from the sale of advertising time rises above a certain level.

The payments are calculated by applying a scale to the company's advertising revenue. Discussions are proceeding to change the basis to one which is not a direct charge on income but which applies to profits. Any new basis is not likely to lead to a drop in the amount received by the Exchequer.

Since the Levy was first introduced in 1964 the programme companies have paid to the Exchequer nearly £196 millions. This is in addition to normal taxation. The Authority itself has, during its life, paid £25½ millions in taxation, as well as making direct contributions to the Exchequer of just over £6½ millions. Taxation paid by the programme companies since 1954 can be put at not less than £160 millions. Thus, with the amounts deducted for income tax from distributed profits, the accretion to the public purse is of the order of £400 millions.

### The Growth of the Authority's Income and Expenditure

Income	Year to 31 March									
	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973
	6.2	7.5	8.9	9.4	9.5	8.2	7.7	8.6	11.9	14.1
<b>Expenditure</b>										
Operating expenditure	2.3	3.0	2.8	3.0	3.2	3.8	4.5	5.6	6.1	7.3
Capital expenditure	0.7	1.1	1.2	0.6	2.7	2.6	2.7	3.0	4.0	4.8
Taxation	1.5	2.4	2.2	2.2	2.5	1.8	1.2	0.5	1.8	2.0
Payments to the Exchequer	0.4	0.8	2.7	1.8	—	—	—	—	—	—
Reserve Fund	1.3	0.2	—	1.8	1.1	—	—0.7	—0.5	—	—
	<hr/> 6.2	<hr/> 7.5	<hr/> 8.9	<hr/> 9.4	<hr/> 9.5	<hr/> 8.2	<hr/> 7.7	<hr/> 8.6	<hr/> 11.9	<hr/> 14.1



**Anglia  
Television**

East of  
England



**ATV  
Network**

Midlands



**Border  
Television**

The Borders  
and  
Isle of Man



**Channel  
Television**

Channel  
Islands



**Grampian  
Television**

North-East  
Scotland



**Granada  
Television**

Lancashire



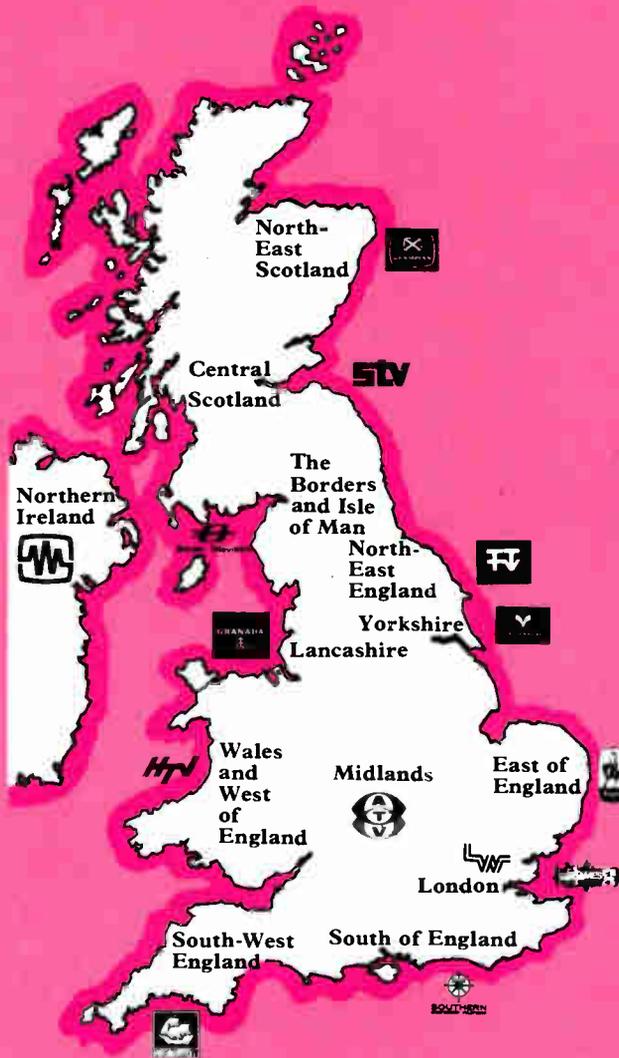
**HTV**

Wales and  
West of  
England



**London  
Weekend  
Television**

London  
(weekends)



**Channel  
Islands**



**Scottish  
Television**

Central  
Scotland



**Southern  
Television**

South of  
England



**Thames  
Television**

London  
(weekdays)



**Tyne Tees  
Television**

North-East  
England



**Ulster  
Television**

Northern  
Ireland



**Westward  
Television**

South-West  
England



**Yorkshire  
Television**

Yorkshire



Provides the  
national and  
international  
news

**ITN (Independent  
Television News)**

# The Programme Companies



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

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

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

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

IBA Area	Programme Companies	Coverage (000s)
The Borders and Isle of Man	Border Television	553
Central Scotland	Scottish Television	4,008
Channel Islands	Channel Television	107
East of England	Anglia Television	6,102
Lancashire	Granada Television	8,040
London	Thames Television (weekdays to 7 p.m. Friday) London Weekend Television (weekends from 7 p.m. Friday)	13,940
Midlands	ATV Network	10,620
North-East England	Tyne Tees Television	2,720
North-East Scotland	Grampian Television	1,847
Northern Ireland	Ulster Television	1,375
South of England	Southern Television	4,989
South-West England	Westward Television	1,601
Wales and West of England	HTV	3,294
Yorkshire	Yorkshire Television	6,200



# Anglia Television

## East of England



Head Office: Anglia House, NORWICH NOR 07A Tel: Norwich 28366

London Office: Brook House, 113 Park Lane, LONDON W1Y 4DX Tel: 01-493 8331

Northern Sales Office: Television House, 10-12 Mount Street, MANCHESTER M2 5WT  
Tel: 061-833 0688

Hull Offices: Regent House, Ferensway, KINGSTON UPON HULL Tel: Hull 20101

Grimsby Offices: Hainton House, Hainton Square, GRIMSBY, Lincs Tel: Grimsby 57026

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

### Directors

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

\*Executive Directors

### Officers

J F M Roualle (Administration Controller); J P Margetson (Sales Controller); P J C Battle (Sales Manager); R J Pinnock (Assistant Company Secretary/Deputy Chief Accountant); D S Little (Contracts Officer); A Barnett (Station Engineer); P Garner (Production Controller); John Jacobs (Head of Drama); Colin Willock (Head of Natural History Unit); F Taylor (Head of Documentaries and Adult Education); J Wilson (Head of News); P Honeyman (Head of Features); C Ewing (Head of Farming); K Elphick (Programme Planning Executive); F O'Shea (Production Manager); N Wood (Head of Films); P J Brady (Head of Press and Public Relations); P Welton (P.R. Executive); D Dawson (Head of Stills); R D Crombie (Local Sales Manager (Norwich)); C Bond (Northern Sales Executive (Manchester)).

### Programme Adviser

Brian Connell.

### Religious Advisers

Canon A R Freeman (Church of England); The Rev R G Manley (Roman Catholic); The Rev E F Jones (Free Church).

### Education Adviser

Glyn Daniel, LITTD, FSA.

### Education Officer

C W Newman-Sanders.

### Staff

Anglia Television employs a staff of 460, with additional staff for particular programmes.

### Visits to Studios

A limited number of tickets are available for audiences at certain shows.

### Enquiries

General enquiries from the public should be made to the Public Relations Department in Norwich; enquiries by artists' agents to the Contracts Department, Norwich. Press enquiries should be made to the Press Officer.

### Submission of Scripts

Material required: 60-minute plays in script form. Outlines of ideas are not acceptable unless submitted through recognized agencies by authors who have had previous experience in television writing. All submissions to the Drama Department at the London office.



**About Anglia.**  
Weatherman Michael Hunt.

## Programme Journal

*TVTimes* publishes a separate edition for the Anglia Television area.

## Engineering

Anglia Television Headquarters are situated in the centre of the city of Norwich and include Anglia House (the production and administration centre), Cereal House (general offices), and Cattle Market Street (scenery construction and storage facilities, accounts, and local sales departments).

All the technical facilities of the company are now colourized. Anglia House contains two main production studios – Studio A, 52 ft × 62 ft (3,224 sq. ft), and Studio B, 25 ft × 41 ft (1,025 sq. ft). A third studio, 18 ft × 13 ft (234 sq. ft) is used for continuity purposes only. Studio A is equipped with four colour cameras, Studio B with three colour cameras, and the third studio with one colour camera. The central technical facilities area contains: TELECINE: three 16 mm channels with SEPMAG facilities, and three 35 mm channels. A colour slide scanner and caption/slide colour facilities are also provided. VIDEOTAPE RECORDING: There are three videotape recording machines, equipped with electronic editing. OUTSIDE BROADCASTS: There is a colour outside broadcast unit which is equipped with its own videotape recording machine.

## Film Facilities

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

## News and Weather Facilities

Anglia operates two staff news film units in Norwich and one each in the Hull and Grimsby news offices, where full editorial staffs work direct to the station's main news centre at Anglia House. There are over 100 correspondents and thirty attached cameramen throughout the region. Newsfilm from distant parts of the region is airlifted daily.

## Programmes

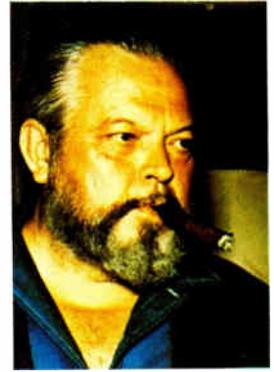
NEWS AND NEWS MAGAZINES: *About Anglia; Anglia News; Police Call; Mid-Week Mail; Trend; Time Out; Do Yourself a Flavour; Nurse of the Year.* NEWS SPECIALS: *County Vote; The Struggle for Lincoln.* TALKS AND DISCUSSIONS: *Arena; Probe* (viewers question MPs by telephone); *Probe Specials* (Ministers meet the Press); *The Brian Connell Interviews* (part-networked); *The Broadcasters.* DOCUMENTARIES: *Hintlesham Hall and Me; Stunt Squad; The Walpoles of Wolterton; The Voices of Apollo* (networked); *War of the Running Dogs* (networked); *Piers of the Realm; Glass Conscious; Little Tich; A Farewell to Trams; Full, Round and Fruity; Success at Horseshoe Creek; Christmas in Brass; Charter Fairs; Cinema Organs; Trunk Roads; Portrait of West Lexham; Luton Airport; Whipnade; The Father of Flight; Gainsborough; The Wherry Albion.* FEATURE SERIES: *Bygones; Country Quartet* (Harvest, The Horsemen, The Eel-catcher, The Gamekeeper); *The County Shows; About Britain* (network contributions); *Doing Things* (network contributions); *Where are they Now?* (networked). CHILDREN: *The Little Grey Men; The Woodies and the Water Woozles; Romper Room.* RELIGION: *The Finest Building in the Whole World* (networked); *Life Without God* (networked); *Church Services* (networked); *The Big Question* (six networked); *Away in a Manger; Christians in Action; Reflections; Your Music at Night; Faith at Work; The Bible for To-day.* LIGHT ENTERTAINMENT: *Sale of the Century* (networked); *Glamour 73; Country Roads.* SPORT: *Anglia Sport; Match of the Week; Racing* (networked); *Superstox Championship* (networked). SPECIAL EVENTS: *Colchester Tattoo; The British Timken Show.*

## Drama

Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network and half-hour dramas for home and abroad.

## Natural History

Survival Anglia, formerly the Anglia Natural History Unit, has had an exceptional year. *The African Baobab* won the top television award at the Chicago Film Festival, and *Flight of the Snow Geese* won two Emmy awards in New York.



**Orson Welles Great Mysteries.** A new series of twenty-six half-hour plays. *Anglia*



**Survival.** David Niven narrated the commentary for 'The Forbidden Desert of the Danakil'. *Anglia*



The silver Anglia knight.



# ATV Network

## Midlands



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

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

ATV House, 17 Great Cumberland Place, LONDON W1H 1AG Tel: 01-262 8040

ATV Network Ltd is the company which, under agreement with the Independent Broadcasting Authority, provides television programmes in the Midlands during the whole week.

### Directors

Sir Lew Grade (*Chairman and Managing Director*); Jack F Gill (*Deputy Chairman and Finance Director*); Sir Raymond Brookes; Francis Essex; Bruce Gyngell (*Deputy Managing Director*); Sir Eric Clayson; Norman Collins; Sir George Farmer; Leonard Mathews, OBE; Bill Ward, OBE.

### Officers

Bill Ward, OBE (*Director of Programmes*); Leonard Mathews, OBE, (*General Manager – Midlands*); Francis Essex (*Controller of Programmes (Midlands)*); Dennis Basinger (*Controller, Elstree Studios*); Cliff Fox (*Controller Midland Studios*); Gerry Kaye (*Chief Engineer*); Cecil Clarke (*Head of Special Drama*); Robert Heller (*Head of Documentaries and Factual Programming*); Anthony Lucas (*Legal Adviser*); Derek Williams (*Company Secretary*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Peter Gibson (*Head of Staff Relations*); Anthony Flanagan (*Head of Outside Broadcasts*); Billy Wright, CBE (*Head of Sport*); Robert Gillman (*Editor – News and Current Affairs*); John Terry (*Presentation Controller*); Anthony Page (*Schedules Controller and Planning Officer*); Nicholas Palmer (*Producer of Single Plays*); Colin Rogers (*Head of Script Department*); Alan Deeley (*Chief Press Officer*).

### Sales Department

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

### Educational Advisers

Professor F H Hilliard, PH D, School of Education, University of Birmingham; Miss L Brayford, Headmistress, Ronkswood Infants School, Worcester; J Boyers, BA, Chief Education Officer, Shropshire; K L Smith, Headmaster, Lodge Farm Middle School, Redditch, Worcs; B P Hayes, HMI, Department of Education and Science, Worcs.

### Religious Advisers

The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Richard J Hamper, MA, Minister of Queen's Road Baptist Church, Coventry (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of St Joseph's, Chasetown, Staffs (*Roman Catholic*).

### Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence at ATV Centre, Birmingham.

### Tickets for Programmes

A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree Studios. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Borehamwood Herts. The minimum age is 16.

### Submission of Programme Material

As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with the Head of the Script Department at ATV's Borehamwood Studio Centre.

## Studios

ATV's studios are housed in two locations, the main transmission complex at the ATV Centre, Birmingham and a large production unit at Borehamwood, Herts. The two centres between them have all the facilities necessary to provide a complete colour television service to Midland viewers.

### ATV CENTRE:

Three production studios provide a total of 11,000 sq. ft of floor space and share eleven four-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100 x 56 ft) has seating for an audience of nearly 200. The central technical area serves both the studios and the transmission and networks output. Adjoining areas house telecine and VTR machines and 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.

### 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 has now been converted to full-colour operation using four three-tube colour cameras. The technical facilities block includes an electronic ('optical') colour standards converter to facilitate international programming.

## The Queen's Award to Industry

Associated Television Corporation, the parent company of ATV Network Limited, has won this honour three times for its outstanding record in the field of exports.

## Programmes

**FEATURES:** *Women Today; Citizens' Rights; Angling Today; Farming Today; Gardening Today.* **NEWS:** *ATV Today.* **LIGHT ENTERTAINMENT:** *Saturday Variety; The Val Doonican Show; Des; Kopykats; Shut That Door!; The Julie Andrews Hour; It's All in Life; Spirit of London; Engelbert; It's Tarbuck!; Sunday Night at the London Palladium; Burt Bacharach and Associates; The Burt Bacharach Specials; The Bruce Forsyth Show;*

*The Mike and Bernie Show; James Paul McCartney; Miss TV Europe; Larry's Christmas Party; Sleeping Beauty on Ice; Christmas Company; Tony and Lena; Sing-alongamax; The Barbra Streisand Show; The Glen Campbell Show; The Reg Varney Show; Lunchtime with Wogan.* **CHILDREN'S PROGRAMMES:** *The Adventures of Rupert Bear; Fly into Danger; The Kids from 47A; Inigo Pipkin; The Jensen Code; Cuddles & Co.* **FILM SERIES:** *The Persuaders; The Protectors; The Adventurer; The Zoo Gang; The Law Giver; The Life of William Shakespeare; The Origin of the Mafia; The Count of Monte Cristo; Father Brown; Carry on Laughing.* **DRAMA SERIES:** *Crime of Passion; Thriller; Hunter's Walk; Love Story; Edward VII.* **COMEDY SERIES:** *My Good Woman; Nobody is Norman Wisdom.* **DRAMA:** *Long Day's Journey Into Night; Merchant of Venice; Anthony and Cleopatra; The Carrier Bag; Staying On; Field Work; Time Passing, First Sight; The Guests; The Staff Room; Pleased to Meet You; Relics; The Team; Feet Together - Hands to the Side; Susan; The Coffee Lace; A Question of Everything; Willy; We're Strangers Here; It Only Hurts for a Minute.* **SERIALS:** *General Hospital; Crossroads.* **ADULT EDUCATION:** *Enjoy Your Retirement; Improve Your Bridge; Foreign Flavour; The Piano Can Be Fun.* **RELIGION:** *Songs that Matter; Stories Worth Telling; Gordon Bailey; Christians at Large; Believe it or Not; To Be a Pilgrim.* **SCHOOLS:** *Stop, Look, Listen; Figure it Out; You're Telling Me; Over to You; Exploration Man; Look Around; Starting Out; The Time of Your Life.* **DOCUMENTARIES:** *Drugs Via Satellite; We Take This Child; Options; Buckley Against Greer; Cleo and John; 4th M/F SH. FLAT; Seychelles - Isles of Love; Warhol; Enclosed; Crime Squad; Double Sentence; Steelworker; In the Beginning There Was Snow - According to Clement Freud; A Kind of Freedom, quartet - Lady Allen of Hurtwood, Richard Neville, The Bates Family, Champion Jack Dupree; Jane Fonda; The Search for 'Revenge'; Mike and Sue; Could Your Street Be Next?; The Unlucky Australians; Scientology; Happiness; American Grape Harvesters; Portrait of Virginia Woolf; Las Vegas.* **DOCUMENTARY SERIES:** *Foreign Eye; No Man's Land; Romantic Versus Classic Art.*



Part of the ATV Centre in Birmingham.



Sir Lew Grade, Chairman and Managing Director of ATV Network Limited.



**Crossroads.** Noele Gordon as Meg Richardson. ATV



Border Television

# Border Television

## The Borders and Isle of Man



Television Centre, CARLISLE CA1 3NT Tel: Carlisle 25101

33 Margaret Street, LONDON WIN 7LA Tel: 01-323 4711

Border Television Limited is a public company which, under agreement with the Independent Broadcasting Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumberland, Westmorland, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.

### Directors

Sir John Burgess, OBE, TD, DL, JP (*Chairman*)-James Bredin (*Managing Director and Controller of Programmes*); B C Blyth, M INST M (*Sales Director*); Major T E Brownsdon, OBE, JP; The Earl of Lonsdale; J I M Smail, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (*General Manager and Company Secretary*); Esmond Wright, MA.

### Officers

D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, C ENG, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); A P Logie, DIP INST M (*Sales Manager*); K Coates, M INST M (*Regional Sales Manager*).

### Religious Advisers

Rev Dr John Marsh (*Free Church*); Rt Rev Monsignor R L Smith (*Roman Catholic*); Canon Robert Waddington (*Church of England*).

### Staff

Total members of staff 175.

### 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 address-

sed to the Assistant Controller of Programmes (Production) in Carlisle.

### Programme Journal

A special Border edition of the *TVTimes* gives full details of all the programmes.

### Studios

The studio centre is situated in Carlisle and comprises three studios. The two production studios of 94 and 58 sq. m are served by colour cameras and the latest vision mixing system, incorporating comprehensive special effects. An unattended presentation studio of 20 sq. m completes the studio facilities.

### Technical Facilities

Colour film and slide requirements are met by a 35 mm/16 mm slide multiplexed telecine machine and a 35 mm simplex machine, to which a further multiplexed machine is to be added in the course of the year. In addition there are two 35 mm/16 mm/slide monochrome machines. Interlocked 16 mm magnetic sound follower facilities are also provided. VTR work is handled by two fully equipped high-band colour machines.

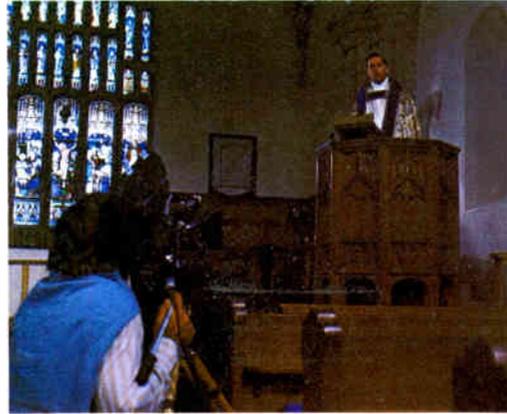
### Film facilities

Two staff camera units with the latest equipment, assisted by freelance cameramen located throughout the Borders, cover the extensive Border area. Sophisticated film editing facilities, including dual picture head and projection editing machines, are provided in the Television Centre. Both film and

'stills' processing arrangements are available and it is anticipated that a colour film processing laboratory will be commissioned during the year. 16 mm magnetic transfer facilities complete the film facilities.

### Programmes

Border Television's local programmes include *Border News and Lookaround* (Monday to Friday), a magazine of news and features about people and events in the region; *Border Sports Review* (Fridays) previews weekend sport; *Border Sports Report* (Saturdays), a round-up of weekend sport; *Border Diary*, a summary of forthcoming events; *Border Forum*, an after dinner conversation programme; *Mr and Mrs*, a quiz show with Border participants and cash prizes; *The Sound of . . .*, a series featuring all kinds of music; *Look Who's Talking*, a programme of comment and entertainment; *Hobbyhorse*, dealing with ordinary and unusual hobbies; *A World of Music*, featuring the Border Television choir and guest artists; *Border Month*, a late night look back at the news and events of each month with an invited audience asking the questions; *Top Town*, an inter-town general knowledge knock-out quiz competi-



Rev Tony Miller, who initiated and organizes the annual Arts Festivals at Holm Cultram Abbey, Cumberland, preaching at the inaugural service of the fourth festival.

tion; *Border Parliamentary Report*, a monthly review of events at Westminster by Border area MPs; *Border People and Places*, a series of film documentaries on interesting Border events and the people involved in them. A news summary closes weekday transmissions. News flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to co-operate with the police. Occasional documentaries planned.



Toni Stoppani demonstrates a dish to remember for Chris Balderstone, Captain of Carlisle United, in Border TV's studios.



Border Television's Derek Batey (right) who presented the fully networked *Mr and Mrs* series, a joint production with Tyne Tees Television, in the studio with his hostess Marion Macdonald and Alan Taylor who presented the previous series.



CHANNEL TELEVISION

# Channel Television

## Channel Islands

The Television Centre, ST HELIER, Jersey, Channel Islands *Tel: Jersey Central 23451*

Les Arcades, ST PETER PORT, Guernsey, Channel Islands *Tel: Guernsey 23451*

Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registered in Jersey and is the programme contractor appointed by the Independent Broadcasting Authority for the Channel Islands.

### Directors

E D Collas (*Chairman*); K A Killip, OBE (*Managing Director*); Mrs George Troy; E H Bodman; M J Brown; Harold Fielding; G Le G Peek; W N Rumball; Advocate T Cubitt Sowden.

### Officers

Brian Turner (*Operations Manager*); Phill Mottram Brown (*Head of Sales*); John Rothwell (*Head of News and Features*); A G McLintock (*Company Secretary*).

### Staff

The total staff of the Company is 61.

### Religious Advisory Committee

The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Canon A V Olney (*Roman Catholic, Jersey*); Rev C G H Nowell (*Free Churches, Jersey*); The Very Rev F W Cogman, Dean of Guernsey (*representing Anglican Church, Guernsey*); Rev F I Davies (*Free Churches, Guernsey*); Rev B Fisher, MA (*Roman Catholic Church, Guernsey*).

### Enquiries

Enquiries about artists and programmes should be addressed either to the Editor, *Channel Television Times*, Smith Street, St Peter Port, Guernsey, or Viewers' Correspondence, Channel Television, The Television Centre, St Helier, Jersey.

### Submission of Scripts

Channel Television's script requirements are limited to those of a local nature, although there is sometimes scope for short, one-act

plays. The Head of News and Features welcomes programme ideas and scripts which could be of interest to Channel Island viewers and these should be addressed to him.

### Programme Journal

*Channel Television Times* is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

### Studios

**JERSEY:** Studio 1, 40 ft by 25 ft. Three vidicon cameras and normal sound facilities for television and film recording. Presentation studio with vidicon camera. Two telecine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEPMAG facilities. **GUERNSEY:** Studio measuring 30 ft by 20 ft designed for live television usage and 16 mm film production. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

### Film Facilities

Channel has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16 mm Pro-600 and Bolex Reflex electrically driven hand-held-sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot sync are used with the above cameras. The station is equipped with transfer facilities from Neopilot  $\frac{1}{4}$  in. tape to double-headed working, using Leavers-Rich magnetic film recorders. There is a preview theatre equipped with a 16 mm projector capable of showing COMOPT, COM-MAG, SEPMAG, and DUO-SEPMAG films, and a

dubbing suite with commentary recording booth. Channel is equipped to process and print its own reversal film.

### Programmes

*Report At Six*, a 35-minute news and current affairs programme transmitted three evenings a week – Tuesday, Wednesday, and Friday. The programme includes a separate local news bulletin, extensive coverage of political affairs emanating from the four islands' parliaments and a 2-minute weather forecast. *Channel News*, a local newscast and newsreel transmitted at 6 pm on Monday and Thursday, with a 2-minute weather forecast supplied by the States of Jersey Meteorological Department. *Channel News Headlines*, a 4-minute bulletin transmitted at 12.55 pm on weekdays and 6.10 pm on Sundays. *Actualités* a newscast in the French language which is broadcast on Monday, Wednesday, Thursday, and Friday (late night). *Commentaires*, a short programme in the French language transmitted late night on Tuesdays which reports a current affairs talking point in depth. *Bulletin Météorologique*, a weather forecast in the French language, broadcast Mondays to Fridays. *Channel Islands Knock-out Quiz*, a general knowledge contest between children of Jersey and Guernsey transmitted live on Mondays in the autumn at 6.10 pm. *Puffin's*



Miss Channel Television Times Contest 1973— one of the judges, Sir William Burlin, MBE congratulates the winner, Brenda Haldane.

*Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer, sends birthday greetings to young viewers. *Link Up*, a monthly programme, in the winter, about the activities of the churches in the Channel Islands. *Channel Report 'Special'*, an irregular hour-long programme mounted to cover important issues in the Islands. These programmes are usually transmitted 'live' with a studio audience and 'phone-in facilities for viewers. *Political*, Channel Television serves a community which, by virtue of ancient charters, has self-government. Because of this, special political programmes are provided from time to time.



The Television Centre at St Helier.



# Grampian Television

## North-East Scotland



Queen's Cross, ABERDEEN AB9 2XJ Tel: Aberdeen 53553  
103/105 Marketgait, DUNDEE DDI 1QT Tel: Dundee 21777

Grampian Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East Scotland during the whole week.

### Directors

Captain Iain M Tennant, JP (*Chairman*); Alex Mair, MBE (*Chief Executive*); James F Buchan (*Programme Controller*); G Wallace Adam, BSC; The Dowager Viscountess Colville of Culross, OBE; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, MA, JP; Calum A MacLeod, MA, LLB; Neil Paterson, MA; Major Michael Crichton Stuart, MC, DL, JP; Lord Tayside, OBE, CA, JP.

### Officers

Alexander Dey, CA (*Company Secretary*); Charles Smith, MBE (*Controller of News and Current Affairs*); Jeremy Taylor (*Production and Planning Controller*); Alastair Beaton (*Publicity and Promotions Executive*); Robert Christie (*Labour Relations Officer*); Anthony Elkins (*Head of Film*); Alex Ramsay (*Station Engineer*).

### Religious Advisers

Rev Dr James S Wood (*Church of Scotland, Aberdeen*); Rev Thomas R S Campbell (*Church of Scotland, Dundee*); The Very Rev Provost Arthur Hodgkinson (*Episcopal*); The Very Rev Father Charles McGregor (*Roman Catholic*); James D Michael (*layman*).

### Schools Advisory Committee

James R Clark, CBE, MA, BSC, MED (*Director of Education, Aberdeen*); Robert Aitken, MA (*Educational Institute of Scotland*); A K Forbes (*HM Chief Inspector, Scottish Education Department*); Harry W H Marnie, MA, FEIS (*Educational Institute of Scotland*); Rev. P. Craik MacQuoid, MA, JP (*Aberdeen County*

*Council*); Councillor Roy Pirie (*The Counties of Cities Association*); James Scotland, MA, LLB, MED, FEIS (*Principal, Aberdeen College of Education*); James Shand, MA, FEIS (*Educational Institute of Scotland*).

### Staff

Total members of staff 154.

### Studios

**ABERDEEN:** The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Four telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq. ft and 750 sq. ft can be linked to form a floor area of 2,750 sq. ft. Three cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq. ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16 mm cameras. Outside Broadcast facilities are provided by a four-camera channel OB unit.

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

### Programmes

The discovery and exploitation of North Sea oil has presented Britain with its greatest opportunity since the Industrial Revolution.

The Grampian area, which extends from Orkney in the North to Fife in the South, is the centre not only for oil exploration and its service industries but also for the construction of the mammoth oil production platforms. These platforms, which must withstand the harsh weather conditions of the northern North Sea, are as tall as the Post Office Tower and cost up to £20 million to build. The oil industry operating in the North Sea is working at the outermost limits of existing technology to cope with the deep water and massive wave formations.

It is estimated that the industry will invest £1,500 million in the North Sea over the next ten years and spend £1,000 million on operating costs.

The impact of this vast multi-national venture inevitably places great strains upon the existing communities. The influx of new labour creates ever increasing demands for housing, roads, and other services. New harbours are being constructed, air-fields reopened, and new industrial developments planned on an ever-increasing scale.

The pressures created both socially and in terms of the environment have made it essential that Grampian devote considerable time to examining the implications of each new step in the development of the oil industry and its effects on the area. In 1973 the company devoted two hours of peak evening viewing to a debate in which leading figures from the oil industry, together with local authority planners, discussed in detail the problems created by development with an audience representing environmentalists, trade unionists, industrialists and developers. The programme attracted a large audience and set the pattern for *The Grampian Debate* which has become a regular feature of the company's programming.

In addition to *Grampian News*, the nightly newscast, *Grampian Week* will continue to examine major topics as they arise. *Talking With Ted*, a new fortnightly series, will take the form of a studio discussion in which Ted Brocklebank will give an audience of people drawn from the region an opportunity to question a prominent guest on a major topic affecting the area. This programme will alternate with *Thompson at Teatime*, in which Ron Thompson exploits his flair for the

humorous and unusual. The interests of the area's large farming community are catered for in *Country Focus* which is headed by James Davidson. In *Points North* local MPs discuss the month in Westminster.

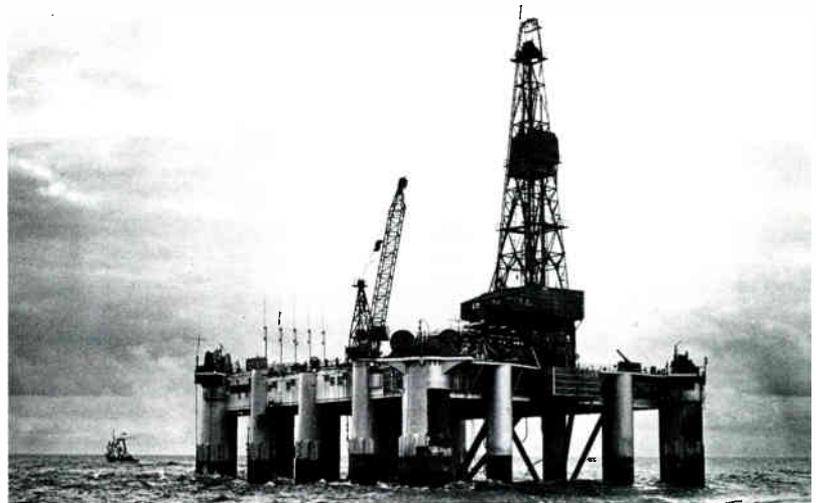
This year Grampian will be breaking new ground with three drama productions written by Watt Nicoll, a Scottish playwright new to television. The plays – *Mr Fixit*, *Shanty Burns*, and *Just Robert* – will be performed by a company of actors headed by Russell Hunter.

In the field of the arts, the company will be producing *Scottish Dance*, a series of six programmes which will follow the development of this unique Scottish activity from the days of Mary, Queen of Scots, to the present day.

Among the adult education programmes which will be produced this year will be *What Industry Did for the British*, in which Alastair Borthwick will examine the changing patterns of society which resulted from the growth of modern industry. *The Journey Forth* is the title of a religious programme in which the Haddo House Choral Society will present a unique interpretation of Vaughan Williams' *Sea Symphony*.

In the field of schools programmes Grampian will be producing a new series of *Living and Growing*, the company's award-winning sex education series for primary schools together with *Our Police*, a series aimed at promoting greater understanding of the role of the police in our society.

One of the giant oil rigs off the Grampian coast: Grampian Television's local programmes reflect the changing environment.





# Granada Television Lancashire

Granada TV Centre, MANCHESTER M60 9EA Tel: 061-832 7211

36 Golden Square, LONDON W1R 4AH Tel: 01-734 8080

Granada Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties.

## Directors

Cecil G Bernstein (*Chairman*); Alex Bernstein (*Joint Managing Director*); Denis Forman (*Joint Managing Director*); Julian Amyes; Lord Bernstein; Sir Paul Bryan, MP; David Plowright; Joseph Warton; Professor Frederick Williams.

## Executive Directors

Leslie Diamond (*General Manager*); Barrie Heads (*Managing Director, Granada International Productions Ltd*); Peter M Rennie (*Sales Director*).

## Executive Producers

Peter Eckersley (*Drama*); Gus Macdonald (*World in Action*); Jack Smith (*Schools*); Jeremy Wallington (*Current Affairs*).

## Officers

Leslie Diamond (*General Manager*); Bill Dickson (*Company Secretary and Financial Controller*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Press Officer*); Alan Gilbert (*Chief Accountant*); Michael Murphy (*Press Executive*); David Plowright (*Programme Controller*); Janet Wadsworth (*Education Officer*).

## Studios

THE TV CENTRE, MANCHESTER 3. Tel: 061-832 7211.

The Granada Television Centre in Manchester was the first building in Britain specifically designed and built for television. It covers a 5-acre site in the centre of Manchester with an eight-storey administrative building topped by a 250-ft steel lattice tower, a landmark on the skyline of the new city. Granada has five



Sam. Right: Kevin Moreton as the young Sam Wilson. Granada

colour production studios with a floor space of 21,500 sq. ft.

A £250,000 four-camera colour mobile control-room heads the Granada fleet of Outside-Broadcast vehicles.

## Programmes

GRANADALAND PROGRAMMES: *Granada Reports*. Daily round-up of regional news and views. *Put It In Writing*. Viewers write to Bob Greaves and tell him what they think. *Police File*. Spot the crook and help the police. *This Is Your Right*. Guiding viewers through the jungle of government and municipal red tape. *On The Line*. A Granadaland MP is cross-questioned by his constituents over a Manchester/London TV link. *Kick Off*. A Friday

night preview of the next day's sport. *What's On*. A look at coming events in Granadaland.

**CURRENT AFFAIRS:** *The State of The Nation: Parliament*. Major three-part inquiry into how Parliament works. *World In Action*. From wherever in the world the action is. *What The Papers Say*. Granada's longest-running programme in which the week's newspapers are dissected. *Cinema*. Films, stars and the men who make them. *Open Night*. 100 viewers come to the studio to say what they think of tv. **SPECIALS:** *Parade*. Occasional arts series featuring music and musicians from all over the world. *Carmen - The Dream and The Destiny*. The strange fate of Georges Bizet and his opera Carmen. *Olga*. Portrait of a Russian teenage girl Olympic gymnast who made the world's heart miss a beat. *A Life Apart*. Graphic report on the trawlerman's hazardous life - and the women who wait at home. *Disappearing World*. An occasional series of reports on the plight of the world's vanishing tribes. *The Case of the Missing Mummy*. A 3,500-year-old detective story as a Liverpool professor traces the Pharaohs' family tree. *A European Journey*. Denis Mitchell and Rene Cutforth make their leisurely way from the Baltic to the Adriatic.

**DRAMA SERIES:** *Coronation Street*. Now in its thirteenth year, the story of six terraced houses, a pub and a corner shop, and the folk who live there. *Country Matters*. A thirteen-part series adapted from the country stories of H E Bates and A E Coppard. *Sam*. Sam is 10 when his father walks out. It is 1934 - and life is hard in a Yorkshire mining village. *Once Upon A Time*. Five writers remember fictional characters - from Cinderella to Long John Silver - and give them a new treatment. *Shabby Tiger*. Dramatisation of Howard Spring's novel of life among the artists and agitators of Manchester in the 1930s. *Crown Court*. Trials fought out in authentic surroundings, with a jury to decide their unscripted verdict.

**GAMES:** *University Challenge*. Teams from Britain's universities race against each other and the clock.

**LIGHT ENTERTAINMENT:** *The Comedians*. Thirty minute sessions of non-stop stand-up jokes.

**CHILDREN:** *Lift Off With Ayshea*. Today's disco scene. *Clapperboard*. A look behind the scenes of the film world. *OK*. A weekly mag-



**The State of the Nation: Parliament.** Three programmes investigated the workings of Parliament. *Granada*

azine of news, views and music from locations around Granadaland.

**SCHOOLS:** *Picture Box*. Long-running series of inspiring and exciting visual material to stimulate children's moods and emotions and urge them to create. *Neighbours*. The everyday lives of our neighbours in Europe. *The Living Body*. The working of the human body, bringing to life the diagrams and models of the classroom. *The Messengers*. A look at moral issues as presented in feature films. *The Magic Of Music*. To stimulate the awareness of music among 6-7 year olds. *Flashback*. People who remember and reminisce about their work, their family life and the places they have lived. *Decision!* Poses school leavers with questions to encourage decision making. *History Around You*. To inspire enthusiasm and open the eyes of 8-9 year olds to historical remains. *The Facts Are These*. Ten films exploring environmental and social health problems.

**ADULT EDUCATION:** *At Your Service*. A consumer's guide to the National Health Service.

**PRE-SCHOOL:** *Hickory House*. Stories and songs for nursery viewers.

**ARTS AND SCIENCE:** Granada endowments to universities in the North of England include a Chair of Landscape Architecture at Sheffield, annual arts fellowships at York and Lancaster, dual degree scholarships in Arts and Science at York. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North.



**Coronation Street.** Violet Carson and Margot Bryant. *Granada*

# HTV

## Wales and West of England



HTV Wales, Television Centre, CARDIFF CF1 9XL Tel: Cardiff 26633

HTV West, Television Centre, Bath Road, BRISTOL BS4 3HG Tel: Bristol 70271

HTV Limited, 99 Baker Street, LONDON W1M 2AJ Tel: 01-486 4311

HTV is the public company which, under agreement with the Independent Broadcasting Authority, provides a general Independent Television service for the West of England and South Wales and a special service for Wales.

### Directors

The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); A T Davies, QC (*Vice-Chairman and Chairman of HTV Wales*); G E McWatters (*Vice-Chairman and Chairman of HTV West*); A J Gorard (*Managing Director*); J Aeron-Thomas†; Stanley Baker†; W G Beloe\*; Richard Burton†; W F Cartwright, DL†; J E C Clarke\*; A R Edwards†; Sir Geraint Evans, CBE†; R A Garrett\*; M Geraldo\*; W A Hawkins, FCA\*; T Hoseason-Brown\*; A Llywelyn-Williams†; Lady E J Parry-Williams†; G H Sylvester, CBE\*; E L Thomas†; W Vaughan-Thomas†; R W Wordley (*Sales Director*).

\*Member of HTV West Board.

†Member of HTV Wales Board.

### Officers

I D Alexander (*Education Officer*); P Dromgoole (*Programme Controller, West of England*); M Jones, MBE (*Planning Executive*); T Knowles (*Company Secretary*); T Marshall (*Chief Engineer*); J Morgan (*Programme Adviser*); M Towers (*Deputy Programme Controller, Operations*); A Vaughan (*Programme Controller, Wales*); N Witt (*Production Manager*); R W Wordley (*Sales Director*).

### Studios

The Cardiff production centre includes studios of 4,800 sq. ft and 1,800 sq. ft, fully equipped for colour operations. The central apparatus area has similarly been re-equipped for full colour and two ACR 25 video cassette recording machines installed. In addition to

the 16 mm film-processing facilities at the Bristol studios, colour film-processing is also operational at Cardiff. Twelve cutting rooms are in use, seven at Cardiff and five at Bristol.

The Bristol Studio Centre provides two production studios, affording a total area of over 7,500 sq. ft. They are fully equipped with colour cameras and are served with VTR and telecine facilities. The company operates ten film crews in Wales and the West.

### Outside Broadcasts

A comprehensive fleet of outside-broadcast vehicles is in constant use, including a four-camera colour OB scanner, a mobile VTR unit full micro-wave link facilities and associated production vehicles.

### Staff

HTV employs a staff of approximately 500.

### Programmes

A wide range of programmes, a number of which earn a place on the national network, make up the 700 hours of regional television produced each year in HTV's twin centres at Bristol and Cardiff.

Drama, in particular, has been to the forefront with the ambitious series *Arthur of the Britons* and *The Inheritors*.

Individual productions of distinction have included *Catholics*, with Trevor Howard and Cyril Cusack; *Graceless Go I*, starring Stanley Baker, Rachel Roberts, and Ian McKellen; and the Richard Burton/Elizabeth Taylor

dramas, *Divorce His; Divorce Hers*. A major networked comedy series starred Warren Mitchell and Brian Rix in *Men of Affairs*.

### HTV West Produced:

NEWS AND CURRENT AFFAIRS: *Report West*, the nightly magazine that took the award for the best news film of the year; *Friday Profile*, a searching look at leading West Country personalities; *Press Call* (series); *Talking to Dan Farson* (series); *Election Special*. DRAMA: *Arthur of the Britons*, the 24-part fully-networked adventure series; *Catholics*; *Graceless Go I* and *A Touch of Sarah*. LIGHT ENTERTAINMENT: *Men of Affairs*, the networked series with Warren Mitchell and Brian Rix; *Mr and Mrs* (networked series); *Try for Ten* (series); *Miss Bristol 600*; *Good Edgar*, a knight of Saxon violence; *This is the West this Week* (weekly series); *Taylor's Tavern*. DOCUMENTARIES: *The Secret Mendips* (a networked series which explored the Mendip underworld); *Seven days to White Tent*, the story of three RAF aircrews; *Musicians in the Making*; *Old Way to the New World*; *Bristol 600*, the story of a city's development; *Alive and Kicking*, a profile of a Rugby club; *Window by the Sea*; *Corn Dollies*; *Ditch Crawling*, a light-hearted look at the Kennet and Avon canal; *Music and the Arts*; *Time Was* (networked series); *Those Swinging Years*; *Gallery* (monthly arts magazine). WOMEN AND CHILDREN: *Women Only* (twice weekly, a part-networked series); *Orbit*, weekly series for children; *Flower Stories*, animated series. EDUCATION AND RELIGION: *The Sweat of our Brow*, networked series; *In Tune*, series. OUTSIDE BROADCASTS: *Show Jumping*; *Bath and West Show*; *Church Services*.

### HTV Wales Produced:

NEWS AND CURRENT AFFAIRS: *Report Wales and Y Dydd*, daily news programmes; *The Dragon and the Lion*, a discussion series chaired by Lord Chalfont which compared events in Wales and Scotland; *Pages from Memory*, a portrait of James Griffiths, former Secretary of State for Wales; *John Morgan - The Media* brought together journalists and broadcasters. DOCUMENTARIES: *See It While You Can*, a six-part series in which Wynford Vaughan-Thomas visited secluded parts of rural Wales threatened by the march of industrialization; *Who Beat The All-Blacks?*,



An outside broadcast camera in action during the networked transmission of a service from a new cathedral.

a look at Llanelli, a rugby-mad town; *A Poet's Mother*, in which the mother of Alun Lewis described her life during the Depression years; *Lions '71*, a record of the victorious 1971 British Lions tour of New Zealand; *Hook, Line and Sinker* followed the deep-sea fishermen who have discovered new wealth in the sea off Pembrokeshire; *Six Years Later* revisited the village of Aberfan; *You Can't Eat Scenery* revealed the social and economic dangers facing an area of North Wales; the *Urdd National Eisteddfod*, a study of the Festival of the Welsh League of Youth. OUTSIDE BROADCASTS: *Cardiff Searchlight Tattoo*, one of Britain's most memorable military displays; *The National Eisteddfod of Wales*, the cultural event of the year in Wales. LIGHT ENTERTAINMENT: *Cuckoo in the Nest* was a panel game accepted for network transmission. MUSIC: Sir Geraint Evans starred in *Music for Pleasure*, which related opera to the Welsh tradition of male voice choirs; In three programmes, *John Morgan with Ryland Davies*, *John Morgan with Regina Resnick*, and *John Morgan and All That Jazz*, John Morgan presented music by two opera singers and the Welsh Jazz Orchestra, and probed the character of their different music. SPORT: *Sports Arena*, a weekly series. THE ARTS: *Studio One* and *Nails* were series which presented the artistic activity of Wales; *We Always Sing in our Chains* was a mosaic made up of prose and verse produced for St David's Day; *The Soul of the Icon* demonstrated how an ancient form of religious painting could still communicate beauty to modern man. DRAMA: *The Inheritors*, a series which followed the fortunes of the people involved in the break-up of an ancient family estate; three plays, *The Peak*, *The Loss* and *Two Women*, were English-language adaptations of short stories originally written in Welsh.



The outside broadcast team cover a show.



# London Weekend Television

## London (weekends)



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

FILM AND OUTSIDE BROADCAST BASE: Wycombe Road, WEMBLEY, Middlesex Tel: 01-902 0102

NORTHERN SALES OFFICE: Thomson House, 1-23 Withy Grove, MANCHESTER M60 4BJ  
Tel: 061-832 2902

London Weekend Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London from 7 pm on Fridays to close down on Sundays.

### Directors

The Rt Hon John Freeman (*Chairman and Chief Executive*); Lord Hartwell (*Deputy Chairman*); The Hon David Astor; Cyril Bennett (*Controller of Programmes*); Lord Campbell of Eskan; Robert Clark; Vic Gardiner (*General Manager*); Duncan McNab; Peter McNally (*Financial Controller*); Ron Miller (*Sales Director*); The Hon David Montagu; Rupert Murdoch; G H Ross Goobey; Evelyn de Rothschild.

### Officers

Roger Appleton (*Chief Engineer*); John Baker (*Chief Accountant*); Charles Bayne (*Head of Press and Publicity*); John Blyton (*Deputy Controller of Programmes (Organization)*); Warren Breach (*Head of Presentation*); John Bromley (*Deputy Controller of Programmes (Sport)*); Martin Case (*Head of Casting*); Peter Cazaly (*Production Controller*); Rex Firkin (*Deputy Controller of Programmes (Drama)*); Eric Flackfield (*Deputy Controller of Programmes (Planning)*); Colin Freeman (*Head of Programme Finance*); Tim Frost (*Head of Promotion*); Roy van Gelder (*Controller, Staff Relations*); Tony Hepher (*Head of Visual Services*); Geoffrey Hughes (*Head of Current Affairs*); Cyril Orr (*Company Secretary*); Craig Pearman (*Sales Manager*); Harry Rabinowitz (*Head of Music Services*).

### The South Bank Television Centre

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

### Programmes

London Weekend's drama department is noted for the quality of its productions, which have won several national and international awards. Recent plays have included Vincent Tilsley's *The Death of Adolf Hitler*, specially commissioned by the company and starring Frank Finlay who won critical acclaim for his performance in the leading role; a new colour production of the controversial Johnny Speight play *If There Weren't Any Blacks You'd Have To Invent Them*; and five plays set in London's dockland, transmitted under the title *Oranges And Lemons*. Drama series, one of London Weekend's major contributions to the ITV Network include *Upstairs, Downstairs*; *New Scotland Yard*; *Between The Wars*; *Helen - A Woman Of Today*; and the new *Within These Walls*, starring Googie Withers as a prison governor.

London Weekend's large sports department has made important contributions to television sports broadcasting in this country during the last five years. The company presents *World Of Sport* on behalf of the ITV network each Saturday afternoon, and a studio has been built to give the production team the special facilities demanded by television sport. London Weekend also produces sports programming under its own banner in productions like *The Big Match* and *Sportsworld '73*.

The company is also noted for its light entertainment shows and programmes such as those starring Tommy Steele – the second of which was the official ITV entry at Montreux in 1973 – and Stanley Baxter have been made with great care and attention to detail, winning praise from critics and viewers. Rolf Harris is another top artist whose shows for London Weekend have been something special and for sheer fun and exuberance the programmes featuring the '2Gs' would be hard to beat. Many of the international stars who visit the South Bank Television Centre to record shows for future transmission have appeared with Russell Harty, voted Television's Most Outstanding Male Newcomer by the Royal Television Society and Pye Ltd, in his late night programme *Russell Harty Plus*.

Comedy on London Weekend is represented by the long-running and internationally successful *Doctor . . .* series, based on Richard Gordon's books; *Bowler*, with George Baker; *Romany Jones* with the late James Beck; *The Train Now Standing*, with Bill Fraser, and people like Frank Sinatra, Burt Lancaster, Tarzan, Kirk Douglas, Sammy Davis Junior and Max Wall – by courtesy of *Who Do You Do's* line-up of star impressionists.

*Weekend World*, the programme that each Sunday morning gives an in-depth background to the news, has proved to be one of the most quoted programmes of its type on television. David Frost, too, has continued to make the headlines with a series of interesting programmes that have brought him face-to-face with major international figures.

*The Adventures of Black Beauty*, produced by LWI Productions Ltd and Fremantle International Inc., is now a most successful international children's series.

Humphrey Burton's *Aquarius* continues to reflect the world of the arts with important

contributions to the understanding of music and painting, including a recent look at the photographic work of Lord Snowdon and a feature on Salvador Dali.

Leading documentary film-maker Charlie Squires, who made the award-winning *Derby Day*, is currently preparing a new project. London Weekend has also made a series on public speaking, *I Say*, and a second series of the book programme *Cover To Cover*.

### Film Department

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

### London Weekend Television's Outside Broadcast Base and Studio

The very active outside broadcast base is at Wembley, Middlesex, and incorporates an 8,000 sq. ft fully-equipped studio with a new control room complex which is brought into action at short notice to cover peak production requirements.

### Submission of Programme Material

Interested writers are asked, in the first instance, to write to the Script Administrator, who will be able to give the latest information.

### Tickets for Programmes

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

### Enquiries

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

### Staff

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



London Weekend Television's South Bank Television Centre.



Studio 1 at the South Bank Television Centre covers 7,600 sq. ft and has permanent audience seating for 250 people.

**STV**

# Scottish Television Central Scotland



Theatre Royal, Hope Street, GLASGOW G2 3PR Tel: 041-332 9999

70 Grosvenor Street, LONDON W1X 0BT Tel: 01-493 5201

Station Tower, COVENTRY CV1 2GR Tel: Coventry 29724

Thomson House, Withy Grove, MANCHESTER M60 4BJ Tel: 061-834 7621

The Gateway, EDINBURGH EH7 4AH Tel: 031-556 5372

Scottish Television Limited is the public company which, under agreement with the Independent Broadcasting Authority, provides the programmes in Central Scotland during the whole week.

## Directors

James M Coltart, LLD (*Chairman*); William Brown, CBE (*Managing Director*); Sir Samuel Curran, DL, FRs; Hugh W Henry (*Sales Director*); Mrs Barbara Leburn, MBE, JP; Charles N McQueen; Andrew Stewart, CBE, LLD; Lord Taylor of Gryfe; Sir William G N Walker, TD, DL; Viscount Weir, CBE, LLD; The Earl of Wemyss and March, KT, LLD.

## Chief Executives

Anthony Firth (*Controller of Programmes*); David Johnstone (*Assistant Controller of Programmes*); L J M Hynd (*Secretary*); J. R Miller (*Technical Controller*); Ferdi Coia (*Facilities Controller*); John Loch (*Public Relations Manager*); R. McPherson (*Edinburgh Controller*); Colin S Waters (*Personnel & Labour Relations Manager*); John Dunlop (*Chief Engineer*).

## Staff

Total members of staff 430.

## Enquiries

Enquiries about artists and programmes should be addressed to the Controller of Programmes, Scottish Television Limited, Theatre Royal, GLASGOW G2 3PR. Other enquiries to the Public Relations Department.

## Submission of Scripts

All scripts should be addressed to the Script Editor, Scottish Television Limited, Theatre Royal, GLASGOW G2 3PR.

## Studios

**THEATRE ROYAL:** Hope Street, Glasgow. A major studio complex is being constructed alongside STV's existing studios. Early this year, a new 6,200 sq. ft studio will be in operation for major television programmes. Of the present building only Studio 'C', of 3,600 sq. ft will be retained. The new studio will have permanent seating for 200 people out-with the studio floor area and will have additional scene storage and workshop facilities. A new office block completes the complex. Master control has been relocated and all of central area redesigned. The control rooms of the present two Glasgow studios are now permanently coloured and the four-camera OB unit is now freed completely for outside location broadcasts. A new mobile colour video tape unit has been equipped for on the spot recording of OB events.

**THE GATEWAY:** Edinburgh. This was Scotland's first colour television theatre. The 4,500 sq. ft studio is fully colour capable with four four-tube colour cameras and all supporting equipment, including a complete control room suite. The studio, with seating for 200 people, has been enlarged by the addition of extra dressing and rehearsal rooms.

## Sales and Research

STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research,

statistical information and marketing information for the Central and North-East Scotland transmission areas are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. The company also has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

### Education

Scottish Television is served by an Educational Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of groups interested in education. At intervals, study groups of teachers and lecturers are invited to the studios. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

### Religious Advisers

Rev George Candlish BSC, BD (*Church of Scotland*); Rt Rev Mgr Francis Duffy (*Roman Catholic*); Rev Arthur H Gray MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev Andrew MacRea MA, BD (*Baptist*).

### Programmes

More than 1,000 programmes a year are produced specifically for Scotland apart from STV's growing contribution to the national network. The average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting. DRAMA: STV continued its successful output of half-hour plays to the network with a third series - *Trapped*. STV plans to maintain its output of half-hour plays of at least twelve per year, by established writers as well as newcomers to television drama. NEWS AND CURRENT AFFAIRS: Accounts for almost half of STV's output. The news and events of the day are reported in *Scotland Today* and *House Call*. The afternoon *House Call* is a magazine involving people in the news while *Scotland Today* concerns itself entirely with hard news as it happens. Programmes include: *The STV Report*, personal essays on film on the lives of the man in the street; *Lion and Dragon*,



An artist's impression of STV's new studio complex due to open in 1974.

a co-production with HTV on Celtic issues; *Scotland Today - Scotland Tomorrow*, a major three-part study of Scotland's past, present and future; *A Guid Conceit of Ourselves*, 'good news' programmes on Scottish inventors; *Friday Night*, a weekly look at the political scene; *Watch This Space*, off-beat news magazine. THE ARTS: As well as STV's extensive coverage of the Edinburgh Festival with a nightly magazine and *Festival Cinema*, other programmes on developments in the Arts in Scotland include *Diversions*, music in miniature with young musicians, introduced by Lady Lansdowne; *The SNO Promenade Concerts*; *STV's Burns Supper*. SPORT: *Scotland* continued to reflect events and sporting controversy in Scotland. STV increased its contribution to the network coverage of championship golf with transmissions from three major tournaments. A documentary, *Football Crazy*, commemorated the centenary of the SFA, and STV contributed a film on ski-ing in Scotland to the network series *Doing Things*. RELIGION: *Late Call* every evening and regular church services. *No Easy Answer* studied controversial topics affecting the church and society in Scotland. An STV film crew flew to Zambia to produce *Shadow of An Iron Man*, the networked documentary on David Livingstone. *Through the Chair*; *That's the Spirit*. ADULT EDUCATION: *You Pays Your Money* examined all aspects of insurance. *Fit to Last*, a keep fit series. EDUCATION: *Ask About Europe*, a schools quiz on the Common Market; *See for Yourself*; *Time to Think*; *Play Fair*. CHILDREN: *Saturday Cavalcade* continued to be Scotland's most popular cartoon programme. LIGHT ENTERTAINMENT: *Scotch Corner*, starring Andy Stewart, maintained its lunchtime success on the network. *Showcase* brought international stars to Edinburgh. Other successful programmes were *Sound Stage* and *The Melody Lingers On*.



**Scotch Corner.** Andy Stewart with Robin Hall and Jimmie MacGregor in a lunchtime entertainment series. *Scottish*



**Showcase.** Julie Felix entertaining with other international stars at *The Gateway*. *Scottish*



**SOUTHERN**  
INDEPENDENT TELEVISION

# Southern Television

## South of England



Southern Television Centre, Northam, SOUTHAMPTON SO9 4YQ Tel: Southampton 28582  
Glen House, Stag Place, Victoria, LONDON SW1E 5AX Tel: 01-834 4404  
Dover Studio, Russell Street, DOVER Tel: Dover 202303  
Peter House, Oxford Street, MANCHESTER M1 5AQ Tel: 061-236 2882/0893  
2 Copthall House, Station Square, COVENTRY CV1 2FZ Tel: Coventry 29551/2  
38 Earl Street, MAIDSTONE I0 Tel: Maidstone 53114  
63 High West Street, DORCHESTER, Dorset Tel: Dorchester 3324  
39 Duke Street, BRIGHTON BN1 1AH Tel: Brighton 29053  
23-24 Union Street, READING Tel: Reading 57515

Southern Television Limited is a private company, whose shareholders are the Rank Organization Limited (37%), Associated Newspapers Group (37%) and D C Thomson Limited (25%). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.

### Directors

Sir John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Professor Asa Briggs, MA, BSC (ECON); G W L Christie; G R Dowson; The Hon V H E Harmsworth; B G Henry (*Marketing and Sales Director*); P J B Perkins; R M Shields, BSC (ECON); Berkeley Smith (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane.

### Officers

F W Letch, FCA (*General Manager and Company Secretary*); Jack Hargreaves, OBE (*Deputy Controller of Programmes*); A F Jackman (*Assistant Controller - Programme Administration*); Terry Johnston (*Assistant Controller - News and Features*); Lewis Rudd (*Assistant Controller - General Programmes*); D R Baker, FCA, ACWA (*Chief Accountant/Labour Relations Officer*); Basil Bultitude (*Chief Engineer*); John Fox (*General Sales Manager*); Michael Crawford (*Head of Programme Planning and Presentation*); Stephen Wade (*Head of Outside Broadcasts*); Michael Lacey (*Head of Press and Public Relations*); John Braybon, PHD, BSC (*Education Officer*).

### Religious Advisers

Rev Gabriel Cave (*Roman Catholic*); Rev Leslie Chadd (*Church of England*); Rev Donald R Lee (*Free Church*).

### Submission of Scripts

All scripts and programme ideas should be submitted in writing to the Controller of Programmes, at Southampton.

### General Enquiries

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

### Facilities

Southern Television has one of the most modern studio centres in the world. Constructed and equipped for full colour operation, this centre built on reclaimed land at Southampton was completed in 1969. There are four studios: Studio One, 6,000 sq. ft; Studio Two, 3,000 sq. ft; Studio Three, 1,200 sq. ft; Studio Four, 350 sq. ft. Ancillary facilities include four Uniplex 35 mm colour telecine machines, four Uniplex 16 mm colour machines, and two dual colour slide scanners - all of the flying-spot type. There are also two Ampex ACR 25 video cassette recording machines, the first in operation in Europe.

FILM: Seven sound/silent film units, with full-colour reversal film processing facilities and specially-designed film department.

DOVER STUDIO: 1,125 sq. ft. Now fully colourized at a cost of £230,000.

DOVER FILM: Sound/silent film unit and one

Pako colour film processing machine with editing and sound film transfer equipment.

OBS: Four-camera colour unit, with generator, mobile Ampex VR 1200 B multi-standard videotape recorder, three micro-wave links. *Southerner*, ITV's only marine outside broadcasting unit, is a 72 ft long power vessel capable of 34 knots now converted for full-colour operation.

### Programmes

A significant contribution to Southern Television's total production of over 500 hours of programming a year is made by the News and Features Division. Specialist reporters on industrial, environmental, sports and political topics are backed by a strong current affairs and news department. Together with staff reporters in regional offices in Maidstone, Dorchester, Brighton, and Reading they form a comprehensive team completely integrated with the help of a mobile radio telephone system involving sixteen vehicles on a 24-hour standby.

Major emphasis is placed on regional documentaries, the subjects including *On the List*, problems of people on housing waiting lists; *Aviation: Safety First?*; *Home on the Hill*, an unusual local housing situation; *The Shape of Shops to Come*, shopping in the future; *Deals on Wheels*, the secondhand car trade; and *Village of Children*, the Pestalozzi village. Several achieved national screening including *The Persecuted Forest*, about the problems of conservation; and *Life by Misadventure*, focusing on a world renowned plastic surgery unit.

The national screening of two productions from the Glyndebourne Festival Opera Season was acclaimed by the critical press; and Mozart's *The Marriage of Figaro* and Monteverdi's *The Return of Ulysses* were recorded for future transmission. Nine half-hour programmes, *Music in Camera* featuring the Bournemouth Symphony Orchestra, and soloists, were screened at monthly intervals from mid-1973, and the final adjudication of a *Conductors' Competition* will be screened in 1974. *Long Ago and Far Away*, seen nationally, allowed children to express themselves in mime, art and music on religious themes. The nightly epilogue series *Guideline* focused on Christians from all parts of the world and

*Songs of Celebration* sought new hymns for special church occasions. A major offering of great Easter Music from Canterbury Cathedral is to be screened at Easter 1974.

In adult drama, *The Capone Investment* was networked. *A House in Regent Place*, a quartet of plays, took a South Coast Georgian terraced house and revealed the relationships between its occupants at four separate periods. A dramatized documentary based on *Florence Nightingale* has been in production. Southern's reputation in children's programmes has been maintained with national screenings of *Get This!*, the lighthearted information programme; *Little Big Time*, the music and mirth show hosted by Freddie Garrity; and the ninth series of the facts and fun mixture of *How*, ITV's longest-running children's programme. A further serial, inspired by Robert Louis Stevenson's *Black Arrow*, was produced; and *Freewheelers* again spread its wings abroad.

*Day By Day*, the weekday news magazine, always features high in the regional Top Ten viewing figures. Also from the News and Features Division come the news magazines *Scene South-East*, *Weekend*, *You're Telling Us* and *Crime Desk*. An extended hour-long mid-week *Day By Day* has been successfully introduced. Each weekday, separate *Southern News* bulletins are transmitted to the Southern and South-Eastern areas simultaneously, whilst weekend bulletins and the late-night *Southern News Extra* complete a comprehensive regional service.

*Your Men at Westminster* looks at politicians and political issues affecting the region.

Adult education programmes included a two-part documentary on the 1973 meeting of The British Association for the Advancement of Science, *Towards 2000*; and a two-part programme on *Value Added Tax*, seen in most areas. Jack Hargreaves continues the long-running and ever popular *Out of Town*; and *Houseparty*, maintaining its unique strictly-for-women flavour, is seen in a number of regions in the afternoon.

*Afloat*, Southern's nautical magazine programme, in its most ambitious year searched out news and events in Europe and the UK.

Southern's Outside Broadcast unit covered *Southern Soccer*, *Church Services*, *Horse Racing*, also *Miss Southern Television*.



Southern Television's Colour Studio Centre at Southampton.



# Thames Television

## London (weekdays)



Thames Television House, 306-16 Euston Road, LONDON NW1 3BB Tel: 01-387 9494

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

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

Thames Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.

### Directors

Lord Shawcross, PC, QC (*Chairman*); Howard Thomas, CBE (*Managing Director*); George A Cooper (*Director of Sales*); John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Bernard R Greenhead, OBE (*Director of Studios and Engineering*); Brian Tesler, MA (*Director of Programmes*); T H Tilling; Colin S Wills, MA, ACA (*Director of Administration*).

### Executives

Ben E Marr, CA (*Company Secretary*); Max Lawson, FCA (*Chief Accountant*); Jack Andrews (*Controller, Programme Department*); Jeremy Isaacs (*Controller of Feature Programmes*); Philip Jones (*Controller of Light Entertainment*); Guthrie Moir, MA (*Controller of Education and Religious Programmes*); Lloyd Shirley (*Controller of Drama*); Grahame Turner (*Controller of Outside Broadcasts*); Sue Turner, BA (*Controller of Children's Programmes*); Muir Sutherland, MA (*Programme Sales*); Geoffrey Lugg (*Programme Co-ordinator*); J Stuart Sansom, MIERE (*Technical Controller*); Brian G Scott, C. Eng., MIEE (*Head of Engineering*); Terry W Pace (*Head of Production Services*); George Taylor (*Head of Film Services*); James F Shaw (*Sales Controller*); Donald Cullimore, MA (*Chief Press Officer*); John Hambley (*Publicity Manager*); Douglas Thornes (*Research Manager*); David Graham (*Labour Relations Advisor*); Eric E Parry (*Controller, Administration*).

### Programmes

From Monday to 7 pm Friday Thames provides ITV programmes for 14 million people living in and around the capital. For them, for ITV viewers throughout Britain and for television stations all round the world, Thames produces more than 1,200 programmes a year. The company's aim is to educate, inform and entertain in depth and on the widest possible scale. Most of the drama, light entertainment and children's productions are made in the riverside studios at Teddington, ten miles from Thames Television House, central London headquarters. At Teddington there are three studios, the largest of 7,500 sq. ft, all fully operational in colour with complete support facilities. Work is in hand for multi-million pound expansions and improvements at Teddington, which will include a fourth major studio.

Current affairs and documentary programmes are produced mainly at Thames Television House, with its presentation and audience studios and its extensive telecine, VTR and editing facilities. *Today*, London's daily live magazine programme, and *Good Afternoon*, one of ITV's most important programmes intended mainly for women viewers, also come from TTH.

Thames's outside-broadcast units are based at Hanworth, near Teddington, where much of the production work for *Drive-In*, ITV's motoring magazine programme, is carried out.

Eamonn Andrews, popular presenter of London's nightly news magazine *Today*, and host of *This Is Your Life*.



The programme output of these three centres has made Thames a leading contributor to the national Top Twenty programme 'league table'. Overseas sales of programmes are increasing so that the Thames symbol on a tv programme is now famous internationally. Here is a list of some of the programmes Thames produces:

**DRAMA:** *Armchair Theatre; Armchair 30; Armchair Cinema; Napoleon and Love; Way of the World; Jennie Lady Randolph Churchill; Six Days of Justice; Zodiac; Public Eye; Special Branch; Harriet's Back in Town.* **FEATURES:** *This Week; The World at War; Good Afternoon; Today; Something To Say; People and Politics; The Day Before Yesterday.* **DOCUMENTARIES:** (*Bunny; The Road to Wigan Pier; We Was All One* etc); specials. **LIGHT ENTERTAINMENT:** . . . *And Mother Makes Three; Bless This House; Father, Dear Father; For the Love of Ada; Love Thy Neighbour; Man About the House; Never Mind the Quality, Feel the Width; Spring and Autumn; The David Nixon Show; Looks Familiar; Opportunity Knocks!; Thirty Minutes Worth; This is Your Life; Tony Bennett at the Talk of the Town; Whodunnit?; Whose Baby?; Carry on Christmas* and specials from *Max Bygraves; Tommy Cooper; Benny Hill; Frankie Howerd; Bob Monkhouse; Mike and Bernie Winters; Edward Woodward.* **CHILDREN'S:** *Magpie; Rainbow; The Tomorrow People; The Sooty Show; Hold the Front Page; Robert's Robots; Pardon My Genie; Dawson's Funny Old Farm; Michael Bentine's Potty Time; Kids in the Country* (special); *Kids About Town* (special); *Amazingly Enough It's Rod Hull and Emu; Sally and Jake; Larry the Lamb.* **OUTSIDE BROADCASTS:** *Wrestling; Racing; Football; Boxing; Ice Skating; Tennis; Athletics; Drive-In* (motoring magazine); *Wish You Were Here* (holiday programme); *Make a Break* (snooker programme). **SPECIALS:** (*Royal Command Performance; Miss TVTimes* and other beauty contests; fashion shows) **SCHOOLS:** *Seeing and Doing; Finding Out; The World Around Us; Drama; Song and Story; Evidence; Images; You and the World; Writer's Workshop.* **ADULT EDUCATION:** *Treasures of the British Museum; A Place in the Country; A Place in History; Planting for Pleasure.* **RELIGION:** *Late Night Religious Programme* (throughout the week), including *With a Little Help From My Friends;*

*A Time to Speak; Violence, Vantage Point; Specials for Christmas and Easter, including Kontakion.*

### Visits to Studios

A limited number of tickets is available for audiences at certain shows. Applications, enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television House, 306-16 Euston Road, LONDON NW1 3BB. The minimum age is 16, except for some programmes specially for children. Unfortunately, general studio tours are not normally possible because of busy production schedules.

### Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306-16 Euston Road, LONDON NW1 3BB.

### Submission of Scripts

While Thames will always welcome the submission of proposals for plays and series, drama plans are subject to change over the year. Writers are advised in the first place to contact the Story Supervisor at Teddington Studios.

### Sales and Marketing

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



Thames Television's headquarters at Euston.

Teddington Studios from Ham Common, showing the production block and restaurant.





# Tyne Tees Television

## North-East England



The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL  
Tel: Newcastle upon Tyne 610181

15 Brooks Mews, LONDON W1Y 1LF Tel: 01-493 1237

Brazennose House, Brazennose Street, MANCHESTER M2 5BP Tel: 061-834 4228/9

Tyne Tees Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East England during the whole week. Tyne Tees Television is a subsidiary of the public company Trident Television Limited. (Chairman, James E. Hanson).

### Directors

Sir Geoffrey Cox, CBE (*Executive Chairman*);  
Sir Ralph Carr-Ellison, TD, JP (*Deputy Chairman*);  
A E Clifford; R H Dickinson, MA;  
Professor E J R Eaglesham, MA, BED, LLB; J P  
Graham, FCIS, Dr Henry Miller, MD, FRCP;  
D G Packham, AMIEE; Viscount Ridley, TD,  
DL; M Vass; Peter Wrightson, OBE.

### Officers

Arthur E Clifford (*Director of Programmes*);  
Dennis Packham, AMIEE (*Technical Director*);  
Maurice Vass (*General Manager*); Gordon S  
Wood, MA, FCIS (*Company Secretary*).

### Religion

HEAD: R Maxwell Deas, TD, LGSM; ADVISERS:  
Rev Charles Smith, MA (*Church of England*);  
Rev Father Thomas Towers, MA (*Roman Catholic*);  
Rev Stanley O Jones (*Free Church*);  
Ion L Davies, BA (*Religious Education for Schools*).

### Sales and Research Departments

Tyne Tees air time is sold by Trident Management Limited.

London Office: 15-16 Brooks Mews, LONDON  
W1Y 1LF Tel: 01-493 1237

Newcastle: The Television Centre, City Road,  
NEWCASTLE UPON TYNE NE1 2AL Tel: Newcastle  
upon Tyne 610181

Leeds: The Television Centre, LEEDS LS3  
1JS Tel: Leeds 38283

Manchester: Brazennose House, Brazennose  
Street, MANCHESTER M2 5B Tel: 061-834 4228/9

### Technical Facilities

Studio One, the larger of the two production studios (350 sq. m), is equipped with three Marconi Mark VIIB colour cameras and has a comprehensive control suite housing the vision mixer, special effects and remote control facilities, as well as the forty-channel Pye sound mixing desk with ancillary sound equipment and the Thorn Q-file lighting control system. Studio Two (215 sq. m) is also equipped with three Marconi Mark VIIB colour cameras. Its control suite houses vision mixing, special effects and remote control facilities, similar to those in Studio One, together with a Neve sound desk and a Strand Electric manual lighting control system. Studio Three is used as a film sound dubbing suite and a general purpose sound recording facility. Other central equipment includes six Rank Cintel Flying Spot colour telecine machines with Sondor 16 mm SEPMAG sound equipment, two colour slide scanners, three caption scanners and three Ampex VR 2000 colour VTR machines.

The outside broadcast unit is equipped with five Marconi Mark VIIB colour cameras, a mobile VTR vehicle equipped with an Ampex VR 2000 colour VTR machine and associated tender vehicles and mobile power generating plant.

The Film Department operates three mobile news film units equipped with the latest 16 mm lightweight cameras and lighting equipment. There are also two features film units with their own vehicles, completely equipped for documentary and feature film

production. The department also operates six film editing rooms, a colour film preview theatre, and its own colour stills and 16 mm motion picture processing plant.

### Programmes

**NEWS AND CURRENT AFFAIRS:** The nightly *Today at Six* remained the centrepiece of the service of news and information for local viewers. A continuous flow of film reports, interviews, and newscasts highlighted the problems and opportunities of a changing North. *Late News Extra*, a late-night bulletin, completed the day's regional news output. In a series of special programmes, *Germany - The New Frontier*, the current affairs team travelled to West Germany to explore the region's social and industrial prospects within the Common Market. *Front Page Debate* provided a weekly platform for North-East MPs and others to discuss major issues affecting the region. In public service broadcasting, *Where the Jobs Are* continued to help the workless to find new opportunities; and *Police Call* encouraged the public to assist in the war on crime. In a new venture, *Today at Six* joined forces with the Newcastle *Evening Chronicle* and mounted a Learn to Swim campaign. *Gardening in the North* grew more popular than ever.

**FEATURES AND PUBLIC AFFAIRS:** A further series of *About Britain* programmes included a study of Alston, the highest market town in Britain; a glimpse behind the stable doors of a northern racehorse training centre; and a profile of the Braes of Derwent Hunt. Tyne Tees also networked more films in the *Doing Things* series. In regional programming, fresh ground was broken with a series called *Access*. Local groups were enabled to make films in their own way, using Tyne Tees film crews and facilities, and then called upon to defend in the studio the views they had expressed. *Adventures in Words* was a new thirteen-part series aimed at encouraging viewers to speak and write more effectively. Yet another fresh series dealt with the arts from a regional standpoint. *Challenge* returned as a major regional debating forum, enabling North-East citizens to tackle the decision-makers on the spot. *Farming Outlook* continued to keep farmers abreast of agricultural trends in Britain and the enlarged markets of Europe.

**SPORT:** Sunderland's FA Cup made sporting

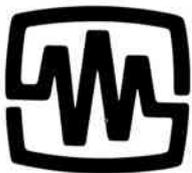
history, and Tyne Tees provided coverage to match. A special film *Meanwhile, Back in Sunderland*, caught the town's mood while the Final was on. It was shown over much of the network. When the team returned to Wearside with the Cup, the normal programme schedule was discarded and a live outside-broadcast, *The Heroes Return*, dominated the night's viewing. It was No.1 in the regional Top Ten programmes. *Carpet Bowls*, a fifteen-part series, gave this skilful game its first airing on television and won an appreciative audience. The *Double Top* darts programmes and *Invitation Snooker* also proved popular with regional viewers; and scores of hopefuls competed for Tyne Tees trophies. In horse-racing, Tyne Tees cameras provided coverage for the network from Newcastle, Teesside, Ayr, Hexham and Kelso. On the soccer front, *Shoot* presented highlights of the most exciting North-East games throughout the League season. Meanwhile, the weekly *Sportstime* continued to cast a lively eye on the whole regional scene, covering a host of minority sports as well as major ones.

**RELIGION:** In a new move to provide religious programming for morning viewers, Tyne Tees began the day with a four-minute religious thought. Late-night viewing closed with hymns or contemplative readings. Tyne Tees also introduced a fresh concept in religious education programmes with a series of twenty-six features for children aged 11-13. Entitled *Cornerstones*, these examined personal and spiritual qualities; festivals of different religions; and the history of the Bible. *Sing a Song of Summer* invited young people to enjoy the beauty of creation. Further programmes in the *Children of the Vicarage* series looked at the influence which clergymen fathers had on people now prominent in public life. Sunday morning services networked by Tyne Tees included both Primates in successive weeks, commemorating the thirtieth centenary of the birth of St Bede.

**ENTERTAINMENT:** Tyne Tees networked with a thirteen-part series, *Sing Out with the Settlers*, featuring the group and guest artists.



A Tyne Tees Television news film vehicle and helicopter.



# Ulster Television

## Northern Ireland



Havelock House, Ormeau Road, BELFAST BT7 1EB Tel: Belfast 28122

19 Marylebone Road, LONDON NW1 5JJ Tel: 01-486 5211

Ulster Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Northern Ireland during the whole week.

### Directors

The Rt Hon The Earl of Antrim, KBE, DL, JP (*Chairman*); William B MacQuitty, MA (*Deputy Chairman*) (*Alternate as Director* – Mrs Betty MacQuitty, BSC (ECON)); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim, LLD; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; J P Herdman; M R Hutcheson (*Sales Director*); G C Hutchinson; Barry S Johnston, VRD, FCA (*Company Secretary*); Major G B Mackean, DL, JP; J B McGuckian, BSC (ECON); J L MacQuitty, QC, MA, LLB; E M R O'Driscoll, LLD (*Alternate as Director* – E J O'Driscoll); S R Perry (*Programme Controller*); S S Wilson.

### Officers

F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); R McCoy (*Accountant*); E A L Radclyffe (*London Sales Manager*).

### Religious Advisory Panel

The Rev David Burke, BA; The Rev G W Loane; The Rev Gerard McConville, MA, CC; The Rev H L Uprichard, MA.

### Educational Advisory Panel

J J Campbell, MA; Miss M W Cunningham, MA; W C H Eakin, MSC; E G Quigley; W Singer, JP, MA, DIPED; Sir Arthur Vick, OBE, PHD.

### Education Officer

Mrs M C Ellison.

### Staff

Ulster Television employs a total staff of 189, twenty-six 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.

### Programme Journal

A special Northern Ireland edition of the *TV Times* is published which gives details of programmes from Ulster Television.

### Sales and Research

To provide an efficient service to national advertisers and agencies the majority of the company's sales personnel are based in the London, Marylebone Road office, while the Northern Ireland regional sales team is located in Havelock House. The sales staff are also responsible for marketing facilities, sales presentation and reception facilities.

An increasing number of sales research publications are available to clients.

### Technical

The central technical area is equipped with

two studios, a Marconi automated presentation switcher, two RCA TR 70 videotape recorders and three Marconi Mark VII telecine channels. A recent addition to the telecine equipment is a Sonder sound follower.

The production studios are equipped with three Marconi Mark VI and three Marconi Mark VIII cameras.

Film processing facilities have been augmented by the installation of an Omac colour film processor in a new processing laboratory.

### Programmes

Local productions during 1973 have included:

*Assembly Platform*

pre election 'phone-in programmes.

*The Assembly*

over five hours of election results and analysis.

*About Britain*

a look at places of interest and beauty in Ulster.

*The Border Poll*

coverage of the Border Referendum.

*Corrymeela*

another face of Ulster.

*Evergreen*

the sound of music to suit all tastes.

*The Food of Love*

music in popular and serious classical vein.

*Henry Andy*

documentary of a famous Antrim coast character.

*Holy Week*

Easter religious addresses.

*Instruments of Thy Peace*

visiting Methodists-eye-view of Ulster.

*Liam Clancey & Friends*

a St Patrick's Day celebration.

*Let's Look at Ulster*

environmental studies of aspects of Ulster life.

*Look Up*

a layman's guide to astronomy.

*The Loss of the Princess Victoria*

famous maritime disaster remembered.

*Mary P*

profile of Olympic gold medallist Mary Peters.

*Miss TVTimes - Ulster*

Ulster beauty on parade.

*Monday Night*

weekly religious address.

*Romper Room*

kindergarten romping.



**UTV Reports.** Gordon Burns (centre) chairs a discussion between Gerry Fitt and Brian Faulkner.

*Sounds Like McEvoy*

Irish singing star and guests.

*Spectrum*

fortnightly lively look at Ulster's creative scene.

*Sportscast*

Ulster's Saturday sport wrapped up by tea-time.

*Their Kind of Music*

top show bands.

*Through the Eyes of a Child*

a child's views of the Christmas season.

*UTV Reports*

news, topical reports and in-depth features - Monday to Friday.

*UTV News*

Monday to Friday's summer evening bulletin.

*Viewfinder*

twice-weekly summer magazine.

*What's It All About?*

weekly look at some of the problems facing twentieth century Christians.

*The White Line*

late night jazz.

*Women Only*

a weekly magazine specially for women.

**Look Up.** Terence Murtagh provides a layman's guide to astronomy in this adult education series. *Ulster*





# Westward Television

## South-West England

Derry's Cross, PLYMOUTH PL1 2SP Tel: Plymouth 69311

11 Connaught Place, Marble Arch, LONDON W2 2EU Tel: 01-402 5531

Dominion House, 23-25 St Augustine's Parade, The Centre, BRISTOL 1  
Tel: Bristol 292240

Westward Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in South-West England during the whole week.

### Directors

Peter Cadbury, MA, ARAES (*Chairman and Joint Managing Director*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Ronald Perry (*Joint Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; T Fleet (*Production Controller*); George H Lidstone; The Hon Simon Lennox-Boyd; Col Eric Palmer, TD, DL, JP; R Miller, FCA, FCIS (*Company Secretary*).

### Officers

PLYMOUTH: J Cooper (*Head of Films*); D Dickinson (*Technical Controller*); R Elliott (*Head of Publicity*); G Hunter (*Head of Studio Services*); Mrs R Stoner (*Administration Officer*); H Stracey (*Regional Sales Manager*); D Sunderland (*Head of Presentation*); M Warren (*Programme Planning Controller*); H Whitfeld (*Education Officer*).  
LONDON: A Maillardet (*Chief Accountant*); H Turner (*Sales Controller*).

### Religious Advisers

Rev John Parkinson (*Church of England*); Rev John Ashplant (*Free Church*); Rev C A C Hann (*Roman Catholic*).

### Agricultural Advisers

R G Pomeroy (*Chairman*); V H Beynon; F H Thomas; D Matthews; D Rickard; T S Roseveare; Cmdr J Streatfeild; J H Brock.

### Programmes

Great changes are about to take place in the South-West counties of England. The West Country is facing a wide range of ever-more pressing problems during the last quarter of this century. The Westward motorway (M5 from Birmingham and Bristol) is about to unleash a flood of visitors and assist in opening up some of the region's industrial potential. In 1974, the lorry ferry from Plymouth to Roscoff is supplemented with a car ferry to increase the links between the West Country and Brittany. The untapped reservoirs of oil in the Celtic Sea will bring both economic benefits and environmental problems.

All these subjects and the effect they will have upon the use of the West Country's most precious heritage, the land, are to be examined in a major series of Westward programmes in the autumn of 1974. Producer John Pett has spent a year researching this subject and Westward is to devote wide resources to these highly important programmes.

On a day-to-day basis, the *Westward Diary* team is to continue to reflect activities within the region nightly at 6 pm. In 1973 the *Diary* attained a record number of appearances in the regional top ten ratings and the OB unit and Westward launch are to be active in 1974 to assist the *Diary's* regional coverage.

The *Diary* is supplemented by the weekly *Westward Report* which is to take a particularly keen appraisal of the political situation in



the West Country as the next General Election approaches.

*Format*, the regional programme which reports on entertainment and the arts, continues monthly; and on a lighter note, Clive Gunnell continues *Walking Westward*. His perambulations of the coast of the south-west peninsula have proved how national programme interest can be generated from a regional programme, for it has attracted correspondence from all over Great Britain when transmitted on the ITV network.

The successful *Young Eyes* continues to enable the young people of the region to report on activities and events which they themselves have initiated.

In addition, Westward TV maintains the highly popular *Treasure Hunt* quiz series, compèred by Keith Fordyce. A special feature of the new series is a supplementary contest involving the new district councils. Another *Miss Westward* contest is also planned.

The year 1974 is Architectural Heritage Year and Westward plans a special programme from each of the four counties within its area dealing with the relationship between architecture and the community.

During 1974, it is planned to include further regional dramas, religion, music, light entertainment, and sport in the company's output. A wide variety of documentaries and

special programmes for the farming community are also planned.

The company's personalities continue to assist local charities with personal appearances, and plans are to be made to follow up in 1975 the successful Westward TV Open Art Exhibition held at Dorchester in 1973. This event, which is held every other year, is now the recognized highlight of the West Country's artistic community. Other activities involving the West Country community includes support of the IBA's involvement in the North Devon community project, which is looking at television's role in a rural community, and a Westward TV research project involving a group in the region which is to discuss and report back to Westward on its output.

Then, in the autumn of 1974, it is planned for Westward to sponsor a major effort in Europe involving the West Country's tourist officers.

All of which reflects Westward Television's philosophy which was summed up a few years ago by Sir Robert Fraser when Director General of the IBA: 'A local company is not to be measured by its network scores, but by the programmes with which it contributes to the quality of the local life.'

Westward Television aims to continue to contribute to the quality of West Country life through its programmes in 1974.



Big changes are on their way in the West Country and during the lifetime of this cub Westward TV will be reporting upon them as they occur and upon their possible long-term effects on the West Country . . . a region with a growing future.



# Yorkshire Television

## Yorkshire

The Television Centre, LEEDS LS3 1JS Tel: Leeds 38283 Telex: 557232

Trident House, 15/16 Brooks Mews, LONDON W1Y 1LF Tel: 01-493 1237 Telex: 25202

Charter Square, SHEFFIELD S1 3EJ Tel: Sheffield 23262

Paragon Street, HULL Tel: Hull 24488

2 Saltergate, LINCOLN Tel: Lincoln 30738

Brazennose House, Brazennose Street, MANCHESTER 2 Tel: 061-834 4228/9

Yorkshire Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Yorkshire. Yorkshire Television is a subsidiary of the public company Trident Television Limited (Chairman, James E Hanson).

### Directors

Sir Richard B Graham, BT, OBE, DL (*Chairman*); G E Ward Thomas, CBE, DFC (*Deputy Chairman and Joint Managing Director*); E Stuart Wilson, BA (*Joint Managing Director*); Paul Fox (*Director of Programmes*); Peter S Paine, DFC (*Sales Director*); David L Sumner (*General Manager*); Stanley H Burton; The Lord Cooper, MA; Professor Edward George Edwards, PHD, FRIC, B SC; Mrs L A Evans; J G S Linacre, AFC, DFM; George Brotherton Ratcliffe; Professor William Walsh, MA; G Oliver Worsley, TD.

### Executives

Kenneth Bellini (*Head of Programme Planning*); Nigel Cannon (*London Business Manager*); Miss Muriel Cole (*Head of Casting*); Robert Corder (*Head of Programme Services*); Jeffrey Edwards (*Head of Film Operations*); Anthony Essex (*Head of Special Features*); John Fairley (*Head of News and Documentaries*); Lawrie Higgins (*Head of Sport*); W J Lowry (*Production Cost and Planning Controller*); Philip Parker, AMIEE (*Director of Engineering*); Brian Rose (*Regional Sales Manager*); Leslie Thornby, FCIS (*Company Secretary*); Alec Todd (*Director of Public Relations*); Peter Willes, OBE (*Head of Drama*); Duncan Wood (*Head of Light Entertainment*); Jess Yates (*Head of Children's Programmes*).

### Submission of Scripts

All scripts to Script Executive, Script and Reference Library, Yorkshire Television Limited, The Television Centre, Leeds LS3 1JS

### Programme Journal

A special Yorkshire edition of the *TVTimes* gives full details of all the programmes.

### Technical Facilities

The Leeds Studio Complex was designed specifically for colour television, and is located on a 7-acre site between Kirkstall Road and Burley Road in Leeds. The centre incorporates production and technical areas, together with administrative offices in a self-contained unit. All the technical equipment in the studios and control areas has full colour capability. There is a presentation studio with a single Marconi Mark VII camera. There are three production studios: studio 2, of 1,225 sq. ft equipped with three EMI Type 2001 cameras; studio 3, of 4,430 sq. ft with four Fernseh KCU 40 cameras; and studio 4, of 7,650 sq. ft, which is furnished with five EMI Type 2001 camera channels. The studios are equipped with computer-type lighting control. In addition to the necessary central apparatus for processing and switching signals a range of six telecine machines is installed. Three of these are twin lens flying-spot, and three Multiplex Marconi Plumbicon machines. All combinations of married and

unmarried 35 mm and 16 mm stock can be handled, and in addition, three caption scanners are available together with a flying spot slide scanner. A suite of six RCA multi-standard high band reel-to-reel video recorders is available with full electronic editing facilities. Two RCA TCR 100 cartridge, videotape recorders are installed to facilitate videotape commercials, presentation spots and short programme items.

Yorkshire Television's large outside broadcast fleet includes two conventional four-camera OB units, a two-camera auxiliary unit, a mobile videotape recording vehicle, four microwave link vehicles and five mobile generators. These are used for a wide variety of programmes including many sporting and other actuality events. In addition, the company has recently commissioned a new recording unit intended primarily for location recording of sequences for studio drama and light entertainment productions. This unit may be equipped with two or three lightweight cameras and is complete with videotape recorder and power generator, making it totally self-contained.

Filming facilities include eight fully-equipped crews, using Arriflex BL, and Bolex cameras with NAGRA sound equipment together with complete editing and dubbing facilities.

The company operates a Bell Jetranger Helicopter, fully equipped for aerial filming or personnel travel. This has considerably strengthened news coverage, particularly from the more remote parts of Yorkshire, Humberside and Lincolnshire.

### Programmes

**ADULT EDUCATION:** *Farmhouse Kitchen* (two series); *Jobs around the House* (two series); *You and Your Golf*. **CHILDREN'S:** *The Flaxton Boys*; *Follyfoot*; *Junior Showtime*; *Mr Trimble*; *Witches Brew*. **DOCUMENTARIES:** *The Charlton Brothers*; *Children of Eskdale*; *Dame Edith Evans - I Caught Acting Like the Measles*; *The Linehams of Fosdyke*; *Shooting the Colorado*; *Too Long a Winter*; *Whicker's South Seas*. **DRAMA:** *Barrie with Love - Trilogy*; *Beryl's Lot*; *The Brontës*; *Charles Wood - Trilogy*; *Conjugal Rights - Trilogy*; *Dear Octopus*; *Dolly - Trilogy*; *Emmerdale Farm*; *Flight* (Alun Owen); *Free as a Bird*; *Hadleigh*; *The Piano Player*; *The Professional*; *Reckoning*



The Television Centre in Leeds.

*Day*; *Sarah*; *So It Goes - Trilogy*; *Young Guy Seeks Part-time Work*. **LIGHT ENTERTAINMENT:** *All Our Saturdays* (two series); *Deadline Leeds*; *Hey Brian*; *Jokers Wild*; *Let There Be Love*; *Our Kid*; *The Plays the Thing*; *Sex Les*; *Sir Yellow*. **NEWS/CURRENT AFFAIRS/FEATURES:** *Calendar*; *Calendar Commentary*; *Calendar News*; *Calendar Specials*; *Calendar Sunday*; *Election Specials*; *The North Country*; *The Scientists* (two series). **QUIZ:** *The Sky's the Limit*. **RELIGION:** *The Morning Service*; *Oratorio - The World of Music*; *Religious Quiz*; *Stars on Sunday*. **SCHOOLS:** *How We Used to Live*; *Meeting our Needs*; *My World Real Life*; *My World Stories*; *The Nature of Things*; *On the Farm*. **SPORT/OUTSIDE BROADCASTS:** *Cricket - W. Indies v. Yorkshire*, *Select Eleven*; *Daily Mirror World Speedway Tournament*; *Golf*; *The Great Yorkshire Show*; *Indoor League*; *The Lincoln Show*; *Motor Cycle Scramble*; *Miss Great Britain*; *Professional Dancing - W. Germany v. Great Britain*; *Professional Wrestling*; *Racing*; *Show-jumping from the Lincolnshire Agricultural Show*; *Snooker*; *Soccer*; *Yorksport*.

### Sales

Yorkshire air time is sold by Trident Management Limited.

London office: Trident House, 15 Brooks Mews, LONDON W1Y 1LF

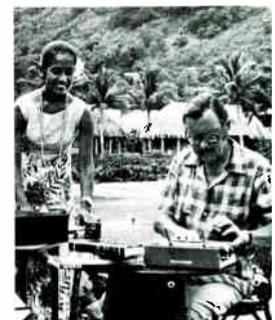
Leeds office: The Television Centre, LEEDS LS3 1JS

Newcastle office: Television Centre, City Road, NEWCASTLE UPON TYNE

Manchester office; Brazennose House, Brazennose Street, MANCHESTER 2



The Brontës of Haworth. On the steps of Haworth Parsonage, Yorkshire



Whicker's South Seas. Alan Whicker reporting from the South Pacific, Yorkshire

# Independent Television News

ITN is a non-profit making company which provides the daily programmes of national and international news to all stations throughout the Independent Television Network. It also produces a number of other programmes and services for the ITV companies. ITN is an owner in UPITN which produces a daily newsfilm agency service for overseas television.



ITN, ITN House, 48 Wells Street, LONDON  
W1P 3FE Tel: 01-637 2424

## Organization

ITN is jointly owned by all the programme companies and is controlled by a board of directors representing those companies. The Director General of the IBA normally attends ITN board meetings, and the appointment of the Editor of ITN must be approved by the IBA.

## Directors

Sir Robert Fraser, OBE (*Chairman*); Julian Amyes; William Brown, CBE; Aubrey Buxton, MC; Peter Cadbury; Norman Collins; Sir Geoffrey Cox, CBE; John Freeman; William Hodgson (*General Manager*); David Nicholas (*Deputy Editor*); Nigel Ryan (*Editor*); Howard Thomas, CBE.

## Officers

Donald Horobin (*Assistant Editor*); Hugh Whitcomb (*Assistant Editor - Admin*); Dan Moloney, ACWA, AASA (*Company Secretary/Chief Accountant*); Michael Batchelor (*Production Controller*); Peter Ward (*Chief Engineer*); Len Richardson (*Facilities Controller*); Ron Newberry, Paul Mathews (*Facilities Managers*); David Warner (*Film & Tape Library Manager*); Frank Duesbury (*Press Officer*); John Flewin, Michael Morris, Derek

Taylor, David Tune (*Home News Editors*); John Mahoney, John Parker (*Foreign News Editors*).

## Programmes

Daily news programmes, including the half-hour *News at Ten*, the *ITN News* at 5.50 pm, and the lunchtime *First Report*; special news programmes on major events such as space flights and international crises; Olympic Games coverage; general and local election reports.

## Facilities

ITN's studio centre, ITN House in Wells Street, was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcasters and for commercial production companies. ITN House is fully equipped for colour operations using both the European PAL and American NTSC systems. It has two studios with seven EMI cameras and its own lightweight outside broadcast unit equipped with 2 KCR 40 Fernseh cameras. Other equipment includes field store and digital standards converters, four multiplex Marconi telecines, six Ampex VTR's and a comprehensive range of sound recording and dubbing equipment. The ITN film laboratory can process and print Ektachrome, Gevachrome and black-and-white 16 mm film. ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

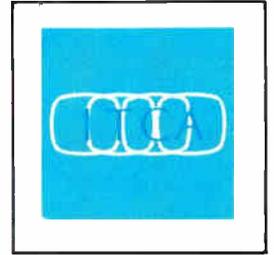
## Newsfilm Service

ITN is a joint owner with UPI and Paramount Pictures of one of the leading newsfilm agencies - UPITN, which supplies its foreign film service to ITN. Daily shipments of news-film are made by UPITN from London, New York and other centres to more than 100 overseas television stations.

**News at Ten.**  
Newscasters Andrew Gardner and Reginald Bosanquet.



# Independent Television Companies Association Limited



*Chief Executive:* Basil W Haining, MA  
*Secretary:* Laurence G Parker, OBE, TD, MA, LL B  
*Assistant Secretary:* Lionel Dunn  
*Head of Copy Clearance:* Peter B Woodhouse,  
 VRD, LL B  
*Co-ordinating Engineer:* Norman W Green,  
 MIERE  
*Director, Programme Planning Secretariat:*  
 Frank Copplestone  
*Labour Relations Adviser:* Ronald Carrington,  
 BSC (ECON)

**Constitution:** Incorporated as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Broadcasting Authority. All companies appointed under the current contract arrangements with the IBA are members.

**Functions:** The Association is a voluntary, non-profit-making organization which provides a forum for discussion and a channel for joint action on matters of common interest and concern to the programme companies.

**Structure and Scope:** The governing body of the Association is the Council, on which all the programme companies are represented at managing director or chief executive level. The Council is responsible for formulating joint company policies over a wide range of subjects. Several committees—Network Programme, Finance and General Purposes, Labour Relations, Marketing, Rights, and Technical, supported by a substructure of specialized sub-committees and working groups—deal with the detailed work of the Association. The Association maintains contact with a large number of outside organizations, particularly in the advertising, research, and technical fields and is represented on the Legal, Technical, and Television Programme committees of the European Broadcasting Union, of which it is a full member jointly with the IBA. ITCA and the IBA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry

Committee for Television Advertising Research (JICTAR).

**Programmes:** The Programme Planning Secretariat is responsible to the Network Programme Committee which, like the Council, is composed of senior representatives of all the programme companies. It serves as a central agency in programme matters for the network as a whole, to implement the decisions of the Network Programme Committee and its subcommittees and in general assist the companies in the planning and co-ordinating of their networking arrangements in liaison with the IBA. In the field of education it is also responsible for co-ordinating the publication of the companies' annual time-tables and has a section which handles the mailing of termly booklets to upwards of 40,000 schools. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

**Advertisement Copy Control:** One of ITCA's main activities lies in the field of advertisement copy control. The Association has a special Copy Clearance Department dealing with the examination and approval of all commercials before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and all the statutory requirements which govern advertising. This work is carried out in close liaison with the IBA and with the assistance of a panel of expert consultants who individually are recognized as world authorities in their specialized fields.

**Labour Relations:** ITCA is not a registered employers' organization and national negotiations with the trade unions are conducted by a separate Labour Relations Committee. The Association provides staff and facilities for the Committee, of which the ITCA Chief Executive is permanent Chairman, responsible to the Council. The Labour Relations Adviser is a member of the Committee and is the industry's principal negotiator and adviser on all labour relations matters.

Knighton House,  
 52-66 Mortimer Street,  
 LONDON WIN 8AN

Tel: 01-636 6866  
 Telegrams: Itcatel  
 London W1  
 Telex: 262988



# Independent Television Publications Limited

247 Tottenham Court Road, LONDON W1P 0AU  
Tel: 01-636 1599

**Constitution:** Independent Television Publications Ltd is the publishing house owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes*, *Look-in* and other publications related to Independent Television. *TVTimes* has a weekly sale of 3¼m. copies.

**Directors:** George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); Alex Bernstein; James Bredin; William Brown, CBE; John Freeman; H L Gibson; A J Gorard, FCIS; R B Henderson, MA; The Earl of Lisburne, MA; Alex Mair, MBE, ACWA; D S McCall; C D Wilson, CBE, MC, FCA; E Stuart Wilson, BA.

**Chairman's Committee:** George A Cooper (*Chairman*); Jeremy Potter (*Managing Director*); James Bredin, H L Gibson, C D Wilson

(*Directors*); W V Davies (*Deputy to Managing Director*); Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Controller/Company Secretary*).

**Executives:** Nigel Cole (*Head of Promotion*); Alan Fennell (*Editor Look-in*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); R M Tagart (*Head of Production*); Alwyn Wise (*Marketing Manager*). R L Pipe (*Associate Editor*); Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor, Programmes*); Pat Brangwyn (*Assistant Editor, Features*).

**Independent Television Books Ltd:** Jeremy Potter (*Chairman*); Peter Jackson, L J Thompson (*Directors*); Hugh Sinclair (*Manager*); Paula Shea (*Editor*).



# The British Bureau of Television Advertising Limited

Knighton House, 52-66 Mortimer Street,  
LONDON W1N 7DG Tel: 01-636 6866

The Bureau was formed in 1966 by all the ITV companies, each of which is represented on the board, to promote and encourage the concept, use and understanding of television as an advertising medium. The Bureau promotes the use of television advertising, provides information and guidance to advertisers, and an information service about all aspects of tele-

**Managing Director:** Nigel Rogers, VRD  
**Secretary:** Laurence G Parker, OBE, TD, MA, LL B

vision, but it does not sell air time. Presentations are arranged, many publications produced, and a library of film commercials is maintained. Enquiries are particularly welcomed from advertisers and agencies; discussions are confidential and the Bureau's services are free of charge.

# Programme Production and Output

The fifteen ITV programme companies are producing more than 8,000 hours of programmes in their own studios during a year, a weekly average of about 156 hours. Nearly two-thirds (100 hours weekly) of the companies' own production is 'serious' programming: news, current affairs, documentaries, religion, education and children's informative programmes. And this is counting all drama of whatever kind as 'entertainment' rather than 'serious' (see top diagram). In addition, ITN provides nearly six hours of news a week.

## Programme Balance

Figures of programme production give an indication of the use made by the companies of their own programme-making resources. They do not necessarily reveal the pattern of television viewing offered to the public. To do that, analysis of the programme balance in an average week is required. This is provided in the lower diagram, which details the main ingredients in the average weekly output in the main ITV areas at the end of 1973.

Serious material accounts for about one-third of the ITV programmes shown during the week in the average ITV area. During the evening period from 6 to 11 pm in the last quarter of 1973, about 29% of the time is on average devoted to serious programmes; from 6 pm to the close of transmissions the average proportion is about 28%.

The chart on page 8 shows the major changes which have taken place in the volume and balance of ITV's output since 1956. There have always been considerable variations in the ITV programmes shown in different parts of the country because each company presents a schedule planned to appeal specially to the viewers in its own area; but the chart gives a fair indication of the pattern over the years.

Total weekly output in any one ITV area has more than doubled from about 47 hours in 1956 to over 100 hours at the end of 1973; a

large part of this increase has taken place since the lifting of the Government's restrictions on the hours of broadcasting in 1972. During the same period the volume of 'serious' programmes has increased steadily from 9¼ hours in 1965 to 16¼ hours in 1969 and some 36 hours today. As soon as Independent Television had overcome the financial crises of its first years, the Authority in agreement with the programme companies established a pattern which allowed for serious programmes to represent about one-third of the total running time and this pattern continues to be maintained today.

It should be remembered that this weekly output is made up of both home production by the ITV companies and material (including for example cinema films) purchased from outside bodies at home and overseas. Imported programmes from non-British sources account for under 14% of the total transmission time during the year.

## Regional Programme Production

ITV's regional pattern, with fifteen companies offering a different schedule in fourteen areas, could be considered wasteful in narrow economic terms; but the Authority believes there are great advantages in regional diversity. At the end of 1973 over 65% of Independent Television's total production of over 8,000 hours annually is made up of programmes produced primarily for local presentation (over 5,000 hours a year).

Not all regionally produced programmes are limited to a showing in their own areas, and at the end of 1973 regional companies are contributing fully networked or partially networked programmes at an annual rate of some 450 hours. This substantial increase in the volume of regional programmes seen in other areas than that served by the originating company is a clear reflection of the opportunities created by the derestriction of broadcasting hours.

## PRODUCTION IN ITV STUDIOS

Last quarter, 1973  
(excluding ITN)

Sport	
Entertainment, Music	
Drama	
Children	
Education	
Religion	
Current Affairs, Documentaries	
News, News Mags.	

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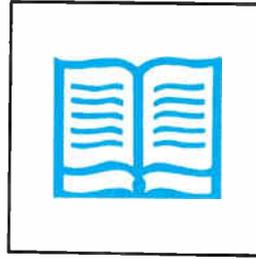
## PROGRAMME BALANCE

Weekly average output,  
last quarter, 1973

Sport	
Films	
Entertainment, Music	
Plays, Series, Serials	
Children	
Education	
Religion	
Current Affairs, Documentaries,	
News, News Mags.	

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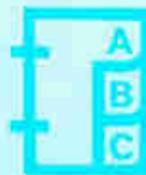
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