

TELEVISION & RADIO 1982



IBA GUIDE TO INDEPENDENT BROADCASTING



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INDEPENDENT
BROADCASTING
AUTHORITY

Introduction

By Sir Brian Young, Director General, Independent Broadcasting Authority



As 1982 begins, the Authority enters on its third term of office – due to last until near the end of this century. If the first two terms are anything to go by, it should be an exhilarating time.

In its first term (1954–1964) the Independent Television Authority, looking after one ITV service only, established ITV as a popular service and, by giving it a broad base across the country, secured for it strong regional affections. There were very good foundations here.

For much of the second term (1964–1981) we have been the Independent *Broadcasting* Authority, responsible also for local radio, ILR; in radio, as well as television, listeners have learnt that they can get enjoyment and a responsible service of information from companies which belong in the area and are financed by advertising. Meanwhile, ITV has greatly increased its range and scope, with programmes that stand (alongside those of the BBC) well in the forefront at every international comparison of television services. Moreover, a ten-year effort to extend the IBA's range of programmes, by a second complementary television service, has been successful; and late in 1982 the new Fourth Channel services will give a new dimension to Independent Broadcasting.

The IBA's third term (from 1982 onwards) will be marked not only by the advances we can clearly foresee now – developments in ITV, new Fourth Channel services, breakfast television, and a great expansion of radio services over the whole country. It will be marked also by changes in the wider viewing scene – videocassette recorders, services of the printed word on television screens, some extension of cable, a greater use of satellites, and much else that will alter what people can receive in their homes. It is ironical to reflect that in 1846 the US Commissioner of Patents recommended that his office should be abolished, on the grounds that everything which could be invented had now been in-

vented. Every year since then has seen more technical change; and broadcasting, which has affected lives so greatly through the inventions that this century has already seen, must develop through wise use of inventions yet to come.

One thing will not change, however. Television and radio will go on being argued about. Both do much for human happiness, and both vastly broaden people's horizons – but that is taken for granted. More audible are the confrontations of taste and opinion which broadcasting brings about, by addressing a vast audience and not merely a coterie of like-minded folk. Yet it is good for a society to have the meeting-place which television and radio provide: disturbance and argument are a necessary part of being sensitive to other lives and other viewpoints.

However much the broadcasters and the Authority are a focal point for criticism – some of it fair, some of it ill-informed – they will continue to find their job exciting and challenging. Critics may call their programmes trivial or stuffy, and their decisions weak or out-of-touch. But everyone will agree that the programmes matter, and are worth all the time and attention that are given to them.

Most of human life has its reflection somewhere in broadcasting. That is what makes working for the Authority so fascinating. When I retire in 1982, after twelve years of such work, with all its variety and interest, I shall wish Members and colleagues, as well as my successor, as much excitement in the third term of office as I have had in the second. And I shall probably then feel inclined to write, like many others, to tell them how they might do a better job for the millions of us who watch and listen; but, before doing so, I hope I shall first take stock of all that I know about the thought and care which those in broadcasting take, as they plan and produce what will interest, delight, and challenge their public.

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THE INDEPENDENT BROADCASTING SYSTEM

IBA INDEPENDENT BROADCASTING AUTHORITY

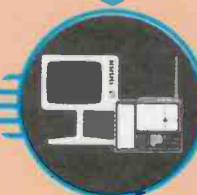
■ The Chairman (Lord Thomson of Monifieth), Deputy Chairman and members of the Authority are appointed by the Home Secretary to provide and oversee public broadcasting services of high quality throughout the United Kingdom.

■ The Authority has a staff of about 1,400 at its London and Winchester headquarters, transmitter and engineering bases, and regional offices, led by Sir Brian Young who has been Director General since 1970.

FOUR FUNCTIONS OF THE INDEPENDENT BROADCASTING AUTHORITY



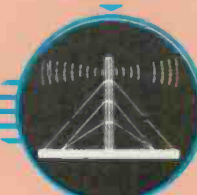
The IBA selects and appoints the programme companies.



The IBA supervises the programme planning.



The IBA controls the advertising.



The IBA transmits the programmes.

CHANNEL FOUR

- New national television service for the whole of the UK, complementary to ITV (S4C in Wales).
- Transmissions to reach 80% of viewers (over 40 million) from start in November 1982.

ILR
INDEPENDENT LOCAL RADIO

- ILR services already being provided by 33 companies – at least another eleven expected on air during 1982-83.
- In July 1981, authorisation was granted by the Home Secretary for a further 25 localities bringing the total number of areas to 69.

ITV
INDEPENDENT TELEVISION

- Public television and radio services of information, education and entertainment.
- Provided by fifteen independent regional programme companies in fourteen separate ITV areas covering the whole country.
- Financed entirely by the sale of spot advertising time by the programme companies in their own areas; no income from licence fees or other public funds.

BREAKFAST-TIME TELEVISION

- New nationwide breakfast-time television service, primarily of news, information and current affairs.
- Due on air May 1983.

INDEPENDENT BROADCASTING IN 1982

1982 heralds the introduction of an extended and strengthened system of Independent Broadcasting in Britain. The 15 ITV programme companies appointed by the IBA for the eight-year contract period from January serve modified areas which include two fresh dual regions; two completely new companies are introduced and several others have changed their structures. The Channel Four Television Company, an IBA subsidiary, actively prepares the national programme service which from its start in November 1982 will reach 80% of the population (including the S4C programme service provided for Wales by the Welsh Fourth Channel Authority and transmitted by the IBA). The successful development of ILR continues and by the end of 1982 about 40 of the authorised 69 Independent Local Radio stations should be on air. And TV-AM continues its preparations for the nationwide launch of breakfast-time television in May 1983.

All these public broadcasting services are provided with no charge to public funds and no part of the TV licence fee comes to the IBA or to the programme companies.

The Independent Broadcasting Authority

The IBA is the central body appointed by the Home Secretary to provide Independent Television (ITV), Channel Four, and Independent Local Radio (ILR) services in the United Kingdom. Lord Thomson of Monifieth has been Chairman since 1st January 1981. The Deputy Chairman is Sir John Riddell and there are

normally ten Members in addition, three of whom make the interests of Scotland, Wales and Northern Ireland, respectively, their special care.

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



**The IBA selects and appoints
the programme companies**

ITV and ILR programmes are provided not by the IBA itself but by the separate companies it appoints to serve individual areas of the country. These companies obtain their revenue from the sale of advertising time in their own transmission areas and pay the IBA a rental to cover its costs in administering the system and operating its national network of transmitters. The ITV companies must also pay a Levy on profits to the Exchequer (some five-sixths of profits pass to the Government in Levy and

tax); ILR companies are now also required to pay a Levy on profits to the Exchequer. Each programme company has to work within the provisions of the Broadcasting Act and meet the strict requirements of the Authority with regard to both programmes and advertisements.

Programme company contracts are awarded by the Authority to those applicants who in its view are likely to make the best contribution to the quality of the Independent Broadcasting programme services. Fifteen programme companies provide the ITV service in fourteen separate areas. For the new eight-year contract period from January 1982 there are two changes of programme companies (the appointment of TV South (TVS) to serve South and South-East England and Television South West (TSW) to serve South-West England); two areas (Midlands and South) become dual regions; the transmission coverage of four areas is modified; the structure of several existing companies is changed (including the restructuring of ATV as Central Independent Television); and there is an earlier change-over time on Fridays between the London weekday and weekend contractors. TV-AM has been appointed as the programme company to provide a nationwide breakfast-

time television service from May 1983.

ILR services are already being provided by 33 companies appointed by the IBA, and at least another eleven are expected to come into service during 1982-83. The IBA welcomed the Home Secretary's authorisation in July 1981 for a further 25 locations bringing the total to 69. Two news companies, one for each service, provide a central source of national and international news for ITV and ILR.

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

Members of the Independent Broadcasting Authority

(Autumn 1981)



Lord Thomson



Sir John Riddell



Lady Anglesey



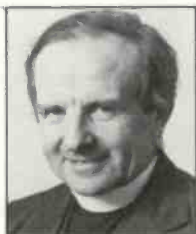
Mr A M G Christopher



Mrs J D M Jowitt



Mrs J McIvor



Rev Dr W J Morris



Prof H Morris-Jones



Prof J Ring



Mr G Russell



Mrs H M Warnock

The Rt Hon Lord Thomson of Monifieth, PC (Chairman); Sir John Riddell, Bt. (Deputy Chairman); The Marchioness of Anglesey, CBE; Mr A M G Christopher; Mrs J D M Jowitt, JP; Mrs J McIvor

(Member for Northern Ireland); The Rev Dr W J Morris, JP (Member for Scotland); Prof Huw Morris-Jones (Member for Wales); Prof J Ring; Mr George Russell; Mrs H M Warnock.

The IBA is the sole shareholder of the new Channel Four Television Company. It appoints the board of directors and has ultimate responsibility for the service. Funds will be raised in the form of a subscription from the ITV companies who will sell the advertising on the new channel. (Parliament has established the Welsh Fourth Channel Authority (Sianel 4 Cymru) to provide the new programme service in Wales.)



The IBA supervises the programme planning

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



The IBA controls the advertising

The frequency, amount and nature of the advertisements must be in accordance with the IBA Act and the extensive rules and principles laid down under it by the

Authority. No programmes are sponsored by advertisers: there must be a total distinction between programmes and advertisements. Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 6-7 p.m., 7-8 p.m.). In radio the advertising is limited to a maximum of nine minutes in each hour.



The IBA transmits the programmes

The IBA plans, builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour/black-and-white pictures on 625 lines from over 500 transmitting stations, now reaches almost 99% of the population (the VHF network on 405 lines, which carries the same programmes, will be phased out over four years from 1982). Independent Local Radio services are already available to two-thirds of the population of the United Kingdom on VHF and MF.

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

Consultation and Advice

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

the Authority.

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

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

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

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

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 500 members of the public they render a valuable service to the Authority and their views help it to form its policy.

Public Comments

In addition to these close contacts which the Authority maintains with the views of the public, the programme companies have themselves established close links with their audiences through their broadcasts, advisory committees, research and correspondence. Members of the public who wish to make enquiries about individual programmes or general matters are encouraged to address them to the Press Office of their local programme company. Other enquiries or comments for the attention of the Authority's staff should in the first instance be addressed to the Information Office at the IBA's

Brompton Road headquarters.

All comments received by the companies or the IBA are given careful consideration and appropriate action is taken. The Authority takes the handling and consideration of complaints seriously. A small unit in the Television Division deals with correspondence with the public and calls as necessary on the services of specialist members of staff. Correspondence is circulated as appropriate and its subject matter is taken into account in the formation of policy.

The volume of complaints is in fact small by reference to the size of the audience. For example, during 1980-81 the Authority received a total of 2,515 complaints about television. Half of these concerned scheduling and general matters (the suspension of *Crossroads* during the coverage of the Moscow Olympics brought more complaints than any other topic), 13% related to the documentary *The Moonies*, 13% to impartiality, 10% to taste and decency, 5% to language, 5% to accuracy and 2% to violence. During the year only 74 complaints were received about Independent Local Radio.

Broadcasting Complaints Commission

In June 1981 a new Broadcasting Complaints Commission began work. Appointed by the Home Secretary to investigate complaints of 'unjust or unfair treatment' and 'unwarranted infringement of privacy' in IBA and BBC television and radio programmes, its members are Baroness Pike of Melton (*Chairman*); Sir Thomas Skyrme, chairman of the Magistrates' Association; Terry Parry, former Fire Brigades Union general secretary and member of the TUC general council; Peter Hardiman Scott, ex-political editor and former chief assistant to the BBC's Director-General; and Prof Thomas Carbery, head of the department of office organisation at the University of Strathclyde and former IBA member and chairman of the IBA's Scottish Committee. Complaints (which should be sent to the Commission at 20 Albert Embankment, LONDON SE1 7TL) may be submitted by an individual or a body of persons, or by a person authorised to do so by the complainant on his behalf. The Commission can not consider frivolous or *sub judice* complaints and may not do so if in their opinion the complainant has a remedy in a court of law.

With the coming into being of the Broadcasting Complaints Commission, the IBA's own Complaints Review Board (set up in 1971) will no longer have as one of its own functions the consideration of specific complaints falling within the terms of reference of the Broadcasting Complaints Commission.

New ITV Contracts from January 1982

The contracts between the Authority and the programme companies it appoints to provide the services in separate areas of the country are for a limited number of years. The maximum time they can run is determined by Parliament. At the end of that period the Authority must decide the terms on which the new contracts are to be advertised; both existing companies and new groups may apply. The contracts of all fifteen existing companies expire at the end of 1981, and a new contract period, lasting for eight years, begins on 1st January 1982.

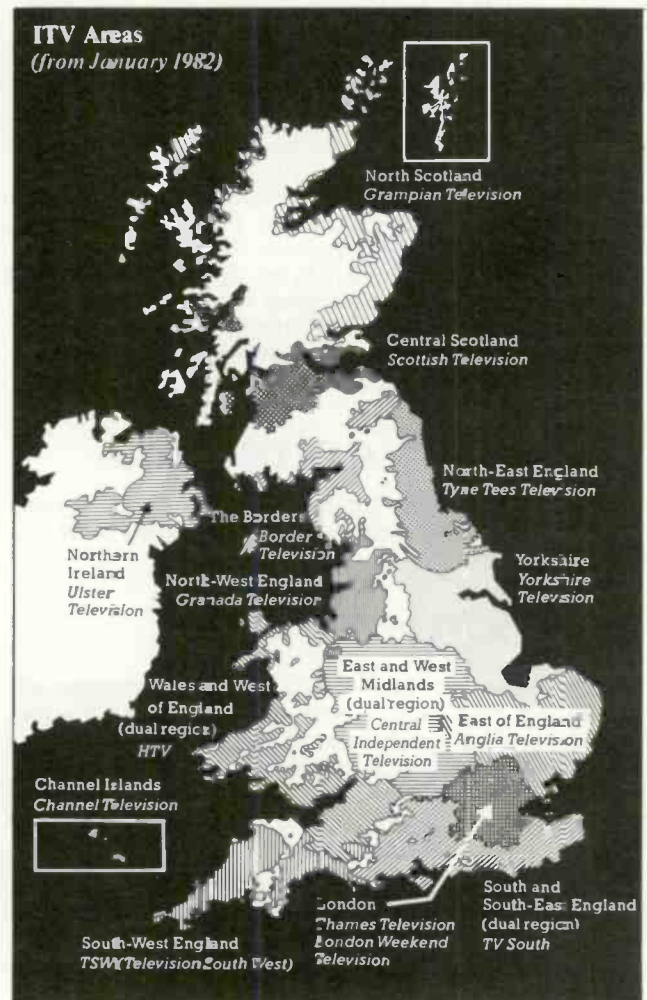
During 1979-80 the Authority was busily engaged in the preliminary work leading up to the announcement of the new contract awards on 28th December 1980. In 1979 it considered the terms of the contract for each region, and in particular decided to introduce two new dual regions, one for East and West Midlands, the other for South and South-East England. At the same time it announced that it would be inviting applications for an entirely new contract for a national breakfast-time television service. In 1980 it considered in great detail the various applications which had been submitted, before choosing and announcing the companies to which the new contracts would be offered.

The Authority published the terms for the new contracts in January 1980. By the closing date for applications, 9th May 1980, 43 companies or groups had come forward. Of these, eight were for the provision of the breakfast-time service. One of the applicants for a regional contract later withdrew and was not interviewed. The process of interviewing the applicants began on 22nd October and was not completed until 11th December. When the Authority's decisions were announced, they included the appointment of two new companies, TVS (for South and South-East England) and TSW (for South-West England). The Authority also required considerable structural changes in the companies appointed to the East and West Midlands, North-East England, and Yorkshire regions, and attached particular conditions to the offer of contracts in its other regions. The Authority also appointed a new company to undertake a national breakfast-time service, TV-AM.

The process leading up to this day of decision was long and arduous, and included extensive consultation with the public. About 20,000 people attended 224 preliminary public meetings chaired by the Authority's Regional Officers. These led to 21 final public meetings, each chaired by a Member of the Authority accompanied by two other Members of the Authority and senior

members of staff, and attended by about 8,000 people. These gatherings provided opportunities for the expression of opinions in addition to the views obtained through systematic research surveys and in other ways.

The contract process is often misunderstood. There can be no guarantee that because a company has performed satisfactorily in the past it will automatically be awarded a new contract. Each application has to be judged on merit, and in relation to the other applications that have been received for that particular contract. The Authority is looking for the applicant group which



appears most likely to meet the needs of the future. This can lead to keen disappointment, both for losing companies which have given good service in the past, and for viewers who over a period of years have developed a loyalty to their familiar regional company. Each of the Authority's decisions is therefore very carefully considered, and each application subjected to detailed scrutiny.

During the recent selection process all the applications were first read and analysed by the Members of the Authority and by senior staff. Where further information was required, each group was asked to provide answers to a list of supplementary questions. The original applications, the answers to the supplementary questions, the views of the public, and other relevant material, were all again studied and analysed before the Members of the Authority interviewed the different applicant groups. These interviews were again followed by long hours of discussion among the Members of the Authority before they reached their final decisions.

The Authority is well aware that this long process and these crucial decisions, which may mean a matter of life or death for the companies concerned, cause much tension throughout the industry. Much time, concentration and energy goes into the preparation of each application. It can be difficult for companies to plan ahead when their future seems insecure. Those who work in the industry also suffer uncertainty about their future prospects. There are other difficulties also. Some existing companies face a strong challenge, others a less strong, others none at all. But the Authority itself does not make the rules. It is Parliament which has decided that no television company should be entitled to permanent tenure, and whatever the drawbacks of the present system so far no one has thought up a different system which would not have even greater drawbacks.

The New Contractors

The decisions made by the Authority for the eight-year contract period beginning in January 1982 were as follows:

The Borders

Border Television Ltd, which made an unopposed application, was re-appointed. The area served by the company will be slightly increased by the addition of five relays in the southern part of Cumbria which had previously been attached to the North-West England region. The transfer will enable a larger part of Cumbria to be served by Border Television.

Central Scotland

Scottish Television Ltd was re-appointed. There were two other applicants for the contract.

Channel Islands

Channel Television Ltd made an unopposed application and was re-appointed.

East and West Midlands

In order to cater more fully for the distinct interests of the East and West Midlands, the Authority had decided that the previous Midlands contract should be advertised as a dual region, with two studios centres, separate programming requirements, and a board structure representing the dual character of the area. Programmes for the East Midlands would be transmitted from the IBA's main station at Waltham, and associated relays, and for the West Midlands from the main stations at Sutton Coldfield, The Wrekin, Ridge Hill and Oxford, and their associated relays.

There were three applicants. The contract was awarded to ATV Midlands Ltd, which as ATV Network Ltd had been the contractor for the Midlands area. The award was subject, however, to a number of conditions, including the requirement that the parent company Associated Communications Corporation Ltd should hold only 51% of the capital. It was agreed also that the name of the contractor should be changed to indicate the creation of a substantially new form of company for the dual region. From 1st January 1982 the company will operate under the title of Central Independent Television Ltd. It will have separate production centres in Birmingham and Nottingham.

East of England

The contract was awarded to Anglia Television Ltd. There was one other applicant for the franchise. Three additional low-power relay stations in North-West Norfolk will enable most viewers in that area who had previously been able to receive the Yorkshire Television service to be served in future by Anglia Television instead.

London

In advertising the contracts for the London area, the Authority decided to maintain the division between the weekend and the rest of the week. The time of the changeover on Friday evening was altered, however, from 7 p.m. to 5.15 p.m., after children's programmes had finished.

A further change, following extensive public consultation, was the attachment of the main transmitter at Bluebell Hill and the relay at Tunbridge Wells, which serve predominantly areas in North and West Kent, to

the new South and South-East England region.

In addition to applications from the existing contractors there was an application from a third group which sought a seven-day franchise but also made alternative bids for the separate weekend and weekday franchises. The Authority's decision was to re-appoint Thames Television Ltd to the weekday franchise and London Weekend Television to the weekend franchise.

North Scotland

Since the original North-East Scotland ITV region was established in 1961 with VHF transmitters serving the areas around Aberdeen and Inverness, coverage on UHF has been extended to North Scotland, the Orkneys and Shetlands, the Western Isles, and the West Coast. In view of this extension of coverage, the region has been re-named North Scotland. The existing contractor, Grampian Television Ltd, made an unopposed application and was re-appointed.

North-East England

There were three applications to provide the ITV service for this area. One was from the existing contractor, Tyne Tees Television Ltd, a wholly-owned subsidiary of Trident Television (which was also the parent company of Yorkshire Television Ltd). The contract was awarded to Tyne Tees Television on the condition that it ceased to be under the control of Trident Television. Under the new structure which has been agreed, Trident's holding in the company will be limited to 20%.

North-West England

The existing contractor, Granada Television Ltd, was re-appointed. There was one other applicant. To take account of local affinities, minor adjustments are being made to the coverage area of the region by the addition, from the Midlands area, of the relay serving Buxton, and by the transfer of five relays in Cumbria to the Borders region and of four on the east side of the Lancashire/Yorkshire border to the Yorkshire region.

Northern Ireland

Ulster Television Ltd was re-appointed. There was one other applicant.

South and South-East England

As in the Midlands, the Authority decided that the

service for the previous South of England area should be advertised as a dual region, with the western half served by the transmitters at Rowridge (Isle of Wight), Hannington (near Basingstoke), and Midhurst (West Sussex), and the eastern half by Heathfield (East Sussex), Dover, and the Bluebell Hill transmitter transferred from London.

In addition to the existing contractor for the South of England, Southern Television Ltd, there were three times as many new contenders for the contract as in any other area. The contract was awarded to one of these new applicant groups, TVS (TV South). In addition to taking over Southern Television's studios in Southampton, the company is building a new studio centre near Maidstone, from which it will serve the eastern part of its dual region.

South-West England

The contract here was awarded to TSW, one of two new applicant groups which applied in addition to the existing contractor, Westward Television Ltd. Like Westward the company will be based in Plymouth, and has taken over the existing studio centre.

Wales and West of England

The existing contractor, HTV Ltd, was re-appointed. There was one other applicant. Under the new Broadcasting Act, the contractor will have a commitment to provide programmes for the Welsh Fourth Channel Authority as well as for Independent Television.

Yorkshire

There were two applications for this franchise. One was from the existing contractor, Yorkshire Television Ltd which, like Tyne Tees Television in North-East England, was a wholly-owned subsidiary of Trident Television Ltd. Yorkshire Television was re-appointed, with the requirement, as with Tyne Tees Television, that it ceased to be under the control of Trident. Under the company's new structure, Trident's holding in the company will be limited to 15%.

Breakfast-time Television

The offer of a breakfast-time contract attracted much interest among potential contenders and eight applications were received. The Authority awarded the contract to TV-AM, for a period of eight years from May 1983.

Extension of Independent Local Radio

In July 1981 the Home Secretary approved proposals for the creation of ILR services in 25 more locations, bringing the authorised total to 69 stations. This further extension of ILR is indeed an exciting prospect. It comes at a time when the need for self-financing local radio has never been greater, and when its contribution to local life is being demonstrated over and over again. The IBA looks forward to this new challenge.

Completion will take well into the 1980s, even if the present economic climate improves; but such problems have not so far prevented experimentation and the enhancement of the services being offered to the public. Research has shown that ILR has maintained a high level of appeal among its listeners, who value especially the localness of the output and the friendly, informal style. This record of steady progress could not have been achieved without the hard work and skill of the broadcasters, journalists, managers, directors and other staff within the individual programme companies.

The original 19 stations came into operation from 1973-76. These were joined by a further seven during 1980 and development continued during 1981 with stations in seven more areas: Aberdeen, Leeds, Leicester, Southend/Chelmsford, Luton/Bedford, Bristol and Ayr. Moray Firth Radio in Inverness should come on air around, or soon after, the turn of the year. A further six

stations are expected to start broadcasting during 1982 to serve Wrexham & Deeside, Swindon/West Wiltshire, Bury St. Edmunds, Hereford/Worcester, Preston & Blackpool and Londonderry. In total, by about the end of 1982, there should be 40 stations broadcasting.

The IBA warmly welcomed the Home Secretary's authorisation of 25 further Independent Local Radio stations in July 1981 following the Third Report of the Home Office Local Radio Working Party, published in December 1980. Sir Brian Young, the IBA's Director General, said: 'We know how much the ILR services have been appreciated in those areas where they have already been provided. It is good news that a further 25 localities can now be covered, with the prospect of virtually the whole of the United Kingdom having ILR during the 1980s.'

The advertising of contracts for the new batch of stations is starting as soon as transmitter sites are acquired and planning permissions finalised in consultation with local authorities, and as suitable frequencies, MF and VHF, can be assigned by the Government.

The new locations named by the Home Secretary are, in alphabetical order: Aylesbury; Basingstoke & Andover; The Borders (Hawick) with Berwick; Brighton; Cambridge & Newmarket; Derby; Dorchester/Weymouth; Eastbourne/Hastings; Great Yarmouth &



Norwich; Hertford & Harlow; Huddersfield/Halifax (possibly extending Bradford ILR service); Humberstone; Maidstone & Medway; Milton Keynes; Northampton; North West Wales (Conway); Oxford/Banbury; Redruth/Falmouth/Penzance/Truro; Reigate & Crawley; Shrewsbury & Telford; Southampton; Stoke; Stranraer/Dumfries/Galloway; Whitehaven & Workington/Carlisle; and Yeovil/Taunton.

Where a single town or area is mentioned (e.g. Aylesbury, Humberstone) the Authority has chosen that town or area as the focal point of a service to be transmitted on one pair (VHF and MF) of transmitters. Where two areas are linked by an ampersand (&) the Authority wishes the coverage area of the service to include both towns, and hopes to meet the commitment with one pair of transmitters. In areas where an oblique stroke is used (e.g. Eastbourne/Hastings), the Authority hopes to serve the places mentioned by one programme company but may need to use two (or sometimes more) pairs of transmitters. If so, separate programming from each town may be incorporated. Within these general descriptions there are other variations which the Authority may select to meet each particular requirement.

The Authority fully appreciates that not all areas listed are capable, under present economic conditions, of sustaining a wholly independent ILR station. There is no defined predicted population coverage figure which will permit a separate operation. Each location has particular characteristics which have to be taken into account. In many instances it may be possible to offer a contract on the basis of some broadcasting and/or support arrangements with a neighbouring ILR station. This may take the form of a merged corporate identity or it may be on the basis of a 'services rendered' agreement. The Authority will study each proposal carefully and will instigate whatever arrangements are practicable, effective and within the contractual structure which the IBA now has to follow.

One of the factors which will determine the speed with

which the IBA develops new contract areas is the availability both of skilled radio journalists and of local broadcasters. So far those who have been in Independent Local Radio for some time have managed, often with great aptitude and enthusiasm, to 'bring on the young'. The emphasis on training and the financial support channelled by the Authority to this aspect is now a very significant factor in the forward strategy.

As more stations are developed so the ILR system will offer much greater national coverage to advertisers; and, above all, the aim will be to provide the ILR service to virtually the whole of the United Kingdom, thus meeting the requirements of the Act of Parliament and creating the appropriate local preconditions for the many groups wishing to establish self-financing ILR companies in their localities. Companies are considering these opportunities and making their plans. A prosperous, effective, socially conscious Independent Local Radio system can thus enable the IBA to extend ILR to sparsely populated areas. This is one of the many challenges in the years ahead.

IBA Plans for Local Stations



<p>BURY ST EDMUNDS</p> <p>Saxon Radio</p>	<p>CARDIFF</p> <p>CBC</p> <p>221</p>	<p>COVENTRY</p> <p>Mercia Sound</p>
<p>IPSWICH</p> <p>257</p> <p>Radio Orwell</p>	<p>LEEDS</p> <p>Radio Aire</p> <p>362</p>	<p>LEICESTER</p> <p>SOUNDS GREAT ON 236</p>
<p>PETERBOROUGH</p> <p>225</p> <p>HERFORD RADIO</p>	<p>PLYMOUTH</p> <p>261</p> <p>PLYMOUTH SOUND</p>	<p>PORTSMOUTH</p> <p>Radio VICTORY</p>
<p>TYNE & WEAR</p> <p>METRO RADIO</p>	<p>WOLVERHAMPTON & BLACK COUNTRY</p> <p>beacon radio303</p>	<p>WREXHAM & DEESIDE</p> <p>MARCHER SOUND</p>

The Authority's Plans for Channel Four

The enactment of the Broadcasting Bill in November 1980 marked the end of almost two decades of debate and uncertainty about the use of the fourth television channel.

In 1962, after the Pilkington Committee on Broadcasting had reported, the Government stated that there would be scope at a later stage for a second service under the Authority. No immediate action was taken, and in 1966 the Government decided that there should be no allocation of frequencies for a fourth television service for at least the next three years.

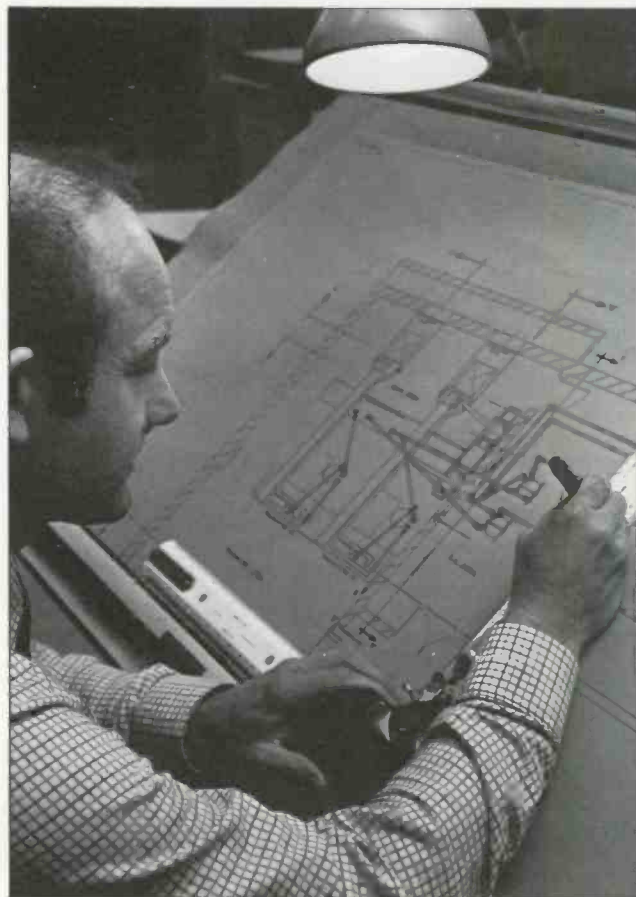
In 1970, the Authority gave fresh consideration to the form which a second IBA television service might take. After the companies, the unions, and many who worked in ITV had given their views, the Authority put forward proposals to the Minister of Posts and Telecommunications. The document, *ITV2*, argued that there was a strong case for a second Independent Television service; that it should be complementary to, and not competitive with, ITV; that it would provide greater opportunities for production companies both within and outside ITV; that its introduction would call for greater involvement by the Authority in programme planning; and that there were substantial reasons for an early decision being taken.

The main object of proposing a complementary service was to widen the range of programmes that could be shown to the viewer. A self-supporting single service will always find it difficult regularly to screen programmes which it is known will attract a relatively small proportion of the total audience. With two services which are not competing against each other, a service can more often cater for small audiences in peak periods on one channel while the audience for the programme on the other channel is not substantially affected. Complementary services provide an inherent, rather than an imposed, reason for scheduling programmes in a way that serves viewers best.

The Authority saw a second television service offering programming opportunities in a large number of fields. The suggestions put forward included, for example, the treatment in greater depth of current affairs, and of the arts and sciences; programmes of vicarious travel, with special reference to Europe; a wider range of educational programmes; extended coverage of sport and a variety of leisure pursuits; planned repeats between the two channels of the best television programmes; further outlets for regional companies; some form of television equivalent of a newspaper's correspondence column; productions by independent programme-makers; and

programmes of an experimental nature whether from independent producers or from the ITV contractors.

Those were the Authority's proposals for a second television service in 1971. The Government of the day decided that it would accept another proposal made by the Authority to increase the range of programmes available, by removing restrictions on broadcasting hours; but that the use of the Fourth Channel must be a matter for further debate. Views were still being sought in 1974 when the Government changed. The new Labour administration included the question among those to be considered by the Annan Committee on the Future of Broadcasting. That Committee in its Report in 1977



▲ Preparing the building plans to incorporate Channel Four transmitters into existing sites.

accepted the Authority's contention that a fourth television service should meet different needs, but proposed that the service should be provided by a separate authority – the Open Broadcasting Authority. That proposal was never put into effect, and after the General Election in 1979 the Queen's Speech in May announced the new Government's intention that the service should be provided by the IBA. Later that summer, in a speech to the Royal Television Society, the Home Secretary confirmed certain important features of the service – above all, that it should complement the existing ITV service and not increase rivalry for ratings.

In November 1979 the Authority published its own suggestions for the new service and for the way in which it should be provided. The suggestions included a proposal for a subsidiary company, wholly owned by the IBA, which would acquire the programme material for the service from a variety of sources – from ITV contractors and from independent producers. The budget for the company would be determined by the Authority, and the money would be raised from the ITV contractors roughly in the same proportions as the rentals they pay to the Authority. The contractors would sell the advertising time on the new channel individually in their own regions.

The November 1979 statement emphasised the Authority's intention that the channel should have its own distinctive character. It would complement the ITV service, and would so far as possible provide a choice of programmes appealing to different interests. This complementarity would not only extend the range of programmes available but would allow greater freedom in the scheduling of programmes on both services, especially in peak time, than was practicable on a single channel.

The Authority saw the channel as providing opportunities for a wide range of programme supply, and expected a significant proportion to come from independent producers. The overriding concern would be the quality of programmes: there would be no quotas or rights to contribute. There would be a place for programmes likely to draw very large audiences, both to establish the channel with the public and to allow producers to present their works within a popular context and not as a fringe activity.

The Authority did not prescribe particular categories of programme except in three areas. One was news/information, where ITN was expected to make a regular contribution. The second was education, which the Authority indicated should constitute about 15 per cent of the output, and include provision for fresh educational needs. The third was religion, with the requirement that at least an hour a week of programmes should be recognisably religious in aim.

The Authority's proposals for the structure and content of the Fourth Channel were reflected in the terms of the Broadcasting Bill, published in February 1980, and enacted in November that year. During the course of the Bill's passage through Parliament, the only major

changes in relation to the Fourth Channel concerned the arrangements for the service to be provided in Wales. There had of course been much thinking and development of ideas during the 1970s; but, apart from the failure to achieve a start during that decade, the provisions of the Act reflected closely in spirit the aims that the Authority set out some nine years earlier. The service will not depend upon competitive advertising, and the Authority will similarly seek to ensure that the programming itself complements that of ITV and adds significantly to viewers' choice.

The new service is due to come on the air in November 1982. It will have the advantage of a 'big bang' start, with coverage of more than 80% of the population of the UK at the outset, steadily increasing to equal the coverage for ITV. During 1980 and 1981 much work has been going on in preparation for a successful launch. In mid-1980 the Authority appointed a panel of eleven consultants, chaired by the Rt Hon Edmund Dell, with Sir Richard Attenborough as deputy chairman, to assist in the planning of the channel. On the enactment of the Broadcasting Bill the consultants became Directors of the Channel Four Television Company, the subsidiary of the Authority which has been set up under the terms of the Broadcasting Act, with direct responsibility for planning and assembling the new service.

The consultants were selected by the Authority to be broadly representative of a wide range of interests, and to include people who could speak on behalf of potential suppliers of programmes or who had a special concern for aspects of the channel's output, such as education.

The consultants' prime initial task was the selection of senior executive staff. Mr Jeremy Isaacs was appointed Chief Executive with effect from 1st January 1981, and later in 1981 Mr Justin Dukes took up the post of Deputy Chief Executive and Managing Director. Both were appointed by the Authority to be members of the Company's Board. Other senior appointments were those of Mr Paul Bonner, as Channel Controller, who deputises for Mr Isaacs on programming matters, and Mr Ellis Griffiths as Chief Engineer. 1981 has seen the company acquiring premises of its own and the nucleus of the staff it requires, and intensive work has been under way on the planning and preparation, and the commissioning and acquisition of programmes, for the November 1982 start.

Channel Four makes a new departure in British broadcasting structures. It is advertising-financed but is not solely dependant on the income it generates for itself. The IBA has overall responsibility for the channel, but the subsidiary – the Channel Four Television Company – has the task of providing the programme service and, like an ITV company, is independent in its entrepreneurial role. The Channel is part of the Independent Broadcasting system, but has a particular role to play in providing new opportunities for programme-makers and for viewers. The introduction of the new service will be one of the significant milestones in the history of British Broadcasting.

Breakfast-time Television

In January 1980 the Authority announced that during the consultations which had taken place it had become apparent that there were those who believed that a separate breakfast-time service, primarily of news, information and current affairs, would inject a new element into Independent Television, would meet a public need, and would be viable. The Authority had decided that it would be prepared to consider applications from those interested in providing such a service on a nationwide basis. The service would need to be self-financing and to pay the Authority a realistic rental. In considering applications, the Authority would pay particular attention to the content of the programme services proposed, to the soundness of the estimates of revenue and costs, and to the implications which particular proposals might have for the Authority's other broadcast services. The Authority gave no undertaking at that stage that a breakfast-time contract would be awarded or that, if awarded, it would necessarily run from the beginning of 1982.

The Authority decided that if such a contract were awarded it would apply to the period between 6 and 9.15 a.m. – with broadcasting likely to start normally at around 7 a.m. – for seven days a week. The contract would be for a service consisting primarily, but not exclusively, of news, information, and current affairs. Applicants would be asked questions about what their relationship – if any – would be with ITN, and what ideas they might have to introduce regional elements into the service. Any breakfast-time contractor would have to pay a realistic rental to the Authority, subject to variations at two-yearly intervals in the light of results.

In the specifications for the applicants, the Authority made it clear that, before deciding whether or not to award a contract, it would pay particular attention to the programme content, to financial soundness, and to the implications which particular proposals might have for other IBA services. Applications would be considered from new groups and from applicants, including existing contractors, who are associated with an application for

another ITV contract.

The Authority's Decision

Eight applications were received for the breakfast-time franchise.

After careful consideration of the wide range of factors involved, the Authority had concluded in principle that a breakfast-time contract should be offered. In arriving at that view, the Authority was greatly impressed by the quality of the applicants for the contract. There was an abundance of talent and sufficient financial backing available to justify launching a service in the early morning which could be expected to have popular appeal.

Among the strong consortia which came forward for the breakfast-time contract, there were elements new to the ITV system. In spite of the unquestioned strengths of ITN, the Authority's eventual decision was that one of the new contenders, TV-AM, offered the highest promise.

When announcing in December 1980 the offer of the national breakfast-time contract to TV-AM, the Authority said that the service would begin in 1983 at a date to be decided after consultation with the company. In fixing on a start some time in 1983 the Authority had regard to the need to secure a successful launch in the Autumn of 1982 for the Fourth Channel and to the effect this would have on ITV company revenues during the initial period of the new franchises. The Authority also had regard to the effect on Independent Local Radio at a time when it would still be advancing towards transmission effectively for the whole country.

Balancing these factors and the desire for a new and important service to start as soon as possible, the IBA decided in June 1981 that the new service should begin broadcasting in May 1983.

Under the Broadcasting Act, television programme contracts can be awarded for a maximum of eight years. The contract offered to TV-AM will be for a full eight years from the 1983 start date.

TV-AM

3 Deanery Street, London W1Y 5LH Tel: 01-493 6550 and 01-629 5442; Telex: 884281

Directors. Peter Jay (*Chairman*); Lord Marsh (*Deputy Chairman*); Timothy Aitken; Jennie Bland;

Michael Deakin; Nick Elliott; David Frost; Paul Hamlyn; Michael Rosenberg; Oliver Stocken.

ITV Programmes

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

Although the Authority does not make any programmes itself, it is ultimately answerable to Parliament and public for everything transmitted. The Broadcasting Act requires the Authority to ensure that the programmes provide a proper balance of information, education and entertainment; a high general standard in

all respects; and, so far as possible, accuracy in news, impartiality in matters of controversy, and the maintenance of good taste.

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

▼ **Ways and Means.** Political Editor Colin MacKay in an interview with Allan Stewart, MP for Renfrewshire East, and Yorkshire Miners' leader Arthur Scargill. *STV*



Scheduling

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

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

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

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

Two or three months in advance each company submits its detailed schedule for the Authority's approval. Each schedule must meet certain established criteria. Informative programmes are expected to occupy at least one-third of the total output; in 1980-81 the average was in fact 38%. There must be a proper proportion of UK and other EEC produced material - this now amounts to at least 86%, almost all of which is produced in the UK. Only 14% at a maximum may be produced in the US, Commonwealth or other non-EEC countries. There are limits on the number of full-length

feature films, and local-interest material must reach certain minimum figures. Unsuitable bunching of programmes of a similar kind must be avoided. The programmes presented at various times must be appropriate for the audience likely to be viewing at that time, and during the main viewing hours a suitable balance of programmes of different kinds must be maintained; between 6 and 10.30 p.m. almost a third of the transmission time is currently occupied by informative programmes.

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

ITV's Programme Balance

Each company presents its own schedule of programmes planned to appeal specially to the viewers in its own area; so there are considerable variations in the ITV programmes shown in different parts of the country. The pattern also varies from season to season and temporary changes may arise for a number of reasons. However, because of the core of network programmes and the basic requirements of the IBA it is possible to determine the balance of programming which is typically offered to the public; this is shown for 1978-81 in the accompanying table.

WEEKLY TRANSMISSION HOURS OF THE AVERAGE ITV COMPANY

	1978-79 hrs. mins.		1979-80 hrs. mins.		1980-81 hrs. mins.	
News and news magazines	10.27	10½%	10.42	10½%	10.56	10½%
Current affairs and general factual, arts	13.17	13%	13.04	12½%	13.47	12½%
Religion	2.24	2½%	2.28	2½%	2.27	2½%
Adult education	3.07	3%	2.52	2½%	2.54	2½%
School programmes	6.11	6½%	6.24	6½%	6.11	6½%
Pre-school education	1.27	1½%	1.16	1½%	1.29	1½%
Children's informative	2.10	2%	2.19	2½%	2.22	2½%
'INFORMATIVE'	39.03	38½%	39.05	38%	40.06	38%
Plays, drama, TV movies	22.54	22½%	25.35	24½%	24.45	24½%
Feature films	8.00	8%	8.27	8½%	7.23	8½%
'NARRATIVE'	30.54	30½%	34.02	33%	32.08	33%
Children's non-factual	7.57	8%	7.32	7½%	7.45	7½%
Entertainment and music	12.13	12%	13.30	13½%	13.43	13½%
'ENTERTAINMENT'	20.10	20%	21.02	20½%	21.28	20½%
'SPORT'	10.34	10½%	8.28	8½%	10.07	8½%
TOTAL ALL PROGRAMMES	100.41	100%	102.53	100%	104.00	100%

Miscellaneous transmissions of 11 minutes' duration are not specified above but are included in the total.

Source: IBA

Programmes of fact and information account for more than a third of ITV's output. In 1980-81 news, current affairs, documentaries, arts, religion, education and

children's informative programmes represented 38% of the transmissions of the average company, a total of over 40 hours a week. Narrative programmes – comprising drama, films made specially for television, and feature films – represent a third of the output. Entertainment and music account for some 20% and sport for just over 8%.

Programme Sources

Of the 104 hours of programmes provided for transmission each week by the average ITV company, around half are produced by the five network companies (51 hours); over 10 hours are networked programmes made by the ten regional companies; 8½ hours are purely local programmes; and over 7 hours comprise news material from ITN. The remaining 27 hours come from a variety of sources outside the ITV companies.

About three-quarters of the programmes which make up the ITV schedules are produced specifically for British audiences by the programme companies themselves. In 1980–81 production in ITV studios amounted to over 168 hours of different programmes a week, an annual total of over 8,780 hours of programmes. Two-thirds of this production was factual or informative.

Programme Content

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

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

Family Viewing Policy

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

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

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

The Portrayal of Violence

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

The IBA's Control of Programme Content

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

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



DRAMA ON TELEVISION

ITV's drama comes in many forms: single plays, some like *Pygmalion* from the theatre, some like *A Rod of Iron*, David Mercer's last play, written to be performed on television. It includes anthologies, a series of plays written to the same theme such as *All for Love*; adaptations like *Brideshead Revisited* or *The Flame Trees of Thika*; historical series; and serials like *Diamonds* or the popular long-running serials such as *Coronation Street*, *Emmerdale Farm* and *Crossroads*. All this drama, which attracts very large audiences, is home produced and it is very costly indeed. It covers a wide range: for instance on almost any given day it is possible to watch a courtroom play like *Crown Court*, a regular serial like *Emmerdale Farm*, a series like *Airline* or a single play in such series as *Playhouse* or *The Sunday Drama*.

There is no mystery about why there is so much drama on Independent Television. People like stories. People seem always to have liked stories. For centuries men have handled in story form the continuing themes of human existence, life and death, love and conflict, justice, fate and destiny. This was true of Greeks in their cities, Hebrews in the desert, Vikings around their camp fires, troubadours on their travels, or more recently, Victorian weekly-part novels and weekly magazine serials.

Television continues this tradition of story-telling in its drama. In many forms, and at different levels, from the relatively simple to the serious and demanding, television drama weaves stories covering almost every aspect of human experience.

There is a taste for spy and detective stories, for action and adventure stories, as testified by the repeats of *The Sweeney* and the continuing popularity of *The Professionals*. But there is also a taste for historical drama as evinced by the success over the years of *Edward the Seventh*, *Edward and Mrs Simpson*, or more recently *I Remember Nelson*.

Most of this drama pleases most of the viewers most of the time; the small number of complaints which are received usually relate to the familiar trio of bad language, sex or violence. The IBA does not permit

gratuitous bad language, but accepts that a limited amount may be justifiable to establish character and situations. It would just not be believable to have a man or woman under great tension, or a soldier trying to defuse an unexploded bomb, saying 'tut tut', or 'oh, dear'. Similarly the Authority holds that scenes of sex or violence should not be gratuitous, but should be handled with great care and that what is shown should be necessary to the character and the situation.

Whilst plays should not deliberately set out to be unnecessarily offensive, by their nature some of them are bound to offend someone. Most drama is about conflict, and serious writers, particularly in single plays, are not just aiming at telling a story pleasantly enough to pass the time, but may wish to probe under the skin of human experience and of human relationships. This may mean that some viewers may find the plot and the message disturbing or offensive to their accepted style of life.

There is a dilemma. On the one hand a comprehensive television service should provide opportunities for freedom of expression for writers; on the other hand television is seen by all sorts and conditions of people in their homes. What might be more acceptable in the theatre or the cinema, to which people have chosen to go, can be less acceptable in the living-room. That is why writers, drama producers, programme controllers and the IBA are continually and conscientiously trying to determine what can or cannot be included in plays.

A line has to be drawn about what is or is not acceptable or necessary and it is by no means easy to draw it. With so many people watching Independent Television's drama and coming from so widely different backgrounds, some will inevitably think the line to have been wrongly drawn; allowing too much or allowing too little. It would be surprising indeed if some of so large and varied an audience did not always agree with the subjective editorial decisions. Clearly, however, the majority of viewers (and the Authority's research is particularly concerned with the extent to which the audience *appreciates* different kinds of programmes) find the television drama entertaining, often instructive and sometimes thought provoking.

Although most of the networked drama is provided by the five largest ITV companies, increasing contributions

◀ *Airline*. Roy Marsden as Jack Ruskin in the drama series about a former RAF pilot who sets up an independent airline. *Yorkshire*



▲ **Life for Christine.** A 90-minute play based on the case of a young woman living her life in mental institutions. *Granada*

◀ **Edward and Mrs Simpson.** Cynthia Harris and Edward Fox in the highly-acclaimed and award-winning historical drama series. *Thames*

are being made by regional companies. For many years Anglia has made a regular contribution with plays and more recently with its anthology *Tales of the Unexpected*; Scottish Television provides a regular lunchtime serial *Take The High Road* about the changing pattern of life in rural Scotland, set against Loch Lomond, as well as series such as *The Prime of Miss Jean Brodie* and *The House on the Hill*.

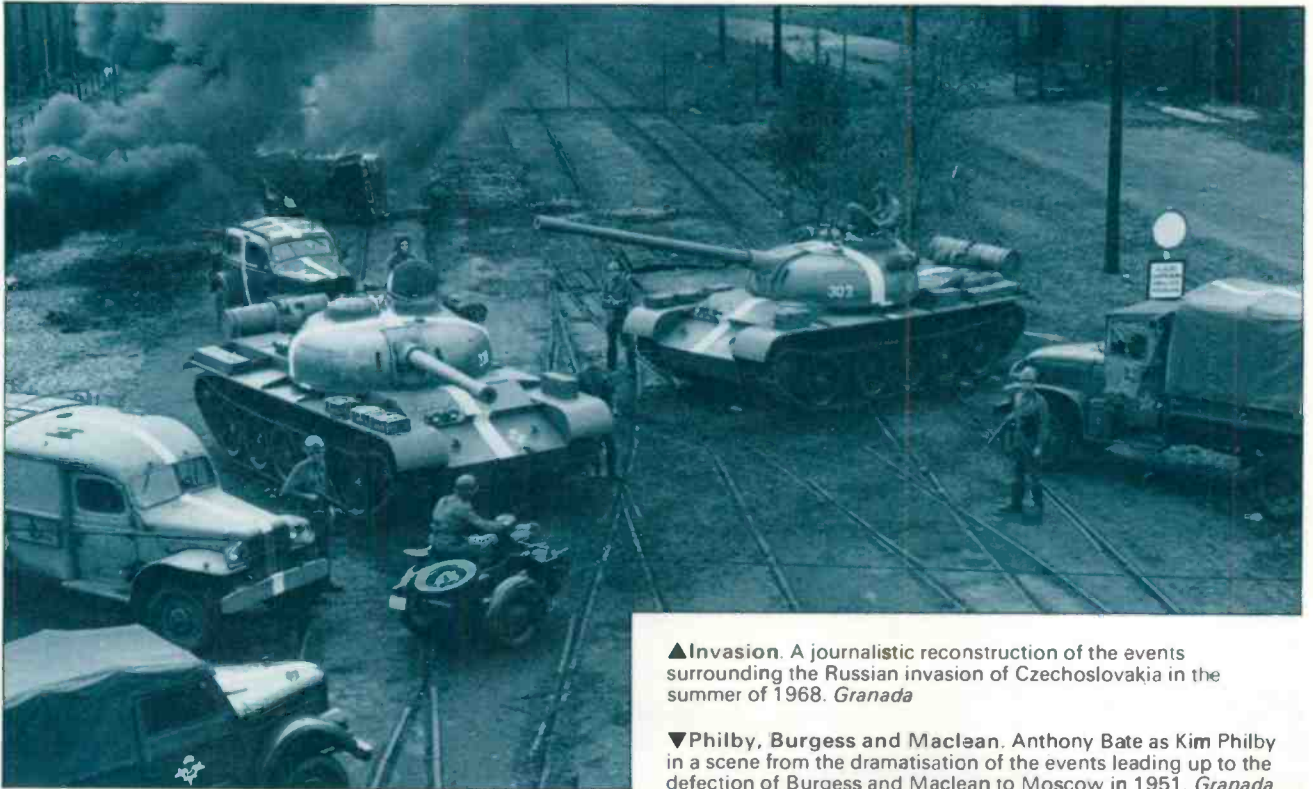
Good drama, like all television of quality, is not produced by committees, but by men and women of flair and imagination receiving the right kind of sympathetic backing and encouragement. There is not a limitless supply of talent and it takes time also to nurture the skills and talent of drama producers and directors, designers and actors, cameramen and other technicians. The high standard of British television drama, recognised throughout the world, is not a flash in the pan but the result of many years of striving for excellence. The writers, of course, are of critical importance. Where would this enormous output be without them? Since the earliest days of *Armchair Theatre*, Independent Television has cared for and produced the work of innumerable well-known writers including Alun Owen, Philip Mackie, Jack Rosenthal, Keith Waterhouse, John Mortimer, John Bowen, Alan Plater, William Trevor, Michael Frayn, Ken Russell, John Braine and more, too many to name.

The argument about documentary/drama – the tension and interplay between fact and fiction or between

reality and the imagination – rumbles on, as it probably always will. It is a wide spectrum which runs from biography through historical series to journalistic reconstruction. The last includes programmes like *Invasion* and *Three Days in Szczecin* in which reconstruction is necessary because it is not possible to get near the events in any other way. Documentary/drama, docu/drama, dramatic reconstruction, documentary recreation and now the more highly coloured American variant known as *faction*: whatever you call it, it plays a large part across the whole range of television programmes.

Granada specifically set up a unit to make dramatised documentaries and maintains that it does allow producers to do some things on television that could not be done in any other way. The range includes not only the clearly documentary-type programme about events in Czechoslovakia in 1968 (*Invasion*), but also Ian Curteis' *Philby, Burgess and Maclean*, the more obviously dramatic *The Naked Civil Servant*, or more recently *Life for Christine*, Granada's programme based on the case of a young woman living her life in mental institutions, which seemed manipulative but succeeded in getting her case reviewed.

A Sense of Freedom from Scottish Television was clearly a play in that it tried credibly to evoke the ethos and background of the Gorbals in the 1960s, whilst basing some of the incidents upon the autobiography of Jimmy Boyle, serving a prison sentence for murder. It



▲ **Invasion.** A journalistic reconstruction of the events surrounding the Russian invasion of Czechoslovakia in the summer of 1968. *Granada*

▼ **Philby, Burgess and Maclean.** Anthony Bate as Kim Philby in a scene from the dramatisation of the events leading up to the defection of Burgess and Maclean to Moscow in 1951. *Granada*

raised sharply the question from prison governors and officers of what to do with violent men when there is no capital punishment.

The argument about whether the writers are betraying or deepening the portrayal of the truth is unavoidable. The most important thing is that so far as possible the viewer should not be deceived, but should know where he or she stands, or in this case, sits. Makers of dramatised documentary have a special obligation to let the audience know what they are up to. But Leslie Woodhead, Granada's distinguished producer of documentary/drama has said: 'Don't make a dramatised documentary at all if it's possible to tell the story effectively by more conventional means'. One way or another it will remain a lively ingredient in the wide range of television.



◀ **The Sweeney.** A popular series which successfully serves the audience's taste for action and adventure. *Thames*

▶ **A Sense of Freedom.** A controversial play including incidents from the autobiography of Jimmy Boyle (played by David Hayman), serving a prison sentence for murder. *STV*



The Drama Shopping List

In order to make his offer to the network each year every Programme Controller presents a shopping list to the heads of his programme departments. He will ask them to provide the total number of programmes he is looking for in each of the familiar categories such as situation comedy, documentary and light entertainment. His shopping list for drama is further sub-divided into types of programmes – so many single plays, so many series or serial episodes – to make up the great variety of television drama. At Granada Television he hardly needs to say it but the list always begins with '104 episodes of *Coronation Street*'.

▼**The Good Soldier.**
This two-hour adaptation of Ford Madox Ford's classic novel, written in 1913 and set in a German spa town, was filmed partly on location in Bad Nauheim, West Germany.



Like any successful shopkeeper the individual department head will be setting out the merchandise which he wants to sell, hoping to persuade the customer to buy a more unusual, often more expensive, alternative than the one he came in to buy. A drama executive, along with the producers in his department, will have been developing and nursing ideas long before the shopping list arrives. Some of them will go into active production as a result of the consultation which follows; others will fail or be postponed. When the list is agreed it will reflect not only the taste and programme policy of a group of experienced people but also their commitment to a total budget and an acute awareness of available resources.

All this takes place as much as two years before the programmes discussed reach the screen so, to illustrate the process satisfactorily, we need to look back quite a long way. Take Granada's drama output for the year from Autumn 1980 to Summer 1981. Apart from those 104 episodes of *Coronation Street*, it was made up like this:

	TOTAL HOURS
Three plays from the National Theatre (<i>Bedroom Farce</i> , <i>For Services Rendered</i> and <i>The Double Dealer</i>) each two hours long	6
Six other plays, most of them an hour long but including <i>The Good Soldier</i> which ran for two hours	7
Twenty self-contained series episodes (7 <i>Strangers</i> , 6 <i>Cribb</i> and 7 <i>Lady Killers</i>)	20
Seventeen serial drama episodes (7 <i>My Father's House</i> , 7 <i>Spoils of War</i> , 3 <i>The Member for Chelsea</i>)	17
Eight <i>Crown Court</i> (six 90-minute cases, two 60-minute cases)	11



◀ **The Member for Chelsea.** Did three sisters bring about the ruin of Victorian Cabinet minister Sir Charles Dilke in the 1880s? Richard Johnson portrays Dilke, with Felicity Dean, Eleanor David and Judi Maynard as the Eustace-Smith sisters.

▼ **The Spoils of War.** Catherine Schell and Alan Hunter in a serial written by John Finch.

The list for other years would be very similar with perhaps more *Crown Court* cases, slightly less serial drama and the inclusion of some drama for children. It is, of course, a list of what was shown in a twelve-month period, not what was made. The making covered a much longer period, twice as long in fact, and during that time other drama programmes were made which have yet to be seen. For instance the major drama event of Autumn 1981, *Brideshead Revisited*, went into production in Spring 1979 and since January 1981 Granada has been making *A Kind of Loving* which will not be seen until 1982.

When the programmes are identified, when something which first appeared on the shopping list as 'Series A' turns out to be *The Member for Chelsea*, a sum of money is allocated to the production. The budget figure will almost automatically decide the production style of the programme; some drama series cost nearly ten times as much as others. There is, however, another con-





▲ **Lady Killers.** John Fraser and Hannah Gordon play Dr Hawley Crippen and his mistress Ethel Le Neve in 'Miss Elmore', the story of the 1910 Old Bailey trial of Dr Crippen.

sideration – the resources available at the time the production is scheduled.

Granada has three drama studios, and all of them provide facilities for other types of programmes as well as drama. The company also provides three location units almost exclusively for drama production. The executive producer in charge of drama, whether this means single plays, series or serials, must negotiate with the managers of service departments (design, film, post production for example) for the facilities he needs to make his scripted dreams into reality.

In every company there are traditional patterns of production. A familiar method of production for drama series follows a three-weekly cycle which includes five days in



▲ **The Double Dealer.** Nicky Henson and Brenda Blethyn in the William Congreve play from the repertoire of the National Theatre.

exterior locations and two days in the studio. An hour-long film drama, made all on location, will be allocated fifteen days of filming. Of course, there are some scripts which make different demands and the accepted patterns have to be adjusted to provide for them.

At any one time there are at least six different drama series in active production at Granada. The demands of each one must be taken into account in putting together the jig-saw of a production schedule. This has to be projected at least a year ahead and continually revised to include changes of plan and to repair the omissions caused by accidents, bad weather and altered priorities. This is a job too complicated for a computer to handle; the schedule has to be changed so frequently and with such understanding of the problems involved that only a human being can tackle it. So at the heart of the operation there has to be a drama planning manager without whom plays and series would never reach the screen.



▶ **Strangers.** Five crime-fighters from a popular networked drama series. Left to right, Dennis Blanch, Mark McManus, Fiona Mollison, Don Henderson and John Ronane.

◀ **A Kind of Loving.** Joanne Whalley plays Ingrid Rothwell in a television adaptation of the Stan Barstow novel.



Brideshead Revisited

Brideshead Revisited tells the story of the aristocratic Marchmain family from the early 1920s to the end of the Second World War as seen through the eyes of Charles Ryder, who falls under the spell of the dazzling and ill-starred Sebastian when they first meet at Oxford in 1923, and he makes his first visit to Brideshead Castle, the family home.

Charles' obsession with the family – first with Sebastian and then with the passionate, headstrong Julia – threatens to overwhelm and destroy him.

Revisiting Brideshead – now requisitioned as a bleak and temporary wartime Army camp – Charles, a disillusioned Army captain, relives his memories of the house in the days of its glory. As he looks back on his entanglement with the destructive forces which shaped the fate of the Marchmains, he knows his own life is changed for ever.

The main location for the Granada production of *Brideshead Revisited* was the house chosen for Brideshead – Castle Howard in Yorkshire, one of the most spectacular baroque houses in England and now the historic home of the Howard family. It was Castle Howard which originally supplied Waugh with his inspiration for the Brideshead Castle of the novel.

Other film locations for *Brideshead Revisited* include Venice, Malta and the

Island of Gozo, Oxford, London, the liner Queen Elizabeth II, and Tatton Park, one of the foremost historic houses in Cheshire.

At Oxford, Evelyn Waugh's own rooms in Hertford College were chosen to represent Charles Ryder's rooms, where every item contained in Waugh's description was faithfully recreated.

Extensive research was done to recapture in detail the extraordinary world of Oxford in the 1920s. Here Waugh himself, like his hero Ryder, had entered the company of a remarkably gifted group of undergraduates – a generation which included writers and artists like Harold Acton, John Betjeman, Lord Cecil, Kenneth Clark (Lord Clark), Claud Cockburn, Cyril Connolly, Graham Greene, Christopher Hollis, Frank Pakenham (Lord Longford), Anthony Powell, Peter Quennell and Christopher Sykes – whose works remain a powerful influence today.

Brideshead Revisited has been adapted for television by John Mortimer, one of Britain's best-known dramatists and scriptwriters.

Music for the serial has been specially composed by Geoffrey Burgon, one of Britain's leading composers. The production designer is Peter Phillips and the costume designer is Jane Robinson.

Brideshead Revisited is directed by Michael Lindsay-Hogg and Charles Sturridge, and produced by Derek Granger.

Starring are Jeremy Irons as the painter Charles Ryder, Anthony Andrews as Lord Sebastian Flyte, and Diana Quick as his sister Lady Julia Flyte.

Other major roles are played by special guest stars Laurence Olivier as Lord Marchmain, Claire Bloom as Lady Marchmain, Stephane Audran as Marchmain's mistress Cara, Mona Washbourne as Nanny Hawkins, John Le Mesurier as Father Mowbray, and John Gielgud as Edward Ryder.



▲ Anthony Andrews (left) as the capricious, mercurial and ultimately self-destructive Lord Sebastian Flyte on location with Jeremy Irons.

▼ Laurence Olivier as Lord Marchmain, the eccentric patriarch of the great family and Diana Quick as his bravely defiant daughter, Julia.



◀ Charles Ryder (Jeremy Irons) and Lady Julia Flyte (Diana Quick) in the grounds of the spectacular Castle Howard, chosen as the house to represent the Brideshead of the title.



Drama Series

▼ **The Flame Trees of Thika.** Holly Aird as little Elspeth and Hayley Mills as Tilly, her mother, in a series based upon Elspeth Huxley's book about growing up during the pioneering days in Kenya. *Thames*

Many different dramatic traditions are represented on Independent Television. The range of television drama series varies widely in both style and presentation, starting out each week with a set of separate stories about the same people or situations; and they continue to be popular with ITV viewers. This range reflects almost every sphere of human experience, and high standards of writing and acting have helped to secure a large and loyal audience for many series.

A tight, well-constructed plot is the essential prerequisite of any good novel or

play and perhaps nowhere can this be more aptly demonstrated than in the field of criminal fiction. Crime and detection are a well-loved convention of television drama and viewers enjoy these programmes for a variety of reasons: some watch partly to be entertained and partly out of desire to see justice done, others wish to see a realistic portrayal of crime and the criminal world and relish the thrills of the chase or the atmosphere of menace. *Minder* (Thames) is an example of the type of programme designed as pure entertainment with a light-hearted look at London's underworld. On screen, Arthur Daley and his companion Terry McCann click like a well-used lock, even if the key does stick from time to time. On the other hand, *The Gentle Touch* (LWT) takes a more sombre view of the human aspects of crime with the main character being a woman police detective on her beat in the colourful Soho and Covent Garden areas of London.

Outdoor settings are often used to complement the lush illusions of the television studio for a number of ITV drama series. *The Flame Trees of Thika* (Thames), for example, involved many weeks on location in Kenya during production with replicas of buildings being constructed in the attempt to recreate the early pioneering days of Africa pre-First World War. An exciting thriller series from ATV, *Seagull Island*, also lent itself to the location format, having been filmed entirely in Rome and the Italian resort of Porto Ercole. Produced and directed by Nestore Ungaro, much of the action took place under water and Nestore is a master in this highly dangerous and specialist field. *We'll Meet Again* from LWT was filmed in a village and airfield typical of the summer of 1943, when England was 'invaded' by thousands of foreign troops – men of the United States Armed Services; in addition, use was made of an authentic B.17 'Flying Fortress'.

Series are an important aspect of television drama and the appetite of viewers in Britain for this kind of story-telling remains almost insatiable.



▼**Airline.** Drama production is not just confined to the studio. It often means going out on to location as this dramatic scene shows. *Yorkshire*



▼**The Gentle Touch.** Jill Gascoine stars as Maggie, a woman police detective and mother, in a further series of this popular drama. *LWT*



▶**We'll Meet Again.** Filming for the thirteen-part series which tells the story of a bomber group of the American Eighth Army in 1943 and its impact on a small town near its base. *LWT*



◀**Seagull Island.** Starring in a tense, exciting thriller series, filmed entirely on location in Italy, are Prunella Ransome and Nicky Henson. *ATV*

Drama Series Continued



▲ **Something In Disguise.** Anton Rodgers and Elizabeth Garvie in a scene from a series dramatised for television by Elizabeth Jane Howard from her novel of the same name. *Thames*



▲ **The Professionals.** The tough men of C.I.5 ready for action and further assignments in an exciting series – Martin Shaw, Gordon Jackson and Lewis Collins. *LWT*



◀ **Minder.** A slight altercation between Arthur (George Cole) and Terry (Dennis Waterman), in the humorous series about a tough-guy bodyguard who usually gets his own way. *Thames*

◀ **Sapphire & Steel.** Joanna Lumley stars as Sapphire and David McCallum as Steel in the series dealing with events beyond the realms of probability in the world of the supernatural. *ATV*



◀ **Tales of the Unexpected.** Aileen Wheeler (centre), whose winning entry in a nation-wide short story competition organised in conjunction with *TV Times*, was chosen for the production 'Blue Marigold'. She is pictured on location with actress Toyah Willcox and Anglia's Head of Drama, John Rosenberg. The competition attracted more than 11,000 entries. *Anglia*

▲ **Stay With Me Till Morning.** In a trilogy by John Braine, an old passion is rekindled between Robin Lendrick (Nanette Newman) and Stephen Belgard (Keith Barron). Looking on are Robin's husband's brother and his wife (played by Michael Lees and Paula Tilbrook). *Yorkshire*

▶ **Diamonds.** A series about a family of diamond merchants and the loves, hates and jealousies which surround them. Pictured are John Stride and Allan Corduner. *ATV*



◀ **Funny Man.** Jimmy Jewel as Alec Gibson and David Schofield as his son Davey perform a burglar sketch together – as seen in the series about a family of music hall artists in the 1930s. *Thames*



Beyond the Legend

ATV's *I Remember Nelson* is not a conventional television series; as opposed to the more familiar biographical approach, it is a sequence of four plays that attempts to show the human face beneath the public image of a great hero.

It is, perhaps, impossible to define the qualities that go to make a heroic figure. The passage of time has created a 'Nelson legend'; what ATV has tried to do is to look beyond the legend and to see what sort of human being it was who had such a mighty impact on everyone who came into contact with him.

Although Nelson's presence and influence is felt throughout the four plays, each has its own central character; and it is through their eyes that we witness events that have now become part of British history.

The first play, 'Love', is narrated by Nelson's wife, Fanny (Anna Massey). It traces the sad events that surround the break-up of their marriage, following Nelson's return to England after his triumphant victory over the French at the Battle of the Nile. The public acclaims him with a fervour that has never been equalled, before or since. But the real drama of the story is on a much more intimate scale: a woman who has been longing for her husband's homecoming suddenly realises that he is in love with somebody else. The fact that Lady Nelson is able eventually to come to terms with this shattering betrayal makes her, perhaps, even more of a hero than her much-lauded husband. Kenneth Colley plays Nelson.

▼ Kenneth Colley portrays Admiral Nelson, a legend that was such an inspiration to the seamen who served under him.



The second play is entitled 'Passion', and it travels back in time to the beginning of Nelson's infatuation with Emma Hamilton (Geraldine James). It is a strange and little-known story, set in Italy, where Nelson becomes deeply involved with the corrupt King of Naples and his domineering wife. For the only time in his career, Nelson becomes an active figure in the political turmoil of his time, playing the dangerous game of revolution and counter-revolution. His passion for discipline, combined with his newly-awakened passion for Emma, leads him into the one dishonourable act of his naval life; and it is this that provides the climax for this particular play. 'Passion' is narrated by Emma's husband, Sir William Hamilton (Sir John Clements).

The third play, 'Duty', is narrated by Captain Thomas Masterman Hardy (Tim Piggot-Smith). Sir William Hamilton is now dead and Nelson is living with Emma at their home in Surrey. It is the eve of Trafalgar. Captain Hardy travels to see Nelson for a council of war, and finds himself confronted with one of Nelson's most bizarre companions: William Beckford (Daniel Massey), an eccentric millionaire who had once been involved in a notorious homosexual scandal. The play explores the conflicting sides of Nelson's character – a conflict that is mirrored by the growing antagonism between Beckford and Captain Hardy. The tragic aftermath of the Battle of Trafalgar brings this story to its moving conclusion.

Finally, 'Battle'. 'Here begins the din of war', wrote one of the sailors at Trafalgar; and this play brings that phrase to devastating life. Set entirely below decks on the 'Victory', Nelson's flagship, it is narrated by William Blackie (Phil Daniels), one of the gunners. The play vividly portrays the appalling experience of battle: the heroism, the bloodshed, the sacrifice. As the enemy fleet surrenders, Nelson dies – and phoenix-like, the Nelson legend is born.

Although dealing with historical figures and events, *I Remember Nelson* is essentially concerned with human emotions. That, after all, is the very stuff of drama.

The Single Play

It can be said that there is a certain amount of anxiety from writers, drama producers and critics who care about the single play. The problems of sustaining it as a form of television drama are immense. David Cunliffe, Head of Drama at Yorkshire Television, outlines the problems:

There has been more written about the single play in television, more fury aroused and more discussion generated, than about any other type of programme.

The inescapable fact is that over the last few years the television single play has spiralled in production cost and plummeted in popularity. And, as a result, fewer single plays have been transmitted – hence the outcry. Why has this happened?

So often is heard the plea: 'Why can't we have plays like we used to?'. But, looking back over television's (fairly brief) history, we see that the early days comprised mostly versions of West End successes and a rich

plundering of British theatrical dramatic works, sprinkled with the rise of a few writers writing especially for television, like Alun Owen, David Mercer, Dennis Potter, Alan Plater. And in those 'golden' early days, when we all looked forward with excitement to *Armchair Theatre* on a Sunday evening, followed by the *Play of the Week* on a Tuesday, programme companies could rely on commanding substantial audiences.

There was never any talk of 'Save the single play' with something like a hundred plays a year produced at that time and critics, audience and programme-makers were well content. Plays were made in the studio, easy to control, and relatively inexpensive to produce. Many of them went out live.

What happened? What has changed? Why are papers being written now defending the single play and demanding the IBA protect this tender flower from the Philistine programme companies?



◀ **Miss Morison's Ghosts.** Wendy Hiller (left) and Hannah Gordon in a two-hour drama by Ian Curteis. The plot is freely based on the true-life experience of two lady Oxford academics on a visit to Versailles in 1901 when they were mysteriously transported back in time to the court of Marie Antoinette. *Anglia*

The Single Play Continued

Viewers have become more sophisticated, and we have run out of those old West End pieces which nowadays seem stagey. With the advent of the exciting imported drama series from America, with their direct story-telling and fast-moving action, the audience demanded a more cinematic approach. Yet, curiously, running alongside this demand, television writers, producers and directors began to explore social issues, and the minutiae of character, and thus was born 'kitchen sink drama'. Frequently pleasing the critics, it left Aunt Edna gasping. At the end of a 60-minute play she was asking 'What was it all about?'. The decline of the single play began.

Attempts to bolster the sagging ratings with more ambitious productions sent costs spiralling. Plays were no longer rehearsed for a fortnight and recorded in three days in the studio, but moved out on to location and expanded into nearly Hollywood-sized



▲Happy Since I Met You. Julie Walters in a love story with music written by award-winning playwright Victoria Wood. *Granada*



▲The Three Sisters. The Royal Shakespeare Company's highly-acclaimed production of Anton Chekov's classic is specially recreated for television by Trevor Nunn. Susan Tracy plays Natalya Ivanovna. *Thames*

◀Sunday Night Thriller. More classic tales of murder, mystery and intrigue in a further series of spine-chillers. Pictured is John Thaw (foreground) while filming 'Where is Betty Buchus?'. *LWT*



◀ **Playhouse.** 'The Day of the Janitor'. Richard Durden as commodity broker Roger and Arthur Whybrow as maintenance supervisor Arthur in Christopher Wilkins' black comedy. *Thames*

▼ **Brother to the Ox.** A drama-documentary about a young farm apprentice who wearies of the harsh life of the land, and runs away to look for work on the railroad at the turn of the century. *Yorkshire-*



movies. Last year we saw the culmination of this in productions like LWT's Dennis Potter plays: *Rain on the Roof*, *Blade on the Feather*, and *Cream in my Coffee*; Granada's *Staying On*; Thames' *The Sailor's Return*; Westward's *Drake's Venture*. All highly expensive, polished productions, and appealing to a relatively small section of viewers. Each one of these plays (even allowing for inflation) individually cost what would have been spent on half-a-dozen plays in the past.

Inevitably, this drop in popularity and increase in costs has to be paid for, and the ITV companies, with only a single channel



▲ **Cold Feet.** Barbara Leigh Hunt and Daniel Massey are the stars of Anita Bronson's play about two middle-aged people in love. *LWT*

▶ **One In A Thousand.** Eileen O'Brien as Marion Hayes and Jonathan Adam, a genuine Spina Bifida sufferer as her son John, in a moving play by Mike Stott. *Yorkshire*



The Single Play

Continued

available to them, have preferred to produce fewer single plays (less than 40 in 1980) and to concentrate on series, anthologies and more popular programme areas.

And so the arguments continue. Do we need more, but less expensive, new plays that cater for a wider audience, like Yorkshire Television's *Plays for Pleasure*; or perhaps fewer, more costly 'prestige' productions that will stand out like special events in the programme year; or just a modest number of 'better' plays that may appeal to a much

smaller, but nevertheless appreciative, audience?

The contention that the single play allows more scope to the writer (and especially the new writer) to be creative and innovative than within the confines of drama series and serials is a powerful one – for the future of television drama depends on such qualities. But the final question remains: If the viewer doesn't show much enthusiasm for the single play, how many of them can the programme companies afford?

▼ **A Voyage Round My Father.** The cast and production team assembled on the first day of rehearsals for John Mortimer's autobiographical play. *Thames*



▲ **Looks and Smiles.** A two-hour film drama made in black-and-white by distinguished director Ken Loach which highlights youth unemployment in Britain today and the bleak prospect of the dole queue. Graham Green, who plays Mick, is fifth from right. *ATV*



▲ **Escape to the West.** Joss Ackland and Leonard Rossiter in a scene from an intriguing play set in a TV studio. The camera on the left is a 'dummy' and the cameraman is an actor. Those on the right are the real thing! *HTV*

◀ **Wet Job.** Callan (Edward Woodward, right) is prised out of retirement for one more assignment in a play written by Callan's original creator, James Mitchell. Russell Hunter plays his accomplice, Lonely. *ATV*

► **House on the Hill.**

This anthology of six one-hour dramas examines the six groups of people who live in an elegant Glasgow West End house during its first 100 years. Jennie Linden and David Ashton star in the first episode, 'Mistress of the House'. *STV*



▼ **Plays for Pleasure.**

Bobby Collins and Patricia Hayes feature in 'Storm In A Broken Teacup', one of a series of plays that caters for the wider audience. *Yorkshire*



▲ **All for Love.** One of a series of plays written to a theme is 'A Dedicated Man' starring Joan Plowright and Alec McCowen. *Granada*

► **Tiny Revolutions.**

Freddie Jones plays Czech humorist Jan Kalina in a drama-documentary about a man who goes to jail for telling jokes. *Granada*



Serials

▼ **Emmerdale Farm.**
The regular cast of the popular twice-weekly serial take time off from work on location to celebrate the recording of the 600th edition. *Yorkshire*

The television serial gains the attention and loyalty of many viewers because of their abiding interest in other people's lives; it is perhaps because of this that for many years the serial has been an essential ingredient in the programme diet of a large and faithful audience.

Producing a successful drama serial is a tremendous challenge which requires a fruitful working relationship between the scriptwriter, the production team and the cast. An example is Yorkshire Television's *Emmerdale Farm*, a dramatisation of the

everyday life of a Yorkshire farming community. An undoubted attraction is that the serial has something which no similar production can boast: more than half the action is recorded on location in the matchless Yorkshire Dales! Added to that is the fact that each of the characters symbolises a mainstay of traditional family life.

Events of everyday life also form the basis of other regular serials such as *Crossroads* (ATV) and *Coronation Street* (Granada) which, on the occasion of its 21st birthday, was presented with a special award by the British Academy of Film and Television Arts in recognition of its remarkable and sustained standards.

On the other hand, an abiding human concern with justice and retribution may explain the appeal of the series *Crown Court* (Granada); while *On The Line* (ATV), a serial about the car industry set in a fictional company, pays considerable attention to management union relations, showing that people on opposite sides and different levels of industry do not have to be enemies. HTV takes a look at the lives of two families in contemporary industrial South Wales in *Taff Acre*, and *Take The High Road* (STV) welcomes the challenge of filling one of the network daytime drama slots with its story of everyday folk in a rural setting, with the conflict between the ruthlessly new and the good old ways.

Any television programme is liable to criticism, and long-running serials are no exception, being perhaps painfully 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.



TELEFACT

The first episode of *Coronation Street* was transmitted as a regional programme in the North on 9th December 1960; it was not fully-networked until 3rd May 1961. Four members of the original cast of Episode One still appear regularly: Annie Walker (Doris Speed), Ken Barlow (William Roache), Elsie Tanner (Patricia Phoenix), and Albert Tatlock (Jack Howarth).



▲ **Crossroads.** A scene from the popular serial that focuses on the happenings in a Midlands motel and the people who live and work there. *ATV*

▼ **Take The High Road.** A country scene from the twice-weekly lunchtime networked serial. *STV*



▶ **Crown Court.** A popular lunchtime serial which over three days in the week shows the process of law in a particular case. For this edition Gwen Cherrell is in the dock, accused of conspiracy to murder. *Granada*



▲ **Taff Acre.** A 26-part serial set in contemporary industrial South Wales. Left to right: Louise Jervis, Christine Pritchard and Robert Blythe. *HTV*



◀ **On The Line.** A thirteen-part drama serial about the car industry and the people who work in it. Left to right, Taria Unus, Mike Savage and Martin Fisk. *ATV*



▲ **Coronation Street.** Jean Alexander plays the nosy Hilda and Patricia Phoenix is Elsie in the long-running serial that is compulsive viewing for many people. *Granada*



SPORT ON SCREEN

Long before television became the popular mass medium which it is today, crowds flocked in their thousands each year to Wembley, Lords, Epsom Downs and Wimbledon. Today these sports arenas still attract many fans who wish to be present at a major sporting event, be it the FA Cup Final, a Test Match, the Derby or the Wimbledon Tennis fortnight. It is undoubtedly true, however, that more people have seen Wembley football stadium, the Epsom racecourse, Lords or Wimbledon on television than have ever been physically present at any of these venues. Such has been the power of television to attract people in their millions, in the comfort – and one might also say the safety – of their armchairs to major sporting events, not only in this country but in such distant places as Argentina, Mexico, Moscow and Montreal which, likewise, the vast majority of them have never visited and probably never will.

In the course of a quarter of a century, television has not only attracted millions to popular and long-established national and international sporting events. It has also been successful in popularising a number of sports which, until comparatively recently, were regarded as being of insufficient importance to merit the presence of television cameras. One of the first sports to be so popularised by television was show-jumping, a sport which, although it had a large following in many parts of the country, was less well known to the vast majority, certainly in the more urban areas. Today most of the important show-jumping events both in this country and abroad are covered by television and not only are riders such as David Broome, Harvey Smith and Eddie Macken well known to millions of viewers so also are their horses.

Over the years television has been responsible for an increased interest in many sports – some long-established, some less well known. It would doubtless sound

blasphemous to long-past members of the Royal and Ancient to assert that television was in any way responsible for bringing about a resurgence of interest in the ancient game of golf, but countless golfing 'rabbits' might agree that coverage over the years of major events such as the British Open, the Ryder Cup, the Dunlop Masters and the major American tournaments has swollen membership of private and public golf clubs and has also thereby resulted in many having to queue for lengthy periods to get on the first tee.

Recent years have evidenced a more graphic illustration of the power of television to influence interest in particular sports. Not so long ago an ability to play snooker was regarded as evidence of a mis-spent youth and practitioners on the green baize table were relegated to temperance halls in the less salubrious areas of towns and cities. When it was realised that the interest of viewers, both men and women, could be held for lengthy periods by watching gentlemen in immaculate waistcoats and bow ties knocking coloured balls into pockets round a table, a very old sport became revitalised. Now there are household names in snooker as there are in other major sports, names such as Ray Reardon, 'Hurricane' Higgins, Doug Mountjoy, Cliff Thorburn and Steve Davis; and, perhaps more important for the professionals involved, the amounts of prize money at stake are commensurate with their skill and the pleasure which they give to millions of viewers.

One other indoor sport which has, until recently, been regarded as a pastime which people indulged in, in between drinking pints of beer is darts. Again, television has made this former saloon bar activity into a sport which has created its own household names and in which the amount of prize money available has gone far beyond the dreams of the average patron of the 'Rose and Crown'.

Today's television certainly has much to offer for the attention and relaxation of the armchair sportsman or woman.

The Sporting Week -Behind the Scenes

World of Sport is presented for the ITV network every Saturday afternoon by London Weekend Television from its studios near Waterloo on the South Bank of the Thames.

It is a live programme of more than four-and-a-half hours, although many of the items may be pre-filmed or pre-recorded, and its compilation requires detailed planning in long-term proposals and last-minute adjustments.

Programme material derives mostly from three types of source: overseas items may come in from the satellite, on land-lines and on pre-recorded tape; from this country, network companies provide live pictures from events taking place in their own geographical areas; while LWT's own cameras cover the scene from the capital.



▲ Bob Batchelor behind LWT's 'roving eye' prepares to record another race meeting at Kempton.

The outline of major events is known about six months before transmission, while the very latest that decisions about billed items have to be made is three weeks in advance, when *TVTimes* goes into print. However, stories are sought right up to and during air-time.

World of Sport's team is headed by John Bromley, who is also Chairman of ITV's

Network Sports Committee; many of the major events are networked outside *World of Sport* time, and it is at this level, and at that of Network Programme Controllers, where decisions are made about such items as golf tournaments, world title boxing and world and European swimming and athletics.

In negotiating for material specifically for *World of Sport*, John Bromley is assisted by the programme's editor, Stuart McConachie. Apart from getting British rights in major transatlantic sports events like the Superbowl American football match and the Indianapolis 500 motor race, their dealings have produced the lighter-hearted items which have become so much a part of *World of Sport*'s character. Acapulco cliff-diving, barrel-jumping on ice and the world lumber-jack championships have enlivened many a grey winter's afternoon. Not only are such items sometimes billed for broadcasting; they also provide a store of stand-by material which fills in those gaps when the weather does its worst and causes scheduled events to be cancelled.

Most of the other overseas material comes from ITV's participation in Eurovision, which, in turn, links with Intervention from Eastern Europe. The spectacular skiing pictures and those remarkable mobile shots from the Tour de France are testimony to the expertise of the European technical crews.

However, very few of these pieces are delivered in the form in which they eventually are seen. Recorded either at *World of Sport* studios or abroad, they are shaped to the particular lengths and style needed for the programme. American commercial breaks, for instance, are much more frequent than those in the United Kingdom and are heavily 'trailed' by the US commentators. These moments have to be edited out, without disturbing the flow of the programme.

It is the preparation of such pieces, the organisation of the live outside broadcasts, and the groundwork on promotional inserts and magazine slots for 'On the Ball' which take up most of the *World of Sport* team's working week.

Typically, the week begins on a Tuesday



◀ John Tyrrel reads the racing results while Carole Chessun taps them out on the electronic caption generator.



▲ Controller of Sport at London Weekend Television, John Bromley.

with the programme meeting. For this a five-page document has been produced itemising the estimated on-air time of all the spots in the show, where they are coming from, and who is responsible.

Dickie Davies is there to work out in principle what he is going to say on Saturday, while Andrew Franklin, the programme's deputy editor, chairs the meeting.

The programme's director is Patricia Mordecai who will be responsible on the day for the visual content of the show and for making sure that all the sections knit together. At this stage Pat's concern is that she knows precisely what the editorial team is planning; that it is technically feasible; and that it will look good on air.

The team then sets to work on its allocated tasks. Richard Russell, the assistant editor, also carries a responsibility for the wrestling, which is now recorded in advance to allow viewers to see the best of the contests. But chiefly he ensures that bought-in material is on its way in the proper format. Andrew Franklin keeps an eye on midweek racing. Tony McCarthy, editor of 'Sports Special One', is on the look-out for new events and can be heard regretting that so few hopefuls actually turn out to be feasible TV projects. 'I call myself "the abominable No-man"' he says.

Later, one of the editorial assistants, Robert Charles, may have to telephone LWT's airport shipping agents to discover, for example, whether a customs 'go-slow' will prevent the video-tape from America arriving in time for the projected editing session. The

'On the Ball' team chase the latest soccer story, in the hope of being able to use the new lightweight Electronic News Gathering (ENG) unit, which will mean literally up-to-the-minute coverage for the viewer.

Patricia Mordecai could well be with Terry



Griffiths, the graphic designer, who is in charge of the titles, part captions, backing captions and promotional captions. The visual style of the show and the clearest stylistic presentation of information are particularly vital to a long and complex programme and their preparation is a time-consuming business. Fortunately, some of the donkey-work on-air has been taken over

▲ Director John P. Hamilton studies the bank of monitors at Kempton.



◀ One of the fruits of the week's labours: racing from Kempton Park brought to the screen for the enjoyment of thousands of viewers.

by the electronic caption generator, a sort of typewriter which creates instant lettering on the screen. It is operated by, among others, the unit's secretaries, Carole Chessun, Derrin Ottaway and Dinah Quinnen.

On Thursday, most of the editing will normally have been taking place, while Friday is spent on the detail of the script, the

▶ Caption preparation is an essential element of the programme which rarely gets the recognition it deserves. Here, Derek Holding (left) and Joe James put together the racing tips.



'spinning symbols' – the revolving 'S' at the top of the show – ENG stories and setting up the promotion which goes out after ITN.

The unit has split up again on Saturday. In studio five are the cameras, which have been working on other LWT programmes during the week, the editorial staff, the sub-editors and the typists who are responsible for pro-

viding Dickie Davies with the latest news. In the control room, Patricia Mordecai sits surrounded by monitor screens and the means of communication with the otherwise invisible outside world – the OB's (outside broadcasts) from round the country, the out-of-vision reporters, the videotape and film areas waiting to be cued into the programme.

The morning is spent in rehearsal, making sure that everyone knows what is expected, perhaps running through areas of the show that seem likely to present special problems. There is then just time for lunch, taken by all staff in their working positions in case any last-moment adjustments have to be made.

At 12.30pm the titles are rolled and a live show goes on the air. From then on, for all concerned, it is mostly a matter of concentration, making sure that the week's preparations pay off, though there are always moments where improvisation is the key when events are cancelled or over-run or a big story emerges unexpectedly. Success goes back to the 'slottings' at the start of the week which have provided a framework that is both detailed and flexible and to a team whose many parts – involving co-operation with the entire network – put together one afternoon a week to create a very distinctive programme, with a character all its own.



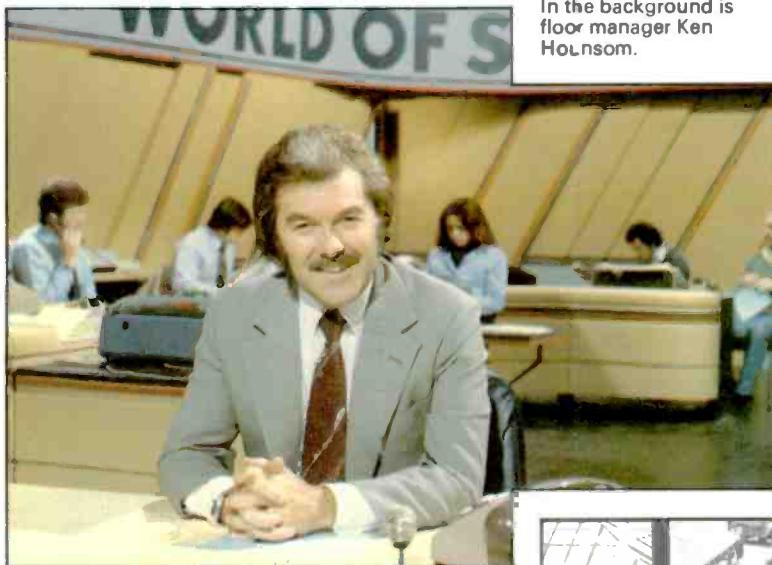
◀ Saturday's programme all ready to go on-air. In the control room with *World of Sport's* director Pat Mordecai (centre) are senior vision mixer Daphne Renny (left) and production assistant Jilly Pearce.

▼ In the midst of the action – racing commentator Brough Scott.



◀ Tuesday's production meeting, and the *World of Sport* team meet to prepare the groundwork for Saturday's programme.

▶ *World of Sport's* principal race reader, Graham Goode, all set to report from the day's racing at Kempton Park. In the background is floor manager Ken Holmsom.



▲ *World of Sport's* popular presenter, Dickie Davies, in the studio for another edition of Saturday's programme.



▶ Brough Scott with Information Adviser Charles Fawkus.

Sports Kaleidoscope

Both on a regional and national basis ITV makes a determined effort to cover a wide variety of sporting activities. Darts, snooker, cycling, ski-ing and speedway are just a few of the different events presented on television.

In an average week Independent Television provides some ten hours of sports programming and although a good amount of this time is concentrated in the networked *World of Sport* on a Saturday, many of the regional companies provide regular sports programmes especially for viewers in their own areas.

Yorkshire's *Calendar* team presents *Calendar Sport* for a half-hour on Fridays when it aims to reflect the varied sporting life

of the area. The company has also combined with Granada to pay more attention to the many supporters of Rugby League by presenting a special programme on Monday evenings of 45 minutes of Rugby League action.

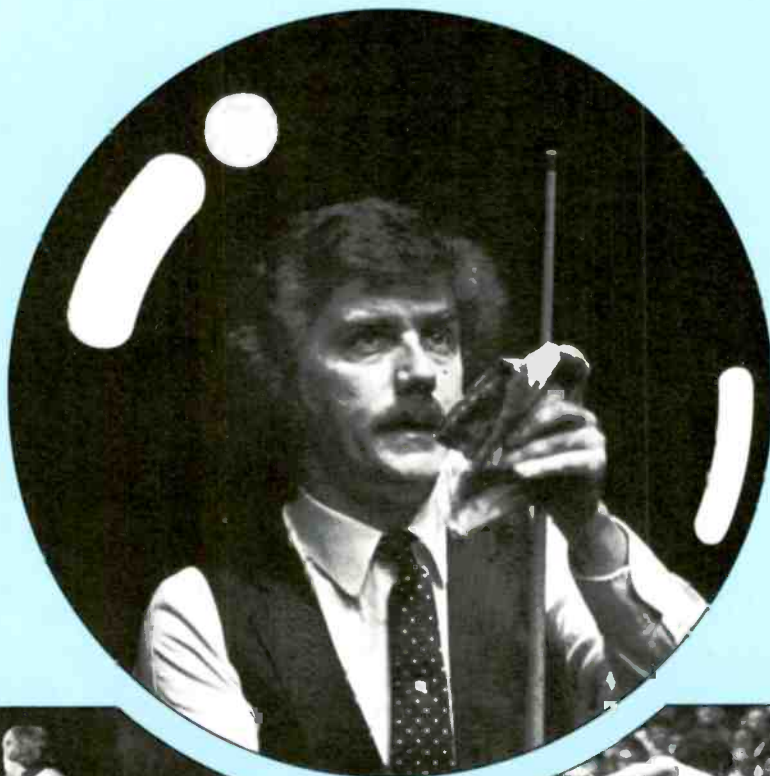
The presentation of football on ITV, by virtue of its decentralised system of broadcasting, also enjoys a special advantage. Many companies present their own programmes such as *The Big Match* (LWT), *Match of the Week* (Anglia) and *Shoot!* (Tyne Tees), which are shown on Sunday afternoons and invariably include a match featuring a local team.



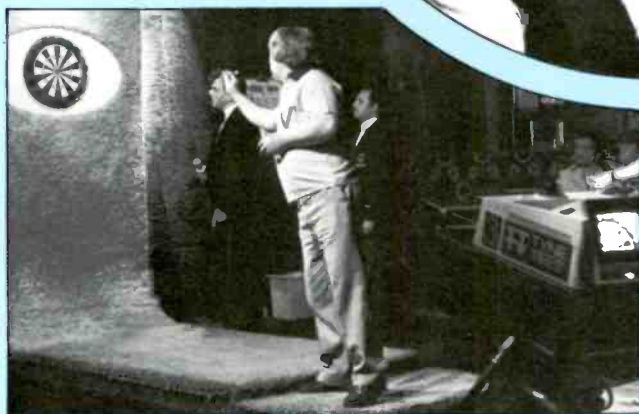
◀ **World of Sport.**
Wrestling – one of Britain's highly popular spectator sports. LWT



▶ Part of the action at the Scottish Professional Golf Championship at East Kilbride. STV



◀ Cliff Thorburn, 1980 World Champion, wipes his cue pensively during a round of The Tolly Cobbold Classic Snooker tournament. *Anglia*



▲ **Double Top.** All eyes on the board in a tense moment from the popular darts tournament staged at various venues throughout the North East. *Tyne Tees*



▲ **World of Sport.** The 100th FA Cup Final between Tottenham Hotspur and Manchester City proved to be one of the most exciting games in the Association's history. *LWT*



◀ An outside broadcast unit covering the annual Circuit of Ireland Rally. *Ulster*



CHILDREN'S TELEVISION

Independent Television is a public service; and it aims to provide as broad and varied a range of programming as is practicable on its single channel. From the outset this has included material made specifically for children by specialist producers, who bear the needs and wishes of young viewers very much in mind. These programmes are often planned to appeal to particular groups or those with specific interests rather than to attract the largest number of viewers. Some are designed to provide instruction or enlightenment, others simply to offer undemanding relaxation and entertainment. However, the basic intention of all such programmes is to present ideas which will help the child to grow as an individual and as a member of the community.

In planning the pattern of programming throughout the week, ITV makes every effort to provide a balance of material for younger viewers. And this produces what is probably the greatest single problem – that in an hour or so a day television has to provide a whole schedule in miniature for an audience that is widely varied in terms of interests, ages and backgrounds. This is further complicated by the fact that the IBA's regular research into children's appreciation of their own series and of programmes for the general audience reveals, perhaps not surprisingly, that the older the child the more he or she is attracted to adult programmes.

In broad terms, ITV aims its children's output at two age groups – 'infants' up to about the age of eight, whose experience of communication is mainly emotional; and 'children' from nine to twelve or thirteen, who have learned to grasp ideas and have developed a lively curiosity. There is a tacit agreement among all those concerned with children's television that the starting point for any programme must be the child himself. Children are a demanding audience. They have intelligence, imagination, enthusiasm and eagerness, and they will let their opinions be known, unrestrained on occasion by the social politeness of adults. There is little to be achieved by making a programme which simply gives an impression of childhood that derives from the adult's idealised view of how children should look and behave, or of what they should take an interest in. It is perhaps more difficult to make good programmes for children than for any other section of the audience, for it

is adults and not children who produce them. In a sense, the producer has to fascinate and interest 'the child within himself', as sincerely and truthfully as he can.

ITV presents children's programmes on weekday and Sunday afternoons and most companies provide a Saturday morning children's show which includes films, cartoons and other feature material selected for children and moulded together by one or more presenters. The weekly output of children's programmes in any ITV area will normally include: two or more adventure/drama series; information programmes, either in the form of a magazine with several items, a competition or a miscellany; light entertainment or pop shows; cartoon or puppet animation series; and simple stories for the youngest viewers. Particular care is taken throughout over any scenes which might unsettle young children, bearing in mind Independent Television's Code on Violence; and programmes must exclude swearing or blasphemy.

Research indicates not only that many children enjoy programmes intended for adults but also that a substantial number of them are viewing in the evenings. The Authority therefore maintains a 'family viewing policy' to ensure that so far as possible no programmes shown in the evening from the start of children's programme time until 9 p.m. are unsuitable for an audience in which large numbers of children are present. This family viewing policy is applied progressively through the evening. While it is recognised that children tend to go to bed later and watch television longer than in the past, the Authority considers that 9 p.m. is a reasonable time at which to expect parents themselves to assume responsibility for what their children watch and after which time adults may reasonably expect to see adult programming.

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

The Authority from time to time reviews its children's output by means of a conference at which producers, directors and management are encouraged to discuss basic issues, problems and the future, in an atmosphere of mutual frankness. The last such meeting was held in July 1981.

◀ **Smuggler.** Oliver Tobias, Hywel Williams Ellis and Lesley Dunlop in a swashbuckling adventure set in the days when smugglers roamed the coastline around the South-West of England. *HTV*

Food for Thought

Children have a natural aptitude and eagerness for acquiring knowledge. Programmes to satisfy this need, during the hour or so a day set aside for children, are approached from a different angle to those made for schools. They are not specifically 'educational' but often incorporate humour and imagination to hold the child's interest. These informative series aim to stimulate the child to a wider range of discovery, both during the programme and afterwards, and include such series as Thames' *Ace Reports*, a magazine for the under-twelves, which is transmitted live and provides a considerable element of news and current affairs reporting and interpretation; and *Spectrum*, a science-based series for eight- to eleven-year-olds which aims to give children an understanding of the world about them by looking at a variety of everyday objects.

▼ **Ace Reports.** Michelle Putman, a schoolgirl whose ambition is to be the world's first woman submarine commander, joins reporter Bob Goody on HMS Odin at Gosport. As well as discovering how a submarine works, viewers were able to watch a mock attack sequence. *Thames*



▲ **The Book Tower.** Stephen Moore presents this major children's series which includes books of all varieties, fact or fiction. *Yorkshire*



▼ **Animals in Action.** This networked wildlife series won a major prize at the Milan International Fair in a festival of children's films and television programmes. It was awarded a diploma of honour and artistic bronze medallion for a programme explaining how animals use their tails. *Anglia*



▲ **Spectrum.** Two youngsters talk about hygiene and health in this science-related programme for eight- to eleven-year-olds. *Thames*

► **Graham's Ark.** Graham Thornton, seen here with a rather youthful and uninterested friend, shows young viewers how to look after their pets. This one, however small, obviously needs handling with kid gloves! *Granada*



Involving the Audience



One way to capture the interest and attention of younger viewers is to incorporate an element of participation. Programmes involving children in studio fun and games trigger spontaneous reactions from both the audience in the studio and the viewers at home, and competitions and quizzes are also popular. *Check It Out* (Tyne Tees) assembles teenagers in the studio to discuss matters of interest and importance to them; while *Free Time* (Thames) encourages children living in town and country areas to make the most of their leisure time.



▲ **Razzmatazz.** Presenters Alastair Pirrie and Lyn Spencer keep the fun rolling along with a host of star names and riotous games. *Tyne Tees*



▲ **Free Time.** Mick Robertson (right) examines salad stuff grown by an 'expert' teenage gardener in this holiday series which provides suggestions to help the young enjoy their leisure time to the full. *Thames*

◀ **Check It Out.** An important Government inquiry into the needs of modern youth, headed by Alan Thompson (left), gained valuable information in a special discussion mounted in this teenage magazine programme. *Tyne Tees*

Adventure and Drama

Story-telling has always been one of the joys of childhood. The visual medium of television can draw a child right into the centre of a story, absorbing him into a world of make-believe. This has its dangers, however. Children are natural mimics and will often play out a story or imitate a character; so great care is taken to avoid presenting them with dangerous or negative examples.

To retain the attention of the child, stories presented on television need to be lively and kept moving as the plots unfold, with plenty of action and not too much dialogue. The range of ITV's children's drama is wide –

adventure on the high seas or in wild countryside, historical drama, mysterious tales of travel through time – and often with children themselves in leading roles. High quality adventure and drama programmes will always attract a keen audience. Indeed, a number of ITV's series for children have attracted top awards. *Barriers* (Tyne Tees), for example, received the Gold Medal Award in the Children's Drama Series section at the 23rd International Film and Television Festival of New York, and won for William Corlett the Pye Colour Television Award for Best Children's Television Writer of the Year.

► **Vice Versa.** An imaginative historical comedy about a father, Peter Bowles (left), and son, Paul Spurrier, who change places. Iain Cuthbertson (right) is the terrifying headmaster, Dr Grimstone. *ATV*



◄ **Stig of the Dump.** Based on the novel by Clive King. Barney (Grant Ashley Warnock, right) makes friends with Stig (Keith Jayne), a boy from prehistoric times who lives in the chalk pit. *Thames*

► **Barriers.** The film crew work on a tense scene high in the Austrian Alps, where a skier clings precariously to a cliff edge, in this award-winning series about a teenager's quest for his real parents. *Tyne Tees*

▼ **Dick Turpin's Greatest Adventure.** Richard O'Sullivan and Mary Crosby star in an exciting tale of England's infamous highwayman. *WT*



► **Echoes of Louisa.** An unusual ghost story set in modern and Victorian times starring Lucinda Bateson (left) as Allegra and Amanda Kirby in the title role. *ATV*



▲ **Into the Labyrinth.** Magic in the dungeons of the Sheriff of Nottingham with Ron Moody and Pamela Salem as rival magicians Rothgo and Belor in disguise. Also in the picture are Lisa Turner, Simon Beal and Simon Henderson who play three young time travellers. *HTV*



In Lighter Vein

However important informative programmes are to the children's schedule, the diet needs to be balanced with shows offering laughter and entertainment. Independent Television therefore provides a blend of viewing which appeals to a child's unique sense of imagination and humour: fantasy stories weaving a magical world for the youngest child, animated cartoons such as Thames' *Danger Mouse*, sophisticated situation comedies like the popular *Metal Mickey* (LWT) and pop programmes featuring the latest in modern music.



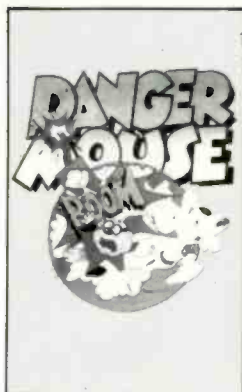
◀ **The Woofits.** A series of short stories for young children, written and narrated by Michael Parkinson. The Woofits live in a Yorkshire mining village and all the characters bear a resemblance to familiar personalities. With Michael here are Angela, who dreams of being a newsreader, and Elton, who wants to be a pop singer. *Yorkshire*



▲ **The Moondogs Matinee.** The Moondogs preside over this pop show in which they sing their own songs, introduce guest artists, such as Rockpile shown here, and have a regular video spot. *Granada*

▼ **Metal Mickey.** The hilarious adventures of a robot with a mind of his own. Irene Handl (right) will probably regret Mickey's latest desire – to try out hairdressing! *LWT*

▶ **Danger Mouse.** The cartoon adventures of a secret service agent and his sidekick Penfold, in their chase around the world thwarting arch-villain Baron Greenback and his evil tricks. *Thames*



That Local Touch

In addition to the networked series, many ITV companies also make children's programmes specifically for their own region. These programmes can create a sense of local identity, especially if they include personalities and musicians from the area, or are filmed in a place which is recognisably near home.



▲ **Camigam.** A light-hearted quiz, in Welsh, for children between the ages of eleven and thirteen. *HTV*



▲ **Think Tank.** An inter-school quiz with a difference; reference books and Visual Display Units are provided. The facts are at your fingertips, all you have to do is find them – fast! *Granada*

▶ **Saturday Shake Up.** Singer Kiki Dee gets a surprise telegram from Elton John in America on the set of this lively programme for younger viewers in the North East. *Tyne Tees*





INFORMATIVE VIEWING

'All information is imperfect', said Dr Bronowski, 'We have to treat it with humility'. Nearly two-thirds of the population look to television as their prime source of news, and a single news programme may be viewed by more than 15 million people. Statistics like these are cause indeed for a sense of humility on the part of those responsible for informative viewing on Independent Television.

Over a third of ITV's programme output is classified as informative and the production of these programmes involves a vast effort not only in gathering the facts and illustrating them but also in ensuring that those facts are presented as accurately and impartially as possible.

Independent Television News carries the main burden of reporting the news from home and abroad. Every day, ITN is on the air with the facts and images of a turbulent world. *News at One*, *News at 5.45* and *News at Ten* provide the corner-stones on which ITV's informative programmes are built. ITN's twin aims, to get the facts right and to give both sides of the story, are more than a matter of professional pride or statutory requirement. On them depend ITV's credibility as a prime service of information to the public. ITN's high standing both with viewers and with news broadcasters around the world depends also on its ability to adapt to the information explosion of recent years and to the challenges and opportunities presented by the technological revolution in communications.

It is not sufficient, however, for television simply to describe the major national and international events of the day. It must also attempt to explain the background to and the significance of those events and place them in the context of the world in which we live. Independent Television is regionally based and each of the fifteen ITV companies supplements ITN's bulletins with its own service of regional and local news and information.

The total number of words that can be fitted into the time available for the news each day would not fill more than a few columns of *The Times* and the amount of

background and explanation that can be given is limited. It is the task of the networked and regional current affairs programmes to fill in some of the gaps in our understanding of events.

There are three regular networked current affairs programmes on Independent Television, two of which are transmitted in peak viewing hours. On Monday at 8.30 p.m., Granada Television's *World in Action* probes the stories behind the news in its own traditional hard hitting, investigative style. Some of *World in Action's* reports require more than the half hour normally available and are transmitted as hour-long 'specials'. *TV Eye* from Thames Television is transmitted at 8.30 p.m. on Thursdays. The successor of the same company's renowned *This Week*, *TV Eye* has established a style and reputation of its own, covering events all over the world.

Weekend World, presented by London Weekend Television at midday on Sundays, lasts a full hour and is able to examine in greater depth the underlying currents of the political and economic scene. Penetrating interviews with national and world leaders by its presenter Brian Walden frequently elicit statements or opinions that make headline news in later news bulletins that day and in Monday's newspapers.

ITV's regional current affairs programmes provide an essential service in placing events in a more local context and allowing discussion of local issues.

The third arm of ITV's informative viewing is the documentary. As wide ranging in style as in subject matter, documentaries may be uncompromisingly factual or, in the words of William Cowper, may 'seek to delight . . . and, while they captivate, inform the mind'.

A major documentary may take months or even years of research and preparation for one short hour on the screen and ITV can claim the services of some of the world's best directors, film crews and editors whose work is internationally admired and recognised.

Many of the best documentaries seen on ITV come from the regional companies, reflecting the life of their own communities, often to a national audience. One of the longest-running documentary series on Independent Television, seen in countries all over the world, is Anglia's *Survival* which has produced some of the most breathtaking scenes of wildlife ever filmed.

◀ **China: Women.** This full-length documentary filmed Chinese women in their modernised society, recording their status at different social levels, their aspirations and their involvement in a rapidly developing nation. *Thames*



► **World In Action.** The activities of the Ku Klux Klan in America was just one of many investigations carried out for this regular networked current affairs series. *Granada*

▼ **Northern Life.** Each ITV company supplements ITN's bulletins with its own service of regional and local news and information. *Tyne Tees*



► **Once in a Lifetime.** In the third documentary of Barry Cockcroft's widely praised series 'If the Sharks Don't Get Me ...', blonde pilot Judith Chisholm says her last farewells to her dog before attempting to break the Britain to Australia solo record in a single engined plane. *Yorkshire*

► **Skin.** Programmes for and about minority groups are an important and developing feature of ITV's informative output. These reporters are attached to a series made by a special London Minorities Unit. *LWT*



1981 was the International Year of Disabled People and several companies produced documentaries on the subject. ATV concentrated on the mentally handicapped in a series of three programmes which attracted considerable attention in both Parliament and Press.

In a very different vein, ATV's *Years of Lightning* featured six key years in the country's history since the end of the 1939-45 war. Composed almost entirely of contemporary film and photographic records they contained not a word of commentary but skilfully evoked the spirit and atmosphere of each year.

A visit to the People's Republic of China by a documentary team from Thames Television resulted in a series of notable programmes which brought rare glimpses of the Chinese ballet and their colourful acrobats as well as studies of micro-surgery in Shanghai and of women in China.

The ITV companies' departments responsible for informative programmes are continually searching for new ways in which to present the world to the viewer. Sometimes the methods used provoke controversy. One field in particular that has gained the attention of critics in recent years is that of the dramatised documentary. There are certainly dangers in the possible blurring of the distinction between fact and fiction and the makers of such programmes take the greatest care to ensure that their viewers are not misled by what they see.

Granada Television has been responsible over the years for many documentaries and current affairs initiatives. These have ranged from the notable series by Leslie Woodhead in which events of which no film record exists (such as the shipyard workers' strike in Poland) are reconstructed using actors, to the so-called 'hypotheticals' in which leading figures in a given field such as journalism or business are asked to react to hypothetical

situations presented to them by a moderator.

Yorkshire Television has a flourishing documentary department which has been responsible for many programmes that live in viewers' memories. They have included subjects as diverse as Alan Whicker's travels around the world and Barry Cockcroft's studies of national life in *Once in a Lifetime*.

The world of news is an ever-changing one and each year the men and women who keep ITV viewers informed about the flow of events face new problems and challenges. At a practical level these are the logistical challenges of covering occasions as diverse as the wedding of the Prince of Wales and Lady Diana Spencer, the attempted assassination of the Pope or man's first landing on the moon. At the other end of the scale there is the problem of presenting in visual terms the theoretical and the abstract. The modern world abounds in highly specialised subjects which closely affect our lives and our future but which seemingly defy simple explanation. News and documentary makers are continually searching for new forms and new techniques to present the facts we all have a right to know and to understand.

Throughout history the carrier of bad news has received the blame and none more often than television. There are those who suggest that television is not only responsible for many of the ills of society but that it deliberately sets out to present a distorted picture of that society. Such a varied group of people provide our informative viewing in the fifteen ITV companies and ITN, that the idea that they consciously or unconsciously subscribe to such a conspiracy hardly bears examination. Great care is always required, however, to ensure that ITV's news coverage is fair and seen to be fair and that it is as complete and as accurate as it is possible to make it.

Another charge that is made against television is that it

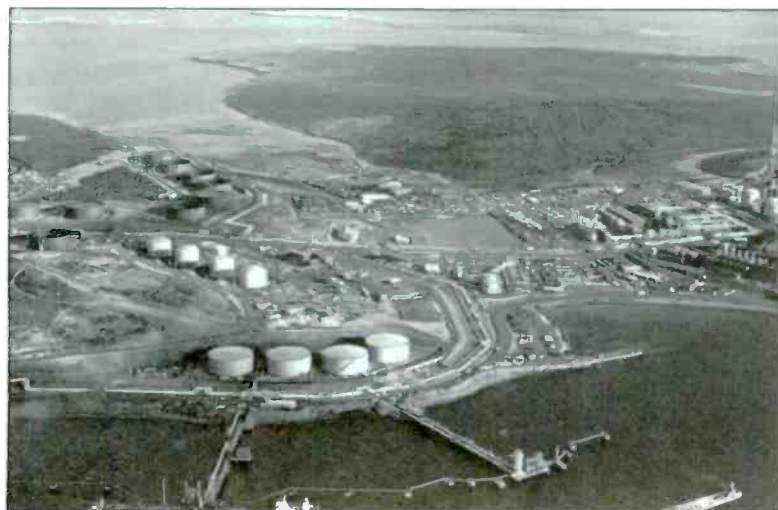


◀ **Down to Earth.** Series for the farming and agricultural communities are often provided by those companies whose transmission coverage extends into rural areas. *Granada*

▲ **After Noon Plus.** The daytime audience is not neglected by ITV. Here Judith Chalmers talks to the Royal Wedding dress designers Elizabeth and David Emanuel. *Thames*

▼ **Silent Minority.** Some documentaries inevitably deal with disturbing subjects. This report looked at the desperate loneliness and chronic deprivation suffered by some of the country's institutionalised mentally handicapped. *ATV*

may influence events and for example incite to violence. There are undoubted dangers and it is a problem that the presenters of news have had to face with increasing frequency. To the tension in Northern Ireland and the delicate psychology involved in kidnapping and hijacking events was added in the past year the volatile situation of riots and looting in the streets of our cities. There were those who suggested that television and radio should not have reported and shown film of the riots and that the fact that they did so encouraged imitation and growth of the violence. Every reporter and editor is painfully aware of the risks involved and guidelines exist for the coverage of such stories. Nevertheless, it is generally acknowledged that television has a duty to inform the public about such events.



◀ **A Place in the Sun.** Many good documentaries are produced by the regional ITV companies reflecting the life of their own communities. Some, like this documentary on the oil boom in The Shetlands, reach a wider network audience. *Grampian*

▼ **The Royal Wedding.** HRH The Prince of Wales and Lady Diana Spencer talking to Angela Rippon and Andrew Gardner in the summer-house within the grounds of Buckingham Palace. The interview was seen by viewers on the eve of the wedding. *Thames*



Search for the Truth

When a television interviewer asks a certain kind of question – ‘What did you do, doctor?’ or ‘Why, Mr Editor, did you authorise that illegal conduct by your subordinate?’ or ‘What did the Prime Minister actually say in Cabinet about that?’ – those able to answer are often evasive. Over the past six years Granada Television has developed two techniques to enable viewers to be informed about such matters.

The first of these techniques is the ‘Cabinet reconstruction’. In 1975 Brian Lapping, a journalist and producer, noticed several unusually detailed reports in newspapers about the Cabinet arguments over whether to bail out the ailing Chrysler UK Motor Company. He approached the authors and put a proposal: since some of them agreed with the view of one minister or another (having perhaps been particularly well briefed by that minister), Lapping suggested they should attempt to re-enact the arguments. His theory was that the journalists would become so involved that they would end up not merely regurgitating copy from their notebooks, but each putting in his own words the arguments of his minister. The actual words spoken in Cabinet would not be accurately reproduced,

but the spirit of the Cabinet argument would be more accurately conveyed than by any other existing method.

It immediately became apparent that the technique had a number of unforeseen advantages. Granada decreed that no journalist could take part unless he first informed the minister whose arguments he was to represent. This reinforced the journalists’ own commitment to checking their reports. Since there are more than twenty members of the Cabinet, each journalist had plenty of sources to approach; so had the production team, consisting principally of Lapping and Norma Percy. They found that whenever reports conflicted as to a particular statement in Cabinet, further checking always led to a source saying: ‘Yes, your report A and report B are both true, but they do not really conflict because what you don’t know is that C also happened and, you see, that makes sense of the other two.’

The Granada team found itself building a fuller report of the Cabinet argument than any newspaper had been able to carry. Where most newspapers had one or maybe two people working on this story, Granada had several journalists who would never normally

► **World In Action Special: Inside the Cabinet.** On the eve of the 1981 budget, a reconstruction technique was used to suggest what went on in the Cabinet as the Prime Minister’s economic policies were discussed. *Left to right:* Sarah Hogg, economics editor of *The Economist*, sought to present the views of Mrs Thatcher; Hugh Stevenson, editor of *The Times Business News* (Sir Geoffrey Howe); Mark Schreiber, political correspondent of *The Economist* (Sir Keith Joseph); and Adam Raphael, political correspondent of *The Observer* (James Prior). Granada



exchange notes and co-operate, doing just that to get the story right. In effect, Granada was taking advantage of the many years during which these journalists had built up their parliamentary and governmental contacts.

After the transmission of the programme early in 1976 several ministers were reported as confirming that its reconstruction of the Cabinet discussions had been accurate. Some said it had been more accurate than any other report of Cabinet arguments. They further pointed out that whereas Cabinet minutes do not report arguments, merely decisions, and ministers' memoirs are nearly always one-sided and in any case written many years later, this programme by contrast was a many-sided account gathered immediately after the event by a highly-skilled group of investigators with access to nearly all parties.

Since then the technique of Cabinet reconstructions has been applied twice more to British Cabinet decisions (the 1976 decision to apply for the largest ever loan given by the International Monetary Fund, and the 1980 decision to adhere in the face of considerable difficulties to a monetary economic strategy) and twice to meetings of the heads of government of the European Economic Community (the 1978 meetings about the creation of the European Monetary Fund and the 1979 meeting which faced Mrs Thatcher's claim that £1 billion be returned to Britain). Although some writers have been sharply critical, three European prime ministers have said in public that the meetings they attended were re-enacted with remarkable accuracy by this method.

The second of these new techniques – also brought to television by Granada and Brian Lapping – is the 'hypothetical'. Again the purpose is to bring out facts that are normally well hidden. Granada persuades 30-40 senior decision-makers to come to a conference. They are told that they will not be asked embarrassing questions about what they have actually done, but hypothetical questions about what they would do in imaginary but realistic situations. Each programme (recorded from the sessions at the conference) follows one imaginary story, with questions put by a carefully briefed 'moderator'. This technique is an adaptation of a teaching method developed at the Harvard Law School and later refined by the Ford Foundation, so American as well as British moderators conduct the sessions.

The first series of programmes made by this method was in 1979 on the media and the law, exploring what gets published, what

does not, and why. Newspaper reporters and editors, television executives and senior officials of the BBC faced an ex-judge, ex-ministers and ex-civil servants. The moderators put to them stories closely resembling ones they had all been through, in which the journalists revealed a great deal more than had previously been said publicly about what they will do to obtain information and the officials revealed a great deal about how they sometimes try to stop the publication of particular reports. The theory behind the technique is that the use of hypothetical stories enables participants to answer questions without embarrassing colleagues or revealing confidences; further, that the presence at the conference of many colleagues who know what the people questioned have done in recent real situations provides a pressure on them to answer the hypothetical



questions truthfully.

The second series of 'hypotheticals', transmitted in May 1980, was on medical ethics and included the frank statement by some doctors that they would not report to the police evidence of the murder of a demented patient by her daughter. The third series, transmitted in April 1981, was called *High Office* and was about relations between ministers and civil servants. The fourth, transmitted in June 1981, was about business decisions and began with a programme in which three senior British businessmen agreed that in certain circumstances they might be prepared to pay a substantial sum to a foreign ruler to obtain a contract.

These two techniques, the reconstruction and the hypothetical, reveal that whilst knocking on the front door and asking a straightforward question can get nowhere, climbing round the back and using ingenuity may sometimes get a surprisingly long way.

▲ Business Decisions.

In this six-part series recorded in Liverpool Town Hall Britain's top businessmen say how they would behave in a hypothetical situation. Granada

A Significant Minority

Over the years, a number of ITV's current affairs and documentary programmes have set out to increase public awareness and understanding of the problems experienced by handicapped people. Such series as *World In Action*, the afternoon programmes for women and the early evening regional news magazines regularly report on these subjects in an effort to help reduce the social segregation and isolation of both the mentally and the physically disabled. The special documentary programmes have also drawn attention to the care of less fortunate members of society; and educational programmes have made valuable contributions in providing information and advice for the handicapped themselves. Another useful format is the 'help' type of programme which can do much to encourage support and mobilise volunteers.

There are about two-and-a-half million deaf or hard-of-hearing viewers in the United Kingdom who in varying degrees are able only partially to appreciate ITV's television

programmes. These pages show some of the ways in which ITV has sought to help this sometimes-neglected section of the community to listen with their eyes.

The special needs of the deaf were kept particularly in mind during the development of the technical aspects of the ORACLE teletext system which now makes available sub-titling for some ITV programmes. Through an IBA Fellowship, John Tucker carried out research into means of improving the effectiveness of television programmes to children with sight and hearing handicaps. Research is continuing and television producers, in liaison with the various associations for the deaf, are examining the effectiveness of sub-titling, sign language and lip-reading.

Tyne Tees Television's networked series *No Need To Shout*, which came from the same stable as *Home Nursing* and *Helping Hand*, combined sign language (signing), sub-titles and the spoken word. The programmes looked at the difficulties which face people with hearing disabilities from various walks of life. Theatre nurse Denis Ternent, for example, became deaf in later life and was dismissed on medical grounds. He fought his way back to employment and worked as the officer in charge in a specialised home for the elderly. Now he is pursuing a full-time study course to gain further qualifications in his career.

Similar stories about overcoming deafness in pursuit of a career highlighted the lifestyle of a clerical worker, a forestry foreman, and a girl who in looking for a job had to battle each day with the problems of crossing a road, of being understood by a bus conductor and of communicating with various other people.

In addition, the problems of adolescent and student years were surveyed. How does a teacher convey information effectively to a deaf student studying physics at Durham University? How do youngsters cope with the problems of deafness alongside the changing roles they face from child to adult?

ITV was the first ITV company to use an interpreter for the deaf to sign the closing

▼ How viewers see the STV system: John Toye reads the headlines while, in-set, Liz Gibson translates with sign language.



local and national news headlines and weather reports at the end of each edition of *Report West*: this three-week experiment was quickly given a permanent place by popular demand. Interpreter Peter Llewellyn Jones, a 30-year-old Bristol University research worker, became interested in the plight of the deaf while employed as a social worker in St. Albans in the early 1970s. His own hearing is perfect, but he came to realise that there are many people, not necessarily totally deaf, with hearing problems. And very often they are people who cannot read and in consequence are denied the flow of information that would otherwise come through the daily press.

'The gratifying thing,' says Peter, 'is that the service opens up a whole new world of information for people who have found it next to impossible to keep in touch with world events. Sub-titles can help, but they are often too fast and too complicated and mean something only if you can read.' He recognises, however, that sign language poses its own problems. He has to improvise as he goes along and in sign language Ayatollah Khomeini becomes 'Iran Boss Man With Beard'.

Early in 1981 Scottish Television introduced a regular news service for the deaf and hard-of-hearing. The feature is included in

the closing headlines of *Scotland Today*, the nightly news magazine programme. Months of off-air experiments had been carried out, with the background assistance of associations representing the deaf, to arrive at a system which would help the deaf as well as making sure that it did not offend the rest of the audience.

Split screen, sub-titles, and even putting the usual presenter out of vision with the translator full vision, were tried. Eventually the decision was to retain the newsreader with a translator superimposed in a circle at the top left of the screen. In a three-month experiment the service proved not only popular with the deaf but many other viewers commented how fascinating they found sign language. It proved such a success that STV decided to continue deaf news as a regular feature. And STV is increasing its service to the deaf by providing extended synopses of home-produced plays to help deaf viewers to follow the plot and lip-read. Other ITV companies also provide support literature.

Ulster Television has also experimented with news headlines for the hard of hearing and Tyne Tees' *Northern Life* has been developing its own service with a team of specialist signers and sub-titles providing a news summary at the end of each evening's programme.

▼HTV's interpreter for the deaf, Peter Llewellyn Jones.



Teletext for the deaf and hard-of-hearing

ITV's ORACLE teletext service of news and information has a special relevance to viewers who are deaf or are so hard-of-hearing that they cannot follow the sound, even with the aid of a hearing-aid or a correctly-installed headphone attachment.

ORACLE provides for them a 'magazine' of some hundreds of pages of electronic characters and simple diagrams. The news pages are frequently up-dated from 9.30 a.m. to about 11.30 p.m. The viewer with a teletext-type TV set (or a teletext adaptor with an ordinary set, preferably colour) can make the pages appear whenever required, for as long as required. He or she thus has an electronic newspaper with the advantages of the news and information services that he cannot enjoy on either TV or radio.

There is also a very special bonus for the handicapped viewer: teletext makes it possible to provide what is called 'optional subtitling' - that is, subtitling of TV programmes as they are transmitted.

Since January 1981 a minimum of one hour a week of teletext subtitling of popular ITV programmes such as *Coronation Street* has been provided in all ITV regions. The handi-

capped viewer has only to dial the special 'Page 199' and captions then appear automatically throughout the programme, carefully synchronised to the actual dialogue.

IBA and ITV engineers and editorial teams have been working closely with a research group at the University of Southampton to ensure that ORACLE subtitling is presented in the most effective manner possible - and are also exploring ways in which the amount of subtitling can be increased and extended also to include some 'live' programmes. Teletext subtitles for the hard-of-hearing are also carried on some BBC1 programmes on the corresponding CEEFAX teletext service, which can of course be received on the same teletext sets as ORACLE.

During 1981 the IBA, jointly with the Independent Television Companies Association and the University of Southampton, published the first-ever set of editorial and presentation 'Guidelines' for the optional captioning of television programmes for the hard-of-hearing, the result of a sponsored three-year research study. The Guidelines have been made available to broadcasters and film producers throughout the world.

The Industrial Scene



▲ **Women Rule OK.** Presenter Liz Fox (right) talking to a trainee engineer at the Wakefield SkillCentre in one of ITV's many documentaries about industry. *Yorkshire*

▼ **Enterprise.** Sir Derek Ezra, Chairman of the National Coal Board, in an edition which examined the financial, political and industrial problems of the coal industry. *Anglia*

Industry is the lifeblood of the country and television has a role in reflecting and reporting not only the disputes and conflicts but also the more positive developments and achievements of the industrial and business world.

ITN reports major overseas trade deals which contribute to both prosperity and job prospects, and looks at the day-to-day issues and personalities affecting the business and financial community. During the recession *News at Ten* has also introduced a regular weekly survey of job losses and gains. ITV's current affairs series often provide deeper analyses of key issues, such as the effect of EEC regulations on, for example, the fishing industry, or the future of British Steel; and a number of documentaries focus attention on specific areas such as the micro-chip revolution, the development and production of a new car, and North Sea oil. In 1982 five one-hour documentaries from LWT will focus on the Great Depression of the 1930s and examine the nature of its relationship to present day economic problems. Regional news magazines find many opportunities to develop stories arising out of local industry and, in particular, many ITV companies have regular series for the farming community, in many respects the most successful industrialists in Britain today.

The World of Business

In today's bleak economic climate the news from business and industry often makes depressing headlines, but Anglia's successful part-networked business series *Enterprise* has proved there are still some bright spots on the industrial scene.

Since the series began in 1977, editor and presenter John Swinfield has reported on the little-publicised men and women who run some of the most successful and enterprising companies in Britain and America. He has succeeded in persuading normally reluctant top executives to open their boardroom and factory doors to the television cameras.

In many cases the *Enterprise* team filmed them in the privacy of their own homes to gain a candid and revealing insight into their business methods. Says Swinfield: 'It is quite extraordinary how much more chatty and relaxed they can be in their natural habitat.'

He believes that top businessmen normally operate in a closed world. In the series he has aimed to 'prize open a few boardroom doors in the politest possible way' and salute enterprise.

The success of the series can be measured by the fact that it has achieved high ratings in a peak evening slot – proving that viewers can be stimulated by the world of business and the people who wield considerable power and influence over their lives.

Swinfield says he was determined from the start that the programme should be aimed at a mass audience. 'I wanted it to stand on its own feet to compete with the traditional more popular peak-time programmes.'

An indication of the popularity of *Enterprise* in business circles was marked by an invitation from the Stock Exchange to mount an exhibition in the visitor's gallery. The series has also been praised in Parliament for its 'remarkable initiative'.

Among those featured in the latest series are Robert Sangster, the world's most successful racehorse dealer, David Plastow, the boss of the giant Rolls-Vickers combine, Len Hardy of Lever Brothers, and Sir Brian Kellett, chairman of Tube Investments.

Two programmes filmed in the United



States included a report on the Gloria Vanderbilt jeans empire, reputed to be the world's fastest growing textile business and a profile of David Rockefeller, of the legendary American banking family.

Worker Co-operatives

'The extent to which people have solved their work problems by setting up their own co-ops is nothing short of revolutionary,' says Jimmy Reid, the former Clydeside shipyard worker who presented *Co-operate*, a seven-programme series from Granada.

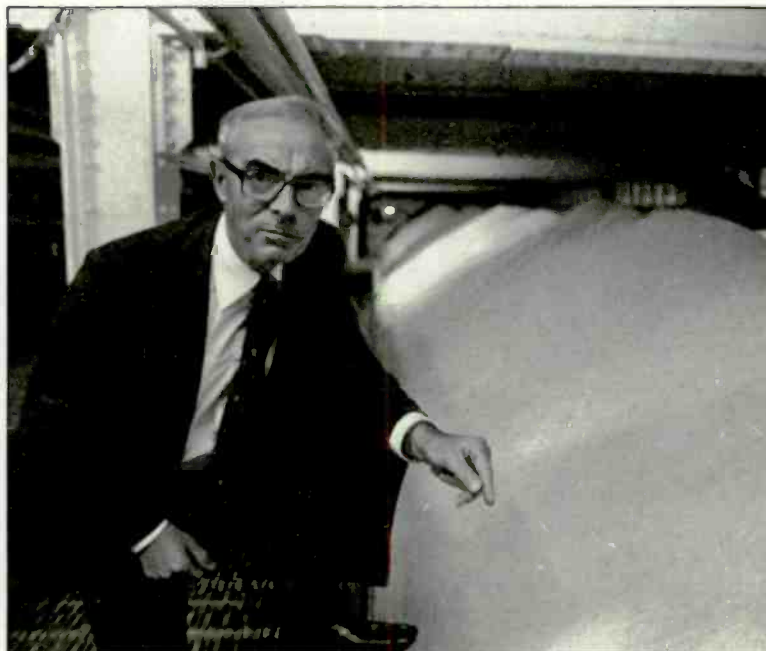
Reid sees co-ops as an option that gives people another kind of relationship in industry, a response to the general trend over the past few years. People have opted for that kind of development because they feel less alienated by it than in a traditional job. 'A lot of the response is non-doctrinal – setting up a co-op is a defence mechanism to unemployment. We're not suggesting for a moment that co-ops are a panacea for all ills, but they can help certain people in certain areas.'

The series was introduced from a special 'street' built in the studio to exhibit the products already made and sold by worker co-operatives all round the country: building co-ops in Leeds, Northampton, Burnley and London; a record firm in Belfast and Otley Woodwind near Leeds; Triumph Meriden motorbikes; jewellery, electronics and computer co-ops; food shops and restaurants; 61 printing trade co-ops; clothing and furniture. Jimmy Reid even wore a suit made by a Birkenhead co-op. Said Jimmy: 'I'm a bit of a funny shape, but they were able to make it to our deadline and it fits perfectly. That makes them the Michelangelos of the tailoring trade.'

The programme put up £10,000 as a prize for the best idea to set up a worker co-operative to take people out of the dole queue and into a job. Three New Towns joined the campaign by offering factory space free for two years, and cash to help set up worker co-operatives. And viewers were given the chance to win places on a paid-for course for would-be co-operators at the Manchester Business School, provided by the Manpower Services Commission.

► **Enterprise.** Len Hardy, the boss of Lever Brothers, the biggest soap manufacturers in Britain, pictured on the soap powder production line at the Port Sunlight factory near Liverpool. *Anglia*

▼ **Co-operate.** In this seven-part series, Jimmy Reid (left) showed some of the 500 successful worker co-operatives in the country. Viewers were also given advice on how to set up their own co-op. *Granada*



Behind the Headlines

Weekly current affairs programmes on television are subject to several sometimes conflicting imperatives. They must try to follow the most important news events of the day. They must attempt to analyse the underlying trends behind those events. They must probe and investigate issues that do not 'make' the daily news. And they must try to do all these things across the board of human affairs throughout the world.

ITV's three regular networked current affairs programmes are produced independently by London Weekend Television (*Weekend World*), Granada (*World In Action*) and Thames Television (*TV Eye*). Each of the three has its own approach to the news. Together they provide a comprehensive and balanced background to the daily flow of information provided by ITN.

World In Action's investigative reporting team, looking for stories that illuminate the most important issues of the day, has found them on the far side of the world and on its own doorstep. 'South Africa's Bomb Shell', which looked into the possibility that South

Africa had obtained and tested a nuclear device, won an International Critics' Award at the 1981 Monte Carlo International Television Festival. 'The Party's Over', shot secretly in Poland, reported on the convulsions of a Communist society discovering free trade unions. 'The FBI's Secret Tapes' unravelled the 'Abscam' scandal in the USA, while 'Comrades at Arms' looked at the strength of the Soviet armed forces and their equipment. The film 'These Are My Children' played a part in persuading the Home Office to change course in respect of a particular Asian family.

Closer to home, *World In Action* looked at evidence on the risks run by non-smokers who share a home or an office with smokers. More cheerfully, 'Kevin At The Crossroads' told the story of Kevin Donnellon, a 19-year-old victim of the drug thalidomide; the subject of an award-winning programme eight years ago, Kevin faces adult life crippled in body but not in spirit – an inspiration in the International Year of Disabled People.

▼ **World In Action.**
Mrs Anwar Ditta,
reunited with her
children at Manchester
Airport, talks to reporter
Andy Webb (right).
Granada



News analysis is the special brand of current affairs television which *Weekend World*, presented by Brian Walden, has made its own. Each week the programme singles out a prominent issue or event in the news and explains it by examining the background, the strength of the forces at work and likely developments. The scripted analysis is often followed by a live interview which is as distinctive a feature of the programme as the analysis itself.

Weekend World has often anticipated developments and events both at home and abroad. Early in 1981 John Nott gave a hint of arguments to come over British defence policy. Both Shirley Williams and Dr David Owen talked on the programme about the possibility of leaving the Labour Party and of forming a new one – well before the Social Democratic Party was actually established. Government policies have been explored in interviews with a number of Mrs Thatcher's ministers and with the Prime Minister herself.

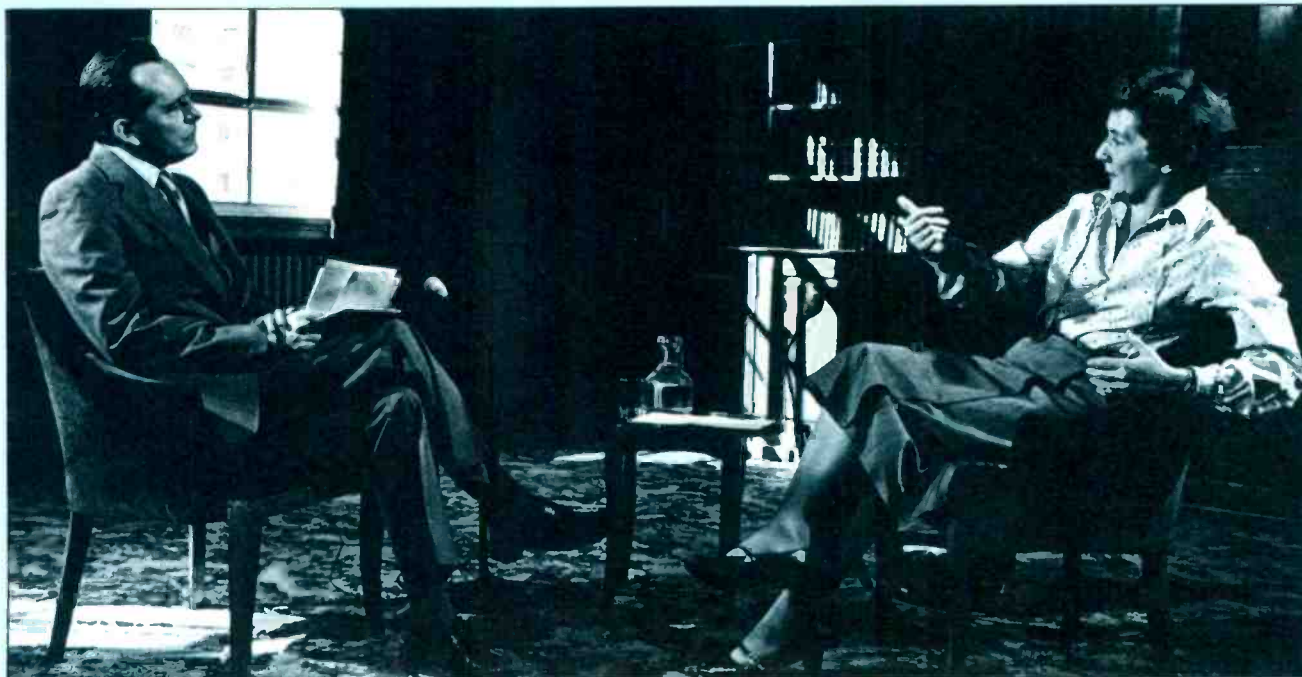
Abroad, *Weekend World* reported on

Poland; on America and the election of Ronald Reagan; on France and its elections; and on South Africa and Prime Minister Botha's strategy for Apartheid.

TV Eye has been edited by Mike Townson throughout the three years since it replaced *This Week*. His reporting team – Llew Gardner, Julian Manyon, Peter Gill, Denis Tuohy and Bryan Gould – is backed by a highly experienced team of producers and researchers.

The range of subjects is both wide and international. Thus, while keeping a close watch on home affairs across a broad front, *TV Eye* is keen to deal speedily with the big foreign story. Iran, Namibia, South American hot-spots and Afghanistan have all played hosts, sometimes unknowingly, to *TV Eye* cameras. 'Seven Days in Gdansk', filmed secretly in Poland by Julian Manyon and Norman Fenton in the days when Solidarity was first putting down roots, won the Royal Television Society's 1981 award for the best current affairs programme.

▼ *Weekend World*. Brian Walden interviewing Shirley Williams for ITV's regular Sunday lunchtime current affairs series. LWT

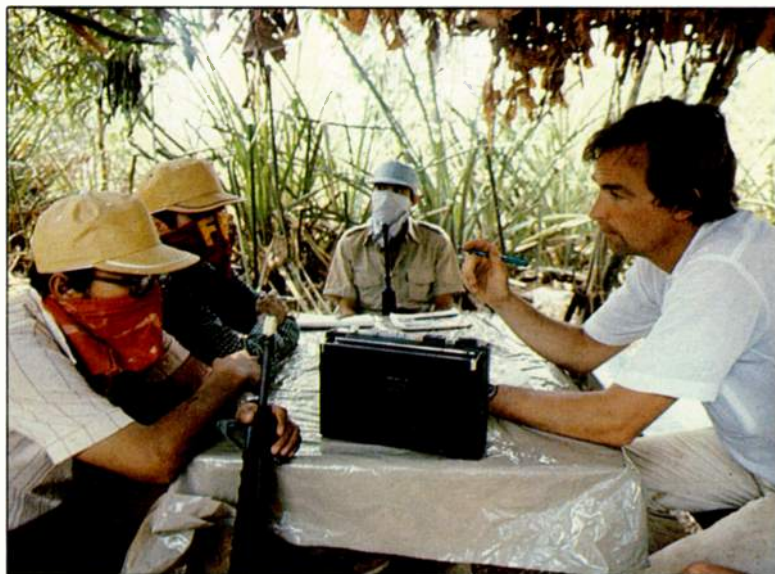


ITN on the Spot

Independent Television News has, over more than 26 years, established an international reputation for the quality of its reporting.

News at One, *News at 5.45* and *News at Ten*, as well as the ITN bulletins at the weekend, are now a regular feature of this country's viewing pattern, making 1,000 live programmes each year.

ITN's remit also covers the provision of special programmes on major news events. In the first six months of 1981 ITN broadcast ten special programmes throughout the Independent Television network.



▲ ITN reporter Jon Snow talks to masked guerrillas in El Salvador.

One of ITN's major special programmes each year is its live coverage as the Chancellor of the Exchequer presents his budget. Alastair Burnet is the anchorman and Peter Sissons uses the VT 80, ITN's computerised display system, to illustrate and explain the measures and their effects.

The first special of 1981 was on the inauguration of President Reagan on 20th January. Yet, within two-and-a-half months, on 30th March, ITN was to bring the first news pictures, via satellite, to British viewers of the attempt by John Hinckley to assassinate the President.

During the inauguration the Iranians freed the American hostages in Tehran and it was ITN which stayed on the air until 1.45 a.m. to bring live pictures of the ecstatic moments of joy and relief as the hostages had their first taste of freedom at Algiers after 444 days of captivity. That report, by Jon Snow and Sam Hall, was broadcast through the night of 20th–21st January.

The following day ITN added another first to its long string of news achievements. Although the major American TV networks had been based for weeks at the Rhein-Main US air-force base in West Germany, waiting for the hostages' return, it was ITN which obtained the first interview there: John Suchet spoke to Lt. Col. David Roeder and Thomas Schaefer as they left the aircraft and it was this report which was prominently featured in American news programmes, as well as in ITN's own special programme *Flight to Freedom* on 21st January.

On 24th January ITN gave special coverage to the Labour Party Conference at Wembley to decide the system for electing its leader.

Television news is sometimes criticised for focusing on the bad news. But it is ITN's duty to report all the important news whether it is good or bad, welcome or unwelcome. A good news story broke on 24th February – the day the engagement of Prince Charles and Lady Diana Spencer was announced – and resulted in another special programme, *The Royal Engagement*. From the moment of the announcement ITN started to prepare plans for covering the Royal Wedding. Four months before the wedding, ITN established a separate unit, working closely with Thames Television, to provide unforgettable television coverage of Prince Charles and Lady Diana's marriage.

Another good news story was the successful launch and landing of Columbia, the world's first space shuttle. ITN broadcast three special programmes – the planned launch on 10th April, which was postponed until 12th April, and the dramatic and perfect landing two days later. Dave Scott, a former astronaut who walked on the moon during

the Apollo 15 mission, was a member of the ITN studio team.

Another programme was mounted to cover the County Council election results in England and Wales and special coverage, within extended programmes, was given to the French Presidential and National Assembly Elections. In the autumn ITN covered, as it does each year, the conferences of the Conservative, Labour, Liberal and Social Democrat Parties and the TUC.

ITN invested considerable time, personnel and finance in a number of other stories, including the situation in El Salvador. ITN reports are frequently seen on ABC Television in the United States and, through UPITN, the international news film agency, ITN material is supplied to television stations in more than one hundred countries.

Other major stories which ITN covered were the continuing troubles in Northern Ireland and the background to the Yorkshire Ripper murders.

ITN's success as a news organisation was marked by three awards for its coverage of the end of the Iranian Embassy siege. ITN won a Golden Nymph at the Monte Carlo Television Festival, plus a Royal Television Society and a British Academy of Film and Television Arts Award. ITN also received a Pye Colour Television Award for distinguished services to television. This award, made by a panel chaired by Lord Willis, is normally given to an individual but, breaking with tradition, it was presented to ITN as an organisation and all the people who work for it.

Indeed, as ITN enters its second quarter century, its strength as a major news organisation lies not only in its independence but also in the skills and enthusiasm of the six hundred people, in front of and behind the cameras, who help contribute to its present reputation.

► **The Royal Wedding.** ITV's biggest-ever outside broadcast drew on the resources and equipment of all the regions, network companies and ITN. The event was covered by 53 outside broadcast cameras, 17 OB units, 12 ENG cameras and over 500 people. ITV was also able to show exclusive aerial pictures from the Goodyear airship. *Thames*



◀ The first interview with the American hostages after they were released from captivity in Tehran was with bearded Colonel David Roeder who spoke to ITN's John Suchet at Rhein-Main US Air Force base.



◀ An ITN crew behind the Army lines in Londonderry as troops are attacked with petrol and acid bombs. The cameraman is Chris Squires and the sound recordist Chris Hease.



Regional News Programmes

In addition to the national news service, each ITV company has its own local news and news magazine. These programmes are presented at 1.20 p.m. and 6 p.m. from Monday to Friday and most companies also provide local news after *News at Ten*.

Looking at the regional news programmes of three very different areas of the ITV system – Yorkshire, Northern Ireland and Wales and West of England – these pages show the individual style and approach of the local company in meeting the special needs of its audience.

Yorkshire – Pursuing a Goal

When satellite communications have shrunk the planet Earth to a global village, the local programme must pension off its foot messengers, and get in the race to provide the viewer with the best possible service. It can no longer claim novelty value; it can no longer stand aside from the competition for news; it can no longer hope to ignore the challenge of local radio. The audience has to be won – and held.

The magazine format of the early years, with its regular items on gardening and gadgets, hobbies and hobbyhorses, fashion and folklore, has exhausted its appeal. The viewing public has had its expectations

raised, and satisfied, at national level by ITN's pace-setting standards and want to see similar qualities in regional programmes.

Today's viewer expects to see the action, and to hear details of events in his home area from skilful and credible journalists at the earliest opportunity. Programmes like Yorkshire Television's *Calendar* are pursuing that goal with visible success. More than two-thirds of the region's viewers switch on every night – that's anything up to three million.

Calendar has the services of film crews and reporters in six different areas – West Yorkshire, North Yorkshire, North Humber-side, South Humber-side, Lincolnshire and North Norfolk. Programme Editor Graham Ironside says, 'We can only provide the professional, up-to-the-minute service the viewer expects by being on the spot. We can beat newspaper deadlines now – and, when the development of ENG is complete, we shall be able to beat radio deadlines too.'

The job of the regional news programme remains the same. It must inform and entertain, it must mirror its region's special character and it must provide a window to the outside world.

Ulster Television – and News

Northern Ireland has been called the 'hottest news beat in Western Europe'. It wasn't always so.

The present highly experienced news team at Ulster Television is the end-product of 21 years of learning and experimenting, introducing new techniques and ideas . . . and the sheer hard graft of facing and overcoming the pitfalls and dangers inherent in covering modern-day urban guerrilla warfare.

The first daily news service started in 1962 – but on 5th October 1968 violence erupted on the streets of Londonderry and was flashed to millions of television screens throughout the world. It was a curtain-raiser to the events of the following years. And so violence has dominated the news for the past thirteen years.

In the early days the visual impact of the 'news as it happened', plus the immediacy of reporting events literally only minutes old,

▼ **Good Evening Ulster.** Newsreader Brian Baird clears up a point with floor manager Anne McClelland during a rehearsal. *Ulster*



offered newsmen a journalistic minefield. The urge to be 'first' had to be tempered with the thought that early reports of incidents could change – and very often did.

More difficult to deal with throughout was the frequent fiery film interview. Good television, yes – but could those words, uttered in the heat of the moment, spark off retaliatory action on the streets?

The past years have linked ITN more closely with Ulster Television than with any other regional newsroom and there has been an almost permanent presence of ITN reporters, editors, and cameramen in the Havelock House studios in Belfast.

Over the past ten years Ulster Television's news-based programmes have expanded considerably, with major coverage in *Lunchtime*, *Ulster News*, *Good Evening Ulster* in the peak viewing 6–7 p.m. slot, and at close-down, *Bedtime*, and with frequent headline bulletins seven days a week. There has been the conscious effort to reflect the normality of life in Northern Ireland as well as its more unpleasant aspects.

It is interesting to note a comment from Patrick Campbell in 'Television Today': 'Faced with the problems that ITV as a whole has had to endure, Ulster has borne the extra burden of having to walk constantly on a knife-edge of impartiality in a situation where one mistake of judgement could result not in angry letters to the Irish newspapers, but in the loss of human life and the destruction of property.'

HTV's Complex News Operation

Someone shrewdly described the news magazine as the flagship of a regional company's output. It is a fair analogy. No other programme reflects more expressively the style and the character of a community, or makes such testing demands upon those who daily shoulder the burdens of its creation.

Three teams of journalists are employed by HTV; twelve staff film units; plus freelance teams. There are 22 film cutting rooms, three dubbing theatres and two processing laboratories.

Unique in the system, the company presents, from studios in England and Wales, three highly individual news magazines on five nights of the week: one in Welsh *Y Dydd*; one in English for the majority of Welsh viewers *Report Wales*; and yet another for a very different community in the West of England *Report West*.

It is an operation of considerable complexity, and serves areas essentially disparate.

It works well. Well enough indeed to ensure that HTV wins the nightly ratings battle and earns gratifying viewer loyalty. From time to time the programmes do something more. They win awards.

The latest was the 1981 Royal Television Society's News Film of the Year accolade for *Report West*'s coverage of the riots that for one night transformed St. Paul's, Bristol, into a blazing 'no-go' zone. This was another of these stories that, awkwardly, began to build just as any hard-pressed news department might legitimately be heading home. A team went instead into a riot that put some of its members into hospital and wrecked cameras and equipment.

On a gentler, more rewarding note, it was this same programme that successfully pioneered the first sign-language transmission for the deaf – now a permanent feature of each edition of *Report West*.



▲ **Calendar Calling.** A special section of Yorkshire's news programme is transmitted to and designed for viewers served by the IBA's Belmont transmitter in Lincolnshire. Items included seek to reflect the particular interests of viewers in that area. *Yorkshire*



◀ **Report West.** Political correspondent Peter Carver keeps the West Country in touch with Westminster on the nightly regional news programme. *HTV*



THE ARTS IN VIEW

Television's great contribution to The Arts is that it allows millions of non-adherents to dip into the vast treasure-houses of opera, drama, music, painting, poetry, film and the rest, in the comfort of their own homes. Many may quickly dip out again; others will like what they see and stay. But all are offered a chance to sample the experience at the press of a button.

Arts coverage on Independent Television makes full use of one of ITV's greatest strengths, its regional structure. Many items covering the arts are included in local magazine programmes and in addition a number of companies produce their own arts magazine programmes. Individual programmes and series on the arts produced by various companies may be seen purely locally, or by viewers in a number of different ITV regions, or by viewers to the whole ITV network.

ITV's support of the arts is not confined to producing programmes. Since 1968, the largest part of more than £3½ million that the ITV companies have contributed in direct grants to the arts, sciences and training has been spent on the encouragement of artistic creativity and public involvement in the arts. Musicians, singers, dancers, actors, film-makers, painters, sculptors, theatres, museums, art galleries and festivals have all benefited. In return, the makers of ITV programmes on the arts have been able to draw from a growing fund of activity and interest that might not otherwise have been available.

ITV's major series for the arts is LWT's *The South Bank Show*, shown regularly on Sunday evenings. During 1981 it celebrated its 100th edition. Under the

direction of Melvyn Bragg, it has developed a particularly successful approach in which prominent figures from the arts are profiled through interview, interspersed with illustrations of their work. The range of personalities is very wide: playwrights Arthur Miller and Colin Welland; film directors Akira Kurosawa and Martin Scorsese; and novelists Gore Vidal and William Golding are all examples of contemporary figures the programme has portrayed over the last year. The Royal Shakespeare Company's *Nicholas Nickleby* is among major stage productions which have been featured. The programme also commissions new work: a film of D H Lawrence's story 'The Trespasser' and a film entitled 'No Need to Lie', which told the story of Lytton Strachey and his friend Dora Carrington, have been recent examples.

Regionally, such programmes as *Folio* (Anglia), *Calendar Carousel* (Yorkshire), *Celebration* (Granada) and *Scene* (HTV West) report arts activities in their own local areas. *Celebration* is an example of a local programme which is occasionally shown on the full ITV network: a notable edition on a Manchester exhibition of Jewish art treasures was shown nationally in the period devoted to religious programmes.

STV gives special coverage to the Edinburgh International Festival in its series *Encore for the Arts* and HTV Wales provides extensive coverage of the Eisteddfod and other Welsh arts events in both the English and Welsh languages; HTV's presentation of a performance of Mozart's Requiem Mass, recorded at the Cardiff Festival of Choirs, was shown on the network. Grampian Television covers the Perth Mod (a Gaelic Arts Festival) with a special local programme called *Mod Report*, and Ulster Television provides regular arts coverage in its daily 60-minute news magazine programme in addition to specially produced local arts programmes.

◀ Last Night of the Proms. Sir Alexander Gibson conducting the Scottish National Orchestra at the last night of the 1981 Scottish proms. STV

Author Booked Tonight

The average viewer watches television for nearly 3½ hours each day. It is unlikely, however, that television will ever replace the printed word; and television does indeed do much to stimulate interest in the literary works of both the great classical authors and the writers of our own time. Drama adaptations are one obvious example, but book reviews and interviews with authors also have their place in ITV's coverage of the arts.

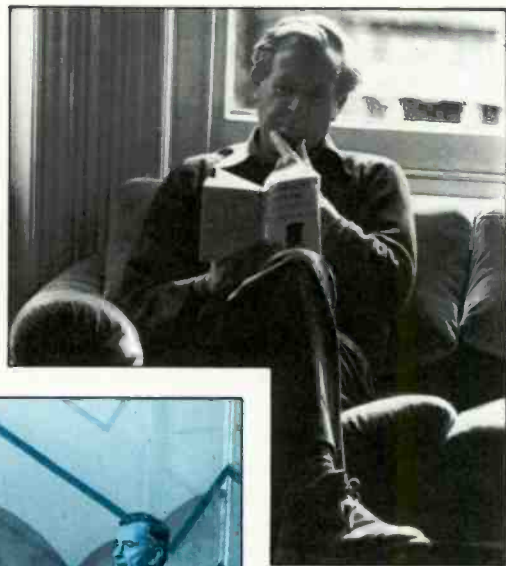
The South Bank Show devoted a one-hour programme to controversial novelist Gore Vidal, author of *Myra Breckinridge*, *Julian* and *Creation*; and Toni Morrison, another of America's leading novelists, also featured in the series, talking about her upbringing and

the experiences which form the basis of her writing. Other editions have included Verity Bargate, whose first novel *No Mama No* became a major ITV play, and well-known novelist John Le Carré and Paul Theroux, who discussed the many film adaptations of Graham Greene's books.

Books and authors figure in a wide range of magazine and educational programmes, both nationally and locally. In North Scotland, for example, Grampian Television provides a weekly half-hour series *Cover to Cover*, which highlights new publications and their authors, and offers other items of interest from the book world including the latest best-sellers lists.



▲ **Cover to Cover.** Presenter Gerry Davis (left) talks to Lord Mannie Shinwell about his autobiography in one edition of this book series. *Grampian*



▲ **The South Bank Show.** John Le Carré in an edition which examined Graham Greene's screen adaptations and compared them with the original stories. *LWT*



◀ **The South Bank Show.** Melvyn Bragg (left) talking with authors Malcolm Bradbury and Gore Vidal. *LWT*

A Brush With Life

The visual medium of television is ideally suited to helping the connoisseur and layman alike understand and appreciate the work of the artist. ITV's regional companies take a keen interest in keeping abreast of the arts in their areas, and in addition to items in local arts series and news magazines, the occasional documentary reaches a wider audience.

Jurek Putter, an artist dedicated to the restoration of a pictorial record of medieval Scotland, was featured in Grampian's documentary *Portrait of the Artist*. Putter was seen at work, revealing the meticulous research he carries out before undertaking each venture, which can take up to 2,000 hours to complete. His particular area of interest is St. Andrews. Working with ink drawn on to polyester film he is able to produce prints in his studio which are sold throughout the world. The programme showed how, in his own way, Putter is keeping history alive by communicating his feeling for the period, through art, to modern society.

Capturing characteristic features of everyday life in large wall paintings has become increasingly common, particularly in drab city environments, and was a subject explored by Anglia's arts magazine *Folio* when poet and artist Bill Billings discussed one of his murals at a community centre youth club in Milton Keynes.

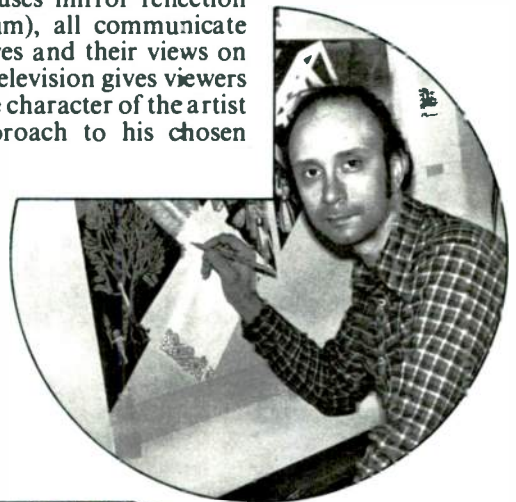
In contrast, Ashley Jackson, the Barnsley artist, specialises in watercolours of the landscapes and houses of the Pennines and Yorkshire Dales. He featured in Yorkshire Television's *Once in a Lifetime* series in a film about the artist's quest for his Spanish roots.



The South Bank Show also looks at artists and their work from time to time. Howard Hodgkin, for example, who in recent years has become internationally known for his brightly coloured paintings, on board not canvas, was interviewed about his work and his patronage of the National Gallery as a trustee.

These and the other artists who have been featured on ITV, such as caricaturist Anthony Green and conceptual artist Michael Lumb (who uses mirror reflection billboards as a medium), all communicate something of themselves and their views on life through their art; television gives viewers a chance to observe the character of the artist and his personal approach to his chosen medium of expression.

► **Portrait of the Artist.** Jurek Putter works on one of his ink drawings depicting medieval Scottish life. *Grampian*



▼ **Folio.** Jeananne Crowley, reporter on *Folio*, discusses a mural painted by Bill Billings at a community centre in Milton Keynes. *Anglia*



▼ **The South Bank Show.** Howard Hodgkin stands next to his paintings, which take him three years to complete. He began painting at the age of five. *LWT*



◀ **Once in a Lifetime.** Ashley Jackson, the West Yorkshire artist whose watercolours of the Pennines and Yorkshire Dales have established a national reputation. *Yorkshire*

Music and Movement

Not so very long ago music for an arts programme on television usually concentrated on presenting a 'performance' of a complete work, more than likely by a well-known composer, performed in a concert hall or opera house and presented as if the viewing audience were there in the hall at the time, except that by the magic of the camera the viewer was allowed a special selection of visual perspectives, close-ups and details not possible from a seat in the stalls.

'At times these magical techniques themselves created problems,' writes Skip Humphries, Head of Music at LWT. 'It is not necessarily instructive, nor indeed pleasant, to be looking directly into the open throat of a diva in full flight; and on occasions the cameras have been just one shot behind the score, looking at a flute player while the strings have the passage, then cutting to the strings just as the French horn plays the next theme, and so on. Of course, these are very rare lapses, but the visual accompaniment to music remains a great difficulty as it tends to distract attention from the music itself.'

Televising a stage performance does of course entail certain limitations – camera positions are confined to a restricted area towards the front and sides of the theatre, and skilful framing of shots and cutting between cameras is required to capture the meaning and significance of the movements and music.

A live audience can take in the whole scene or direct its eyes to a particular musician or dancer; and a pair of opera glasses provides for more detailed observation. The television director therefore has to select his shots to reflect the intentions of the performance and also to satisfy and retain the interest of the audience at home, while at the same time conveying something of the 'atmosphere' experienced by the live audience in the theatre.

Over the past years a different approach to arts programmes about music has emerged, concentrating more on a dissection or explanation of the work, the artist, or even the creative process itself, rather than just prettily presenting a performance.



◀ Behind-the-scenes glimpses, comment and explanation can assist the television audience's understanding and interpretation of the final performance. Left to right: Kenneth MacMillan, Birgit Keil and Deborah MacMillan. *Granada*

▲ **The South Bank Show.** 'At the Haunted End of the Day' was a full-length profile of England's greatest living composer Sir William Walton. It was chosen as ITV's entry for the music section of the 1981 Prix Italia. *LWT*

Television can provide an additional dimension to the world of music and dance, whether jazz, blues, modern or classical in style. For, with careful planning, a series of behind-the-scenes views of rehearsals and production discussions can be blended with key interviews and sequences from the final performance.

Ballet provides several examples of this in-depth treatment and the wide range of different interpretation and presentation possibilities available to the television programme-maker. *The South Bank Show's* award-winning presentation of 'MacMillan's Mayerling', for instance, actually began with an extract from the finale of the ballet and then cut to interviews with the choreographer and dancers, interspersed with further excerpts from both final performance and rehearsals. This told more about the internal structure and meaning of the work than one straightforward viewing of the complete ballet could ever have done. A special portrait of *Nureyev* was presented by Thames Television. And a new ballet, choreographed by Kenneth MacMillan, has been commissioned by Granada; a film unit has followed the process right through the planning and rehearsals to the finished production.

Another attempt to bridge the very difficult gap between the popular and the artistic approach to musical theatre was in *The South Bank Show* programme on 'Sweeney Todd'. The programme followed the transition from New York to the London stage and used the same analytical approach as in 'Mayerling' with excerpts from a filmed live performance intercut with interviews of composer, producer and cast in discussions and rehearsals.

The planning and presentation of a new concerto should provide a fascinating insight into the creation of a major new work. Spanish composer Joaquin Rodrigo is writing a concerto for cellist Julian Lloyd Webber. The whole course of the process will be covered, from interviews with Webber in London, Rodrigo in Spain, the arrival of the first drafts, revisions and rehearsals to the culmination in the world premier performance at the Festival Hall in April 1982.

Granada has also adopted a broad approach in *A Conductor at Work - Claudio Abbado*. This one-hour film traces a year in the life of Claudio Abbado, Musical Director at La Scala opera house in Milan and now, at the age of 46, principal conductor of the London Symphony Orchestra. Although the film contains some biography, it is primarily

a study of the artist at work: rehearsing the Verdi Requiem in Milan; Mahler's 3rd Symphony with the Vienna Philharmonic; Beethoven's 3rd Piano Concerto, Mozart's Piano Concerto No. 27 and Mahler's 5th Symphony with the LSO. The programme also looks into Abbado's views on music in relation to life and people, his passionate belief that it is as important to bring music to the people as the people to music.



▲ **A Conductor at Work - Claudio Abbado.** A year in the life of the conductor who believes passionately in bringing music to the people. Granada



◀ **The South Bank Show.** For 'Lulu's Last Act', extracts from Gotz Friedrich's Covent Garden production, documentary film and expert comment were combined to examine why Alban Berg's opera was originally suppressed and why it is thought to be such a masterpiece. LWT



RELIGIOUS TELEVISION

Religion has always been a distinctive element within the programme schedules of Independent Television. Programmes which are recognisably religious in aim currently account for nearly 2½ hours of the weekly transmission time of the average ITV company; and they represent over five per cent of all the programmes produced in ITV's own studios.

So why does special attention continue to be given to religion? Other important subjects such as science, medicine and industrial relations find their way into the general output quite frequently but they are not singled out, as religion is, for regular treatment at *specific* times each week. One reason is that religion deals with matters that touch everybody and touch every bit of them. Science touches our knowledge of our environment; medicine touches our health; and such matters as industrial relations touch our attitudes to work and standards of living. But religion touches the lot, seeking to illuminate it with the laser beam of reality.

Television breaks down this beam prismatically. To understand ITV's aims in the area of religious television calls for placing the infra-red investigations of, say, London Weekend's *Credo*, alongside the green light of networked *Morning Worship* and the indigo of such programmes as Yorkshire's *Your 100 Best Hymns*. Add to them the late-night programmes that the various companies do for their regions, the children's series and indeed the schools' RE programmes such as ATV's *Believe It or Not* and there is something of a rainbow to express, in visible terms, some reflection of a covenant between an unseen God and man.

In the coming months, much of Independent Television's religious coverage will focus upon the Pope's

historic visit to Britain. Familiar as his face is to viewers, his coming to the largest of these islands is more than just one more trip. From the earliest days of St. Augustine's mission to England, Rome recognised the Archbishop of Canterbury as *Papa alterius mundi* – the second world Pope – and these last 450 years that detachment was effectively sealed by the Reformation.

Independent Television will therefore seek to place the Pope's visit in its historical context and there will be full coverage of his travels round Britain.

No less important is the intention to provide, over the weeks leading up to the visit, a number of network programmes that will help to explain its significance.

For several years now two ITV programmes have dominated the output in England and Wales at 6 p.m. on a Sunday evening: London Weekend's *Credo* ('I believe') and ATV's *Jaywalking*, named after its presenter, Sue Jay. Both series look at religion but though the subjects they cover are often interchangeable, as a rule they approach them from slightly different angles. *Credo* never shows its reporters and so seeks to achieve the detachment of any other current affairs documentary. The programme does not pretend to have a religious commitment. Rather it says 'here is an interesting – important – religious phenomenon; let's look at it'.

Jaywalking is different. Thanks to Sue Jay's personality it smacks more of an individual search for truth. Sue Jay is quite capable of asking hard questions. But because she gives away something of herself in the process, the viewer may get some sense of the programme as a pursuit after religious commitment. Also, because the programme is more interested than *Credo* in looking at particular people, it comes across more markedly as a programme of religious interest.

In seeing that both these series alternate on the screen, the Authority ensures a balanced output, demonstrating that detachment and a warmth towards commitment both have a place on Independent Television.

◀ TOP: *In The Spirit*. Granada. LEFT: *No Vain Sacrifice*. Thames. RIGHT: *Your 100 Best Hymns*. Yorkshire. BOTTOM: *Morning Worship*. Grampian.

Faith in Perspective

These pages take a more in-depth look at the different approaches of two of ITV's established religious documentary series.



▲ Re-marriage in church, an issue examined in one of the *Credo* programmes.

▼ One of the cults investigated by the *Credo* team, the Rajneesh group, worship their god.



Credo – On the Fringe

How do the journalists reporting on religious and ethical questions in London Weekend Television's networked *Credo* keep coming up with important stories, week in, and week out? David Tereshchuk, series editor, comments: 'It is an uncomfortable truth that in our largely secular society the Churches play a smaller role in the nation's life now than they have in the past. On *Credo* we do of course still address ourselves to matters of central concern to the Churches, but we find ourselves very often turning to what can loosely be called "the fringe" as a source for our stories. This is not because the mainstream Churches do not generate enough issues of importance, but rather because so much of significance is going on in the fringe, and has so far tended to be under-reported, or reported only superficially and sensationally.'

The House Church movement – with at

least 20,000 people now meeting regularly in each other's homes for worship and celebration of their firm (though some would say over-simplified) Christian beliefs – has not unnaturally been of great interest to *Credo* over the last year or so. Seen as part of the Charismatic Revival, it is, of course, matched by a resurgence of fairly fundamentalist convictions within the mainstream Churches, plus a desire for more informal, less structured styles of worship. It has even been suggested that a whole new Christian denomination is in the making.

The growth of Charismatic groups inside and outside the Churches prompted *Credo* to examine in particular their approach to the idea of demonic possession and the remedy many of them attempt to apply – exorcism. It was a powerful programme (hardly surprisingly) and it provoked much discussion of what one participant called 'the dangers of spiritual warfare'. Other aspects of the Charismatic Revival are covered in later *Credo* programmes.

Credo has also charted the boom being enjoyed by what have collectively been labelled 'the cults', i.e. The Moonies, Scientology, Hare Krishna, Transcendental Meditation, and so on. In 1981 *Credo* devoted five programmes to an in-depth inquiry into them. What emerged was fascinating. Few recent social movements have caused quite so much concern as these modern cults. Over the last decade or so they have sprung up at a bewildering rate and in a confusing variety of guises. Many of them have come from the East. Others claim to have originated in Outer Space. Some offer simple meditation techniques; others a totally ordered way of life. Some say God is everywhere; others deny they are religions.

The growth of the cults marks the reversal of what many have seen as a long-term trend of dwindling support for religion. Until the cults came along, the prevailing wisdom was that scientific and technological advances, as well as undermining specific religious beliefs like the story of the Creation, would also more generally reduce the need for people to rely on beliefs based on someone or

something outside themselves. The reversal occurred in the Sixties when the first post-war generation to come of age questioned the materialism of their parents. These young people had grown up in affluence with the advantages of further education and the time to reconsider matters. Many of them dabbled with drugs or revolutionary politics before finding God.

The total numbers involved are small. Today there are no more than 500 Moonies in this country and 450 full-time Hare Krishna devotees. Yet the apparent social effects of the cults have caused a great deal of concern. This is partly because those most likely to join them are the middle-class sons and daughters of the successful. Allegations of brainwashing or financial fraud have followed. Yet the cults cannot all be dismissed as the creations of charlatans. To be successful they have had to possess some genuinely attractive qualities – particularly in the face of all the opposition. David Tereshchuk sums up:

'Various explanations have been put forward for the cults' appeal. Certainty and a sense of community, which many of us have lost, are things that cult members seem to share with members of the House Church movement. Coupled with this is a very active role for participants. It does seem to us, as disinterested journalists, that the mainstream Churches are in danger of being overtaken as centres of important and significant activity by the fringe. When the religious scene is objectively surveyed, the fringe emerges as a rare growth area, and television is bound to reflect that fact.'

Jaywalking

'Sex, politics and religion are the three subjects most likely to generate conversation,' says Sue Jay, presenter of ATV's networked religious series *Jaywalking*. 'We've had good TV programmes about sex and politics; but what about religion?' People are constantly searching for answers and insights into religious truths and asking what is the meaning of life today. *Jaywalking* takes part in this conversation.

Jaywalking, produced by Sam Fairhall and presented at 6 p.m. on Sunday evenings, is characterised by Sue Jay's ability to draw the very best out of people. She generally sets out to portray someone who is active in a given religious sphere or caring situation, and as much as possible actually 'lives' the situation of the subject so as to underline the value of that person's work and to question it from the point of view of the man in the street. Topical issues are also investigated.

The programmes focus on various facets of religious life, illustrating in a small way the diversity of 'charisma'. Personality profiles have included: publican and deacon Brian O'Malley, the only man in England licensed to sell you a pint or marry you; Anita Mason, a dynamic teacher of mentally handicapped children at Chelmsley Wood in Birmingham and a practising Anglican; two lively Pentecostal ladies from Birmingham who have served their community for years; gravelly Liverpoolian Arthur Dooley, a sculptor discussing the *raison d'être* of his trade; and journalist Mary Kenny, a former 'liberal' in the 1960s style, who is now saying why Christianity works.

The programme team has developed its investigative wing by looking at such organisations as the Moonies and Mormons, or the Bugbrooke Community. Issues tackled have included the decisions surrounding the life and death of newborn babies with spina-bifida; the work of the Glebe centre in a multi-racial area of Walsall, and featuring the Rev Ted Littlejohn in 'The Bitter Pill of Forgiveness'; and the facts behind where the cash in the plate goes.

Jaywalking is more open to ordinary people than some religious programmes, but the religious 'brass' do also get a look in. Issues through people could be said to be *Jaywalking's* style – and it has even been described as the 'Whicker's World' of religious television.



▲The church-run Glebe Centre in Walsall opens its doors to everyone regardless of belief or social acceptability.

▼Sue Jay chats to one of the residents in the kitchen at the Bugbrooke Christian Community.



Ways of Worship

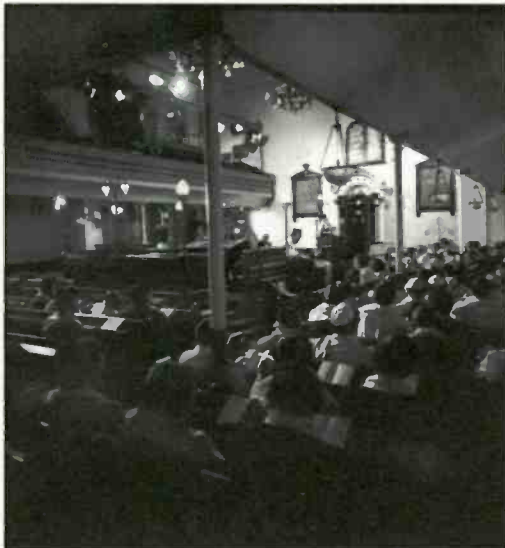
Independent Television continues to network a full hour of *Morning Worship* every Sunday mostly as a live outside broadcast. Various denominations and faiths other than Christianity are included.

Public reaction to Sunday morning worship on ITV in the weeks leading up to Easter 1981 was so favourable that the pattern is to be repeated in 1982. Instead of the usual service between 10-11 a.m., the hour was split into two segments. The first half-hour consisted of a weekly meditation, including music, reading and prayers (for Lent 1982, these are scheduled to come from St. Michael's Church, Llandaff, to be

networked by HTV Wales). The second half-hour consisted of a conversation about the deep things of life - *But What Do You Really Believe?* (HTV). The 1982 series will again be presented from HTV's Bristol studios with the well-known journalist and broadcaster Gillian Reynolds returning to talk to a number of individuals about their faith. Unlike the 1981 programmes, however, which interviewed only Christians, the next series will include interviews with a Jewish Rabbi and an English Buddhist monk.

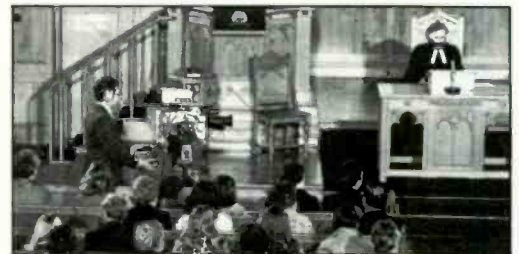
The illustrations on this page illustrate some of ITV's approaches to Sunday worship throughout the year.

▼ **Morning Worship.** For the first time on ITV a traditional Jewish service is broadcast (from The Great Synagogue in Leeds). *Yorkshire*



▼ One of a series of church services of various denominations covered by a new outside broadcast unit in Northern Ireland. *Ulster*

▲ **Into the Eighties.** The Reverend David Strachan talks to astronauts John Irwin and Bill Pogue in the series which encourages Christian comment on current affairs. *STV*



◀ **House Group.** A series which brings together people of different denominations to engage in Bible study programmes from the studio. *STV*

▶ **Sing To The Lord.** St. David's Cathedral is host to the Preseli School Choir in this popular series of religious music. *HTV*



Presenting the Christian Faiths

Most religious programmes are transmitted on Sundays during the morning and early evening. However, on weekday evenings most ITV companies transmit for their own region a short late-night religious offering to bring the day to a close, and some companies make occasional series of discussion programmes on religious themes for mid-week viewing. Younger viewers have also been catered for by such series as Grampian's *Sunday Special*.

In Holy Week the ITV companies each make a particular effort to say something strong and direct about the Christian faith. Approaches vary. For London viewers, for

example, Thames as a rule puts together a series of compelling programmes to reflect the strength of contemporary Christian conviction, such as the series on 20th-century martyrs, *No Vain Sacrifice*. For viewers in the West of England, HTV West has come to present a sequence of passiontide hymns; while in Northern Ireland Ulster Television mounts a special series relating the Christian faith to the tensions of the province. In such ways, Independent Television shows its readiness to treat the Christian gospel as having something relevant to say to the human condition.

▼ **Sunday Special.** Presenter Fiona Kennedy encourages young children to take part in various activities in this series of stories, music and group participation based on the Christian message. *Grampian*



◀ **Basil Hume, OSB.** A profile of a remarkable man who has leaped over many 'hurdles' in life in his ambition to restore the quality of spirituality to the community which he leads. *Thames*



▶ **No Vain Sacrifice.** Ivan Moiseyev, a young soldier in the Soviet Union, refused to deny his faith despite many persecutions. Michael Bourdeaux (left), Director of the Centre for the Study of Religion and Communism, discusses this martyr with presenter Leonard Parkin in this late-night religious series. *Thames*



▲ **About Britain.** The camera captures a strong sense of fellowship at this multi-racial annual Christian convention at Keswick in the Lake District. *Tyne Tees*

TELEFACT

The first regular Sunday evening religious programmes on British Television were presented by ITV on 8th January 1956.





LIGHT ENTERTAINMENT ON ITV

'Television', somebody once said, 'is a good way of killing time, for those who like their time dead.' There are a lot of people around who know how we ought to spend our own time better than we do! But one of the funny things about comedy (funny peculiar, not funny ha-ha) is how guilty some people feel about enjoying it. The most respected press critics write most approvingly about the comedy with social significance and 'a cutting edge': they tend, by and large, to ignore the mainstream comedy or the quiz show that is there, simply, for relaxation. All round the world, it seems, television has to have a social purpose – although perhaps we in Britain, like the Americans and Canadians, are slightly less guilty than some other countries. There was that entry at an international festival which, half-music, half-documentary, proved that a middle-aged pop singer who sang on football grounds had, at one stroke, healed the generation gap, stopped all the vandalism and rioting in the streets, and come close to solving his country's economic problems as well. Actually he hadn't.

Why do we feel so guilty about simple laughter? Is it some hangover from the Victorian middle-class idea that we should all spend every one of our waking hours in self-improvement? Over the years viewers have been in no doubt about what they want from television – romance, story-telling, laughter, and the News. That is not to say that the broadcasting authorities ought not to care for minority groups. Though, to be honest, 'minority' is one of the most overworked words in broadcasting today. Many people spend some of their time pursuing minority interests: but those same people, including members of ethnic minorities, spend much of their time enjoying the same things that are enjoyed all over the world. It has even been the proud boast of *Coronation Street* that it is

the greatest of all minority programmes: more members of more minorities, the producers claim, watch *Coronation Street* than watch any other programme.

It is one thing to make due provision for minorities. It is quite another to feel so guilty about 'mere' entertainment. There is not a lot of evidence, over the years, that television makes people 'better', just as there is not a lot of evidence that it makes people 'worse'. A little bit, either way, perhaps? But there is a mountain of evidence that people use television to supply their own needs, and for most of us, for much of the time, the box in the corner is used for escape and relaxation. That is not a bad thing. There is a problem – and there always has been – that not everyone shares the same tastes. Benny Hill makes over 18 million people laugh, many of them in family groups. He offends a few, and that is a matter for regret. Some see *Hot Gossip* as a great social menace; a lot more people just enjoy watching them dance. *Sale of the Century* does not seem to make most people acquisitive and materialist, any more than *The Krypton Factor* persuades them to become fitter in body and in mind. No one believes as they did in the Sixties that pop-songs will alter the world, and The Beatles, from being reviled, are now revered. Bing Crosby, after all, was considered decadent in his time.

To a few, no doubt, this means that light entertainment has replaced religion as the opium of the people. A few will go further and produce one of those monographs which attempts to prove, beyond a shadow of doubt, that comedy and quizzes are there to prop up a rotten, rotting social structure, and should be altered root and branch. Maybe the Man About the House should have been manning the barricades, and perhaps Robin's Nest is a cell of liberal ideology. Maybe Jim Davidson is dangerous, and perhaps, after all these years, Alf Garnett really will alter the structure of society; just as *The Other 'Arf* clearly shows it was not worth saving anyway.

It is a bit difficult to believe, though. To most of us it is just fun.

◀ **Shelley.** One of ITV's most original comic characters splendidly brought to life by Hywel Bennett in a situation comedy that has made an impact with many viewers. *Thames*

Variety

In the field of variety, the television specialist comes into his own. However talented the comedians, the singers, the dancers or the musicians, the variety programme would be little more than confusion without the skill and expertise of the producer and director, the set designer, the cameramen and the other people behind the scenes who contribute to its lavish and colourful atmosphere.

The emphasis is usually on music and comedy with the show being built up around one particular entertainer. For example, Jim Davidson, Tommy Cooper, Russ Abbott and the duo Cannon and Ball contribute their

individual styles of humour in very different kinds of shows. Britain's no. 1 female impressionist, Janet Brown, usually manages to conjure up her own guests, while Granada's *The Video Entertainers* is a collection of pre-recorded variety acts edited into a series of half-hour shows.

Whether it is the routines of such established artists as Morecambe and Wise or the more off-beat comedy of *The Goodies*, ITV offers top performers and a variety of light entertainment to help the viewer relax and unwind.



▲ **Rockstage.** Elkie Brooks on stage in a series which presents the best of English contemporary pop from the Theatre Royal in Nottingham. The concerts were broadcast simultaneously in stereo on four local radio stations in the Midlands. *ATV*



◀ **The Morecambe and Wise Show.** Partners in humour Ernie Wise and Eric Morecambe continue to delight their many thousands of fans. In this comedy sketch Ernie has no problem spotting Eric at the doctor's surgery. *Thames*



▲ **The Goodies.** Graeme Garden, Bill Oddie and Tim Brooke-Taylor in foot-loose mood. *LWT*

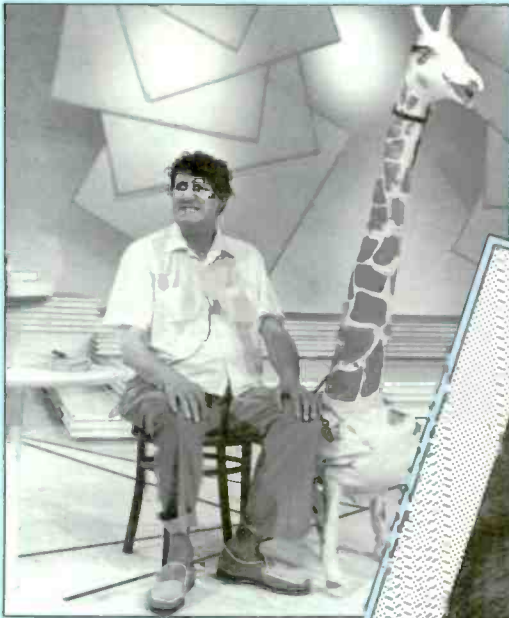
▶ **The Cannon and Ball Show.** More fun with Tommy Cannon and Bobby Ball (right), the fast-talking duo whose humour is always right on target. Joined here by special guests Ritz. *LWT*



▶ **The Jim Davidson Show.** What does it mean? London's cockney comedian Jim Davidson raising more laughs with his own cockney translation of *The Lambeth Walk*. *Thames*



HEN NEAT I'M YAWL LAMBEFF WHY
HENNY HEAVE NINC
HENNIED HAY
YAWL FINE DEM HALL
DUENNA LAM BIFF BAWK



▲ **Cooper's Half Hour.** Tommy Cooper telling an obviously 'tall' story in a series which involves 30 minutes of jokes, tricks and misfortune. *Thames*



▲ **Janet and Company.** In a series featuring Britain's foremost female impressionist, Janet Brown, we are treated to such characters as Mari Caine (left), Elaine Stritch (centre) and Pam Ayres (right). *Thames*



▲ **This Is Your Life.** Time for the television surprise of the week as Eamonn Andrews, holding the famous red book, utters the famous words to another unsuspecting 'victim'. *Thames*

► **The Stanley Baxter Series.** Marlene Dietrich is just one of the many uncannily accurate impersonations by the popular Scottish comedian. *LWT*



◀ **Russ Abbot's Saturday Madhouse.** Unforgettable sounds from Vince Prince (Russ Abbot) and the Tone Deafs (left to right) Susie Baker, Bella Emberg and Patti Gold. *LWT*

► **Bud 'n' Ches.** A highly-praised 90-minute entertainment 'special' telling the story of Bud Flanagan and Chesney Allen. Starring Bernie Winters as Bud and Leslie Crowther as Ches. *ATV*



Getting it Together with Benny Hill

The making of *The Benny Hill Show* is a story with a beginning, a middle and an end – but not necessarily in that order.

Benny makes four shows a year for Thames Television, each a mixture of location filming and studio recording. But the final shows, each seen by millions of ITV viewers, are only put into sequence in the final editing. The writing, rehearsing and performing of the various stories, gags and routines are done in a complex and tangled way that is impossible for an outsider to unravel, yet is totally practical and accepted by his production team.

Dennis Kirkland, who has been producing and directing Benny's show for the last three years, is now used to the inconsequential talents of his star. 'The important thing is that Uncle Ben knows exactly what he wants.

We've got to believe that our writer/star knows what he's up to and get on with it.'

Benny tends to write in between shows while on holiday touring the world, so that Kirkland's production assistant is accustomed to receiving an idea on the back of an envelope from Paris, a middle bit on a serviette from Athens and the tag on a Madrid beer mat.

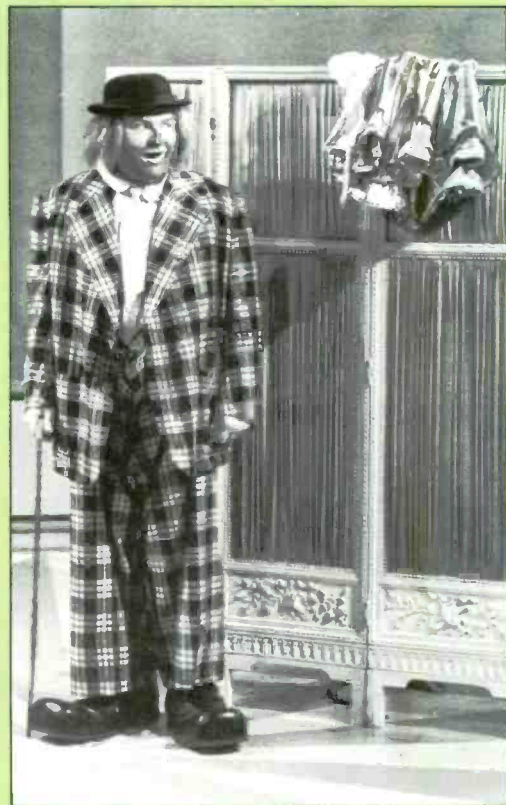
A show seen in April 1981 included the Hill version of one of those modern mid-Western 'Best Sellers' called *Big Poppa* with Benny playing a multitude of parts. The production office's first sight of the mini-epic was the previous autumn. It was scene two, on scrap paper from Marseilles, to be prepared for filming, which is done before studio rehearsals, and in this case was scheduled for December.

▼ Benny's style of humour has remained popular for many years. His one-hour shows can attract an audience of up to 20 million viewers – and 15 million watch the repeats!



► Arguably this country's greatest visual comic, Benny Hill uses every technique and trick in the book to develop his comedy. Many extended sequences included in the shows have displayed Benny's unrivalled talent as a brilliant mime artist.

▼ For those 'mini-epics' the multi-talented Benny plays the part of a whole range of characters.



By the time the cast got to rehearsals for the first show of the series, they had seen only this middle scene of the sketch. But regulars like Henry McGee, Bob Todd and Jackie Wright are also well used to this sort of piecemeal production, and took it in their stride. In January, scene three of the epic was recorded in the studio, during the making of the second show of the series. In March, during the making of the third show, the first, fourth and fifth scenes were recorded. The fifth had to be made without an audience because Benny was playing four characters at the same time. This is done by recording one character's lines, then dressing an 'extra' in Benny's clothes and shooting over his or her shoulder at Benny in a new set of clothes; and so on until the scene is completed.

The whole show – filmed bits, pre-recorded bits and live bits – is shown to a studio audience on the final night of studio production and Big Poppa brought a further complication when set and costume changes meant that scene one of Big Poppa had to be performed at the end of the evening.

Thus, a sketch that started life on a piece of paper in Marseilles in the autumn, was committed to film in West London in December, recorded in out-of-sequence pieces at Teddington in November, January and March, was edited and then formed the whole of Part Two, Show Three, seen by millions of people throughout Britain in April.

By now, given Benny Hill's enormous popularity almost throughout the world, it has probably been seen in Marseilles!



▲ A touch of glamour is a traditional ingredient of some of Benny's comedy sketches.

◀ Location filming extends the range of comedy situations.

Situation Comedies

The situation comedy continues to thrive on British television, with the best of the series attracting and holding large audiences. Unfortunately there is no guaranteed formula for success and the failure rate is possibly higher than for most other forms of television.

Because of the difficulties of sustaining comedy series, most of the pressure for satisfying television's insatiable appetite falls on a small group of experienced writers. Established formats, often based on familiar situations and using well-known actors with which the viewer can identify, are among the



▼ **Holding the Fort.** A situation comedy series about married couple Russell (Peter Davison) and Penny Milburn (Patricia Hodge), who reverse the normal husband/wife roles. *LWT*

▲ **It Takes A Worried Man.** A comedy that looks at the problems of approaching middle-age with Diana Payan and Peter Tilbury. *Thames*

► **Keep It In The Family.** Robert Gillespie as Dudley Rush in a series about a zany cartoonist, his wife and two daughters. *Thames*



▼ **You're Only Young Twice.** More escapades with the ladies who reside at Paradise Lodge in the fourth series of the popular comedy. Peggy Mount and Pat Coombs star as residents Flora Petty and her friend and side-kick Cissie Lupin, seen here with Old Ben (Harold Goodwin). *Yorkshire*



► **Only When I Laugh.** Christopher Strauli, James Bolam and Peter Bowles in a further series of the light-hearted look at hospital life as the patients see it. *Yorkshire*



most popular comedies. Series like *George and Mildred*, *Keep It In The Family*, *A Sharp Intake of Breath* and *Robin's Nest* have managed to generate laughter by exploiting a seemingly endless stream of domestic situations. However, more adventurous off-beat series, while not always attracting such



▲ **Till Death . . .** After an absence of several years, one of television's most successful characters returns to the screen. The arrogant, opinionated cockney character Alf Garnett (Warren Mitchell) rules again in a series of half-hour comedy shows written by Johnnie Speight. *ATV*

► **Cowboys.** A situation comedy set against the background of the building trade. Left to right, Wobbly Ron (David Kelly), Eric (James Wardroper), Doreen (Debbie Linden), Geyser (Colin Welland) and Joe (Roy Kinnear). *Thames*

universal appeal, have nevertheless developed a keen following. For example, *Agony*, a series written around a problem-page editor, has perhaps been the most successful. But, *Holding the Fort*, with an odd marriage of home-brewing and the Army, and *Shelley*, one of the most original comic characters for years, have also made an impact.



◀ **A Fine Romance.** Filming an episode of the series which stars Royal Shakespeare Company players Judi Dench and Michael Williams. *LWT*



Situation Comedies

Continued

The large number of ITV situation comedies which have developed into long-running series or even 'spin-offs' indicates that familiarity breeds success. However, the writers cannot afford to be complacent – there is always the danger that even the most successful series will run out of invention. The demand for good situation comedy will never decrease, and there is a continuing search for new talent and originality.



▲ **Bless Me, Father.** Arthur Lowe returns as the lovable Roman Catholic priest Father Duddleswell in another series. *LWT*

◀ **Kinvig.** An exciting, different comedy series, written by Nigel Kneale (author of *Quatermass*), starring Tony Haygarth as Des Kinvig, a lazy electrical repairman whose life – and dreams – are haunted by a beautiful customer, Miss Griffin, played by Prunella Gee. In this scene on the hollow planet Mercury, Kinvig (right) meets Buddo (Simon Williams) and the wonderfully transfigured Miss Griffin. *LWT*



◀ **Pig in the Middle.** Joanna Van Gysegem and Terence Brady (right) in the series that takes a light-hearted look at the eternal triangle. *LWT*



▶ **Have I Got You... Where You Want Me?** Tom (Ian Lavender, right) and Val (Kim Braden) have been going out together for 10 years, but how can she get him to the altar? Problems arise when an old boyfriend Dave (Ray Lonnen) appears. *Granada*



◀ **Thicker Than Water.** In a series that is strong on period detail and fitful on Northern idiom, Joss Ackland plays widower Joseph Lockwood (foreground) and Colin Farrell one of his sons. *Yorkshire*

▼ **Never the Twain.** In a comedy by Johnnie Mortimer, Windsor Davies and Donald Sinden play rival antique dealers. *Thames*



▶ **Robin's Nest.** Richard O'Sullivan, Tony Britton and Tessa Wyatt in one of ITV's most successful series. *Thames*

◀ **In Loving Memory.** In the comedy series set in a Northern mill town in the late 1920s, Ivy (Thora Hird) is left to struggle on with the undertaking business when her husband goes the way of all his clients. She is helped by her timorous, half-baked nephew Billy (Christopher Beeny). *Yorkshire*



Contests

Competition programmes have always proved to be a popular form of entertainment among a large part of the audience. They allow the viewer at home to participate in games of chance, skill and general knowledge.



◀ **Winner Takes All.** This quiz game, in which contestants require not only general knowledge but also the willingness to gamble, is hosted by comedian Jimmy Tarbuck aided by Jan Michelle (left) and Tina Robinson. *Yorkshire*

▲ **The Pyramid Game.** Steve Jones introduces the quiz game where contestants aided by guest celebrities make their way up to the top of the Pyramid. *LWT*



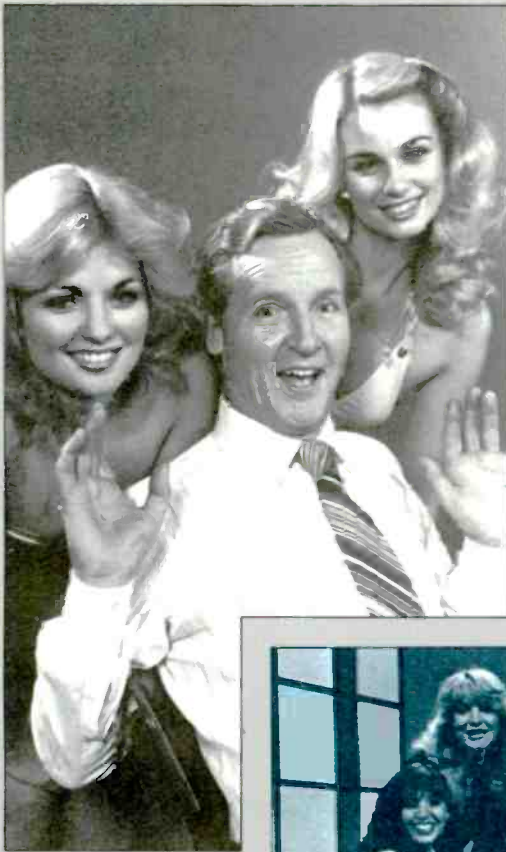
▲ **Cabbages and Kings.** Robin Ray is the questionmaster in a light-hearted quiz in which two teams of celebrities try to decide who said what, where and when. *Granada*

▶ **Family Fortunes.** Two family teams line up to compete in the quiz hosted by Bob Monkhouse. *ATV*



◀ **3-2-1.** A strong element of music and comedy accompanies this high-rating contest. Ted Rogers (centre), the host, is seen here with two of the regulars, Mike Newman and Fiona Curzon. *Yorkshire*





◀ **Sale of the Century.** Quizmaster Nicholas Parsons and his two glamorous blonde assistants, Carole Ashby (left) and Karen Loughlin, in ITV's long-running general knowledge quiz. *Anglia*

▼ **Punchlines!** Lennie Bennett hosts this comedy game. Two teams – comprising contestants and star guests – use their initiative, memory and skill to remember 'what they heard and where they heard it'. *LWT*



▶ **Bruce Forsyth's Play Your Cards Right.** Bruce, aided by his glamorous assistants, in another round of the popular quiz in which contestants use their knowledge of public opinion – and skill at a card game – to go for major prizes. *LWT*



◀ **Give Us A Clue.** A popular television version of charades with its usual chairman Mike Aspel (centre) and Una Stubbs and Lionel Blair leading the two teams. *Thames*

▲ **The Krypton Factor.** A track-suited Gordon Burns ready to present the series which tests the competitors' general knowledge, powers of observation, intellect, mental agility and physical fitness. *Granada*

Regional Entertainment

In reflecting local tastes, outlook and culture, the ITV companies do not confine their efforts to news and current affairs programmes. They seek to promote local artists and to reflect some of the traditional and indigenous music and humour.

Such local entertainment programmes,

produced by regional companies, are different from the more expensive, lavish productions made by the network companies. They do, however, give a lot of pleasure to many viewers and keep alive some basic regional traditions.

► **A Chance to Meet...**
Oh no! Selwyn Froggitt behind an ENG camera! Bill Maynard turns the tables on cameraman George Marshman and reporter Bob Evans during a recording of this occasional series.
Channel



◄ **Top Club.** Teams representing local social clubs and voluntary organisations in a contest of speed, skill and general knowledge.
Grampian



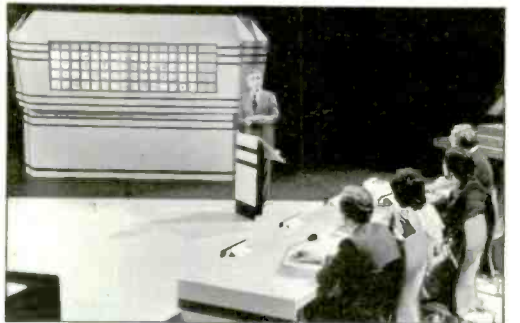
▶ **All Kinds of Everything.** This live hour-long regional programme on the lighter side of life in South Wales includes a phone-in. *HTV*

▶ **It's George.** Dundee comedian George Duffus with a local studio audience during a recording of this regional light entertainment series. *Grampian*

◀ **The Jazz Series.** John Dankworth in performance in a series that provides a showcase for an important aspect of modern music. *STV*

▶ **Now You See It.** Questionmaster Johnny Beattie in front of the electronic board in the popular game of skill. *STV*

▼ **Entertainer.** Margo and Nite Life are the featured artists in an hour-long outside broadcast. *Ulster*



▲ **Mr & Mrs. Derek Batey** in the popular long-running series which poses questions to married couples. This contest is also networked. *Border*



LEARNING THROUGH TELEVISION

As the decade progresses, adults in Britain can look forward to increasing time at leisure – leisure elected or enforced, whether by early retirement, shorter working hours, job-sharing or unemployment. In educational institutions, restrictions on public spending will mean a continuing shortage of money for books and other learning materials. These two factors point to the need to make ever better use of television as a resource for learning that is widely and cheaply available.

Many broadcasts are broadly educative. Within this larger category, over 10 per cent of each ITV company's weekly output is specifically planned to be 'educational'. Educational broadcasts are designed for three main audiences: very young children of pre-school age, students viewing in schools and colleges with their teachers, and the adult viewer at home. Programmes for each of these audiences are described in the following pages.

The basic structure of scheduling for the educational provision is the same as for other programme sectors: that is, most programmes are seen in all ITV regions but some are made for, and are seen by, a regional audience only. Out of a total of over 50 series broadcast in 1981–82 to schools and colleges, about two-thirds are made for the network and a third for a particular region. Grampian, for example, has its own religious education series for Scottish primary schools, *Gather Round*, and STV offers a resource for 'O' Grade Literature, *Time to Think*. HTV provides Welsh language series throughout the age-range and Ulster has a local careers series called *Face Your Future*. Among offerings from the English regions is Anglia Television's repeat of its natural history series, *Survival*, for local schools.

The same pattern applies to ITV's educational series for adults. A number of companies supplement network provision by local series. STV's *About Gaelic* and Ulster's

Family Matters are examples of local educational programmes for adults. Often such local programmes can be described as combining education with 'social purpose' as, for example, STV's *Jobs for the Boys (and Girls!)*, which aimed to help the young unemployed in the Strathclyde region. Sometimes the focus is upon stimulating local community service, as with Thames' *Help!*, HTV's *Good Neighbour Show* and the 'public service announcements' broadcast by some ITV companies. Local educational and social purpose programming has now become so well developed in its styles and methods that from 1982 all companies expect to provide about one hour a week of it.

What goes on both before and after a programme is now widely recognised as being crucial to any attempt to maximise its educational or social value. Run-up (information and preparation of links with statutory, voluntary or volunteer agencies) and follow-up (print materials, telephone and postal referral of viewers to the agencies) have come to assume an increasing importance in educational broadcasting. The companies have now begun to make arrangements, described later in the section on adult education, to multiply those linkages with local agencies which can do so much to extend the broadcast's value to the viewer.

How do the broadcasters decide what programmes to make? Decisions are influenced by broad policy recommendations made by the IBA's Educational Advisory Council and by the specialist advice offered by its Panels, which deal in detail with Pre-School, Primary, Secondary, and Adult programmes. Priority programme areas are identified and discussed annually with the ITV companies, and guidelines are formulated for subsequent programme proposals. Advisory arrangements are described more fully elsewhere.

A highly important event for educational broadcasting in the 1982 calendar will be the start of Channel Four in November. Fifteen per cent of its output is to be educational; in addition, the Channel's commitment both to the service of minorities and to innovative forms of broadcasting should mean that a number of other programmes in its schedules will have educative value.

◀ **Good Health.** 'Summer Camp', a programme about personal relationships and growing up from this junior health education series. *ATV*

For Very Young Children

Most children start to be fascinated by 'the box in the corner' at a very early age, so programme-makers have a responsibility to provide these youngest viewers with material that will stimulate the imagination and extend early experiences. Among the many ITV programmes for pre-school children, a number are specifically educational in intent. Four networked series are rotated throughout the week, Monday to Friday, at 12.10 p.m. In Wales, pre-school children have a Welsh language programme as well.



◀ Pipkin's (ATV)

Hartley is one of a family of puppet characters who live, work, learn – and sometimes quarrel – together, much as real families do. *Pipkin's* therefore offers as much important indirect socialisation experience as it does direct learning material.

During 1982 *Pipkin's* will be replaced by a new pre-school series, *Let's Pretend*.

▼ Get Up and Go! (Yorkshire)

These children from a play-group in Leeds 'get up and go' for the cameras. One of the aims of this series is to stimulate creative use of music, mime and movement. The programmes include sequences, filmed in nursery classes and play-groups, which show children enjoying these activities to the young viewer at home.



▼ Rainbow (Thames)

The songs, stories, documentary film and animated sequences in *Rainbow* all aim to stimulate visual awareness, to encourage an ability to observe and listen, and to stretch the imagination. Linked practical activities are an important part of the learning opportunities offered by the programme.



Once Upon A Time (Granada)▲

Mark Wynter is one of the presenters in this simple, direct series which uses the art of story-telling to open up new experiences for the young child. The stories, both traditional and contemporary, focus on a single theme in each programme, and are reinforced by related rhymes, games and Black Theatre puppet sequences.

▼ Ffalabalam (HTV)

This learning magazine is shown in Wales at noon three times a week, just before the main networked series described above, and is designed for young children in Welsh-speaking families and those learning the language in the first years of school. The studio becomes the village of Ffalabalam, a different part of which is used each week to illustrate the story – usually on an environmental theme.



ITV For Schools and Colleges

ITV broadcasts programmes for use in schools and colleges between 9.30 a.m. and noon for 28 weeks of the year, divided roughly to correspond to the three school terms. Currently the age and the subjects range from infant reading to sixth-form physics. The list numbers over 50 separate series, some giving half-a-term and some a full year of programmes. The service for schools started in the earliest years of ITV's operations and, with the BBC, has given Britain the reputation of having the best educational broadcasting service anywhere.

Because of the steady growth in the provision of video recorders, especially in secondary schools (90 per cent in 1980), many ITV secondary series are now presented as a 'compendium' resource, offering teachers small groups or 'units' of programmes on a particular theme or topic. Thus teachers are increasingly encouraged to be selective in the use of a series to suit the syllabus or teaching topic rather than to follow a string of structured programmes where the course is dictated by the broadcaster. Thames Television continues to develop this form with *The English Programme*, and *The French Programme* this year, both umbrella titles for a roughly grouped collection of programme units for different ability levels and classroom needs.

Most schools programmes are produced by four of the biggest ITV companies – ATV, Granada, Thames and Yorkshire – and these are shown throughout the UK. However, the regional ITV companies also make programmes for schools, usually with the needs and interests of their area in mind, for local transmission only, e.g. STV's *Scottish History*, Ulster's environmental studies *Let's Look at Ulster*, HTV's *Manscape* about the West Country's industrial heritage and, from the same company, *Mwy, Neu, Lai*, a numeracy series for infants in Welsh.

ITV schools series are usually shown over a three-year period, so the provision always includes new series and repeat series, some of which include revised or fresh programmes. Among the new series for 1982: a resource for English in the 9–12 range, *Middle English*

(Thames); a course in *Physics* for CSE and 'O' level students (Granada); *Quantitative Geography* for sixth forms (Granada); a fresh chapter in the popular social history series for 8–13 year-olds, *How We Used to Live* (Yorkshire – see pages 102–103); and *Basic Maths* (ATV) for juniors. These networked programmes are supported by regional offerings, some of which are also new. Later in 1982, Yorkshire Television launch an innovative new series, *Living in a Multi-cultural Society*, for the middle school range, and Granada will restyle its successful infant reading series, *Reading with Lenny*. At secondary level, Thames introduce *Craft, Design and Technology*, a difficult programming area but one which deals with a national priority.



▲ **Finding Out.** 'Living in the Future'. Sally James presents eight programmes for seven to nine year-olds on the wonders of micro-technology. Thames



◀ **Time to Think.** A scene from *King Lear* in this literature series for Scottish schools. STV

The educational staff of the ITV companies and of the IBA have always been concerned with improving the quality of the programmes and the spread of their use, which currently stands at 82 per cent of primary and 76 per cent of secondary schools. With the restrictions now applied to the purchase of other learning resources by schools, yet more teachers seem likely to turn to the inexpensive medium of the broadcast, which can be powerful and helpful, if it is properly set into a context of teacher and class activity.

IN THE MAKING...

The story of an ITV series for schools



▲ The 'stars' of the series – the Hodgkins family.

HOW WE USED TO LIVE (Yorkshire) is a dramatised history series for 8–13 year-olds which this year brings to life the history of Britain between 1936 and 1953. Like any other television drama series, the programmes take a long time to make, but because they are designed for use in the classroom a lot of additional careful preparation is involved in the story . . .



► Filming the wartime evacuation of children at a local station needs a lot of organisation – and fine weather!



▲ Working with an outside broadcast unit means taking a convoy of large vans and heavy machinery on location.

Autumn 1979

Yorkshire Television's Education Officer, Michael Scarborough, canvasses teachers for their comments on previous series of *How We Used to Live*. It becomes clear that new programmes covering the middle years of the 20th century would be welcomed.

Early 1980

The feasibility of a new 20-part series is discussed between Chris Jelley, the Head of Education, and his Programme Controller, Paul Fox, who decides what and how many programmes can be produced at Yorkshire Television. *How We Used to Live* is relatively expensive to make because it uses a large

number of actors, settings, costumes and properties. A budget is finally agreed and the series can go ahead . . .

David Wilson starts work as Producer, and takes overall responsibility for the series. Part of his job is to make sure the production keeps within its allotted budget.

February 1980

TV playwright Freda Kelsall is commissioned to write the scripts. She talks with the historical adviser Norman Longmate, the researcher Mike Harris, and Chris Jelley about the kind of scripts needed and the educational aims of the series.

Chris Jelley discusses the outline details of the series with Yorkshire Television's Educational Advisory Committee, and then puts a programme proposal to a meeting of the IBA's advisers in London, who approve it in principle. Later, when a synopsis of each of the programmes has been developed, the IBA fully approves *How We Used to Live* for inclusion in the schools schedule for 1981–82.

Spring/Summer 1980

Mike Harris, a former history teacher, does his 'book research', or, as he describes it, 'getting to know the period backwards'.

Autumn 1980

Education staff discuss the shape and content of the printed support materials. They decide to produce, in addition to Teachers' Notes, a Diary/Workbook for pupils to record their own impressions of the events of 1936–53.

Frank Smith starts work as Director. His job is to direct and co-ordinate the work of actors and production team to get the best creative result for the cameras.

January 1981

The search is on for suitable locations. The programmes are all made with an outside broadcast unit, so 'period' locations have to be found within striking distance of Yorkshire Television's studios in Leeds. A privately owned railway line and its station

are an ideal find, but the house where the family who 'star' in the series are to live has yet to be discovered. Mike Harris is in charge of the search. He needs a pre-war 'semi' which hasn't changed much – inside or out – since the 1930s, or one that can be 'dressed' to look authentic. Time is getting on, so he advertises in a local newspaper: 'Do you live in a house like this? . . .', and one of the dozens of replies results in the house he is looking for.

Actors are engaged and rehearsals begin.

The designer submits ideas and works with the researcher on historical detail. Are the graphics on the shop-front authentic for the period? Are the advertising posters contemporary? Was Shredded Wheat on sale in 1945?

February 1981

All UK schools receive the *ITV Annual Programme* which gives details of the range of ITV schools programmes on offer for 1981–82. This contains a brief outline of the new *How We Used to Live* series and transmission dates and times.

April 1981

Location work begins. Recording the programmes continues over a period of eight months – much of it in June and July when the weather is best. This is the culmination of the preparation done by the researcher, historical adviser and script-writer, and they are often on hand to offer advice if the Director needs it.

May 1981

Teachers who intend to use the series place orders for the support publications with the Education Department of their local ITV company. The Diary/Workbook looks very popular – over 100,000 are ordered!

Summer 1981

The early programmes are edited and the sound dubbed on. Post-production work continues throughout the summer and autumn on the later programmes.

September 1981

How We Used to Live reaches the screen at last! The first programme in the series is broadcast whilst the later ones – to be shown during 1982 – are still being made. Teachers and schoolchildren throughout Britain use the programmes and the accompanying publications in the classroom and . . .

But that is the start of another story.



▲ Period props wait to be put in place on location.

▼ Dressing a disused corner shop to achieve a 1940s look.



▼ Interiors have to look authentic too!



◀ The Director explains to his actors the effect he wants from a particular scene.

Learning at Home

All but two of the ITV companies, and those the smallest, now contribute adult education productions: some for the network, some for their own regions, some designed for general, popular viewing, some for a more specialised audience.

Among the popular programmes, normally for evening viewing, Thames Television has offered two series in the human sciences. In *Mind Over Matter*, Dr Kit Pedler advanced some propositions and filmed 'evidence' to illustrate aspects of his study of the paranormal. In the current year, Dr Desmond Morris, in *The Human Race*, illustrates and extends, in six hour-long programmes, some of the themes of his book *Manwatching*. LWT investigates the sociology of human ageing in *Seven Ages*, and in four one-hour programmes called *The Shattered Dream*, casts a reflective eye upon the Thirties and explores the future of employment in Britain. Other popular adult education series include ATV's *Vet and Doctor!*; Anglia's series on 'alternative' medicine, *The Medicine Men*; and the third part of Granada's authoritative series on the



▲ **Chalkface.** A magazine programme about education – from nursery schools to universities – presented by Dr Eric Midwinter. Granada



▲ **Jobs for the Boys (and Girls!).** An award-winning series for the young unemployed of the Strathclyde region. STV

▲ **Super Savers.** Don Maclean is given some practical advice on how to shop wisely in a supermarket by Home Economist, Cynthia Stanton. ATV

still and the moving photographic image in *Camera*.

A number of adult education programmes deal with leisure activities. Tyne Tees Television's *A Better Read* provides a guide to widely different kinds of books. Those who have regularly followed Grampian's *Simply Sewing* must by now be quite adept! Leisure becomes budget conscious in such programmes as Yorkshire Television's *As Good as New*, a practical guide to renovating old furniture, and ATV's *Super Savers*.

A prominent motive behind many adult education programmes is a wish to help viewers faced with complexities or problems. Some of these are likely to concern all of us at one time or another: Granada's *Chalkface* does something to throw light on contemporary schooling and HTV's *Sudden Change* investigates the effects of breaks in the even tenor of our lives – like the birth of a baby, moving house, bereavement – and offers advice on how to cope.

Sometimes the subject of a programme is a less widespread but all too common difficulty. A major project for 1982, for example, is Yorkshire's series on adult basic education, *That's the Way*, which has been in preparation since 1980. Developing ideas used in two previous Yorkshire series for those adults facing difficulty handling numbers, *Make It Count* and *Numbers at Work*, *That's the Way* will cover literacy and numeracy topics as well as a range of 'basic skills' which everyone needs for everyday problem-solving. ATV's *Job-Hunt* uses drama and discussion to explore the effects of youth unemployment. A Tyne Tees series, *The Listening Eye*, is about the world of the deaf and hard-of-hearing, its *Minus One* about one-parent families. STV's *One in a Hundred* supports those who care for the mentally handicapped.

Many adult education programmes which set out to help viewers with day-to-day difficulties are produced by a company specifically to meet the needs of its own region and are only shown locally. STV's *Jobs for the Boys (and Girls!)* helps the young in Strathclyde, and their parents, in the

search for jobs or alternatives to employment, and provides some insights into the state of the economy. Ulster's *Family Matters* covers a wide range of domestic and social issues in a regular magazine. Granada's *Lifetime* illustrates 'case-histories' of adults who, through unemployment or some other turn of events, have started out on a new venture. Local programmes such as these clearly have a strong social purpose: more often than not they provide opportunities for viewers after the programme to get additional information in print and to contact an agency which may be able to help them. Programmes like Thames' *Help!* and HTV's *Good Neighbour Show*, indeed, and the 'public service announcements' of ATV and Tyne Tees, provide opportunities for local agencies to show what they are doing to recruit volunteers or to get in touch with people whom they can serve.

When the new Channel Four transmitters open, they will provide additional opportunities for networked educational broadcasts: it has therefore been decided that one hour of educational and social-purpose broadcasting on ITV should 'go local'. Such broadcasting in particular – and educational broadcasting in general – depends greatly for its effectiveness on collaboration with agencies that can help viewers long after the broadcast is over. So the companies hope to establish a new 'network' of officers to help with the run-up and the follow-up to broadcasts in every region.



▲ **Manscape.** How the Romans built their famous roads – a reconstruction for the cameras. *HTV*



◀ **As Good as New.** Mike Smith demonstrates the art of renovating old furniture and household objects. *Yorkshire*

▼ **Seven Ages.** How do people's lives, behaviour and attitudes change as they grow up and older? This seven-part series, starting with 'Childhood', aimed to find out. *LWT*



The Advisory Structure for ITV Educational Programmes

To be thoroughly useful, educational broadcasts must be a practical response to priority needs expressed and identified by professional educators. To make sure that professional advice is available at all stages in the preparation of the programmes, the IBA has developed an advisory structure for all the different kinds of programmes described in this chapter.

directly to the Council through their Chairmen, and are responsible for the detailed scrutiny of programme proposals submitted by the ITV companies for the validation which all educational programmes must receive. Panel members are practitioners in nursery education, schools, colleges, the youth service and adult education. Discussion of the educational aims of a series, its programme content and style, the monitoring of programme examples and accompanying literature, the consideration of evaluative comments and reactions to the service – such is the main business of the Panels, which then make recommendations and referrals to the Council.

This framework of regular committee meetings is supplemented in various ways during the year, for example by workshops or seminars of two or three days duration (one for schools, one for adult education) which offer the opportunity for programme-makers and advisers to study future priorities in the preparation of guidelines for the next planning cycle. Meetings are held with educational officials and teachers in Wales, Scotland, and Northern Ireland. Specialist seminars are arranged when a particular topic merits treatment in depth. Nor does the advice received centrally from the IBA's advisers stand alone. Programme-makers usually appoint an expert adviser (sometimes more than one) to each series. Many ITV companies have established their own advisory committee of local educationists. And all of this is done in the context of 'feedback' from teachers using programmes, expressed through report cards, or at special subject meetings, or during visits from broadcasting liaison officers.

This sector of ITV programming is monitored, scrutinised and evaluated with great care because educational broadcasters have specified target audiences and must do their best to ensure that the needs of these audiences are being properly met.



▲ Practising teachers contribute to the planning and evaluation of ITV series for schools through the Primary and Secondary Panels of the IBA's Educational Advisory Council.
TVTimes

The Authority is required by the IBA Act to appoint an Educational Advisory Council, and this body, composed of educational specialists representing a range of age and subject interests, advises it on policy for all educational broadcasting on ITV. The EAC meets three times a year and is supported by four specialist Panels. The Pre-school, Primary, Secondary, and Adult Panels report

The IBA Fellowship Scheme

The IBA Fellowship Scheme, which was established in the late 1960s, provides the opportunity for those working in education or broadcasting to spend up to a year investigating a particular aspect of the relationship between those two areas. The results of this work are then published and distributed freely by the IBA (unless they are of such wide interest that they are taken up by a publisher) with the aim of providing a growing resource bank of information and evaluative material about educational programmes, their application and use.

Two or three Fellows are appointed annually and are seconded from their permanent posts for periods varying between three to twelve months. The IBA reimburses employers for their salary whilst on secondment, which is usually based at a University Department of Education or other institution of higher education, under the tutorial care of a Director of Studies.

Fellowships can be evaluation studies of specific series which are considered of special interest or importance. David Stringer's 1979 Fellowship evaluated Yorkshire Television's first adult basic numeracy series, *Make It Count*, and more recently Ray Hill carried out a similar exercise with the same company's innovative series for deaf children, *Insight*. These types of Fellowship have a particularly direct and valuable function as they can influence future productions. The results of the *Insight* report on the first 10 programmes in the series were clearly borne in mind by the production team in the making of later programmes.

Some Fellowships are subject-oriented. Len Masterman chose to investigate television studies in secondary schools in his 1980 report (published by Macmillan as *Teaching About Television*). Neil Ryder's report, (expected shortly) is a major work on secondary school science (also likely to be published in textbook form by Macmillan). Primary Maths is the subject being investigated by David Womack whose report is expected in 1982.

The Fellowship Scheme embraces radio as well as television. Dr Anthony Wright's

recent Fellowship looks at the part ILR and IRN news and current affairs programming can play in facilitating adult political literacy.

Fellows are appointed through personal application to the IBA or, after interview, are invited to do a specific piece of work. The scheme is open to all men and women who work in the UK, who have experience in education and/or broadcasting. For details and an application form, write to The Fellowship Officer, Education Department, IBA, 70 Brompton Road, London SW3 1EY.

Recent IBA Fellowship Reports

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

WILLIAMS, Michael. *Curriculum Decision-Making and Educational Television*. A study in the organisation of resources. IBA 1980.

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

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

HILL, Raymond. *An Evaluation of 'Insight' - a schools television series for hearing-impaired and slow-learning children*. IBA 1981.

HUNT, Albert. *The Language of Television - Uses and Abuses*. Television techniques in adult education. Eyre Methuen 1981.

▼ *Insight*. This schools series for deaf and slow-learning children was recently evaluated by IBA Fellow Raymond Hill. *Yorkshire*





SCIENCE ON TELEVISION

There are two schools of thought on how television should cover science and technology. The more orthodox one says that special science programmes should be produced by specialist teams who have the know-how and experience to present science in a lively and informative manner. The other point of view is that the best way to report scientific issues and developments is within general news, news magazine and current affairs programmes; in this way they can be just as informative and more people are likely to watch.

The current tendency in Independent Television is towards the second alternative, although it has been amply shown that both approaches can work very well. David Bellamy's celebrated science series *Botanic Man*, for example, reached number one in the JICTAR ratings on three occasions when it was shown in the London area, surpassing even *Coronation Street* and *Crossroads*.

On the other hand, there is no better way to report an important new medical breakthrough than on *News at Ten*, where it will be explained clearly and simply to a very large audience.

Current affairs programmes such as *World in Action* and *TV Eye* regularly report on medical subjects. *World in Action's* programme on Alzheimer's Disease told the story of the medical world's growing realisation that this disease, a form of senile dementia, is considerably more prevalent among the over-sixties than was previously thought, and reported how ways are being developed to diagnose it efficiently and combat it. *TV Eye* recently carried a report about the possible side-effects of certain

hormonal drugs. Some years ago *World in Action* devoted a programme to how a limbless thalidomide victim, an eleven year-old boy, was coping with life; last year the series returned to continue the story, now that the boy is a young man of twenty.

Amongst the specialist science programmes was a major 17-part series from Yorkshire Television. *Where There's Life...* used medical experts who are also, equally importantly, good communicators, to explain some of the complexities of medical science in an entertaining and easy manner.

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

Sometimes drugs turn out to have long-term side-effects even after years of apparently safe and effective use. It is right that this should be reported but again care is needed so as to avoid needless alarm and unnecessary visits to doctors' surgeries.

The environment is a subject given great prominence in ITV's scientific output. *Nature Watch* (ATV), a new 13-part series shown at peak time, looked at the work of naturalists around the world; and Anglia's *Survival* series continues to present its award-winning films on the living world.

As the impact of science and technology grows Independent Television recognises its duty to keep viewers informed about new developments and their significance. It will continue to do so through its news, current affairs, documentary, educational and children's programmes.

◀ **Nature Watch.** Dr Pat Redig with one of the birds at his United States Eagle Repair Service in this series about naturalists and their subjects. ATV

The Natural World

For millions of people television has opened up the full beauty of the natural world. Animals and plants which most of us would rarely have the opportunity to see are revealed in impressive detail on the screen, thanks in the main to the skill, patience and sometimes bravery of the naturalists and cameramen who film them.

ATV's major natural history series, *Nature Watch*, presented by Julian Pettifer, reflects the wide variety of interests from naturalists around the world. Those featured are people like Neville Coleman, an Australian who has set himself the awesome task of logging the entire sub-marine life of coastal Australia;

Adrian Slack, an Englishman obsessed by carnivorous plants; Americans Gary Duke and Pat Redig who run the United States Eagle Repair Service; Densey Clyne who has turned her suburban back garden in Sydney into a unique study environment and sanctuary for some of Australia's smallest (and nastiest) wildlife; Harry Harju, an American who is waging a war in Wyoming against massive exploitation by mining interests; Dr Miriam Rothschild, the eminent scientist and ecologist; and Konrad Lorenz, the world's greatest living naturalist and Nobel Prize winner.

Producer Robin Brown comments: 'These

▼ **Survival.** A lioness carries her cub – a scene from a remarkable three-year study of a pride of lions in the Etosha National Park, Namibia. *Anglia*



▲ **Survival.** A herd of zebra join the thirsty queue in a special edition on an African waterhole. *Anglia*

► **Nature Watch.** A tasty morsel for this young fox from eminent scientist Dr Miriam Rothschild, seen here with presenter Julian Pettifer. *ATV*

◀ **Evolution.** Filming plants in the Negev desert of Israel during the making of this series for schools. *Granada*



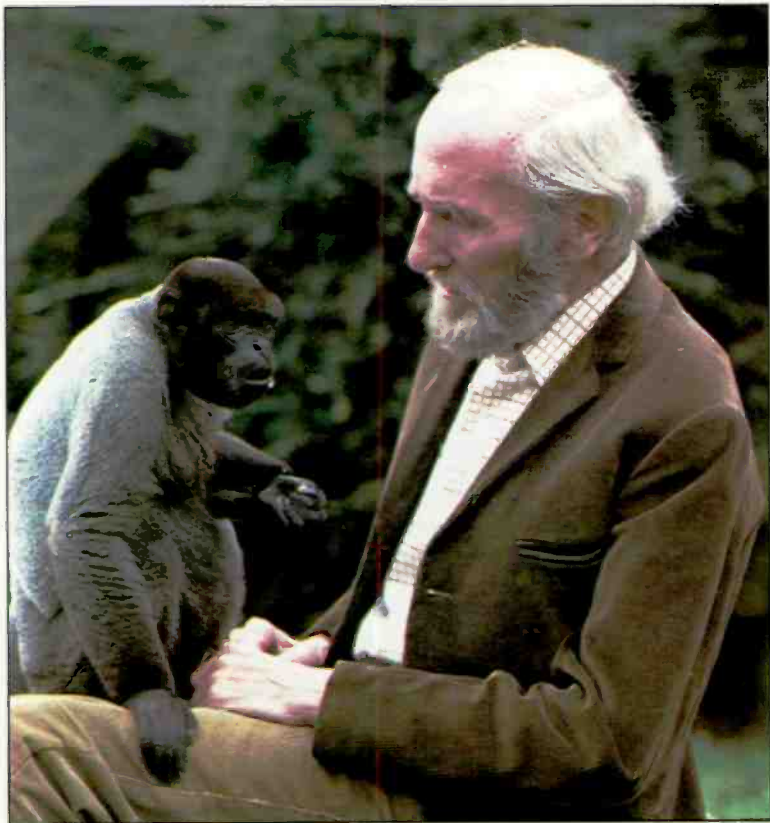
people may be worlds apart, and some are raw amateurs who started with no specialised education; others, the most eminent professors in natural history science. But all have one thing in common – fascination leading to contentment and fulfilment.'

Survival, Anglia's award-winning nature series, has now been running for 21 years.

The idea for the programme originally sprang from a 15-minute natural history series, presented by naturalist Aubrey Buxton. Buxton thought it would be good to present to the ITV network a new wildlife series; and in January 1961 the first *Survival* production was transmitted. Entitled 'The London Scene' it showed birds, mice, fish and other animals in and around the capital.

From these fairly humble beginnings, *Survival*, and its reputation, grew. The third programme, featuring the white rhino, was filmed in Uganda by John Buxton and Colin Willock, formerly deputy editor of *This Week*. This edition set the style for future *Survival* productions and from this time on the team ranged the world for material for the programmes.

Natural history on television has undoubtedly made enjoyable viewing; but perhaps more importantly it has shown the public the beauty and rarity of much wildlife and the urgent need to preserve it.



◀ **Survival.** These rock-hopper penguins on a remote island in the Falklands were studied for seven months by photographer Cindy Buxton. *Anglia*

▲ **Nature Watch.** Keen naturalist Leonard Williams, who lives at a unique human/monkey community near Looe in Cornwall. *ATV*

TELEFACT

A typical half-hour *Survival* programme may contain about 920 feet of film but the cameraman may have originally shot 12,000 or 15,000 feet; animals in the wild will not take direction like actors in a studio so thorough editing of lengthy 'takes' is inevitable.



Popular Science

Over the years television has played an important role in widening people's understanding of the world around them and the physical laws which govern it.

Medicine, an area of science which at one time or another affects us all, receives prominent coverage on ITV with a variety of programmes looking at the subject in an enlightening and often entertaining manner.

Yorkshire's series *Where There's Life . . .* is presented by two of television's best-known doctors – Dr Rob Buckman and Dr Miriam Stoppard – and Peter Huntingford, a professor of gynaecology and obstetrics. Using their specialised knowledge, the team take a down-to-earth look at the facts behind the ever-changing and developing world of medicine. Not only do the latest medicines and medical breakthroughs come under examination, but also their application in human and social terms.

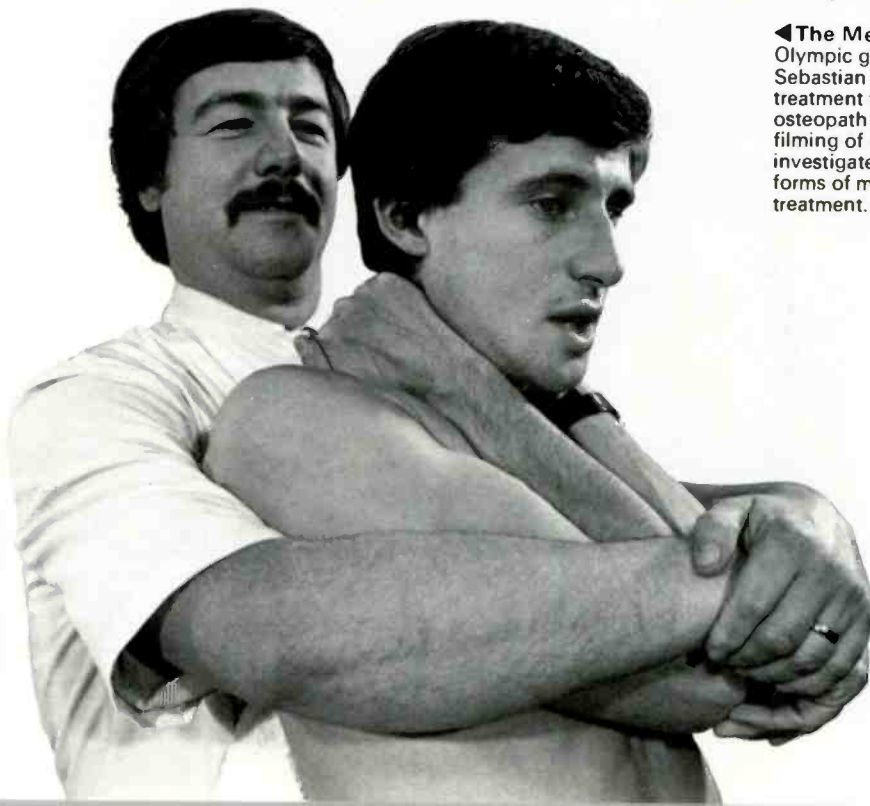
The Medicine Men (Anglia) takes a different angle on the same subject.

Examining herbal medicine, homeopathy, osteopathy, hypnotherapy, radionics, acupuncture and naturopathy the series has sought to bring alternative medicine to the attention of the public, and to illustrate the claim that it is concerned not merely with the absence of illness but with all-round health.

Other ITV programmes have looked behind the scenes in the medical world. Research into various ailments, disabilities and the rehabilitation of sufferers is the subject of Granada's series *The Questors*.

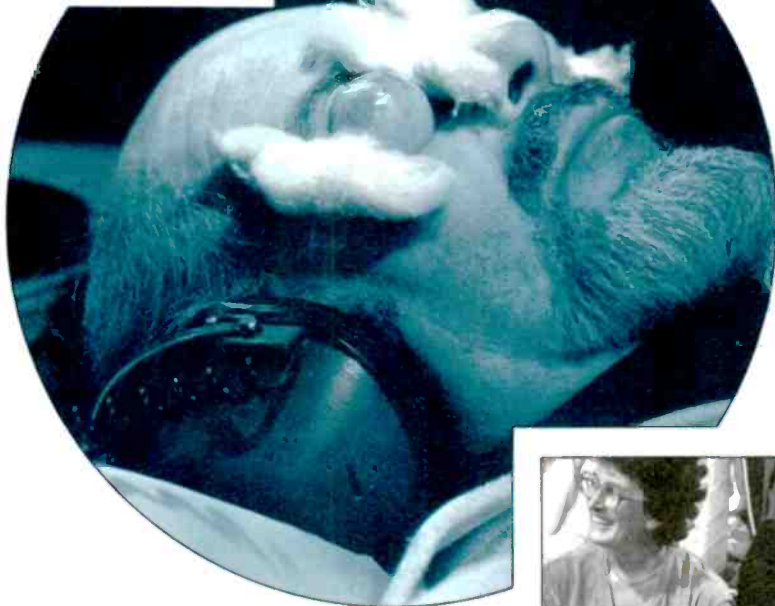
Through programmes such as these viewers are able to grasp a better understanding of the marvels of the human body – its strengths and weaknesses as well as the technological advances in preventing illness and curing it.

But medicine is just one of many areas of science receiving attention on ITV. Astronomy, physics and chemistry have also featured in series which take a popular and informative look at their subjects.



◀ **The Medicine Men.** Olympic gold medallist Sebastian Coe receiving treatment from an osteopath during the filming of a series which investigated unorthodox forms of medical treatment. *Anglia*

► **Mind Over Matter.** A critical look at the world of the paranormal. Here an experiment to see whether two minds can communicate across space. *Thames*



▲ **The Questors.** A look at some of the research projects in progress at British universities. Here presenter Brian Trueman visits the Human Performance Laboratory at Salford University. *Granada*

▼ **Where There's Life.** Dr Miriam Stoppard (centre), one of the presenters in this entertaining series which aims to take the mystery out of medicine. *Yorkshire*



▲ **Heavens Above.** A model of the Viking spacecraft which landed on Mars features in one edition of this popular children's astronomy series. Also in the picture are presenters Terence Murtagh and Heather Couper. *Yorkshire*



◀ **Spectrum.** Presenter Linda Kennedy discusses a water filtration problem with two young helpers in this science programme for eight- to eleven-year-olds. *Thames*



REGIONAL TELEVISION

The central feature and strength of Independent Television is its regional structure. In creating this system the Independent Broadcasting Authority has been able to provide not only a regional TV service in each area but also a nationwide network through which programmes of wide appeal are made available to the whole of the country.

Fifteen individual companies have been appointed by the Authority to serve the fourteen areas of the country (London is served by two companies on a weekend/weekday basis). Each company has local representation, thus closely linking it and identifying it with the people in its region.

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

The ten regional companies do not have a responsibility to provide regular programmes for the national network. Primarily their task is to produce programmes of specific regional appeal which will meet the needs of the people living in the coverage areas. However, they do participate in all the activities of the ITV system as a whole and in varying degrees make their own contributions to the network.

The ITV companies produce an annual total of more than 8,700 hours of different programmes in their own studios around the country, an average of about 167 hours of new programmes each week. Of the companies' own production, nearly 70% consists of informative and factual programmes – news and news magazines, current affairs and documentaries, arts, religion, education and children's informative programmes.

Following its detailed review during 1979–80 of all aspects of the structure and performance of ITV, the Authority announced in December 1980 its decisions on the award of the new ITV regional contracts to run for eight years from 1st January 1982.

Two new regional companies have been awarded

contracts in preference to existing contractors and a contract has been awarded for a new nationwide breakfast-time television service due in May 1983.

Wales and West is now joined by two more dual regions in the system – the East and West Midlands and South and South-East England which has been extended to take in the coverage of the Bluebell Hill transmitter re-allocated from London. Additionally, the transmission coverage of some other regions has been modified and the change-over time between the weekday and weekend London contractors has been brought forward to 5.15 p.m. on Friday.

The IBA has also instigated changes to company structures of existing contractors – particularly in the Midlands, Yorkshire and North-East England – and has attached various new conditions to other new contracts.

ITV'S REGIONAL PATTERN *from January 1982*

Area	Company	IBA Transmitters <i>(due by early 1982)</i>		Population Coverage† Jictar/AGB 000s
		UHF	VHF*	
The Borders and Isle of Man	Border Television	42	4	617**
Central Scotland	Scottish Television	50	4	3,942
Channel Islands	Channel Television	4	1	115
East and West Midlands	Central Independent Television	37	3	9,635
East of England	Anglia Television	14	2	4,349
London	Thames Television <i>(weekdays to 5.15 p.m. Friday)</i> London Weekend Television <i>(weekends from 5.15 p.m. Friday)</i>	23	1	12,724**
North-East England	Tyne Tees Television	28	1	2,572
North Scotland	Grampian Television	51	5	1,191
North-West England	Granada Television	39	1	7,702**
Northern Ireland	Ulster Television	23	3	1,435
South and South-East England	Television South	33	3	6,162**
South-West England	Television South West	44	3	1,724
Wales and West of England	HTV	141	12	4,605
Yorkshire	Yorkshire Television	44	4	6,847**

*405-line VHF services will be phased out in 1982–86

**IBA estimate †Individuals of four years of age and over

◀ **Farming Outlook.** ITV's regional companies find many ways to serve the special interests of viewers in different parts of the country. This edition looked at milk distribution and doorstep deliveries. *Tyne Tees*

Scotland

In addition to Border Television whose transmission area straddles the English/Scottish border, Scotland is served by two ITV companies: STV (Central Scotland) and Grampian (North Scotland). Each company seeks to reflect the diversity of character of its region in terms of geography, industry and population.

STV, in its programming obligations, has a dual responsibility. As a regional company it has in particular to serve and reflect in its output of news, current affairs, entertainment and drama the tastes and interests of the communities in its transmission area. This entails covering over three-quarters of Scotland's population residing in Central Scotland and parts of the Highlands and Islands. Additionally, Scotland has its own separate national institutions, as distinct from the rest of the United Kingdom, in religion, the law, education and the arts, and sport. These Scottish interests impose further programming obligations on the broadcasters in Scotland. As the larger of the two Scottish ITV companies, STV is obliged to produce proportionately more material relating to Scottish affairs. The company, whilst acknowledging that its main objective is to reflect the interests of its Scottish viewers, is nevertheless eager to advance its reputation through network outlets and participation in international festivals.

In the North, Grampian Television is constantly striving to improve its service in meeting the challenges posed by a franchise area that extends from Fife to

Shetland and west to Stornoway. Programmes are beamed from more than 50 IBA transmitters to over a million people whose heritage and cultural background differ widely.

A £3 million replacement and building project is under way at Grampian's Aberdeen studios. Much of the equipment installed for the conversion to colour ten years ago is at the end of its useful life and must be replaced. Further, the introduction of the Fourth Channel and the developing of ORACLE, although national services in essence, will require local facilities for regional input. The expansion of the station's news output, and the retention of its traditionally broad programming mix, necessitates the construction of a second studio control area.

Grampian's current programme output reflects the area as a whole and can adapt to changing circumstances or meet sudden challenges. These may well come from the North Sea oil and gas industries which continue to have a major impact on the area. However, although important, they do not dominate a programme service which reflects and caters for the many other aspects of life and culture in North Scotland.



▲Preview. 'Thieves' was one in a series of six plays by Scottish writers who had not previously written for television. Michael Sheard played the starring role. STV

▶What's Your Problem? In the International Year of Disabled People, presenters Douglas Rae and John Brown chat to a group of physically handicapped people in the studio. STV



▲North Tonight. Alastair Yates, one of the presenters of this highly popular nightly news magazine. Grampian



THE IBA'S SCOTTISH COMMITTEE

The Scottish Committee is appointed by the Authority to give advice to the Member who, as required by the IBA Act, makes the interests of Scotland his special care. The committee first met in 1957; its existence became a statutory requirement under the IBA Act 1980.

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

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

The Members of the Scottish Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Scotland. The membership (1981) is:

Rev Dr W J Morris, JP,
LLD (*Chairman*)
Miss J M Brannen, MBE
Mrs A S Burnett
A Greenan

Rev J Harvey
Mrs G Maciver
Mrs F Mackenzie
Mr J Munro
Miss E K Roberts
F T Steele
I W Strachan

R Walden

Authority Member for Scotland
Retired Principal Nursing Officer
Farmer's wife
Sales engineer with electronics
company
Church of Scotland Minister
Housewife and ex-schoolteacher
Proprietor of health food shop
Retired Inspector of Taxes
Schoolteacher
Textile dyer
Financial controller with oil-
related company
Export manager with clothing
company

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



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



▲ **International Amateur Boxing.** Frank Gilfeather reports minute-by-minute action of the Scotland v Sweden amateur boxing match held in Aberdeen. *Grampian*

◀ **A Focus on Life.** Jenny Gilbertson, 79-year-old pioneer film maker, was the subject of this documentary production. *STV*

▼ **Welcome to the Ceilidh.** Singers Mary Sandeman and Grant Frazer are the guests of Johnny Beattie (centre), the host of this all-round Scottish entertainment series. *Grampian*



Wales

Wales stands on the threshold of exciting new developments in broadcasting. A new broadcasting authority – the Welsh Fourth Channel Authority – has been established by Parliament and plans to begin its programme service in November 1982. The new service will transmit the Welsh language programmes from HTV, the BBC and those made by independent producers and will give them priority in peak-time scheduling. The decision to establish the new authority (known as Sianel 4 Cymru – S4C) follows long debate and discussion in Wales and the IBA is anxious to play its part in ensuring the success of the new service. In fact, the Authority had already announced as early as 1979 its intention to give priority to Wales in the task of re-equipping the transmitting stations to carry Fourth Channel programmes. The work is on target and the confident hope is that 90% of the population of Wales will receive the new programme service when it comes on air. All six main high-power stations in Wales are included in the transmitter programme – Wenvoe, Llanddonna, Carmel, Preseli, Blaenplwyf and Moel-y-Parc – and some 80 relay stations.

Rhaglenni Cymraeg

Calonogol oedd gweld ffilm ar wlad y Basgiaid yn ennill y brif wobwr am raglen yn yr Wyl Ffilmiau Geltaidd a gynhaliwyd yn Harlech ym mis Ebrill 1981. Da yw gweld rhaglenni o'r adran Gymraeg yn cael cydnabyddiaeth ar lwyfan sy'n llai plwyfol efallai, na'r un arferol, ac mae'n werth dwyn mewn cof y wobwr a ennillwyd gan *Y Gwr o gwr yr Aran* dan nawdd Undeb Darlledu Asia. Parhad a datblygiad fu yng nghynnyrch rhaglenni dogfen y cwmmi ac fe welwyd rhaglenni megis *Y Fam Ddaear a'i Phlant*, *Brenhines Llen*, *Heddiw a Ddilyn Ddoe* ac eraill. Cyfres arall o'r math, gyda naws chrefyddol iddi oedd *Y Gan Gynulleidfaol* – yn olrhain hanes ac ysbrydoliaeth prif emynyr y genedl. Cynnyrch y ganolfan deledu newydd yn yr Wyddgrug yw y rhaglenni hyn.

Parhad cafwyd yn rhaglenni plant a chafwyd gyfuniad diddorol o raglenni gwreiddiol megis *Ser*, *Gwesty Gwirion*, *Camigam* a *Ffalabalam* a rhaglenni eraill wedi eu dybio i'r Gymraeg fel *Owain a'r Olion*, *Poli a Pili*, *Calimero* a'r ffilmiau ar fyd gwyddoniaeth a natur. Arbrawf gwerthfawr hefyd yn y maes yma oedd *Straeon y Byd* – cyd-gynhyrchiad a ffilmwyd ym mhedwar ban byd gyda modd ei ail-ddangos yn y dyfodol mewn ieithoedd eraill. Anelwyd rhaglenni megis *Cymru a'r Mor*, *Mwy Neu Lai* ac *Am Gymru* at blant mewn ysgolion.

Mae cynnyrch newyddion y cwmmi yn dal i fod yn glodwif gyda chynnyrch dyddiol fel *Y Dydd* a'r Penawdau canol dydd; hefyd *Yr Wythnos* ar nos Lun sydd yn bwrw golwg fanylach ar faterion cyfoes.

Adeiladwyd ar lwyddiant y ddrama gyfres *Dim Ond Heddiw* yn *Y Gelyn Oddi Mewn* – stori antur a fentrodd i fyd ysiwywr rhyngwladol.

Mae gan gwmmi HTV gynsail da i'w cyfraniad ar gyfer Sianel 4 Cymru. Disgwylir i'r gwasanaeth newydd gychwyn fis Tachwedd 1982 gyda phob hyder a gobaith yn ei lwyddiant.

In spite of this heavy engineering programme, work continues on the extension of the UHF-625 line service to the less populated and more remote areas. The introduction of the Phase 3 engineering programme will enable the IBA to build relay stations to serve the smaller communities and technical advice and encouragement will be given to 'self help' schemes.

HTV, which has provided the ITV service in Wales since 1968, has the challenging task of reflecting the varied characteristics of the country: its traditions and its language, its heritage and its scenic beauty. The renewal of the company's franchise takes into account the new conditions which will exist from late 1982 onwards. These developments will provide HTV Wales with an opportunity of expanding the local English language service in Wales. The company's production centres in Cardiff and Mold provide Wales with over 500 hours of programmes a year of which over 350 hours are in Welsh. Regular consultation takes place between the company and BBC Wales to avoid overlaps between Welsh language programmes. Local news, documentaries, religion, current affairs, light entertainment, the arts, sport and education have all featured in the company's output, in addition to children's programming in the Welsh language which accounts for over three programme hours a week. A network venture has been the twice-weekly drama serial set in the valleys of south-east Wales.



▲ Hamdden. Elinor Jones (canol), un o gyflwynwyr y rhaglen gylchgrawn ar gyfer y merched a recordir yn Yr Wyddgrug. HTV



▲ Y Gân Gynulleidfaol. Cyfres yn edrych ar fywyd a gwaith rhai o'r cyfansoddwyr sydd wedi cyfrannu fwyaf at ganiadaeth y cysegr a gyflwynwyd gan John Stoddart (de), a chyfraniad rheolaidd gan Huw Williams (chwith). HTV

THE IBA'S COMMITTEE FOR WALES

The Committee for Wales is appointed by the Authority to give advice to the Member who, as required by the IBA Act, makes the interests of Wales his special care. This committee first met in 1963 and its existence became a statutory requirement under the IBA Act 1980.

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

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

The members of the Committee for Wales are drawn from a wide variety of backgrounds and sections of society from all parts of Wales. The membership (1981) is:

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

Mrs C Barton

Part-time teacher; Vice Chairman of the Welsh Liberal Party; Secretary of the Council for the Protection of Rural Wales

Dr E L Evans

Mr F C Evans

Rev H Hughes

Mr B Lynbery

Mrs R Phillips

Mr R Reeves

Mr D Walters

Mr V Williams

Economic Development Officer
Gwynedd County Council

District Secretary of the
Amalgamated Union of
Engineering Workers based at
Neath, West Glamorgan;
Councillor for North Neath;
former member of the IBA
Committee for ILR in Swansea
Lecturer at Trinity College,
Cardiff; member of the IBA's
Religious Advisory Panel
Director of the Prince of Wales
Committee

Part-time teacher

Represents *Financial Times* in
Wales and West of England
Secretary of the Royal Welsh
Agricultural Society

Assistant Director of Education
for the Gwent Education
Authority

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



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



▲ **The Lady and the Llama.** A portrait of North Wales writer and hill farmer Ruth Janette Ruck. She is seen here with her two llamas on her farm near Beddgelert, Gwynedd. *HTV*



▲ **Taff Acre.** Danny Evans, played by Robert Blythe, in a scene from this drama serial or life in contemporary industrial South Wales. *HTV*



▲ **Memories of a Lifetime.** 'Father Was Lloyd George.' Lady Olwen Carey-Evans, Lloyd George's only surviving daughter, with presenter Elinor Jones. *HTV*

Northern Ireland

Northern Ireland is a place of contrasts: its people with varied religious and cultural backgrounds, innately warm and generous hearted yet divided; its countryside as beautiful as any in Europe with wide expanses of mountain and hill and areas of unspoilt lakeland; its towns and cities, mainly legacies of the Victorian era, suffering from severe unemployment and the blight of urban renewal; and its industries based on a strong farming bedrock, a mixture of the old – textiles and shipbuilding, and the new – electronics and car making. To help find unity in this diversity and to reflect the daily life and the traditions of the people it serves is one of the tasks of Independent Television in the North of Ireland.

Ulster Television has been serving the Province since 1959 and with the renewal of its contract will continue to do so in the 1980s. In the same period the IBA will be extending the UHF service so that most of the more remote areas will be covered, whilst in 1982 there is the opening of the new Fourth Channel which will begin

broadcasting from the Divis transmitter to the majority of homes in Northern Ireland.

The last two years have seen the linking of Ulster Television's Derry studio with Havelock House in Belfast and the extensive use of the company's new outside broadcast unit which has covered items as different as angling in Fermanagh, church services from Londonderry, Newry and Belfast, the Lord Mayor's parade, the local elections and a series of inter-school quizzes. *Good Evening Ulster* continues to be the early evening favourite of two-thirds of the viewers with its news and current affairs as well as lively magazine items of topical interest. Its regular companions on Ulster screens are *Counterpoint* which takes a hard look at political and social happenings, *Sportscast* reviewing the sporting scene, *Farming Ulster* reflecting the interests of the Province's major industry, and the daily *Lunchtime* and *Bedtime* programmes covering news and everyday happenings.



▲ Sign language for deaf viewers was a special programme feature included to mark the International Year of Disabled People. Senior newscaster Brian Baird is accompanied here by Rev George Grindle of the Kingham Deaf Mission. *Ulster*

▼ *Good Evening Ulster*. Presenter Gloria Hunniford with one of the guests to this highly popular news magazine. *Ulster*



▲ *Golfing Greats*. Presenter Arthur Montford talks to Severiano Ballesteros during the filming for this thirteen-part series which featured some of the world's leading golfers. *Ulster*

▼ *Schools Challenge*. Belfast Royal Academy claim victory in the finals of the Northern Ireland section. *Ulster*



THE IBA'S NORTHERN IRELAND COMMITTEE

The Northern Ireland Committee is appointed by the Authority to give advice to the Member who, as required by the IBA Act, makes the interests of Northern Ireland his special care. This committee first met in 1959 and its existence became a statutory requirement under the IBA Act 1980.

The committee meets regularly in Belfast and other parts of the Province and occasionally at the IBA's headquarters. Its meetings are serviced by the IBA's Officer for Northern Ireland and are attended by other senior members of the Authority's staff when matters arise which the committee wish to discuss with them.

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

Members of the Northern Ireland Committee are drawn from a wide variety of backgrounds and sections of society from all parts of the Province. The membership (1981) is:

Mrs J McIvor (Chairman)	Authority Member for Northern Ireland
Mrs A Baxter	Housewife, former advertising executive
Mrs J Brett	Housewife; voluntary worker for Citizens Advice Bureau
Mr J Grew	Managing director; former member of the Northern Ireland

Miss M McAister

The Very Rev H Murphy, OBE

Miss M Seale MBE
Cllr F Wheeler, JP

Mrs M Wilson

Mr D Wyllie, MBE, JP

Rev J Young

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

Economic Council and past chairman of the Post Office Advisory Committee (NI) Barrister; graduate of Queen's University, Belfast

Parish Priest of Coleraine; Vicar Forane; member of the IBA's Religious Advisory Panel

Retired housing manager Member of Moyle District Council; civil engineer and architectural designer

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

Regional Secretary, Union of Shop Distributive and Allied Workers; member of the Northern Ireland Committee of the Irish Congress of Trade Unions

Presbyterian Minister



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



▲ **About Britain.** Top clothes designer Sara Perceval with pop star Gary Glitter feature in the edition 'Sara Perceval - Designer to the Stars'. *Ulster*



▲ **Farming Ulster.** Reporter Eamonn Holmes on location. *Ulster*

The English Regions

THE BORDERS

Border Television, the smallest of the mainland ITV stations, has always faced challenging conditions. The region is diverse, made up of areas which are quite distinct in terms of local government, and indeed of national allegiance. An extensive geographical spread and the need to serve three distinct ethnic groups – Scots, Cumbrian and Manx – present formidable problems.

The two main transmitters for the Borders ITV region are at Caldbeck, south of Carlisle, and at Selkirk. They are supplemented by relays which extend coverage in Scotland through much of the Dumfries and Galloway and Borders administrative regions. Other relays provide coverage of those parts of the Isle of Man not served by Caldbeck. In England, coverage is extended down the Cumbrian coast by relays at Whitehaven and Gosforth; and in the Lake District by relays at Bassenthwaite and Keswick which from January 1982 are joined by a further six relays re-attributed from the existing Lancashire area – Coniston, Grasmere, Kendal, Windermere, Hawkshead and Sedbergh. In a special survey conducted by the IBA, viewers within the coverage areas of these transmitters showed a distinct preference to be served by the Borders ITV region.

CHANNEL ISLANDS

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

Both areas encourage tourism as a source of income; in addition Jersey earns substantial amounts from finance, dairy farming and market gardening, while Guernsey specialises in tomato growing. The sea plays a large part in the lives of the islanders, and offshore fishing is a major activity.

While conscious of their common identity as Channel Islanders, the people take pride in their own islands and their separate local institutions.

Channel Television, which has pioneered the use of lightweight electronic equipment, has been awarded the contract to continue serving the islands from 1982.

EAST AND WEST MIDLANDS

It has long been recognised that the problems of reflecting such a large and diverse area as the Midlands in



▲ **Country Calendar.** Yorkshire's rural magazine looks at all aspects of countryside living. *Yorkshire*

a single programme service are considerable. The ITV region stretches from the Potteries across to the Derbyshire Peak District in the north and from Gloucester dipping down to Swindon and up to Oxford and Aylesbury in the south, taking in large rural stretches as well as the great industrial centres of Birmingham and the Black Country in the west and Derby, Nottingham and Leicester in the east.

From the start of 1982 the particular needs of viewers in the Midlands will be more fully catered for by the introduction of separate local programmes for the East Midlands and for the West Midlands, originated from separate production centres in Birmingham and Nottingham.

Programmes designed for viewers in the East Midlands will be transmitted for three to four hours a week from the main transmitter at Waltham, near Melton Mowbray, while the transmitters at Sutton Coldfield, the Wrekin, Ridge Hill and Oxford carry programmes to other parts of the Midlands. The separate character of the East Midlands is recognised in the new arrangement but there are areas of common interest with the rest of the region and a number of regional programmes will continue to be shown in both the East and West Midlands.

The programme service for the dual East and West Midlands region during the new contract period from January 1982 will be provided by Central Independent Television, a restructured company developed from ATV, the present contractor for the Midlands region.

EAST OF ENGLAND

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

The East of England presents few difficulties for the

broadcast engineers. Signals cross the comparatively flat lands and large sea areas with little in the way of obstructions to hinder their travel. Anglia Television provides the programme service for an area covering, in general terms, the counties of Bedfordshire, Cambridgeshire, Essex, Norfolk, Suffolk, much of Northamptonshire, and parts of Buckinghamshire. For the new contract period from January 1982 the IBA has provided for three additional low-power relay transmitters to extend coverage to some 85% of the population in North West Norfolk, who previously were only able to receive pictures from Yorkshire Television; these transmitters will carry Anglia Television and BBC1 programmes. BBC2 and later Channel Four programmes will be available from the Belmont transmitter.

The use of remote studios like those at Kings Lynn and Peterborough add to the immediacy of local coverage and Anglia Television plans to extend this facility.

LONDON

To more than twelve million people the London area is not just the capital city or the heart of national life, or the cultural and artistic centre, or the seat of Government, but simply home. Its history and heritage evoke pride, but its economic and social problems, its overcrowded streets and hard-pressed public transport system are of more immediate concern.

The area ranges from densely-populated Inner London to the outer ring of the Home Counties. Add to this already cosmopolitan melting pot those whose jobs and ambitions bring them to the capital from the rest

of the country and the globe, seeking fortune and opportunity.

Following public consultation and a survey, the IBA decided to re-allocate, from January 1982, the Bluebell Hill main transmitter (sited between Chatham and Maidstone) and its Chatham Town relay to the South and South-East region. Many viewers in the service area of this station who live in Greater London, however, can continue to receive the London ITV signal from the Crystal Palace station. The relay serving the Tunbridge Wells area has also been re-allocated from London to the South-East for the new contract period.

The rest of the country looks to London for leadership, or blames the decision-makers for the consequences when times are hard. Increasingly, London is seeking both its own identity and solutions to its own special problems.

Thames Television serves the area Monday to Friday and London Weekend Television provides the programme service from 7 p.m. on Friday evening (this changeover time is brought forward to 5.15 p.m. from the start of the new contract period in January 1982). In addition to the extensive networking requirement, the companies are also committed to producing programmes specifically for the London area audience. For example, *Thames Report* has developed a hard-edged approach to current affairs reporting and *Thames News* is for and about Londoners. LWT continues to provide incisive analyses of London issues in *The London Programme* and a London Minorities Unit has produced specific projects for London's minorities, notably the black communities and teenagers.



◀ **Channel Report.** The Channel Islands' own news magazine. *Channel*



▲ **Take The Mick.** A popular jazz programme hosted by Mick Potts and featuring star celebrities. *Border*

▼ **Minder.** This drama series set in south London is well received by viewers and critics alike. *Thames*



◀ **Coronation Street.** One of the most successful serials on television, now into its third decade. *Granada.*



◀ **Barriers.** The award-winning series about an adopted teenager and the search for his own identity. *Tyne Tees*

▼ **Survival.** A family of lions – just one of the many species filmed by this internationally-acclaimed wildlife series. *Anglia*



NORTH-EAST ENGLAND

The area served by Tyne Tees Television consists of two major industrial conurbations, surrounded by extensive agricultural hinterland. It is currently beset by economic difficulties. There is a severe shortage of jobs and the decline of the major old industries adds daily to this worrying picture. Yet, in spite of this adversity, the region is vibrant with cultural and artistic interests which sustain a population noted for its good humour and hospitality.

The North-East abounds with places of historical interest – Roman fortifications, castles, towers and museums, and beaches of unsurpassed beauty – features which have attracted writers, painters and artists of all kinds to settle and pursue their craft. It was the first region to establish an Arts Association and its choirs and orchestras flourish.

Politically it is pugnacious and is actively determined to extricate itself from the current crisis and restore some measure of prosperity to the populace.

The region is served by three main UHF transmitters, and some two dozen relays. The Chatton transmitter is designed to serve the northern half of Northumberland, Pontop Pike the central part of the area down to Durham and Bishop Auckland, and Bilsdale the southern part including Teesside. The Bilsdale transmission area extends across North Yorkshire southwards beyond York, where it overlaps the coverage from the main Yorkshire region transmitter at Emley Moor. An opt-out service from Bilsdale enables a special programme service to be transmitted for a certain time on weekday evenings, designed for viewers in North Yorkshire and on Teesside. This replaces the programme at that time for viewers in the North-East region as a whole, enabling those living in the area who have little affinity with Tyneside and the northern parts of the region to have better access to news of their own area.

NORTH-WEST ENGLAND

The ITV region in North-West England extends from Crewe in the south to the edges of the Lake District in the north, and includes Cheshire, Greater Manchester, Lancashire and Merseyside.

The programme contractor, Granada Television, came on air in 1956 and is based in Manchester with an additional studio at Liverpool. It is one of the five major network companies and many of its programmes are well known throughout the country.

From the start of the new contract period in January 1982 the Authority will be transferring six relay stations from the southern part of Cumbria to the Borders ITV region, and four relays on the Yorkshire side of the Lancashire/West Yorkshire boundary to the Yorkshire ITV region. This re-allocation of the IBA's transmission facilities takes account of local interests and affinities and represents a decrease in the North-West region's coverage of only about 1%. For the same reason, the relay transmitter at Buxton is being re-allocated to the North-West England region from the Midlands.

SOUTH AND SOUTH-EAST ENGLAND

South of England

The South of England forms the western part of this new ITV dual region and extends from Brighton to Dorchester and includes the counties of Hampshire and West Sussex, the Isle of Wight, and parts of Berkshire, Dorset and Wiltshire. Along the coast, the people of the ports and resorts concern themselves with tourism, electronics, light industry and marine matters, with the major centres of population being situated around the shores of the Solent. Across the other side of the region's agricultural heartland lies the commuter country to the south-west of London. The dominance of the capital, from which the traditional lines of communication radiate, is a significant factor in much of the region, influencing tastes in entertainment and leisure and claiming the social and business allegiance of significant numbers. The rest of the population is in a sense unified by its non-Londonness.

The new arrangements for the 'South' part of the dual region, effective from January 1982 and based on the IBA's main transmitters at Rowridge, Hannington and Midhurst, give the opportunity for the more localised service demanded by many of those living in the South.

South-East England

The South-East area stretches from Brighton to Broadstairs and covers the counties of Kent and East Sussex. Inland from the channel ports, Britain's gateway to Europe, is the weald which draws its strength from a healthy agricultural industry and is aptly named the Garden of England. With no natural single focus, the many towns and villages generate a high degree of local awareness and loyalty, while the wealth, history and natural beauty of much of the area leads to active concern over the conservation of the traditional and support for cultural endeavour on a very local basis. Much of the area's industry is situated around the estuaries of the Medway and the Thames, but in common with the southern part of the dual region the mass of London to the north-west of the region is a major influence in the lives of many.

A new studio centre in Maidstone will provide separate local programmes reflecting the interests and activities of the south-east to be carried by the 'main' transmitters (together with associated relays) at Dover, Heathfield, and at Bluebell Hill – the IBA's transmitter serving Maidstone, the Medway towns and other parts of north-west Kent – which (with the relays serving Chatham Town and Tunbridge Wells) will be transferred to this region from London in the new contract period.

A new ITV company has been appointed by the IBA to serve both areas of this dual region from 1982 – TVS (South and South-East Communications Ltd). It replaces Southern Television, which has provided the ITV service for the South of England since 1958.

▼ **Tiswas.** A fast-moving blend of slapstick, film clips and pop music. *ATV*



SOUTH-WEST ENGLAND

The South-West region comprises the County of Cornwall, most of Devon and small parts of Somerset and Dorset. From Weymouth in the east to the Isles of Scilly in the west, its length is 170 miles as the crow flies.

The population is about 1,700,000, of whom some half-a-million live in the three main urban areas, Plymouth, Exeter and Torbay. The remainder are spread over a large number of small towns and rural areas.

The region has its share of economic problems. Cornwall suffers from serious unemployment since its major industries, mining and fishing have, for different reasons, ceased to provide a way of life for many. Cornwall has, nevertheless, a great pride in its identity, its traditions and its ancient language.

Devon has a high proportion of elderly people, partly because many people come to retire and partly because the younger leave in search of work. Though Plymouth Dockyard is a major employer, and there is some light industry in the towns, agriculture and tourism play a large part in the economy of the region.

The IBA has appointed a new ITV company to serve this region for the new contract period beginning January 1982 – TSW (Television South West Ltd). It replaces Westward Television, which has provided the programme service since 1961.

WEST OF ENGLAND

The West of England continues to be served by the dual ITV Wales and West of England region and lies mainly to the South of the Bristol Channel and the Severn Estuary. It stretches from South of Gloucester to just beyond Minehead. Inland, it takes in parts of Exmoor, the Somerset Flats, the Mendip and Quantock Hills, the Western edge of Salisbury Plain and part of the Cotswolds. The major city, Bristol, and its surrounding area contain over a third of the region's population and acts as a cultural, business and industrial magnet. Recently the city has begun to develop as a centre for computer related businesses.

Outside Bristol, agriculture, tourism and small manufacturing industries tend to buffer the region against some of the worst effects of the current economic recession.

During a period in which most attention was focused on the franchise applications and their outcome, pro-



◀ **Weekend World.** The facts behind international and national news explained by presenter Brian Walden. *LWT*



▲ **Smuggler.** Children's adventure drama set in the scenic west country. *HTV*

gress on another front had a significant effect for many West of England viewers. New UHF relays were opened at Countisbury, Washford and Monksilver, all in the Exmoor area; at Lydbrook, in the Forest of Dean; at Slad in Gloucestershire; and at Barton House, near the centre of Bristol.

Only a few years ago many West of England viewers, and especially those shielded by hills from the Mendip signal, were without a TV service or had to compromise with signals from Welsh transmitters. Although the problem has not yet been totally resolved for all West of England viewers, enormous progress has been made. Thousands of West of England viewers are now able to receive the Mendip signals via the IBA's recently-built relays and as further progress continues to be made so the frustrations of recent years will fade into the past.

The West of England is one part of a dual region arrangement in which two separate and distinct areas are served by one company. The company has two separate operations and HTV West, operating from its own studios in Bristol, with its own regional Board of Directors, its own production and presentation staff, fulfils the IBA requirement to provide at least five hours a week of programmes designed to cater for and appeal to its own audience in the West of England.

YORKSHIRE

The Yorkshire Television region spreads beyond the boundaries of the North, South and West Yorkshire counties. It also encompasses Humberside and parts of Lincolnshire and provides a broad mixture of heavily industrialised areas ranging from steel, mining, textiles and fishing to light engineering and agriculture.

Two main high-powered transmitters cover the area – from Emley Moor near Huddersfield and Belmont in Lincolnshire. These are supplemented by over 40 relay stations. The Belmont transmitter – allocated to Yorkshire Television in 1974 – provides an opt-out facility to enable viewers served by that station to enjoy local programmes different from those simultaneously being broadcast elsewhere in the Yorkshire region.

From January 1982 four relay transmitters on the Yorkshire side of the Lancashire/West Yorkshire boundary will be re-allocated to this region. They are the Cornholme, Todmorden, Walsden and Walsden South stations which in future will take their signal from Emley Moor.



BORDER TELEVISION

Television Centre, CARLISLE CA1 3NT Tel: 0228 25101
33 Margaret Street, LONDON W1N 7LA Tel: 01-323 4711

Directors. Prof Esmond Wright (*Chairman*); Sir John Burgess, OBE, TD, DL, JP (*Vice Chairman*); James Bredin (*Managing Director and Controller of Programmes*); R H Watts (*Deputy Managing Director and Company Secretary*); B C Blyth (*Sales Director*); H J Brewis, DL; J C Clucas; Moira Shearer Kennedy; The Earl of Lonsdale; Dr June Paterson-Brown; J I M Smail, OBE, MC, TD, DL; D W Trimble.

Officers. D Batey (*Assistant Controller of Programmes (Production)*); E Hadwin (*Assistant Controller of Programmes (Planning)*); J Buckley (*Chief Engineer*); W Lamb (*Public Relations Manager and Schools Liaison Officer*); T Glover (*Sales Manager*); K Coates (*Regional Sales Manager*).

Religious Advisers. Father P S D'Arcy, OSB (*Roman Catholic*); Rev A Cameron Gibson (*Church of Scotland*); Rev Dr John Marsh (*Free Church*); Canon J Thorley Roe (*Church of England*).

Staff. Total members of staff: 192.

Script Requirements. Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal. A special Border edition of the *TV Times* gives full details of all the programmes.

Studios. The studio centre, situated in Carlisle, includes two colour studios of 94 sq.m. and 58 sq.m., a colour presentation studio of 20 sq.m. with remotely controlled camera and a film interview studio of 16 sq.m. The latest lighting control system and traversing barrel lighting grid have recently been installed. All scenery is constructed on the premises in a modern workshop.

Technical Facilities. The telecine suite is equipped with two multiplexed photo-conductive and one 35mm flying-spot machine. In addition there is magnetic sound follower equipment with a full interlock system. Both slides and opaque captions can be handled in

THE BORDERS

this area. Two 2-inch quadruplex videotape machines with editing facilities and a 2-inch quadruplex cassette machine cover all VTR needs. Studio cameras have recently been replaced by the latest type.

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelancers cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock facilities being incorporated in camera and sound recorders.

Programmes. Border Television programmes include *Lookaround* (Mondays to Fridays), a magazine of news and features about people and events in the region; *Border Diary*, a summary of forthcoming events; *Your MP*, a monthly review of events at Westminster with two of the region's ten MPs; *Sporting Month*, highlights local sports events and organisations and includes 'Star Spot' when

nationally known sporting personalities are interviewed in depth; a series of fifteen-minute programmes varying from hobbies for children and adults to stories of Border adventurers and travellers and *Mary Chipperfield and Friends*, showing animals both domestic and exotic. *The Sound of...* a series of music programmes featuring top names from the world of music. Other light entertainment and quiz programmes include: *Look Who's Talking*; *Mr & Mrs*; *Try for Ten*, a true or false quiz game; *Brain of the Border*, a serious quiz; and famous jazz pianist *Jacques Loussier* with his own brand of music. In *Close Encounters*, former England cricket captain Brian Close meets other sporting personalities and *The Sound of Children* highlights the music of Border area school choirs and soloists. Film documentaries are produced throughout the year, among them a half-hour on the Kendal Steam Gathering and a look at the story of stained glass and how it is still produced in the Border area. An occasional series, *Issue*, deals in depth with topical issues in this television region and a *Lunchtime News* and *Late News Summary* are broadcast each weekday.

Former England cricket captain Brian Close hosts his own series entitled Close Encounters. He is seen here (right) talking to racehorse trainer Michael Dickinson.





SCOTTISH TELEVISION

Cowcaddens, GLASGOW G2 3PR Tel: 041-332 9999

The Gateway, EDINBURGH EH7 4AH Tel: 031-556 5372

30 Old Burlington Street, LONDON W1X 1LB
Tel: 01-439 6233

Station Tower, COVENTRY CV1 2GR Tel: 0203 29724

Thomson House, Withy Grove, MANCHESTER
M60 4BJ Tel: 061-834 7621

Directors. Sir Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Sir Kenneth Alexander; Gavin Boyd, CBE; Bill Bryden; Sir Samuel Curran; Mrs Dorothy Dunnett; Charles A Fraser, MVO; Hugh W Henry (*Sales Director*); Lewis J M Hynd, OBE (*Company Secretary*); David K Johnstone (*Director of Programmes*); Mrs Barbara Leburn, MBE; Sir Iain M Stewart; Lord Taylor of Gryfe; The Earl of Wemyss and March, KT.

Executives. Shaun N Clamp (*Technical Controller*); Ferdi Coia (*Production Controller*); Don J Kinloch (*Finance Controller*); John Loch (*Public Relations Manager*); Robert McPherson (*Head of Education, Religion and Children's Programmes, and Edinburgh Controller*); Jonathan F Shier (*Executive Director, Sales*); Colin S Waters (*Personnel and Industrial Relations Manager*).

Officers. Peter Alexander (*Head of Design*); Ken Blackie (*Head of News*); John Dunlop (*Chief Engineer*); Brian Durkin (*Head of Programme Planning*); Russell Galbraith (*Programme Administration Controller*); Walter Hayward (*Sales Controller*); Robert Love (*Head of Drama*); Brian MacLaurin (*Head of Information*); Sean Magee (*Facilities Manager*); John Paton (*Recruitment and Training Officer*); Clarke Tait (*Head of Light Entertainment*); Michael Trotter (*Head of Programme Acquisition and Marketing*); Ken Vass (*Head of Current Affairs and Documentaries*).

Staff. Permanent members of staff: 720.

Education Advisers. L Clarke; Cllr T M Dair; Dr E Gray, CBE; Cllr M Kelly; I Macdonald; G McFadzean; N McNicol; A W Miller; Miss N H Miller; J B Moss; A Nicolson; Cllr D Sanderson; D Semple; Sister M Sheridan; Cllr W J Taylor; Cllr W M Timoney; J I Wallace.

Religious Advisers. Rev Douglas Alexander; Mrs Mary Campion; Rev T Connelly; Rev Dr Ian B Doyle; Rev Fergus Macdonald; Rev David Reid; Mrs Jean Smith.

CENTRAL SCOTLAND

Studios. COWCADDENS, GLASGOW: Studio 'A' of 6,200 sq.ft. has permanent seating for an audience of 200. Studio 'C' of 3,600 sq.ft. is used principally for the production of day-by-day news, features and sports programmes. The company's OB unit is used for comprehensive sports coverage in addition to regular outside broadcasts of arts, entertainment, drama and current affairs events. THE GATEWAY, EDINBURGH: The 4,500 sq.ft. studio has four cameras and all supporting equipment including a complete control room suite, rehearsal rooms, and a remote control news studio with a direct link to the main complex in Glasgow

Sales and Research. STV 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 Scotland transmission area are available from sales offices in Glasgow, Edinburgh, London, Manchester and Coventry.

Programmes. As a regional company in a national area, STV requires to provide a wide range of programmes to meet the broadcasting needs of Scotland with its separate church, educational system, legal system and football league.

News, current affairs and sports programmes account for more than half of the company's weekly average of ten hours for the 4½ million Scots in Central Scotland. *Scotland Today*, the daily news programme, includes regular contributions which offer advice and information to the viewing public. *Crime Desk* invites help for the police; *Job Spot* details vacancies; *Action Line* invites Scots to respond in a practical way to help the less fortunate, while in *Deaf News* an interpreter 'signs' local, national and international news headlines. Practical advice on consumer, social and welfare affairs is offered in *What's Your Problem?*, while the *Scotland Today Report* is a fortnightly report on topical stories. Recent examples were an investigation of the plight of Scots teenagers drawn to London, an investigation into falling

The Scottish Television Centre complete with its new extension.



football attendances and an examination of the impact on a community where a nuclear power station is now being located.

Politics are reported in *Ways and Means*, while documentaries have included a profile of Jenny Gilbertson, explorer and pioneer film maker, film on the preservation of wild life in the Scottish Highlands and, during the International Year of Disabled People, the triumph over adversity of two Scots who survived major accidents and made full and complete lives for themselves.

Sport is covered in two regular programmes and a number of special broadcasts. *Scotsport* at the weekend covers Scottish and English football and a wide selection of minority sports which includes basketball, archery, judo, karate, rallying, motor-cycling, badminton, ice hockey, squash, snooker, swimming, hockey, gymnastics and athletics. *Sports Extra* on Friday evenings is a preview of weekend sporting events.

In education the company made three schools series to complement network output. *Time to Think*, for senior students of English, included excerpts from the classics 'Death of a Salesman', 'Hamlet', 'Arms and the Man' and others. *Playfair* was about moral and social behaviour for ten- to thirteen-year-olds, while *Scottish History* was an eight-part series which responded to the recommendations of the Government report 'Primary Education in Scotland' by introducing children to a wider variety of Scottish historical source material.

In religion the nightly epilogue *Late Call* continued and Sunday programmes included *Into the Eighties* - Christian comment on current affairs; *House Group* commented on Bible study; *Come Wind, Come Weather* introduced men and women whose faith had been tested by events in their lives. There were regular services of morning worship and a series of short lunchtime services.

The Arts were featured in *Encore for the Arts* and a number of special programmes including an outside broadcast of the SNO Proms and a co-production with Scottish Opera of *Susanna's Secret*, by Ermanno Wolf-Ferrari. Programmes on the Edinburgh Festival were included in the special programmes *Festival 81* and *Festival Cinema*.

In Light Entertainment there were two series of *Thingummyjig*, a fifth *Jazz Series* which was also widely seen throughout the rest of the ITV network. Special programmes were made to celebrate Burns' Night, St Andrew's Day and Hogmanay.

In drama STV's biggest single effort was the film *A Sense of Freedom*, a controversial dramatisation of the book by a convicted murderer. *House on the Hill* was a series about the residents of a Glasgow West End house between 1878 and 1980, while the weekly drama serial *Take the High Road* established itself as a firm afternoon drama favourite. STV continued with its innovative series *Preview*, 30-minute dramas which gave writers new to television a chance to emerge.



CHANNEL TELEVISION

The Television Centre, ST HELIER, Jersey,
Channel Islands Tel: 0534 73999
Les Arcades, ST PETER PORT, Guernsey,
Channel Islands Tel: 0481 23451

Directors. E D Collas, CBE (*Chairman*); K A Killip, OBE (*Managing Director*); Harold Fielding; Mrs M Kay-Mouat; D J Le Marquand; M Letto; G Le G Peek; J R Riley.

Officers. Brian Turner (*Operations Manager*); John Henwood (*Head of News and Features*); Michael Le Cocq (*Head of Sales*); T R Parker-Garner (*Company Secretary*).

Staff. The total staff of the company is 75.

Religious Advisory Committee. The Very Rev Cano n John Foster, Dean of Guernsey (*representing Anglican Church, Guernsey*); The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Rev D Mahy (*Roman Catholic, Jersey*); Rev Donald R Lee (*Free Churches, Jersey*); The Right Rev Mgr W Raymond Lawrence (*Roman Catholic Church, Guernsey*); Rev K E Street (*Free Church, Guernsey*).

Programme Journal. *Channel TV Times* is published by Channel Islands Communications (Television) Ltd and its editorial address is: The Television Centre, St Helier, Jersey. *Editor:* Gordon de Ste. Croix.

Studios. JERSEY. Studio One is 40ft by 25ft – three colour cameras equipped with ten to one zoom lenses, and normal sound facilities for television. Presentation Studio with colour camera. Two colour telecine units for 35mm, slide and 16mm projection with optical, magnetic and SEP/MAG facilities.

GUERNSEY. Studio measuring 30ft by 20ft

Ladies First presenter Jane Bayer (right) talks to Dr Ian Caldwell and home economist Carol Miller.



CHANNEL ISLANDS

designed for live television usage. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

Tape Facilities. Channel has three ENG units, two in Jersey and one in Guernsey. They are equipped with Sony BVP300P cameras and Sony BVU50P portable recorders. There are two ENG editing suites, comprising BVU200 edit recorders together with the necessary ancillary equipment for sound control, colour and level correction etc. There is also a PAG magnetic film recorder using 16mm perforated stock and equipped with a Q Lock synchroniser for use with a BVU200P or with a 16mm projector. This enables Channel to carry out a full range of audio post and pre-production from either VCR tapes or from 16mm film. Channel also have a preview theatre, equipped with a 16mm projector capable of showing COMOPT, COMAG, SEP/MAG and DUO-SEP/MAG and a dubbing suite with commentary booth.

Programmes. The flagship of Channel's local programmes is *Channel Report*, a news and current affairs magazine broadcast every weekday evening at six o'clock. The programme is a mix of hard news and feature items with the day's top stories covered in depth using on-the-spot ENG reports. The mobility and flexibility of the station's ENG units mean that events of importance occurring as late as 5.30 p.m. are frequently included, fully visualised, on the same day's programme. *Channel Report* also finds room for items reflecting the lighter side of island life. The extensive range of subjects covered by *Channel Report* continues to be popular and the programme regularly features as the top rating show in the region.

Channel Lunchtime News is broadcast every weekday immediately following *News at One* from ITN. It features all the morning's local news in brief, and is illustrated with ENG reports on the major stories. The programme also includes a weather forecast and a diary of

minor events. *What's on Where?*

Channel Late News is a three- to five-minute roundup of the day's news headlines and is broadcast after ITN's *News at Ten*. This too is frequently illustrated with ENG reports of the day's major stories.

Actualités, Channel's news programme for the French speaking residents, is a late bulletin broadcast four nights each week. *Commentaires*, a current affairs programme for the French speaking residents, is also broadcast late at night on Tuesdays.

Link Up is a monthly half-hour religious programme which is afforded a weekday, peak time transmission. This programme examines a separate important topic in each edition. Religion is also the subject of *Good News*, an occasional series of prologues broadcast as the first programme on Sunday afternoons. The Epilogue, titled *The Day is Ended*, is shown on Sundays and repeated mid-week. *Ladies First* is a magazine programme for women, but one which has attracted a wider, family audience.

The local arts scene is fully covered in *Brown Study*. The programme reflects the whole arts spectrum from book and film reviews through local amateur dramatics and the work of musicians and writers to interviews with visiting celebrities. *A Chance to Meet...* is an occasional series which presents islanders with the opportunity of meeting personalities from the worlds of entertainment, sport and science. *Encore* has proved popular with those who enjoy nostalgic recollections. This programme dips into Channel's own archives and reflects the way the islands have changed over the years. *Puffin's Pla(i)ce* continues to be broadcast at teatime on Saturdays when Channel's mascot Oscar Puffin sends birthday greetings to the younger viewers.

Channel also produces a number of local documentaries, some recent examples being *The Duke's Map*, an historical programme based on an ancient survey of the island by the Duke of Richmond, and *The Battle of Jersey* which dealt with the French invasion of the island in 1781. However, not all the documentaries are historical in nature and other recent offerings have included *La Moye Prison: The Best Hotel in Jersey?* when cameras were allowed inside the island's prison to study conditions, and *A Taste of Hong Kong*, which compared that holiday resort with the Channel Islands.

Music has also been featured in Channel's local programmes with a series of *All That Jazz*, featuring local and French musicians, and *Music For Christmas*, recorded in St Helier Church with the Winchester Cathedral Choir.

Apart from scheduled programmes Channel is always prepared to mount special public service broadcasts at short notice. The station is the only form of local broadcasting available in the islands and over the years the public have come to rely on Channel for information in times of difficulty.

EAST AND WEST MIDLANDS

CENTRAL

CENTRAL INDEPENDENT TELEVISION

WEST MIDLANDS

Broad Street, BIRMINGHAM B1 2JP Tel: 021-643 9898

EAST MIDLANDS

Newland House, Mount Street, NOTTINGHAM NG1 6GN Tel: 0602 413111

Directors.* Sir Gordon Hobday (*Chairman*); Cliff Baty (*Financial Director*); Ellis Birk; Charles Denton (*Director of Programmes*); David Justham (*Chairman, West*); John Madocks, CBE (*Chairman, East*); Peter Mears (*Director of Sales*); Jean Parker; Sir David Perris; Sir Leo Pliatsky.

*From 1st January 1982

Officers.† Richard Creasey (*Controller of Features & Channel 4 Offers*); David Davidovitz (*Studio Controller (West)*); Trevor East (*Controller of Sport (East)*); Peter Gardner (*General Manager (West)*); David Gerrard (*Head of Regional Programmes (East)*); Philip Grosset (*Controller, Education & Religion*); Terry Johnston (*Controller of News and Current Affairs*); Brian Lewis (*Controller of Documentary Programmes*); Margaret Matheson (*Controller of Drama*); Gary Newbon (*Controller of Sport (West)*); Peter Pearson (*Studio Controller (East)*); Lewis Rudd (*Controller of Young People's Programmes*); Jon Scofield (*Controller of Entertainment & Music*); Jeremy Taylor (*General Manager (East)*); Billy Wright, CBE (*Controller of Sport*)

†From 1st January 1982

Educational Advisers. Professor R Gulliford, Dean of the Faculty of Education, University of Birmingham; Mrs P Woodfine, Registrar (Student Community), Stantonbury Education and Leisure Campus, Milton Keynes, Bucks; M J Gifford, County Education Officer, Hereford and Worcester; K L Smith, Headmaster, Lodge Farm Middle School, Redditch, Worcs; B P Hayes, HMI, Department of Education and Science, Reading; R E Freeman, Headmaster, Hollyhedge Primary School, West Bromwich; Colin Ward, General Adviser to Schools (Junior Education) for the City of Coventry; Mrs Kathleen Edwardes, Head Teacher, Stanstead Primary School, Rise Park, Nottingham.

Religious Advisers. The Rev D R MacInnes, Diocesan Missioner to the Diocese of Birmingham (Church of England); The Rev Richard J Hamper, General Secretary, The Free Church Federal Council (Free Church);

The Rev Geoffrey R Tucker, Priest of St Mary's, Harvington, Kidderminster, Worcestershire (Roman Catholic).

Studios. From 1st January 1982, reorganised as Central Independent Television Limited to conform with requirements laid down by the IBA, the company will operate as a dual region, East and West Midlands, each area having its own major television centre. Both centres will make programmes for local and network transmission.

The West Midlands region will have its headquarters in Birmingham at an enlarged Studio Centre. Three production studios there already provide a total of 11,000 sq. ft. of floor space and share eleven four-tube colour cameras. Studio One has seating for an audience of 200. Master Control facilities include a presentation studio equipped with one remote control four-tube colour camera.

A new East Midlands Television Centre is being built on a 17-acre site at Lenton Lane, Nottingham, with a completion target date of Autumn 1983. On completion, this centre will produce about half the total programme output of the new dual region. As a temporary measure, regional programmes for the East Midlands will be transmitted from studios at Giltbrook, Nottingham from 1st January 1982.

Until the new arrangements are completed, many of the company's programmes for the network will continue to be produced at the studios at Elstree. Here, three colour studios provide a total production floor area of 24,000 sq. ft.

Programmes. RELIGION: *Jaywalking; Morning Worship.* LIGHT ENTERTAINMENT: *Till Death; One Man's Lauder; Rock Stage; Bud 'n' Ches; The Muppets Go to the Movies; Let's Rock; Paul Squire; Bullseye; The 1981 UK Disco*

Dancin' Championship; West End Tales; Astronauts; Shine On Harvey Moon; Roots; Family Fortunes; Starburst; Spooner's Patch; The Other 'Arj; Young at Heart. ADULT EDUCATION: *Job Hunt; Vet!; Super Savers; Doctor!; Parents & Teenagers.* DOCUMENTARIES: *Namibia; Borderline; Star; Nativity Play; Year of the Child; Toyah; To Russia... with Elton; Stretching the Limits; I Heard it Through the Grapevine; Running; For My Working Life; Heroes; Pilger; For God's Sake Care; Silent Minority; I was at Broadmoor; Rush; Women Body Builders; Rule Britannia; 103rd Street; De Lorean; Barriers; An Arranged Marriage; The Talking Whale; Nature Watch; Years of Lightning; Link Getting On.* DRAMA: *Sapphire & Steel; Bloody Kids; Very Like a Whale; The Hard Way; Hammer House of Horror; Dangerous Davies; Wolcott; Honky Tonk Heroes; Shillingbury Tales; Out of Sight, Out of Mind; Sin with our Permission; Jack's Trade; Seagull Island; Diamonds; Looks & Smiles; Wet Job; Nelson; On the Line; Crossroads.* CHILDREN'S PROGRAMMES: *Kidsworld; Cloppa Castle; Pipkin's; The Munch Bunch; Murphy's Mob; A Musical World; Echoes of Louisa; Vice Versa; Tiswas.* LOCAL PROGRAMMES: *ATV Today; ATV News; England Their England; Left, Right & Centre; Here and Now; The State of Welfare; Something Different; Royal Show; Miss ATV; Gardening Today; Farming Today; Angling Today; Celebrity Angling; Midland Soccer Player of the Season; 1981 Butlins Grand Masters Darts Championship; Birmingham International Showjumping Championships; Royal Windsor Horse Show; Star Soccer; Yamaha Organs Snooker Trophy; Summer Sport.*

N.B. The company will operate as 'ATV' until its reorganisation as 'Central' from the start of the new contract period on 1st January 1982.

Julian Pettifer (left) discusses the habits and habits of carnivorous plants with Adrian Slack in the natural history series 'Nature Watch'.





ANGLIA TELEVISION

Head Office: Anglia House, NORWICH NR1 3JG Tel: 0603 615151

London Office: Brook House, 113 Park Lane, LONDON W1Y 4DX Tel: 01-408 2288

Northern Sales Office: Television House, 10-12 Mount Street, MANCHESTER M2 5WT Tel: 061 833 0688

King's Lynn Office: 28 Tuesday Market Place, KING'S LYNN PE30 1JJ Tel: 0553 64424

Luton Office: 12 King Street, LUTON LU1 2DP Tel: 0582 29666

Peterborough Office: 28 Broadway, PETERBOROUGH Tel: 0733 46677

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

*Executive Directors

Executives. I Artherton (*Engineering Facilities Manager*); A T C Barnett (*Chief Engineer*); V B H Birtles (*Group Press Officer*); P J Brady (*Head of Public Relations*); H S Brooker (*Head of Presentation*); J Bunyan (*Production Manager*); D Dawson (*Head of Stills*); K Elphick (*Deputy Programme Controller/Programme Planning Controller*); R Emery (*Sales Controller*); C Ewing (*Assistant Programme Controller*); M J Hughes (*Head of Personnel and Staff Relations*); D S Little (*Programme Business Manager*); R J Pinnock (*Chief Accountant*); G M Rae (*Group Financial Controller/Company Secretary*); J Rosenberg (*Head of Drama*); J F M Roualle (*Administration Controller*); J Stoker (*Promotion Manager*); P J Waldron (*Station Engineer*); H J A Wilson (*Head of News/Assistant Programme Controller*); N Wood (*Head of Film*); T P Wootton (*National Sales Manager*). **Survival Anglia Ltd (National History Unit):** C Willock (*Executive Director*); M Hay (*General Manager*). **Anglia Television International Ltd T Buxton (Chief Executive); B Keyser (Sales Director).**

Programme Adviser. Brian Connell.

Religious Adviser. Rev Ivan Bailey.

Education Adviser. Prof Glyn Daniel.

Education Officer. C W Newman-Sanders.

Engineering. Anglia Television Headquarters are in the centre of Norwich at Anglia House where there are two main production studios - Studio A, 3,224 sq.ft. and Studio B, 1,025 sq.ft. A third studio, 234 sq.ft., is used for continuity purposes. Studio A is equipped with four colour cameras, Studio B is

EAST OF ENGLAND

equipped with three colour cameras, and the third studio with one colour camera. There is also a further studio facility situated approximately half a mile from Anglia House which contains a studio of approximately 5,000 sq.ft. This studio is equipped with four colour cameras and has its own separate videotape facilities. A new studio (Studio F) of 1,980 sq.ft., equipped with three colour cameras came into service during 1981. The central technical facilities area in Anglia House contains: **TELECINE:** Three 16mm channels with Sepmag facilities, and three 35mm channels. A colour slide scanner and caption/slide colour facilities are also provided. **VIDEOTAPE RECORDING:** The VTR suite contains five reel-to-reel machines and one videotape cartridge machine. There is also a time code editing system in conjunction with two VTR editing suites and a synchronised off-line audio editing facility. **OUTSIDE BROADCASTS:** There are three outside broadcast units. OBU 1 is a 'compact' unit with three cameras and a VTR machine together with ancillary facilities. OBU 2 is a five-camera vehicle equipped with two VTR machines. OBU 3 is a single camera unit with a self-contained power supply and radio link.

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

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

Anglia also has its own regional weather service which operates throughout the week.

Programmes. **NEWS AND MAGAZINES:** *About Anglia; Anglia News; Round Robin; Write Now; Eastern Sport; Summer Showcase; Police Call; Patrick's Pantry.* **CURRENT AFFAIRS AND DISCUSSIONS:** *Anglia Reports; Members Only; Arena; Cambridge Debate; Enterprise (part-networked); Side by Side by Swinfield.* **FEATURE SERIES:** *Bygones; Portrait of a Village; About Britain; Medicine Men (networked); Movie Memories (networked); Heirloom; Folio (arts magazine); Country People.* **DOCUMENTARIES:** *In Troubled Waters (networked); The Falkland Islands (networked); The Shoe Industry . . . On its Uppers?; In Search of the Past; Fantasy on a String (networked); Sweet and Sour: The Story of Sugar; Against the Grain (networked); The North Sea Connection.* **CHILDREN:** *Animals in Action (networked).* **RELIGIOUS PROGRAMMES:** *Morning Worship (networked); The Big Question; The Late Debate; Christians in Action; Men Who Matter; Your Music At Night; Anthology; The Living Word.* **ENTERTAINMENT:** *Sale of the Century (networked); Gambit (networked); Peterborough Festival of Country Music; Diane Solomon at the Wolsey; Miss Anglia.* **SPORTS AND OUTSIDE EVENTS:** *Match of the Week; Toast of the Town (About Anglia Special on UEFA Cup Winners Ipswich); Newmarket Racing (networked); Dunlop Masters Golf (networked); Speedway; Snooker; Darts; Basketball; Bowls; Table Tennis.* **FARMING:** *Farming Diary (part-networked); Face the Camera.* **DRAMA:** Under John Rosenberg, Head of Drama, the department is continuing production of the *Tales of the Unexpected* series for the ITV network and overseas, all with international star casts. Full length plays are also produced for the network and include *Miss Morison's Ghosts*, a two-hour film drama. **NATURAL HISTORY:** In addition to supplying the network and overseas with half-hour series the *Survival* unit also produces one-hour specials which include *Penguin Christmas, Shirley Strum and the Pumphouse Gang* and *The Lions of Etosha.*

HRH the Duke of Edinburgh being interviewed by About Anglia presenter Christine Webber on the 5,000th edition of the nightly news magazine.





THAMES TELEVISION

Thames Television House, 306-316 Euston Road, LONDON NW1 3BB Tel: 01-387 9494
 Teddington Lock, Teddington, MIDDLESEX TW11 9NT Tel: 01-977 3252
 Regional Sales Office: Norfolk House, Smallbrook Queensway, BIRMINGHAM B5 4J Tel: 021-643 9151
 Mobile Division: Twickenham Road, Hanworth, MIDDLESEX Tel: 01-898 0011

Directors. H S L Dundas, CBE, DSO, DFC, DL (*Chairman*); Sir John Read (*Deputy Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; Sir Richard Cave; The Rt Hon The Viscount Colville of Culross, QC; John T Davey; J M Kuipers; Nigel Ryan, CBE (*Director of Programmes*); Ian M Scott (*Director of Finance*); James F Shaw (*Director of Sales and Marketing*); J A Sibley; Colin S Wills.

Executives. Ben E Marr (*Company Secretary and Director of Personnel*); Fred Atkinson (*Production Director (Teddington & Hanworth)*); Donald Cullimore (*Public Relations Director*); Richard Dunn (*Director of Production*); R G J Godfrey (*Engineering and Technical Director*); John Hambley (*Director of Programme Development*); Philip Jones, OBE (*Director, Light Entertainment*); Verity Lambert (*Director of Drama*); John O'Keefe (*Production Director (London)*); Roy Addison (*Chief Press and Public Relations Officer*); Ronald Allison (*Controller, Sport and OBs*); Jack Andrews (*Programme Management Controller*); Paul Cheffins, MBE (*Controller, Sales Administration*); William Goddard (*Head of Presentation*); Mike Harvey (*Controller, Publicity*); Ian Howard (*Controller of Contracts*); Derek Hunt (*Deputy Director of Finance*); Tony Jones (*Controller, Business Development Sales*); Max Lawson (*Assistant Director of Finance*); Geoffrey Lugg (*Head of Programme Liaison*); Pat Mahoney (*Head of Purchased Programmes*); Ian Martin (*Controller, Features, Education and Religion*); Julian Mounter (*Controller of Children's Programmes Department*); A C Parkinson (*Controller, Administration*); Eric E Parry (*Controller, Programme Services*); Tim Riordan (*Controller, Programme Planning and Presentation*); Antony Rouse (*Controller of Documentaries*); Barrie Sales (*Director of News and Current Affairs*); Brian G Scott (*Chief Engineer*); Ken Smallwood (*Head of Staff Relations*); Derek Stevenson (*Controller, Sales*); Douglas Thornes (*Controller, Sales Research and Development*).

Thames Television International (for Programme Sales). Howard Thomas, CBE (*Chairman*); Muir Sutherland (*Managing*

LONDON WEEKDAYS

Director): Joe McCann (*Controller, Television Sales*); Mike Phillips (*Controller, Business Affairs*).

Programmes. Thames Television's area covers thirteen million people in and around London from Monday morning to 7 p.m. on Friday (5.15 p.m. from 1st January 1982). But the company's fame reaches throughout the world. In 1980 Thames won an American Emmy for its drama series *Edward and Mrs Simpson*; the Press Jury Prize Award at the world's top light entertainment festival in Montreux with Eric Sykes' comedy *The Plank*; the Prix Italia (the company's fifth overall, and its third for documentary) with *Creggan*, a documentary observation of life in the Roman Catholic district of Londonderry. In recent years, Thames has twice bought weeks on American TV stations – once in New York, once in Los Angeles – to showcase its productions to American viewers.

Comedy stars like Benny Hill and Kenny Everett, dramas like *Edward and Mrs Simpson* and *Danger UXB*, and documentaries like *Hollywood* have all helped to bring recognition of Thames' name in the USA, notoriously the most difficult market for British TV, as well as in other countries; and all this international fame and success was achieved with programmes made specifically

for British viewers.

Most of Thames' programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events. Working from its own independent base at Euston is Euston Films, the fourth important element of Thames' production structure. As well as pleasing viewers abroad, and winning major overseas awards, Thames has regularly won top British prizes – including awards in recent years from the Broadcasting Press Guild, the British Academy of Film and Television Arts, and the Royal Television Society. But the main aim remains to please British viewers.

DRAMA: *Rumpole of the Bailey; Edward and Mrs Simpson; Love In A Cold Climate; Minder; The Three Sisters; Cover; Single Plays; The Flame Trees of Thika; Something in Disguise.* **CHILDREN'S PROGRAMMES:** *Rainbow; Fanfare for Young Musicians; The Sooty Show; Paperplay; We'll Tell You A Story; The Squad; Free Time; White Light; Ace Reports; Dangermouse; Stig Of The Dump; Theatre Box; Chorlton And The Wheelies; Cockleshell Bay; Spectrum; Button Moon; Jamie and the Magic Torch; Five Magic Minutes; The Quiz Machine.* **LIGHT ENTERTAINMENT-COMEDY:** *Shelley; A J Wentworth, BA; Kenny Everett Video Show; Robin's Nest; Cowboys; Jim Davidson; Don't Rock the Boat; It Takes A Worried Man; Keep It In The Family; Never the Twain; One Hundred Thousand Welcomes; Sorry, I'm A Stranger Here Myself; Tom, Dick & Harrier; Let There Be Love; Eric Sykes Comedies.* **VARIETY AND SPECIALS:** *Bruce Forsyth Specials; Quincy's Quest; Janet Brown Show; This Is Your Life; Morecambe and Wise; The Benny Hill Show; London Night Out.* **QUIZ AND GAME SHOWS:** *Give Us A Clue; Looks Familiar; Top of the World; Sounds Like London.* **CURRENT AFFAIRS:** *TV Eye; Thames News; Thames Debate.* **DOCUMENTARIES:** *SS 1923 1945; China Women; Westminster Man; The Kilnsey Show; Miami Drugs War.* **SPORTS AND OUTSIDE BROADCASTS:** *Football; Racing; Snooker; Darts; Show Jumping; Gymnastics; Swimming; Boxing.* **SPECIALS:** *The World Disco Dancing Championships; Wish You Were Here...?; Big Top Variety Show; Britain's Strongest Man; Miss World.* **FEATURES:** *After Noon Plus; Money Go Round; Help!; I Really Want To Dance; The Human Race; Telethon Report Back.* **SCHOOLS:** *Middle English; The English Programme; The French Programme; The German Programme; Seeing and Doing; Finding Out.* **ADULT EDUCATION:** *Social Concern Programmes (new series); RELIGION: Christmas Special with Roger McGough; Sit Up and Listen; Easter Meditation; Christians Under Fire.*



Andrew Gardner, the familiar face of Thames News.

LWWT

LONDON WEEKEND TELEVISION

London: South Bank Television Centre,
Kent House, Upper Ground, LONDON SE1 9LJ
Tel: 01-261 3434

Outside Broadcast Base: Stonebridge Park
Studios, Wycombe Road, WYCOMBE,
Middlesex Tel: 01-902 8899

Regional Sales Office: 6th Floor, Adamson
House, Shambles Square, MANCHESTER
M3 1RE Tel: 061-834 6718

Directors. The Rt Hon John Freeman, MBE (*Chairman*); Brian Tesler (*Managing Director*); John Birt (*Director of Programmes*); Vic Gardiner, OBE (*General Manager*); G H Ross Goobey; Roger Harrison; Peter McNally (*Group Finance Director*); Ron Miller (*Sales Director*); The Hon David Montagu; Jeremy Potter (*Director of Corporate Affairs*); Evelyn de Rothschild; Robin Scott, CBE.

Executives. Roger Appleton (*Director of Engineering*); Humphrey Barclay (*Deputy Controller of Entertainment and Head of Comedy*); David Bell (*Controller of Entertainment*); Sid Blumsom (*Deputy Chief Engineer*); John Blyton (*Controller of Programme Management*); Alan Boyd (*Head of Light Entertainment*); Warren Breach (*Head of Presentation and Promotion*); John Bromley (*Controller of Sport*); Peter Cazaly (*Director of Production and Deputy General Manager*); Alf Chapman (*Controller of Stonebridge Park Studios*); Peter Coppock (*Head of Press Relations*); Barry Cox (*Controller of Features and Current Affairs*); John Davies (*Assistant Controller of Drama*); John Donovan (*Group Chief Accountant*); Richard Drewett (*Head of Specials - Entertainment*); Andrew Drummond (*Head of Scenic Design*); Eric Flackfield (*Controller of Programme Planning and Presentation*); Colin Freeman (*Head of Programme Finance*); Roy Van Gelder (*Director of Staff Relations*); Robert Healy (*Assistant Production Controller Operations*); Tony Hopher (*Controller, Visual Services*); John Howard (*Head of Programme Organisation*); Skip Humphries (*Head of Music Services*); Stuart McConachie (*Deputy Controller of Sport*); Craig Pearman (*Controller of Sales*); Sydney Perry (*Director of Programme Organisation*); Doug Pettitt (*Head of Administration Services*); Richard Price (*Head of Casting*); Les Roworth (*Assistant Production Controller*); Clifford Shirley (*Chief Accountant*); Sue Stoessl (*Head of Research and*

London Weekend's South Bank Television Centre, overlooking the River Thames.

LONDON WEEKENDS

Management Services); Judith Thomas (*Company Secretary and Controller of Legal Services*); Tony Wharmby (*Controller of Drama*).

London Weekend Television International Limited (for programme sales), Vic Gardiner, OBE (*Chairman*); Michael Grade; Richard Leworthy; Peter McNally; Richard Price.

The South Bank Television Centre. The South Bank Television Centre, situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated television centres in Europe, containing five studios with a net total of 22,050 sq. ft. of floor space.

Enquiries and Tickets for Programmes. Enquiries about artists and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

Programmes. London Weekend's franchise is unique in Independent Television - the company broadcasts from London's South Bank from 7 p.m. (5.15 p.m. from 1st January 1982) on Friday evening until closedown on Sunday.

LWT's South Bank studios and outside broadcast units are fully operative throughout the year, producing comprehensive programming for both the region and the ITV network, ranging across current affairs, the arts, religion, adult education, minorities, children's programmes, drama, light entertainment, sport and news.



The thirteen million viewers in the LWT transmission area are served on a regular basis specifically by *The London Programme*, the investigative series about local issues; *The Big Match*, for football enthusiasts; *Police 5*, produced in association with New Scotland Yard; current affairs series dealing with London minority groups including *Skin*, *Old Times* and *Twentieth Century Box*; *London Talking*, which enables London viewers to become involved in issues concerning television; *LWT Area Information*; entertainment programmes; and local news and news magazine service.

LWT assumes the principal network responsibility at weekends for such specialised programming as current affairs, with *Week-end World*; sport, with the weekly *World of Sport* and coverage of major international events; and the arts, with *The South Bank Show*, winner of many international prizes including the Prix Italia (twice), the Golden Harp and BAFTA awards. LWT makes a significant contribution to the weekend's religious programmes with such series as *Crede*, *Facing Death* and the roster of weekly church services.

The company also contributes the major proportion of the network's weekend drama and entertainment. Among the thousands of hours of such programmes produced since the company's formation in 1968, programmes which have won awards, audiences, critical acclaim and world-wide sales, are comedy series such as *Holding The Fort*, *End Of Part One*, *Metal Mickey*, *Nobody's Perfect*, *Two's Company*, *Agony*, *Pig In The Middle*, *Bless Me, Father*, *A Fine Romance*, *Now And Then* and *Kinvig*; novel entertainment shows such as the multi-award-winning Stanley Baxter shows; *Search For A Star*, *Russ Abbot's Madhouse*, *Cannon and Ball*, *The Goodies*, the *Brian Moore Meets...* series, *Bruce Forsyth's Play Your Cards Right*, *Punchlines!*, the Jasper Carrott and the Clive James shows, *Night of 100 Stars* and Denis Norden's unique presentations, including *It'll Be Alright On The Night*, which won The Silver Rose Award for the best humorous programme at the 20th Golden Rose of Montreux 1980 Television Festival; plays and drama series like Agatha Christie's *Why Didn't They Ask Evans?* and *The Seven Dials Mystery*, *Sunday Night Thriller*, *The Gentle Touch*, *Upstairs, Downstairs*, *Bouquet Of Barbed Wire*, *The Professionals*, *Love For Lydia*, *Lillie, We'll Meet Again*, the Alan Bennett anthology and the Dennis Potter trilogy, London Weekend's successful children's series for the network include *The Adventures of Black Beauty*, *Just William* and *Dick Turpin*.

LWT is a major exporter and many of its programmes have been seen throughout the world.

London Weekend was the first major ITV company to put the new generation of video equipment - ENG - into production use, and it looks forward to making the fullest use of new technology in the continuing service of its audience.



GRAMPIAN TELEVISION

Headquarters: Queen's Cross, ABERDEEN
AB9 2XJ Tel: 0224 53553
Dundee Office: Albany House, 68 Albany
Road, West Ferry, DUNDEE DD5 1NW Tel:
0382 739363
London Sales Office: 29 Glasshouse Street,
LONDON W1R 5RG Tel: 01-439 3141

Directors. Iain M Tennant, JP (*Chairman*);
Calum A MacLeod (*Deputy Chairman*); Alex
Mair, MBE (*Chief Executive*); G Wallace
Adam; Robert L Christie (*Operations
Manager*); The Lord Forbes, KBE, DL, JP;
Dr Fiona J Lyall; Neil Paterson; Sir George
Sharp, OBE, JP; Donald H Waters (*Company
Secretary*); Neil R Welling (*Sales Director*).

Officers. Alastair Beaton (*Programme Plan-
ning Controller*); Edward Brocklebank (*Head
of News and Current Affairs*); Sydney Clark
(*Administration Executive*); Graham Good
(*Financial Controller*); Elizabeth Gray
(*Personnel Officer*); Christopher Kidd (*Sales
Controller*); Michael McLintock (*Publicity
and Promotions Executive*); Andrew McNeil
(*Production Executive*); Alex Ramsay (*Head
of Engineering*); John R Stacey (*Sales
Administration Manager*); Michael Stubbings
(*Facilities Executive*); Sheena Young
(*Education Officer*).

Religious Advisers. Rev Prof Alan Main
(*Church of Scotland*); Rev Dr James S Wood
(*Church of Scotland*); The Very Rev Dean
Campbell Adamson (*Episcopal*); The Very
Rev Father Charles C McGregor (*Roman
Catholic*); Mrs Edith Cram; John M MacLeod.

Schools Advisory Committee. James R Clark,
CBE (*Former Director of Education*); Arthur
Lennox (*Educational Institute of Scotland*);
R S Johnston (*HM Chief Inspector, Scottish
Education Department*); Harry W H Marnie
(*Educational Institute of Scotland*); Cllr J C
Campbell (*Convention of Scottish Local
Authorities*); George W G MacGregor
(*Educational Institute of Scotland*); Cllr F G S
Traill, MC (*Convention of Scottish Local
Authorities*); James Scotland, CBE (*Principal,
Aberdeen College of Education*); Ian Sharp,
(*Educational Institute of Scotland*).

Staff. Total members of staff: 280.

Sales and Research. From 1st January 1982
Grampian's service to advertisers will be
provided by a new Sales Department with its
main base at 29 Glasshouse Street, London
W1. A young, professional team has been
formed to point out the benefits of advertising
in an oil-fuelled growth market.

NORTH SCOTLAND

Studios. ABERDEEN: The studios occupy an
area of 40,600 sq.ft. A central technical area
on the first floor is equipped with a studio and
all the necessary equipment for presentation
and continuity use. Four telecines, a caption
scanner, a slide scanner, an electronic caption
generator, two 2-inch reel-to-reel videotape
recorders, two 1-inch reel-to-reel videotape
recorders and one cartridge recorder are
available. On the ground floor two studios of
2,000 sq.ft. and 750 sq.ft. can be linked to
form a common floor area. Three cameras can
be operated in either studio from a common
suite of control rooms. Make-up, wardrobe
and dressing-room facilities are provided.
There is also a 350 sq.ft. film interview studio
and, on the first floor, Studio 3, a dubbing
suite and control room. Three 16mm film
units operate out of the Aberdeen base and
film can be processed in the company's own
laboratories before going to one of the five
film editing suites. There is also an outside
broadcast unit equipped with three light-
weight cameras and a 1-inch reel-to-reel
videotape recorder. An ENG unit is based in
Aberdeen and there are two ENG editing
suites, one combined with the transmission
facility. A £3 million rebuilding and re-
equipping project will effect substantial
changes at the Aberdeen base by late 1982.

DUNDEE: Dundee is served by a modern centre
with a 450 sq.ft. interview studio containing a
remote controlled colour camera, electronically
linked to Aberdeen, and with two
reporters and an ENG film unit.

Programmes. Grampian Television's trans-
mission area, stretching from Shetland in the
north to Fife in the south and west to Lewis,
contains over one million people and spans
a wide range of cultural, industrial and
economic interests and problems. North Sea
oil and gas continue to have a major impact
on life in the area and on Grampian's
programmes. The challenge of reporting and
reflecting the area's rapidly changing events is
met by the News and Current Affairs
Department. *North News* at lunchtime and

the late evening *North Headlines* support
North Tonight, the six o'clock news magazine
programme which examines in detail the
implications of the day's news. Along with the
summer magazine *Summer at Six*, it also helps
viewers cope with life and leisure with regular
consumer, legal, arts, gardening, cookery,
and other spots. Sport features prominently
in *North Tonight* and in one-off special events
covered by the station's outside broadcast
unit.

The farming community is served in
Country Focus, a fortnightly series, while
Points North, gives local MPs and other
politicians the chance to discuss important
topical issues. In addition, *Special Debates*
devote an hour of peak-viewing time to
subjects of local importance, and major
documentaries and news specials are pro-
duced. Other documentaries reflect the
beauty, culture, treasures and wildlife of the
area with programmes like *Isles on the Edge of
the Sea*, *Handa to Heaven* and *Portrait of the
Artist*. Contributions to the network include
Simply Sewing, Leila Aitken's dressmaking
series for beginners, and *The Electric Theatre
Show*, Grampian's well-known movie maga-
zine. There are also regular contributions to
About Britain and programmes such as *The
Entertainers* are screened at a later date on
many other stations, both in the UK and
abroad. Educational programmes include *Do
It Herself* with Muriel Clark and Ann Brand;
The Spellbinders with Alastair Borthwick;
and for schools *Hello There* and *Gather
Round*. Book lovers can watch *Cover to Cover*
with Gerry Davis while deaf viewers have a
special series of programmes in *Take Issue*.
Religious programming has the daily
Reflections and *First Thing*, network church
services and other programmes appropriate
to the religious calendar.

As new transmitters have increased Gram-
pian's coverage in the west, so has the
company's Gaelic programming expanded.
There is a weekly Gaelic news review, *Seachd
Laithean*, *A Iomadh Du' Thaich* for children
and other occasional series and programmes.

*Grampian's film crew at the summit of
Arkle, a mountain in Sutherland, preparing
material for the documentary From Handa
to Heaven.*





TYNE TEES TELEVISION

The Television Centre, City Road,
NEWCASTLE UPON TYNE NE1 2AL Tel: 0632
610181

Television House, 32 Bedford Row, LONDON
WC1R 4HE Tel: 01-242 1666

Brazennose House, Brazennose Street,
MANCHESTER M2 5BP Tel: 061-834 4228/9
Corporation House, Corporation Road,
MIDDLESBROUGH Tel: 0642 219181

Directors. Sir Ralph Carr-Ellison, TD, DL
(Chairman); Peter S Paine, CBE, DFC
(Managing Director); Andy Allan (Director of
Programmes); R H Dickinson; Prof L
Woodward Martin; Lord Peart, PC;
Viscount Ridley, TD, DL; Sir Maurice
Sutherland; John Tonge, MBE (General
Manager); G Oliver Worsley, TD; Peter
Wrightson, OBE.

Executives. Anthony D Sandford (Deputy
Programme Controller); Leslie Barrett
(Assistant Programme Controller); Brian J
Lavelle (Technical Controller); Dr Geoffrey
Brownlee (Head of Public Relations and
Publicity); Peter Moth (Head of Current
Affairs and Documentaries); George Taylor
(Head of Sport); R Maxwell Deas, TD (Head
of Religious Programmes); Andrea Wonfor
(Head of Children's Programmes); Heather
Ging (Head of Arts and Entertainment); Janet
Jacobson (Personnel Manager); Andrea
Kingham (Education Officer); Laurie Taylor
(Chief Press Officer).

Sales and Research Departments. LONDON:
Television House, 32 Bedford Row, LONDON
WC1R 4HE Tel: 01-242 1666
NEWCASTLE: The Television Centre, City
Road, NEWCASTLE UPON TYNE NE1 2AL Tel:
0632 610181
MANCHESTER: Brazennose House, Brazennose
Street, MANCHESTER M2 5BP Tel: 061-834
4228/9

Technical Facilities. The two main studios in
Newcastle, which are 380 sq.m. and 220 sq.m.
and equipped for all types of colour television,
will be supplemented in February by a fully
equipped four-camera studio with a working
area of 416 sq.m. There is also a two-camera
studio in Middlesbrough with a working area
of 53 sq.m. The Central Technical Area has
been re-equipped with seven 1-inch broadcast
standard helical video tape recorders together
with three Rank Cintel Mark 3 telecine

NORTH-EAST ENGLAND

machines. Location production is covered by
an Outside Broadcast unit which is equipped
with four Marconi Mark 9 cameras with triax
adapters. The OB unit is backed up by four
microwave link units and mobile VTR
facilities using 1-inch broadcast standard
video tape recorders with slow motion
facilities. News items are now covered by
three ENG units and there are four 16mm
film/EFP units which are used on documen-
tary and drama productions. There are
comprehensive film, ENG and VTR editing
facilities in the studio centre together with the
necessary sound dubbing and transfer suites
which are fully equipped with multi-track and
audio synchronising equipment.

Programmes. NEWS: During the year *Northern
Life* again proved to be the region's top
nightly news magazine and frequently
appeared in the region's Top Ten viewing
figures. A new feature was the nightly news
headlines for deaf viewers. A 'Young News
Reader of the Year' competition proved an
enormous success attracting applicants from
schools throughout the region. The Middles-
brough studio and the opt-out bulletins for
both north and south of the region enabled
the magazine to continue its extended
coverage of the whole of the transmission
area.

*Ninety-one year-old cellist Valentine Orde
featured in the Tyne Tees award-winning
programme Valentine's Day.*



CURRENT AFFAIRS AND DOCUMENTARIES:
The Royal Television Society Award for
Valentine's Day came in the middle of a busy
year for documentaries including the net-
worked *Some People Don't Call It Music*,
Conssett - After the Blast, and a major film
about would-be soccer stars. A further series
of *Face the Press* was networked while at
regional level the late-night *Friday Live*
experiment has now turned into an estab-
lished success. *State of the Region* with Gilbert
Gray QC cross-examining the region's experts
has become an annual event. *Northern Scene*
and *Northern Report* have been blended into a
new 45-minute venture in extended current
affairs reporting called *Briefing*. *Farming
Outlook* continues to serve farmers.

ADULT EDUCATION: Networked series in-
cluded the widely-acclaimed *No Need to Shout*
for the deaf and hard of hearing, *A Better
Read* offering a guide to enjoyable reading,
and a repeat of *Helping Hand* for the disabled.

DRAMA: A second networked series of the
international award-winning drama *Barriers*,
filmed in this country and Austria with a
powerful international cast headed by
Benedict Taylor and Paul Rogers, was
screened nationwide in Europe and numerous
parts of the world. *A Stroke of Bad Luck -
That's All*, winner of the Young Playwright
of the Year competition, was also networked.

CHILDREN AND YOUNG PEOPLE: *Saturday
Shake Up* for younger children and *Check It
Out*, a magazine for teenagers, provide lively
programmes for the region. The department
continues to develop new strands of program-
ming for the network with *Razzmatazz*, a pop
party, and *Madabout* in which all kinds of
hobbies and enthusiasts are presented by
Michael Bentine, and the alarming glu-
sniffing documentary *In A Different World*.

RELIGIOUS PROGRAMMES: Network services
included Midnight Mass at Christmas from
Middlesbrough Cathedral, and the Inter-
national Year of Disabled People from St
Thomas' Church, Haymarket, Newcastle
upon Tyne; also the centenaries of Christian
Endeavour Union from Conssett and the
Fishermen's Mission from North Shields fish
quay. The weekly *Three's Company* interview
now includes ethnic minorities.

SPORT: Friday night's *Sportstime* reports
on what's been happening and what's about
to take place in nearly every sport; *Shoot*
provides the best of regional and national
football action, news and comment; *Double
Top*, in its eighth year, attracted an entry
of 850 darts teams; and the Outside Broadcast
Unit provided network racing from Newcastle,
Stockton and Hexham plus international
cricket specially for local transmission.

REGIONAL ENTERTAINMENT: Now into its
fourth year, the regional entertainment review
Come In . . . gives comprehensive coverage of
theatre, films, books and visual arts. Tony
Bilbow chatted to celebrity guests in the
networked *Play It Again* and Johnny Morris
with the Northern Sinfonia Orchestra read his
own stories to invited audiences at Newcastle
Playhouse.

NORTH-WEST ENGLAND

GRANADA



GRANADA TELEVISION

Granada TV Centre,
MANCHESTER M60 9EA Tel: 061-832 7211
Derby House, Exchange Flags,
LIVERPOOL L2 3RD Tel: 051-236 3741
36 Golden Square, LONDON W1R 4AH
Tel: 01-734 8080

Directors. Alex Bernstein (*Deputy Chairman*); Sir Denis Forman (*Chairman*); David Plowright (*Managing Director*); Sir Paul Bryan, MP; Robert Carr; William Dickson (*Financial Director and Company Secretary*); Donald Harker (*Director of Public Affairs*); Barrie Heads (*Managing Director, Granada International*); Andrew Quinn (*General Manager*); Peter Rennie (*Sales Director*); Mike Scott (*Programme Controller*); Simon Towneley; Joyce Wooller (*Director, Programme Services*); Leslie Young.

Members of the Programme Committee. Brian Armstrong; David Boulton; Michael Cox; John Hamp; Gus Macdonald; Steve Morrison; Jack Smith; Leslie Woodhead

Officers. Stuart Avison (*Head of Design and Location Services*); David Black (*Head of Presentation*); Tony Brill (*Head of Production Planning*); Harry Coe (*Financial Controller*); Walter Denning (*Head of Film*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); Bill Lloyd (*Deputy General Manager*); Alastair Mutch (*Assistant Company Secretary*); Joe Rigby (*Head of Programme Planning*); Don Raw (*Head of Technical Operations*).

Studio and Outside Broadcast Facilities. The Granada TV Centre has five main studios ranging in size from 1,200 sq.ft. to 7,800 sq.ft. and there is a presentation studio, sound studio and music suite and all technical

To mark Granada's 25th anniversary, the Granada Reports team went 'on the road' touring the region.

services. Granada has one large seven-camera outside broadcast vehicle, a two-camera Minimobile and two-camera OB unit. The Liverpool Studio Centre has 10,800 sq.ft. of floor space, including a four-camera studio with its own control rooms, technical and production areas.

Programmes. REGIONAL: Granada celebrated 25 years of ITV from the Manchester TV Centre on 3rd May 1981, with special programmes looking back over the quarter-century and *Granada Reports* went 'on the road' for a fortnight. *A Week on Friday*, the political scene; *Celebration*, reports on the Arts; *Down to Earth*, the countryside today; *This is Your Right* and *Aap Kaa Hak* - its Asian edition, advice bureau of the air; *Think Tank*, inter-school quiz between teams from the region; *Kick Off*, weekly sports news; *View from the Lakes*, people and places of Lakeland.

DRAMA: *Coronation Street*, now in its 21st year, the story of six terraced houses, a pub and a corner shop; *Cribb*, adventures of a Victorian detective; *Brideshead Revisited*, Evelyn Waugh's novel of the fortunes of an aristocratic English family between the wars; *My Father's House*, a family torn apart by love and betrayal - and the impact on a teenage daughter; *Paradise is Closing Down*, how the politics of South Africa affect three lonely women; *Crown Court*, fictitious trials fought out before a jury of ordinary viewers; *Strangers*, the lugubrious detective Bulman and his squad of crime-fighters; *The Good Soldier*, from Ford Madox Ford's classic novel; *Life for Christine*, a true story of a fourteen-year-old girl doing 'life' in Holloway; *National Theatre*, plays transferred to the TV screen from the stage of 'The National'; *The Spoils of War*, 20-part saga of two families, one wealthy, one working-class - in post-war Britain; *All for Love*, six romantic short stories; *Knife Edge*, three film thrillers; *The Member for Chelsea*, the downfall of politician Sir Charles Dilke; *Tiny Revolutions*, a man who went to jail for telling jokes; *Ladykillers*,

some of Britain's classic murder cases, from Crippen to Neville Heath; *Happy Since I Met You*, new Victoria Wood play, love story with songs; *A Kind of Loving*, three Stan Barstow novels of the 1950s in ten parts; *Nailed*, a topical one-hour play set in a holding centre in Northern Ireland; *Dear Enemy*, from Jean Webster's light-hearted romantic novel.

DOCUMENTARIES, CURRENT AFFAIRS AND SPECIALS: *Live From Two*, meets the people in the news; *Union World*, weekly magazine on trade union affairs; *Rich World, Poor World*, three specials on world poverty. Why are some so affluent and others so grindingly poor?; *World In Action*, weekly investigations, reports, analysis beyond the news; *Medical Ethics, High Office and Business Decisions*, the men who make the big decisions show how; *What the Papers Say*, weekly review of Fleet Street's view of the world; *Scenes of Childhood*, A J P Taylor's nostalgic tour of his boyhood haunts in Lancashire; *Camera - Moving Pictures*, early history of film, 1890-1910; *South Africa's Bombshell*, award-winning documentary on South Africa's progress towards nuclear weapons; *Comrades in Arms*, documentary investigation of the Soviet arms industry; *The President's Son of a Bitch*, documentary on the tribulations of Ernest Fitzgerald, Pentagon whistleblower; *Invasion*, massive reconstruction of Soviet invasion of Czechoslovakia, latest film from Granada's drama-documentary unit; *Winter, Portrait of a Boxer on the eve of the Big Fight*.

CHILDREN'S PROGRAMMES: *Graham's Ark*, child's guide to pets; *Handful of Songs*, pictures and rhymes for the under-fives; *Clapperboard*, world of films; *Get it Together*, music requests - and Ollie Beak around to stir things up; *Song Book*, nursery rhymes for the under-fives.

ARIS: *A Royal Gala - The Palace Re-opens*, Royal Gala from Manchester's new Palace Theatre; *A Conductor at Work: Claudio Abbado*, a year in the life of a young international conductor.

LIGHT ENTERTAINMENT AND COMEDY: *Have I Got You Where You Want Me?* Val wants to get engaged. Tom is not so sure; *Chintz*, Kate and Richard's domestic adventures; *The Video Entertainers*, showcase for new and established talent.

QUIZZES GAMES: *The Krypton Factor*; *University Challenge*.

ADULT EDUCATION: *Chalkface*, education news; *The Questors*, the search for scientific solutions. **SCHOOLS PROGRAMMES:** For younger children, *1...2...3...Go!*, introducing basic number concepts, joins *Once Upon a Time...* and *Reading With Lenny*. For older juniors *A Place to Live, History Around You* and *Picture Box* provide stimulus through fact and fantasy. *The Land* is a standard resource in 'O' level geography. *Politics - What's It All About?* helps older students come to terms with the real nature of political ideas and *Evolution* is a major new series shot worldwide. *Facts for Life*, education in health and parenthood.





ULSTER TELEVISION

Havelock House, Ormeau Road,
BELFAST BT7 1EB Tel: 0232 28122
6 York Street, LONDON W1R 1SA
Tel: 01-486 5211

Directors. J L MacQuitty, QC (*Chairman*); R B Henderson, CBE (*Deputy Chairman and Managing Director*); J B McGuckian (*Deputy Chairman*); R F Benner, OBE; Miss Betty E Box, OBE; H R C Catherwood; J A Creagh (*Assistant Managing Director*); Viscount Dunluce; Captain O W J Henderson, DL; M R Hutcheson (*Sales Director*); G C Hutchinson; Major G B MacKean, DL, JP; Mrs A McCollum; Mrs Betty MacQuitty; E M R O'Driscoll (*Alternate E J O'Driscoll*); Miss Joan Trimble; J B Waddell (*Controller of Local Programmes*).

Officers. F A Brady (*Chief Engineer*); E Caves (*Controller of Technical Operations*); K F Hamilton (*Northern Ireland Sales Manager*); W J McLean (*Industrial Relations/Personnel Manager*); E A L Radclyffe (*London Sales Manager*); J D Smyth (*Financial Controller*); H Martin (*Deputy Company Secretary*); D Murray (*Deputy Controller of Local Programmes*); Mrs H J Clarke (*Programme Administrator*); G P Fleeton (*Education Officer*); N J McCafferty (*Programme Planning Executive*); Ray Kennedy (*Information Officer*).

Religious Advisory Panel. The Rt Rev Dr Robin Eames, Bishop of Down and Dromore; The Rev Dr Eric Gallagher; The Very Rev Dr Joseph Maguire; The Very Rev Dr Jack Weir.

Educational Advisory Panel. A C Brooke; E G Quigley; Dr P Froggatt; Dr J Kincade; Professor A Rogers.

Staff. Ulster Television employs a total staff of 240, 31 of whom are located in the London Sales Office.

Enquiries. General enquiries from the public concerning programmes should be made to the Publicity Department.

Scripts. The company's staff provide the majority of scripts, but occasionally they are commissioned from other sources when the need arises.

Programme Journal. A special Ulster edition of *TV Times* is published weekly which contains details of the company's programmes.

Sales. The majority of the company's sales personnel are based in the Marylebone Road office, London. At Havelock House in Belfast

NORTHERN IRELAND

the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. The master control suite contains a Marconi presentation switcher, while the adjacent telecine area has two Rank Cintel Mk III, two Marconi Mk VII and one B3404 telecine channel, plus sound follower facilities. The VTR area has two 2-inch quad machines, two 1-inch C format machines, and two 'cart' machines.

The two production studios are each equipped with three Marconi colour cameras, CDL vision mixers and Neve sound desks. The seventh Marconi camera is in the presentation studio. Both production studios have recently been re-equipped with new Teletage lighting grids with pantograph suspensions. Both have Strand Duct lighting controls.

Film facilities include four Arriflex Blek cameras, with both commag and sepmag, using Nagra tape recorders with crystal sync. The film processing laboratory is equipped with two Omac colour film processors.

The company has a 3.4 camera outside broadcast unit, and there is a contribution studio and office suite in the city of Londonderry.

Programmes. *Good Evening Ulster* continued into its third year with further successes. This hour-long, five days-a-week news and

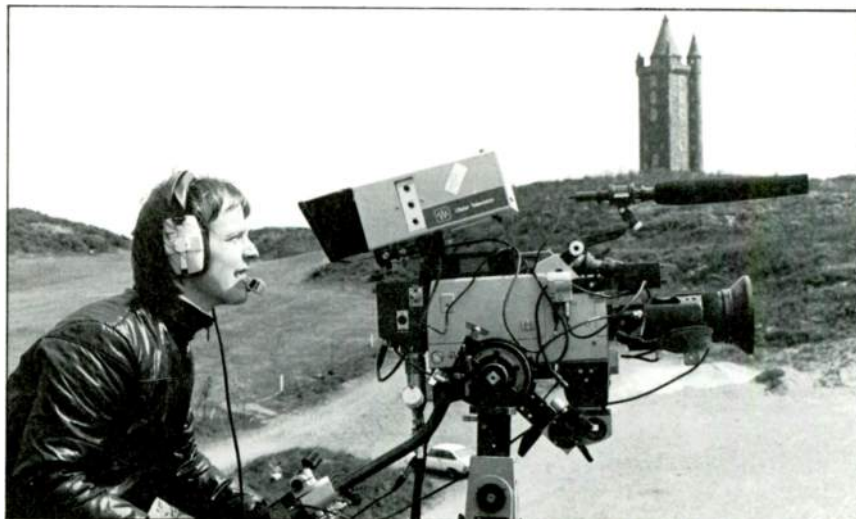
magazine programme, the first of its kind to be introduced into teatime viewing by a regional company, gained further viewer acclaim by getting all five programmes into the Top Ten local ratings in one week on several occasions. News programmes, increased to seven days a week, also include *Lunchtime*, *Ulster News Headlines*, *Ulster Television News* and *Bedtime*, and with current affairs and other specials from the *Counterpoint* team.

Golfing Greats, screened during the year, was one of the most ambitious sporting productions undertaken by Ulster Television, and one with worldwide sales potential. It was certainly one that claimed quite a few mileage records for Ulster Television crews, with location shooting of some of the greatest names in golf across America and the United Kingdom, for a series of thirteen programmes. Among the big stars featured are Jack Nicklaus, Lee Trevino and Severiano Ballesteros. *Cracker Golf* looked at the sport in a different vein, with some of Britain's top showbusiness and sporting stars providing an entertaining day's golf and gala cabaret in aid of Variety Club charities.

Outside Broadcast events included coverage of the Benson and Hedges *Entertainer Ulster Talent* finals; church services, including several from the recently completed St Anne's Cathedral, Belfast; a Province-wide schools' quiz; and a one-hour special from the Royal Ulster Agricultural Show.

Face Your Future and *Family Matters* were among school and adult education programmes, while religious programming included *By This I Live*, *Church Report* and *Witness*. Local farmers were kept up to date with *Farming Ulster*.

Ulster Television's outside broadcast unit on location at Scrabo Tower, overlooking Strangford Lough, Co Down.



TVS

TELEVISION SOUTH

Television Centre, Northam, SOUTHAMPTON
SO9 4YQ Tel: 0703 34211 Telex: 477217
Spenser House, 60-61 Buckingham Gate,
LONDON SW1 Tel: 01-828 9898 Telex: 291602
Kent House, MAIDSTONE, Kent Tel: 0622
54945 Telex: 965911
7 Butts Centre, READING RG1 7QF Tel: 0734
57515
63 High West Street, DORCHESTER, Dorset
DT1 1UY Tel: 0305 3324
Peter House, Oxford Street, MANCHESTER
M1 5AQ Tel: 061-236 2882

Directors. Lord Boston of Faversham (*Chairman*); Keith Wickenden, MP (*Deputy Chairman South-East*); David Quayle (*Deputy Chairman South*); James Gatward* (*Managing Director*); Anthony Brook* (*Deputy Managing Director*); Michael Blakstad* (*Director of Programmes*); John Fox* (*Director of Sales and Marketing*); Guy Libby; Mrs Blanche Lucas; Baroness Sharples; Graham Shaw* (*Director of Engineering and Technical Operations*); Malcolm Truempenny* (*Director of Production Operations*).

Executives. Anna Home* (*Controller of Programmes South-East*); Martin Jackson* (*Controller Public Affairs*); Robert Southgate* (*Controller News and Current Affairs*); Richard Triance* (*Controller of Programme Business Affairs*); Richard Crosoer (*Controller of Engineering*); Peter Plant* (*General Manager*); H V Urquhart* (*General Manager*); David Lidbury (*Sales Controller*); Hugh Johnson (*Controller Research and Marketing*); John Miller (*Head of Features and Educational Programmes*); Herbert Chappell (*Head of Music*); Bob Gardam (*Executive Producer Director Outside Broadcasts*); Mark Sharman (*Head of Sport*); Peter Williams (*Executive Producer - Documentaries*); Robert Weaver (*Managing Editor - News and Current Affairs*); Mark Andrews, Stephen Matthews (*News Editors*); Beverley Smith (*Executive Producer - News*); Tom Hawkins (*Senior Location Facilities Manager*); Geoffrey Castle King (*Southern Area Sales Manager*); John Robertson (*South-East Area Sales Manager*); J C D McMahon (*Northern Area Sales Manager*); Patricia Sloman (*Regional Executive - Dorset*); Norman Hoskins (*Regional Executive - Reading*).

*Members of the Executive Management Board

Facilities. TVS takes over the new IBA South and South-East England dual-region on 1st January 1982 to serve more than five million viewers and, as part of its programme

SOUTH & SOUTH EAST ENGLAND

philosophy to provide an equal service to both sides of the dual region, is building a new £9 million studio complex in Maidstone. The company is also taking over the existing Southampton and Dover studios of Southern Television and is converting a cinema in the Medway Towns into a Television Theatre.

The Southampton operational studios will consist of Studio 1, 558 sq.m. and Studio 2, 279 sq.m.; and Maidstone Studio 1, 186 sq.m. and Studio 2, also 558 sq.m.

The Southampton site is equipped with Marconi Mk 9 cameras while the Maidstone site will operate with the new Link cameras. All studios have computerised lighting control and there is a combination of 24- and 36-channel audio discs along with audience seating capacity at each end of approximately 250. The company operates three outside broadcast units consisting one 35 ft live-camera vehicle, one two plus two 28 ft unit, and a smaller two plus one vehicle to cover programme inserts. All vehicles are equipped with their own video recorders.

The Micro-wave Link Department consists of four self-contained vehicles and these are augmented by two fixed receive stations which are remote controllable from the studio centres, and have the availability to connect directly into the IBA outside broadcasts main network.

Each of the dual regions contains a full News Department supported by six news covering teams at either end, film processing of Kodak VNF, cutting rooms and news sound dubbing.

In addition to the news film facility, there are three complete feature film crews supported by a computer controlled rostrum camera, eight-head dubbing facility, stills department and feature cutting rooms.

Programmes. The mainstay of the station will be the news and current affairs output, serving simultaneously and independently the two areas of the dual region, more than 400 hours of local programming. *Coast to Coast* will be the flagship programme, a nightly news magazine produced from Southampton and Maidstone with both individual area news bulletins and a strong element aimed across the dual region. Other current affairs output will include *Seven Days*, a series of 26 weekly highly-reactive programmes covering regional issues, specialising in investigative reporting, and *Just Williams*, a series of half-hour films by Peter Williams.

Science and industry is a particular field in which TVS hopes to specialise, with *The Real World* featuring topical scientific and technical developments, the failures as well as the successes, and *Features*, an examination of the likely impact on daily life of the new technologies.

In the afternoon TVS aims to meet the needs of the growing house-bound audience with a thrice-weekly series, provisionally entitled *Not For Women Only*, which as the name suggests seeks to extend the horizon of daytime television.

Increased coverage of sport in the South and South-East is planned with a regionally-based edition of *The Big Match* during the football season, although by no means restricted to coverage of football, together with a regular weekly half-hour regional sports magazine and eight hours of *Summer Sport* in 1982.

Children and young adults will have their own 'protected hour' during the week, and a Saturday morning 'live' show. Among programmes being made for the opening months of the new station is a contemporary children's serial, *The Haunting of Cassie Palmer*, which is to be made principally on location in East Sussex.

Following the tradition of Southern Television, music will have a high priority on TVS, not only with the recording of two productions from the current season of the Glyndebourne Festival Opera - Rossini's *The Barber of Seville* and Benjamin Britten's *A Midsummer Night's Dream* - but also with a series of rock concerts recorded on location throughout the region.

Among other forthcoming programmes are *A Full Life*, the recollection of a number of distinguished residents in the region, including John Arlott and Lord Cudlipp, together with a regional arts magazine programme and a series reflecting the world of books.

Public Affairs. The station intends to maintain a close relationship with its audience, both through its programmes and also its local offices, and the appointment of regional executives in the major centres of population in the dual-region. Supervisory boards for the South and South-East are being established to represent the interests of viewers, and a TVS Charitable Trust is to be created to fund local arts, educational and recreational enterprise.

Rossini's The Barber of Seville, recorded at the Glyndebourne Festival Opera for transmission in the company's first year.



TSW

TELEVISION SOUTH WEST

Derry's Cross, PLYMOUTH, Devon, PL1 2SP
Tel: 0752 663322 and 0752 669311

Directors. Brian Bailey, OBE (*Chairman*); The Earl of Iddesleigh, DL and Sir John Colfox, DL (*Vice-Chairmen*); Kevin Goldstein-Jackson (*Joint Managing Director and Programme Controller*); Peter Battle (*Joint Managing Director*); John Roberts (*Financial Director*); Harry Turner (*Sales Director*); David Dickinson (*Technical Operations Director*); Michael Reinhold (*Deputy Programme Controller: News and Features*); Rosamund Davies (*Deputy Programme Controller: General Programmes*); Charles Ansell, DL; Fred Hain; Douglas Hale; David Johnstone; Gareth Keene; John Peters; Keith Sykes; Norman Thompson; Dr Jennifer Trusted; Peter Wayne; Bernard Webster.

Officers. Mary-Jane Mansfield (*Programme Development Manager*); John Bartlett (*Head of Religious Programmes*).

Advisory Board Members. TSW has 126 advisory board members on six separate boards covering agriculture, arts, education, industry, politics and religion.

TSW is the company appointed by the IBA to provide the ITV programme service for

SOUTH-WEST ENGLAND

South-West England during the new contract period from 1st January 1982, replacing Westward Television which has provided the service since 1961.

With the Authority's approval the two companies completed the various formalities and procedures which in August 1981 led to TSW moving into the Westward studio building at Derry's Cross. Most of the Westward staff remain with TSW.

For the remainder of 1981 TSW continued operating the television service under the

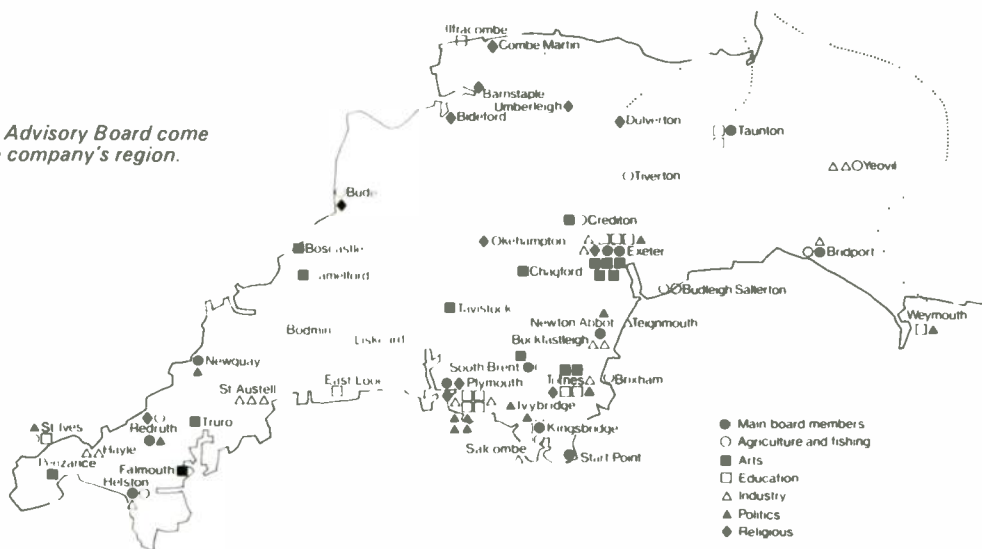
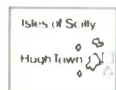
name of Westward, with the programme schedule remaining substantially that originally planned by Westward.

TSW states its aim as being to provide a television service which genuinely cares about what people want to see on TV; a service which promotes the region and reflects its unique character and which does not underestimate the intelligence of the viewer; a service which entertains as well as informs; and a service which encourages the backing of 'hunches' and the taking of risks in creating new programmes.

Ken MacLeod is co-host of the new nightly magazine programme Today in the South West.



Members of TSW's Advisory Board come from all parts of the company's region.





HTV

HTV Wales, Television Centre, CARDIFF
CF1 9XL Tel: 0222 21021
HTV West, Television Centre, Bath Road,
BRISTOL BS4 3HG Tel: 0272 778366
HTV Limited, 99 Baker Street, LONDON
W1M 2AJ Tel: 01-486 4311

Directors. The Rt Hon Lord Harlech, PC, KCMG (Chairman); Sir Alun Talfan Davies, QC (Vice Chairman and Chairman of HTV Wales); G E McWatters (Vice Chairman and Chairman of HTV West); R W Wordley (Managing Director); P S B F Dromgoole (Assistant Managing Director); T Knowles (Assistant Managing Director); J Aeron Thomas†; W G Beloe*; Mrs R Buchanan*; J E C Clarke, OBE*; H H Davies (Director of Programmes, Wales); T G R Davies†; A R Edwards†; T R Edwards, OBE†; Sir Geraint Evans, CBE†; R S Evans (Director of Programmes, West of England); R A Garrett*; Mrs M Gwynn Jones†; A Llewellyn-Williams†; Lady Merrison*; Lord Oaksey*; D W Reay (Director of Engineering); C D Romaine (Sales Director); I E Symonds†; E L Thomas†; M R Towers (Director of Operations).

*Member of HTV West Board
†Member of HTV Wales Board

Officers of the Management Group. R W Wordley (Managing Director); P S B F Dromgoole (Assistant Managing Director); T Knowles (Assistant Managing Director); R S Evans (Director of Programmes, West of England); H H Davies (Director of Programmes, Wales); M R Towers (Director of Operations); D W Reay (Director of Engineering); C D Romaine (Sales Director).

Religious Advisers. HTV WEST: Canon Peter Coleman (Church of England); Rev Ian Lunn (Free Church); Father Michael House (Roman Catholic). HTV WALES: Father Edwin Regan (Roman Catholic); Canon George Noakes (Church in Wales); Rev W I Cynwil Williams (Free Church).

Studios. New centres, notably at Mold in North Wales, augment HTV's production capacity. Mold has two studios and there are news studios at the satellite centres of Taunton, Bangor and Carmarthen. Total studio floor area exceeds 17,000 sq.ft. Principal studios are served by seventeen colour cameras (RCA TK 47 computerised line-up cameras at Bristol); eight 2-inch format VTR machines; two automatic cassette VTR machines; ten 1-inch 'C' format VTR machines, and comprehensive audio and video facilities. Post production areas

WALES & WEST OF ENGLAND

have been extended and include three video-film dubbing theatres and a computer-controlled VTR editing suite. A three-camera OB unit and a five-camera unit have their supporting vehicle fleet.

HTV West Programmes. A readiness to innovate was a keynote of the programme year. Among its by-products was the introduction of a daily service of sign language interpretation of news headlines for the deaf. News and current affairs programming again formed the backbone of West of England output and, gratifyingly, the news magazine *Report West* earned the Royal Television Society's award for the best regional news film of the year. It is pleasing, too, that new IBA relay transmitters now in operation mean that more than 98 per cent of viewers receive the regional service. NEWS AND CURRENT AFFAIRS: *Report West*; *Report Extra*; *Sport West*; *Gardening with Abrams*; *West Country Farming*; *What's On*; *Police Five*; *West in Westminster*. COMMUNITY SERVICE: *The Good Neighbour Show* (a series that produced a remarkable public response); *Jobline*; *Rock Bottom* (series reflecting the teenage viewpoint) and new this year, Public Service announcements. ADULT EDUCATION AND RELIGION: *Manscape*; *Your Chance*; *The Benedictines*; *Keep Fit*; and a second series of *What Do You Really Believe?* ARTS AND MUSIC: *Scene* (monthly arts magazine); *Belshazzar's Feast*, a recording featuring Sir Geraint Evans and the Bournemouth Symphony Orchestra; *Bath Festival Special*; and *Hidden Arts* (ethnic culture). DRAMA: The Bristol studios maintained its high reputation with the swashbuckling series *Smuggler* and the 14-episode family drama serial, *Into the Labyrinth*. Stan Stennett appeared in three playlets written by his son Roger (*One, Two, Three*) and Leonard Rossiter and Joss Ackland took leading roles in *Escape to the West*. LIGHT ENTERTAINMENT: *Definition*; *Three Little Words*; *It's A Great Western Chorus*; *Star Talk*; *Festival*; *Here Today*. DOCUMENTARIES: *The Thynne Inheritance* (the

widely-acclaimed story of Longleat's problems); *Return to the Injim*; *Isles of the Severn*; *John Abram's Garden*; *Balloon City*; *The Few Before The Few*; *David Bryant*; *Bowler*; *The Longest River*; *When the Tide Goes Out*; *Murder Unsolved*; *Sporting Print*; *Pride of the Regiments*. OUTSIDE BROADCASTS: darts, football, church services, Royal Bath and West Show.

HTV Wales Programmes. From Autumn 1982 broadcasting in Wales enters a new era. While HTV Wales will continue to make Welsh language programmes these will be transmitted on the new Fourth Channel in Wales - leaving room for exciting new opportunities for English language programmes from Wales. One of the first series in this planned expansion was *Taff Acre*, a network 26-part soap opera on life in contemporary South Wales.

During the last year, the live one-hour programme *All Kinds of Everything* offered a late-night look at the lighter side of Welsh life; and six well-known musicians agreed individually to team-up with six music students to talk and make music together in *Impromptu*. Lloyd George's only surviving daughter, Lady Olwen Carey-Evans, in her 90th year, was the subject of the network programme, *Memories of a Lifetime*.

News and current affairs were covered in both languages by the five-nightly programmes *Y Dydd* and *Report Wales* and the weekly current affairs programmes *Yr Wythnos* and *Outlook*. Leading Welsh journalist John Morgan examined the role of councillors and campaigning journalists in *And Did Corruptly Receive*.

HTV Wales continued to sponsor the Cardiff Festival of Choirs, recording the Welsh night and Carmina Burana with the Royal Philharmonic Orchestra. Opera star Sir Geraint Evans presented a musical celebration from Mold for St David's Day while *Morning Worship* for the network on the same day was transmitted from St David's Cathedral, Dyfed, as was a special Easter edition of the religious music series, *Sing to the Lord*.

An hour-long documentary filmed in Spain, *The Basque Country*, won the television prize in the Festival of Celtic Film. Five other 45-minute documentaries filmed in different parts of Wales were transmitted. Sport was covered in the weekly round-up *Sports Arena*, with special programmes on rugby, football, bowls, snooker, darts and golf.

Fjalabalam is screened thrice-weekly for nursery school-age children while *Ser*, which concentrates on hobbies, fashion, sports and pop music was aimed at the young teenager. *Camigam* was a new children's game and *Gwesty Gwirion* provided slap-stick entertainment. Extensive archive material was used in the series *Heddiw a Ddilyn Ddoe* which brought stories from the past up to date.

Y Dydd - rhaglen newyddion ddyddiol.





YORKSHIRE TELEVISION

The Television Centre, LEEDS LS3 1JS Tel: 0532 438283 Telex: 557232

*Television House, 32 Bedford Row, LONDON WC1R 4HE Tel: 01-242 1666
Charter Square, SHEFFIELD S1 4HS Tel: 0742 23262

185 Ferensway, HULL HU1 3PH Tel: 0482 24488

2 Saltergate, LINCOLN LN2 1DH Tel: 0522 30738

8 Bullring Lane, GRIMSBY, South Humberside, DN31 1DY Tel: 0472 57026

Brazennose House, Brazennose Street, MANCHESTER M2 5BP Tel: 061-834 4228

*From 1st January 1982

Directors. Sir Richard Graham Bt, OBE, DL (*Chairman*); G E Ward Thomas, CBE, DFC (*Deputy Chairman*); Derek Palmer; James Lee; Paul Fox (*Managing Director and Director of Programmes*); Tony Preston (*Deputy Managing Director*); Allan Hardy (*Commercial Director*); James Mortimer; G Brotherton-Ratcliffe; S H Burton; Mrs P David, JP; S H Hall; J G S Linacre, CBE, AFC, DFM; N G W Playne; Prof W Walsh; P Willes, OBE.

Executives. David Cunliffe (*Controller, Drama Programmes*); John Fairley (*Controller, Factual Programmes*) (from 1st January 1982); Duncan Wood (*Controller, Light Entertainment Programmes*); Bob Bairstow (*Head of Programme Planning*); Kenneth Bellini (*Head of Programme Purchasing*); Mrs Liz Evett (*Head of Casting*); Brian Harris (*Head of Management Services*); Lawrie Higgins (*Head of Sport and Outside Broadcasts*); Chris Jelley (*Head of Education and Religion*); Clive Leach (*Director of Sales*); Philip Parker (*Director of Engineering*); Peter Smale (*Head of Technical Operations*); Peter Rogers (*Head of Production Operations*); Frank Smith (*Head of News, Current Affairs and Documentaries*); John Smith (*Head of Programme Administration*); Keith Smith (*Head of Press and Publicity*); David Thorn (*Regional Sales Manager*); Michael Thornhill (*Labour Relations Officer*); Leslie Thornby (*Company Secretary*); Joy Whitby (*Head of Children's Programmes*); Ted Wright (*General Operations Manager*).

Programmes. Yorkshire Television's reputation for drama, documentaries and comedy was underlined again this year. Many of its contributions to the ITV network achieved popularity with the public and praise from the critics.

Among them were six *Plays for Pleasure*, some amusing, some touching, some sad, all of them chosen because at the end they left

YORKSHIRE

viewers with hope, not despair. The same was true of the play *One in a Thousand*, made specially in the International Year of Disabled People, which told the moving story of a couple with a spina bifida son. YTV's situation comedies included a third series of Eric Chappell's *Only When I Laugh*, starring James Bolam and Peter Bowles; *The Gaffer*, starring Bill Maynard as the owner of a small engineering firm, written by Graham White, a writer new to television who himself runs a small engineering firm; and a further series of the much-praised *In Loving Memory*, written by Dick Sharples, and starring Thora Hird.

Notable programmes from YTV's documentary makers, who between them have won sixteen awards in the last five years, included Barry Cockcroft's series *Once In A Lifetime*, stories of people who accepted the biggest challenge of their life, *Brother to the Ox*, a dramatised account of a young boy's life working on a Yorkshire farm at the turn of the century, produced by John Willis – in complete contrast to his multi-award winning *The Secret Hospital*; and Dr Rob Buckman's account of his own personal fight against a disease in which his own body attacked itself, *Your Own Worst Enemy*. Rob Buckman recovered, to present, with Dr Miriam Stoppard, a new series dealing with medical matters, *Where There's Life*, which was immediately popular with viewers. Three of today's top television journalists worked with Yorkshire Television on documentaries. Jonathan Dimpleby was responsible for a major five-part series about the confrontation between America and Russia, *The Eagle and the Bear*, David Frost reported on the Elvis Presley industry in America in *Elvis, He Touched Their Lives*, and Desmond Wilcox chaired three public debates on issues of the day. As the murder trial of the century ended, Yorkshire Television provided the background story for the ITV network in *The Ripper – Five Years of Terror*.

Light entertainment series included 3-2-1 with Ted Rogers and *Winner Takes All* with Jimmy Tarbuck, a series from the ever-popular Frankie Howerd, and three new situation comedies – *Misfits* written by Eric Chappell, *That's My Boy* starring Mollie Sugden, and *Thicker Than Water* starring Joss Ackland. Three star actresses were showcased in YTV productions – Susannah York in *Second Chance*, an optimistic look at life after divorce, Diana Rigg in Ibsen's *Hedda Gabler*, and Nanette Newman in John Braine's *Stay With Me Till Morning*. *Emmerdale Farm*, youngest of ITV's regular popular serials, continued to build on its success.

Calendar, Yorkshire Television's evening news magazine, and principal source of the audience's news in the Yorkshire, Humber-

side and Lincolnshire region, flourishes in the hands of its leading presenters Richard Whiteley, Geoff Druett and Marylyn Webb. It continued its associated series, *Calendar Carousel* (on the arts), *Calendar Sunday* (politics), *Calendar Tuesday* (the afternoon magazine) and *Calendar Sport*, and produced three new babies – *Calendar – It's A Vet's Life*, *Calendar Question* and *Calendar People*.

Among programmes for younger viewers, Tom Baker presented another successful series of the award-winning *The Book Tower*; Heather Couper and Terence Murtagh presented *Heavens Above*, a new series on astronomy that even adults could understand; Michael Parkinson narrated his own stories of *The Woofits*; and there were two series of *The Extraordinary People Show*. *How We Used To Live*, Yorkshire's long-running school's programme, began its third series, and among new education programmes was *Me and My Camera*.

Derek Batey presented another series of *Your 100 Best Hymns* and there was a performance of Mendelssohn's *Elijah* by the Huddersfield Choral Society, celebrating the centenary of Huddersfield Town Hall, which opened 100 years ago with a performance of the same oratorio.

Sports programmes included coverage of football in *The Big Game*, Rugby League, racing from the wealth of Yorkshire courses, pro-celebrity snooker, floodlit crown green bowling, and ten-pin bowling. Outside broadcasts ranged from the annual Spalding Flower Festival to the British Fashion Awards, from this year's Miss Yorkshire Television beauty contest, to the opening by the Queen of the impressive Humber Bridge.

A scene from 'The Reason of Things' by Freda Kelsall, one of the Plays for Pleasure in Yorkshire's highly-acclaimed series. (Alec McCowen and Margaret Tyack.)





INDEPENDENT TELEVISION NEWS

ITN, ITN House, 48 Wells Street, LONDON W1P 4DF Tel: 01-637 2424

Organisation. ITN is a non-profit making company which provides the daily programmes of national and international news to all ITV stations. It also produces a number of programmes and services for the ITV companies, and is a joint owner in UPITN which produces newsfilm agency services for overseas television.

ITN is jointly owned by all the ITV programme companies and controlled by a board of directors representing them. The IBA's Director General normally attends ITN board meetings, and the appointment of the Editor must be approved by the IBA.

Directors. Lord Buxton (*Chairman*); David Nicholas (*Editor and Chief Executive*); Norman Collins; Frank Coplestone; Bryan Cowgill; Paul Fox; Alex Mair, MBE; David

McCall; David Plowright; Brian Tesler; William Hodgson (*General Manager*); Daniel Moloney (*Company Secretary and Financial Controller*).

Officers. Donald Horobin (*Deputy Editor*); Hugh Whitcomb (*Editorial Manager*); Derek Murray (*Assistant Editor*); Michael Batchelor (*Assistant General Manager - Operations*); Derek Walker (*Staff Controller*); Peter Ward (*Director of Engineering*); Paul Mathews (*Assistant General Manager - Production*); Paul McKee (*Programme Development Executive*); Jack Laidler (*Facilities Controller*); Michael Jessey, Terry Shore (*Facilities Managers*); Peter Banyard (*Manager, Film and ENG Production*); Douglas Wilkins (*Manager, Operational Planning*); David Warner (*Film and Tape Library Manager*); Jim Green (*Head of News Information*);

Frank Duesbury (*Public Relations Officer*); Peter Cole (*Senior News Editor*); Michael Morris (*Senior Foreign Editor*).

Programmes. Daily news programmes, including the half-hour *News at Ten*, *News at 5.45* and the lunchtime *News at One*; and special news programmes on major events.

Facilities. ITN House was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcasters and for commercial production companies. It has two studios with seven Marconi Mark IX cameras and its own lightweight outside broadcast unit, equipped with two Sony BVP 330P cameras. Other facilities include digital DICE standardc converters, three multi-gauge telecines, eleven Ampex VTRs and VPRs, time code editing facilities, a comprehensive range of video-cassette, sound recording and dubbing equipment, and a film laboratory. ITN has its own news film ENG camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.



INDEPENDENT TELEVISION COMPANIES ASSOCIATION

Knighon House, 56 Mortimer Street, LONDON W1N 8AN Tel: 01-636 6866
Telegrams: Itcatel, London W1 Telex: 262988

Organisation. Incorporated as a Company Limited by Guarantee, ITCA was established by the programme companies to provide a central secretariat function to service the central needs of the industry. The governing body is the Council, which comprises all the Managing Directors and is responsible for formulating joint company policies over a

wide range of subjects. Several committees - Network Programme, Finance, Management, Industrial Relations, Marketing, Rights and Technical, supported by specialised sub-committees and working groups - deal with the detailed work of the Association.

Officers. David Shaw (*General Secretary*); Chris Stoddart (*Secretary*); Berkeley Smith (*Director, Programme Planning Secretariat*); David Sumner (*Chief Executive, Industrial Relations*); John Jackson (*Head of Copy*

Clearance); Norman Green (*Co-ordinating Engineers*).

Programmes. The Programme Planning Secretariat is responsible to the Network Programme Committee which serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

Advertisement Copy Control. The Association has a special Copy Clearance Department dealing with the examination and approval of all television and radio advertisements before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.



INDEPENDENT TELEVISION PUBLICATIONS

247 Tottenham Court Road, LONDON W1P 0AU Tel: 01-636 3666

Constitution. Independent Television Publications Ltd is owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TV Times Magazine* and *Look-in*.

Directors. George A Cooper (*Chairman*); R W Phillis (*Managing Director*); James Bredin; William Brown, CBE; Frank Coplestone; Bryan Cowgill; Paul Fox; Donald Harker; R B Henderson, CBE; A Leighton Davis; The Earl of Lisburne; Alex Mair, MBE; Leonard Mathews, OBE; D S McCall; Peter McNally; Peter S Paine, CBE; L J Thompson; R W Wordley.

Chairman's Committee. George A Cooper (*Chairman*); R W Phillis (*Managing Director*); James Bredin; William Brown, CBE; Donald Harker; Peter McNally; L J Thompson (*Financial Director*).

Senior Executives. R W Phillis (*Managing Director*); L J Thompson (*Financial Director*); Anthony Peagam (*Editor TV Times*); Eric Blott (*Personnel Director*); Nigel Cole (*Director of Promotion and Publicity*); John Littlejohn (*Sales Director*); Mike McGrath (*Advertisement Director*); Doug Richardson (*Production Director*); Alwyn Wise (*Marketing Director*). *Look-in*, Editor - Colin Shelbourn.

INDEPENDENT TELEVISION BOOKS LIMITED

A subsidiary company of Independent Television Publications Ltd, publishes books and other publications related to Independent Television.

Directors. R W Phillis (*Chairman*); T V Boardman (*Chief Executive*); Nigel Cole; L J Thompson.

Executives. John Doyle (*Editor*).

PITCHGRANGE LIMITED

A subsidiary company of Independent Television Books Ltd. A children's book club operating under the name Books for Children.

Directors. R W Phillis (*Chairman*); T V Boardman (*Chief Executive*); L J Thompson; Alwyn Wise; Sally Grindley.

ILR The Programme Companies

INDEPENDENT LOCAL RADIO

BIRMINGHAM



BOURNEMOUTH



ABERDEEN



AYR

WEST SOUND

BELFAST



CARDIFF



COVENTRY



BRADFORD



BRISTOL



BURY ST. EDMUNDS



GLASGOW



GLoucester & CHELTENHAM



DUNDEE/ PERTH



EDINBURGH



EXETER/ TORBAY



LEEDS



LEICESTER



LIVERPOOL



LONDON
General & Entertainment



LONDON
News & Information



LONDONDERRY



LUTON/ BEDFORD



MANCHESTER



NOTTINGHAM



PETERBOROUGH



PLYMOUTH



PORTSMOUTH



PRESTON & BLACKPOOL



Red Rose Radio

READING



SHEFFIELD & ROTHERHAM



SOUTHEND/ CHELMSFORD
Essex Radio



SWANSEA



SWINDON/ WEST WILTS.



TEESSIDE



TYNE & WEAR



WOLVERHAMPTON & BLACK COUNTRY



WREXHAM & DEESIDE



29 more locations authorised to bring total to 69 stations by mid 1980s.

IRN



INDEPENDENT RADIO NEWS

INDEPENDENT LOCAL RADIO

Well over half the population of the United Kingdom is already within reach of an Independent Local Radio station. By the mid 1980s, when 69 stations are expected to be on-air, around nine people out of every ten should be able to listen to ILR.

The original nineteen stations which came into operation in 1973-76 were joined by a further seven during 1980, serving the following areas: Cardiff (Cardiff Broadcasting), Coventry (Mercia Sound), Peterborough (Hereward Radio), Bournemouth (2CR), Dundee/Perth (Radio Tay), Gloucester & Cheltenham (Severn Sound) and Exeter/Torbay (DevonAir).

This exciting new phase in the development of

Independent Local Radio has continued during 1981 with stations in seven more areas: Aberdeen (North-Sound), Leeds (Radio Aire), Leicester (Centre Radio), Southend/Chelmsford (Essex Radio), Luton/Bedford (Chiltern Radio), Bristol (Radio West) and Ayr (West Sound). Moray Firth Radio in Inverness should come on-air around the turn of the year. A further six stations are expected to start broadcasting during 1982, to serve Wrexham & Deeside, Swindon/West Wilts., Bury St. Edmunds, Hereford/Worcester, Preston & Blackpool and Londonderry. So by the end of 1982 a total of 40 ILR stations should be on-air. Stations serving Guildford, Newport (Gwent), East Kent and Barnsley should follow.

AREA	COMPANY	AIR DATE	AREA	COMPANY	AIR DATE
Aberdeen	NorthSound	27.7.81	Liverpool	Radio City	21.10.74
Aylesbury	<i>to be appointed</i>		London	Capital Radio	16.10.73
Ayr (with Girvan)	West Sound	Oct 81	London	LBC	8.10.73
Barnsley (<i>being reconsidered</i>)			Londonderry	Northside Sound	late 1982
Basingstoke & Andover	<i>to be appointed</i>		Luton/Bedford	Chiltern Radio	Luton Oct 81 Bedford early 82
Belfast	Downtown Radio	16.3.76	Maidstone & Medway	<i>to be appointed</i>	*
Birmingham	BRMB Radio	19.2.74	Manchester	Piccadilly Radio	2.4.74
The Borders (Hawick) with Berwick	<i>to be appointed</i>		Milton Keynes	<i>to be appointed</i>	
Bournemouth	2CR	15.9.80	Newport (Gwent)	<i>to be appointed</i>	late 1982
Bradford	Pennine Radio	16.9.75	Northampton	<i>to be appointed</i>	*
Brighton	<i>to be appointed</i>		North West Wales (Conway Bay)	<i>to be appointed</i>	
Bristol	Radio West	Oct 81	Nottingham	Radio Trent	3.7.75
Bury St. Edmunds	Saxon Radio	mid 1982	Oxford/Banbury	<i>to be appointed</i>	*
Cambridge & Newmarket	<i>to be appointed</i>		Peterborough	Hereward Radio	10.7.80
Cardiff	CBC	11.4.80	Plymouth	Plymouth Sound	19.5.75
Coventry	Mercia Sound	23.5.80	Portsmouth	Radio Victory	14.10.75
Derby	<i>to be appointed</i>	*	Preston & Blackpool	Red Rose Radio	late 1982
Dorchester/Weymouth	<i>to be appointed</i>		Reading	Radio 210	8.3.76
Dundee/Perth	Radio Tay	Dundee 17.10.80 Perth 14.11.80 1983	Redruth/Falmouth/ Penzance/Truro	<i>to be appointed</i>	
East Kent	<i>to be appointed</i>		Reigate & Crawley	<i>to be appointed</i>	*
Eastbourne/Hastings	<i>to be appointed</i>		Sheffield & Rotherham	Radio Hallam	1.10.74
Edinburgh	Radio Forth	22.1.75	Shrewsbury & Telford	<i>to be appointed</i>	
Exeter/Torbay	DevonAir Radio	Exeter 7.11.80 Torbay 12.12.80	Southampton	<i>to be appointed</i>	*
Glasgow	Radio Clyde	31.12.73	Southend/Chelmsford	Essex Radio	Sept/Dec 81
Gloucester & Cheltenham	Severn Sound	23.10.80	Stoke	<i>to be appointed</i>	mid 1983*
Great Yarmouth & Norwich	<i>to be appointed</i>	*	Stranraer/Dumfries/ Galloway	<i>to be appointed</i>	
Guildford	<i>to be appointed</i>		Swansea	Swansea Sound	30.9.74
Hereford/Worcester	Radio Wyvern	mid 1983	Swindon/West Wilts.	Wiltshire Radio	late 1982
Hertford & Harlow	<i>to be appointed</i>		Teesside	Radio Tees	24.6.75
Huddersfield/Halifax	<i>to be appointed</i>		Tyne & Wear	Metro Radio	15.7.74
Humberside	<i>to be appointed</i>	*	Whitehaven & Workington/Carlisle	<i>to be appointed</i>	
Inverness	Moray Firth Radio	early 1982	Wolverhampton & Black Country	Beacon Radio	12.4.76
Ipswich	Radio Orwell	28.10.75	Wrexham & Deeside	Marcher Sound	early 1982
Leeds	Radio Aire	1.9.81	Yeovil/Taunton	<i>to be appointed</i>	*
Leicester	Centre Radio	7.9.81			

*Likely to be among the first of the 25 new stations to come on air

In July 1981 the Home Secretary authorised a further 25 new locations for ILR stations, bringing the total to 69. In alphabetical order they are: Aylesbury; Basingstoke & Andover; The Borders (Hawick) with Berwick; Brighton*; Cambridge & Newmarket; Derby*; Dorchester/Weymouth; Eastbourne/Hastings; Great Yarmouth & Norwich*; Hertford & Harlow; Huddersfield/Halifax* (possibly extending Bradford ILR service); Humberside*; Maidstone & Medway*; Milton Keynes; Northampton*; North West Wales (Conway Bay); Oxford/Banbury*; Redruth/Falmouth/Penzance/Truro; Reigate & Crawley*; Shrewsbury & Telford; Southampton*; Stoke*; Stranraer/Dumfries/Galloway; Whitehaven & Workington/Carlisle; and Yeovil/Taunton*. The advertising of contracts for the new batch of stations is starting as soon as transmitter sites are acquired and planning permissions finalised in consultation with local authorities, and as suitable MF and VHF frequencies can be assigned by the Government. Stations in the above list which could be among the first twelve have been marked with an asterisk*.

The new ILR stations opened since 1980 have developed quickly into entertaining and useful local radio services and many have made an extremely professional start. The expertise of established stations has been a great help. In Scotland, for example, Radio Clyde ran a special pre-broadcasting course for the staff of the newly appointed Dundee/Perth contractors, Radio Tay. Pion-



▲The IBA chairman, Lord Thomson of Monifieth, receives a lesson in cueing discs at Radio Tay in Dundee. Keeping him on track are presenters Norma Gamble and Graham Stuart.



▲Severn Sound provides a varied community ILR service with the help of (left to right) Christopher Musk, presenter of the *Mid-Morning Show*, Laura De Vere, presenter on the *Afternoon Affair*, Steve Ellis, presenter of *Home to Severn* and Alan Roberts who introduces *Up And About*, the early morning show.

neering social action projects like Capital Radio's 'Helpline' have been enthusiastically adapted by the new stations. From the start of broadcasting Radio Tay set up a permanent job centre at its studios in Dundee, together with a 'Tay Action' service which helps to organise practical, useful projects. Severn Sound in Gloucester & Cheltenham has run from the outset a 'Care Line' service giving information and advice to listeners. And in Cardiff, CBC runs an 'Action Desk' service on similar lines.

Nor has the learning been one way. Before it went on air Severn Sound produced an impressive market research profile of its area for advertisers, an idea taken up since by other ILR stations. In Coventry, Mercia

Sound followed up an extremely confident start to broadcasting with a lively and novel campaign to stop smoking. This involved, among other things, news editor Mike Henfield being fitted with acupuncture ear studs!

New programming ideas have also come from Hereford Radio, 2CR and DevonAir. Hereford's local morning programme is supported by national news features supplied by the London news station, LBC. In Bournemouth, 2CR has particularly tried to serve the significant number of older listeners in the population during the day, while in the evening the younger audience is catered for in *Old Harry Rocks*. DevonAir, the contractor for Exeter/Torbay, became the first ILR 'twinned' service by offering separate daytime programming for Torbay from April 1981.

The addition of new companies has strengthened the national news service provided from Independent Radio News (IRN). Specially produced drama and documentary programmes have also been shared increasingly amongst the ILR stations. These productions have been of particular benefit to new stations in their early days.

With the growth of the ILR system has also come an increase in the support for music. A number of ILR stations have developed particularly close associations with local orchestras and musicians, and several now support their own 'in-house' orchestras. For the second year running the IBA has also given a special grant to the National Centre for Orchestral Studies.

The Selection of ILR Companies

The path to the award of an Independent Local Radio contract begins officially with notices placed by the Authority in the local Press announcing the contract and inviting applications. By this stage, however, much work has already been done by the IBA, and probably by the groups hoping to win the franchise. Earlier the IBA makes known in general terms the areas to which it intends to bring ILR; the Home Secretary then publishes the locations in which he authorises the Authority to proceed; and before the contract is advertised the Authority announces that applications are about to be sought.

Knowing the amount of time and effort involved in preparing a successful application, groups of people are likely to have been hard at work for some time, forming a well-balanced unit, making their programming plans, and arranging sources of finance. They will also know, from the specifications issued by the IBA for earlier contracts, the broad requirements they will need to meet. But until the contract is advertised and the contract specification becomes available, they will not know the details of such matters as the population coverage for their particular area and the rental payable to the IBA.

The specification document, running to some 30 pages, is available to anyone interested in applying for an ILR contract. These specifications aim to set out as clearly as possible the requirements that the contractor will have to meet, and the information that applicants need to supply. Maximum scope is given to applicant groups to come forward with their own ideas about the local radio service that would be appropriate for their area. As the contractor will be operating within a self-financing system the proposals must be realistic, but this does not prevent them from being original and imaginative.

Some ten to fourteen weeks are normally allowed between the date of the contract advertisement and the deadline by which applications must reach the IBA. There follows a period of intense activity during which the applications are studied, compared and analysed in all their various aspects – programming, research, composition, financial, advertising and technical. Within three to four weeks of applications being received preliminary interviews are held with all the applicant groups in the main town or city of the area.

The IBA party for the preliminary interviews and public meeting consists of a sub-committee of three Authority Members supported by three of four senior staff including the Regional Officer. After the interviews they report back to the full Authority. Short-listed

groups are then invited to the IBA's headquarters in London for a further interview.

Between the initial and second interviews any necessary further checking and analysis is carried out and the Members of the Authority study the transcripts of the first encounters. By this time points of detail are likely to have been dealt with. The emphasis at the second interview is on the wider issues that may determine the Authority's eventual decision. As always, the intention is to give applicants the opportunity to put their case frankly and boldly, and to show their capability for providing an acceptable service of local radio in their area.

After the second interview the Authority may take some time to reach a final decision. It is conscious of the amount of time, thought and effort that has gone into the preparation of the applications. The merits of all are considered with great care. Whether it is faced by two or more consortia, each of which could be judged likely to provide a competent service, or by one which appears outstanding, in the end only one group can be successful. The rest, however able, are inevitably left with nothing other than the knowledge that their case has been welcomed, studied and examined with understanding and care.

For the successful group there follows a year or so of intense activity, of detailed planning and preparation, before the new station comes on-air to face the judgement not just of the IBA but, more importantly, of the potential listeners.



▲Granville House is the gracious setting for Centre Radio, the newly appointed company for the Leicester area. Modern studios have been built at the rear of the house.

Consulting the Public

Public opinion is an important element in planning and developing Independent Local Radio. Listeners identify closely with their own local station's programmes and personalities, but the IBA also needs to keep in touch with local views. Consultation, both formal and informal, is a continuous process. Views are sought in two main ways: public meetings and local advisory committees.

Public Meetings on ILR

In assessing proposals for a new service, the IBA has the benefit of views expressed by members of the public, both at public meetings and in correspondence. Summaries of the contract applications are widely circulated and copies of the full documents are made available in public libraries and IBA offices. Although the final choice of programme contractor rests with the IBA, constructive views on the needs of the area and on the plans put forward by applicant groups can help the Authority in reaching its decision.

The initial public meetings provide an opportunity for the station's future listeners to meet the Authority face to face, to express views and to ask questions about ILR and the role of the IBA. Representatives of applicant

groups are usually present, listening carefully to what is said and responding at the end of the meeting to points that concern them. People unable to attend these meetings still have a chance to make their opinions known: they are encouraged to write to the IBA at any time, emphasising perhaps a particular local need that is not being met by existing radio services or an aspect of local life of which the future station should be aware.

Public meetings are also held to seek views on established stations. These are likely to be more specific than the initial meetings, as they enable the Authority and the local radio company to consult listeners about the detail of programming policy. Senior members of the local radio company staff form part of the panel at such meetings. The panel can also explain aspects of the service with which listeners are unfamiliar. But people who go to public meetings may be surprised to find that the panel is there principally to listen and not to give a lecture.

Constructive comments and ideas for programming within the framework of self-financing local radio are always welcome. Not all suggestions received from the public can necessarily be acted upon but they can be useful, for instance, in highlighting a need of

▼ One of the many ILR public meetings in which members of the community are invited to put forward their views and opinions on Independent Local Radio.



which the programme staff are unaware. With many tastes to cater for, the ILR stations do their best to meet the varied needs of their listeners.

Local Advisory Committees

Public meetings often provide a useful means of contact with local people who may be interested in becoming members of the IBA's Local Advisory Committees for ILR. The Authority is required by the IBA Act to appoint a committee 'reflecting, so far as is reasonably practicable, the range of tastes and interests of persons residing in the area for which the committee is appointed'. Although it is important to find a broad range of people with different backgrounds and interests, members of these committees are appointed for their individual views. Many of them do belong to local organisations, statutory and voluntary, and they bring forward the opinions of their friends and colleagues as well as their own, thus widening discussion. The main qualifications to become a member of a Local Advisory Committee are an interest in local affairs and in radio. A third of the members are appointed from local authority nominations. The rest are individual listeners, selected by interviews. Members may be chosen to represent an age range, or a particular religious or cultural background; or they may simply be people who listen a lot during the day or at night, or who like particular types of music.

Consisting of about twelve members, each Local Advisory Committee meets four or five times a year. The meetings cover a wide range of programming and advertising issues raised by members themselves or those whose views they have sought; by IBA staff and by members of the general public. Twice yearly, chairmen of all committees meet together to exchange views, and full committees meet occasionally with others on a regional basis. Membership is voluntary and it is stressed that Local Advisory Committees advise the IBA and not the companies.

Not everyone likes to stand up at large gatherings or speak out at committee meetings, but all listeners' views are welcome. If you have any comments to pass on to the IBA about the programming or advertising service of your Independent Local Radio station write to the Local Advisory Committee for your area, c/o the IBA's headquarters at 70 Brompton Road, London SW3 1EY, or c/o the IBA's appropriate Regional Office.

Information on ILR

Information about ILR is published by the IBA and by the radio companies. The Authority's Annual Report, available from government bookshops, contains many facts and figures about programmes and finance. A range of leaflets on ILR is also available, free of charge, from the IBA's Information Office or the Regional Office.

Local Advisory Committees for Independent Local Radio

Aberdeen

Miss M Winchester (*Chairman*); A Gray; Cllr J Hay; D Irvine; Cllr Mrs A Keay; Miss S Mair; Cllr J McGregor; J Marshall; Cllr J Porter; Mrs A Saunders; Miss L Singer; A Smith.

Secretary: J C Spankie (IBA Regional Executive, Aberdeen)

Belfast

B Carlin (*Chairman*); Cllr J Allen; Cllr Mrs H Bradford; T Caldwell; Rev R Drysdale; Mrs V Horner; J Leonard; Miss C Lusby; P McCartan; P McVeigh; Cllr P O'Donoghue.

Secretary: A Bremner (Senior Assistant IBA Officer for Northern Ireland)

Birmingham

M Chohan; Cllr A Davies; Mrs S Gaunt; Mrs M Harris; S Kirkham; Miss R Pearson; S Walker; A Webb.

Secretary: Miss S A Thane (IBA Local Radio Officer, Midlands)

Bournemouth

Miss C Daniel (*Chairman*); Cllr J Amor; I Andrews; Cllr Mrs B Bicknell, JP; Cllr H Blake; Rev Dr R Duce; A Glover; Miss A

McLeish; A Rees; T Steele.

Secretary: J A Blair Scott (IBA Regional Officer, South of England)

Bradford

C Walsby, OBE (*Chairman*); Miss J Ayres; Mrs F Burns; Miss A Cherry; N Farrar; E Kennewell; P Mathers; I Murphy; J Prestage; Cllr C Richardson; Dr H K Shah; N Tregonning.

Secretary: R Cordin (IBA Regional Officer, Yorkshire)

continued on next page

Local Advisory Committees for Independent Local Radio Continued

Cardiff

Prof T Hawkes (*Chairman*); Cllr R Cann; Mrs C Chidgey; Mrs G Clarke; Cllr J Bennet Cotter; Miss D Cross; A Davies; Mrs G Evans; Cllr R Evans; Mrs N Jenkins; R Mooneram; Cllr J Phillips; Cllr R Selwood; Rev D H Thomas; M Wilcock.
Secretary: Miss J E James (IBA Local Radio Officer, Wales and West of England)

Coventry

Mrs R Hawthorne (*Chairman*); G Carty; Mrs R Gammon; Miss J Handley; Cllr J Haynes; Ms F Hodges; Cllr N Lister, OBE; Cllr M May; Mrs D Parkinson; Cllr K Rawnsley, JP; S Shah; P Whitehall.
Secretary: Miss S A Thane (IBA Local Radio Officer, Midlands)

Dundee/Perth

Mrs F Bowman (*Chairman*); J Brown; Mrs M Campbell; H McLevy; I Murdoch; Cllr D Niven; Miss K Norrie; Miss M Proudfoot; W Smith; Mrs M Stephen; Cllr I Stevenson; Cllr Mrs S Welsh.
Secretary: J C Spankie (IBA Regional Executive, Aberdeen)

Edinburgh

N Menzies (*Chairman*); Cllr W Anderson; Cllr S Campbell; Mrs M Easton; Mrs M Fairweather; Cllr J Ferguson; Miss D Maguire; G Mann; Mrs A Pollock; C Reid; Cllr Mrs E Robertson; J Robertson; Cllr W Rodger, JP.
Secretary: J Lindsay (IBA Officer for Scotland)

Exeter/Torbay

Mrs P Lethbridge (*Chairman*); Mrs J Broughton; Mrs A Caine-Dotzauer; J Cogley; G Cox; S Crocker; Miss L Darbyshire; Cllr J Farrell, OBE; Miss V Gruber; Mrs V Richards; Cllr J Shepherd; B Skidmore; Cllr G South; Cllr D Stafford.
Secretary: N Bull (IBA Local Radio Officer, South-West England)

Glasgow

Mrs A McPherson (*Chairman*); Cllr M Burke, JP; Miss F Cormie; Cllr Mrs J Edmondson; Mrs E Ferraioli; B Logan; P McDade; Cllr V Mathieson; B Mullen; Miss L O'Brien; D Wilson; Miss I Young.
Secretary: J Lindsay (IBA Officer for Scotland)

Gloucester & Cheltenham

Mrs B Kew (*Chairman*); R Beagley; Miss V Bennett; A Gravells; J Hickey; T Horwood; Cllr Mrs M Lewis; Mrs Z Lewis; A Pugh; Mrs A Redding; Mrs J Stockham; R Wheeler; Cllr T Wilcox.
Secretary: Miss S A Thane (IBA Local Radio Officer, Midlands)

Ipswich

N Arbon (*Chairman*); Mrs L Bestow; Cllr J Carter; Mrs M Chown; D W Griffith; Miss K

Larter; Cllr J Mowles; Miss A Mutum; M Sheppard.
Secretary: J N R Hallett (IBA Regional Officer, East of England)

Leeds

J Shulman (*Chairman*); Cllr A Beevers; D Byford; Cllr G Clarke; Miss J Dawson; L Eixon; Mrs G Freeman; Cllr Mrs H Gardiner; I Moses; Miss J Parris; Mrs B Roberts; Cllr C Webster.
Secretary: R Cordin (IBA Regional Officer, Yorkshire)

Leicester

H Acharya (*Chairman*); Mrs S Bray; M Brownett; Miss A Farthing; Cllr C Grundy; Cllr S Haberle; M Jones; C Ladkin; Cllr Mrs A Pullen; Mrs A Randall; E Robinson.
Secretary: Miss S A Thane (IBA Local Radio Officer, Midlands)

Liverpool

Rev D Gray (*Chairman*); B Birchall; G Blackburn; J Salmon; D Segar; Mrs E Shone; Cllr G Smith; Mrs G Thompson; Mrs D Venton; Cllr R Watson.
Secretary: J E Harrison (IBA Regional Officer, North-West England)

London

Mrs A Secker, MVO; (*Chairman*); Miss S Beers; David Brown; Douglas E Brown; T Connor; Miss J Crawford; Cllr Mrs M Crick; Cllr Mrs G Dimson, CBE; M Elwes; C Granville Smith; G Haque; Mrs E Harrod; A Hogarth; Mrs R Johnson; Cllr J Major; Miss C Miller; Cllr W Pearmine; Cllr Mrs M Roe; P Scarsbrook; Miss E Warren; M Ziolek.
Secretary: M S Johnson (IBA Radio Division, London)

Manchester

Miss P McManus (*Chairman*); Cllr E Grant; C Jones, JP; Mrs S Kerry; S Lister; S Mottershead; Cllr Mrs J Novick, JP; M Pickett; Mrs G Statter; Miss L Simister; Mrs S Walker; Cllr A Wood.
Secretary: J E Harrison (IBA Regional Officer, North-West England)

Nottingham

Miss E Lewis (*Chairman*); Miss U Butler; Cllr W Dinwoodie; C Evans; Miss H Johnson; Cllr Mrs J Jenkins Jones; Miss L Kirk; J Morris; Cllr Mrs S Read; P Rothera; G Thompsell.
Secretary: Miss S A Thane (IBA Local Radio Officer, Midlands)

Peterborough

M Jones (*Chairman*); E G Bradley; Mrs S Cumber; K Dicks; Cllr M Glithero; Mrs G Ivans; Miss P Jones; Mrs C Jost; Mrs E Minnett; J Peach; Cllr P Rex; Mrs P Sidebottom; Mrs E Wright.
Secretary: J N R Hallett (IBA Regional Officer, East of England)

Plymouth

Mrs D Nash (*Chairman*); Cllr Mrs H Drake; T D Healey; D Manley; Miss J Marks; Cllr F Milligan; J Montgomery; Cllr Mrs M Moon; Mrs J Pinch; Miss V Thorning; Mrs D Weeks.
Secretary: N Bull (IBA Local Radio Officer, South-West England)

Portsmouth

G Sapsed (*Chairman*); Mrs A Green; T Gregory; Mrs S Harrison; J Miller; Cllr Mrs R Pockley; Cllr B Smith; Cllr Miss M Sutcliffe; R Thomas; Miss A Whiteley; Cllr A Williams.
Secretary: J A Blair Scott (IBA Regional Officer, South of England)

Reading

Mrs S Swift (*Chairman*); D Barnes; H Davies; Cllr R J Day; P Dunning; Cllr M Francis; Cllr J Freeman; Cllr D Lillycrop; Mrs D Pate; Miss P Seville; H Stoddart; Mrs S Stone; J Wood.
Secretary: M S Johnson (IBA Radio Division, London)

Sheffield & Rotherham

N Hutton (*Chairman*); Dr A Admani, JP; Mrs P Allen; P Bennett-Keenan; P Bruce; D Earnshaw; Miss M Glossop; Cllr R Hughes; Mrs J McGuinness; Cllr G Munn; Cllr Miss M Sides; Miss J Wiseman; Cllr A Wood.
Secretary: R Cordin (IBA Regional Officer, Yorkshire)

Swansea

Dr W D Treharne (*Chairman*); Miss D Adey; E J Daniels; Miss G Graham; Mrs J Griffiths; Cllr B Ludlum; Cllr H Morgan, JP; M Murphy; Cllr J Huw Thomas, JP; Mrs E White, MBE, JP.
Secretary: Miss J E James (IBA Local Radio Officer, Wales and West of England)

Teesside

Mrs E Keenan (*Chairman*); Miss C Boyce; J Brass; Cllr Mrs A Collins; Miss C Dutton; P Falton, JP; Cllr S R Haswell; T Jones; M Morrison; I Renwick; P Rowbotham; Cllr Mrs N Sharples.
Secretary: R F Lorimer (IBA Regional Officer, North-East England)

Tyne & Wear

Miss J Draycott (*Chairman*); Mrs P Adams; Cllr Mrs S Bolam; Cllr C James; Cllr K Sketheway; Miss B Sloan; A Smillie; D Williams; L Williams.
Secretary: R F Lorimer (IBA Regional Officer, North-East England)

Wolverhampton & Black Country

A King (*Chairman*); Cllr J Adams; C Carder; Mrs D Coley; Mrs J Copson; Cllr R Garner; M Holder; Miss A Mabley; C Moore; A Rashid; Cllr J Smith.
Secretary: Miss S A Thane (IBA Local Radio Officer, Midlands)

ILR Personalities

No entertainment medium is complete without its share of personalities. The ones who make you laugh. Or those who make you think. Those who add a touch of something different to our daily lives.

As ILR grows, so does its search for new and original talent. Training and experience can make a highly competent broadcaster. But in the end it is sheer ability that counts. Someone once said that great radio broadcasters are made in heaven – one imagines the speaker had in mind a Wynford Vaughan Thomas or William Hardcastle; perhaps in modern times a Kenny Everett. Such talent is always in the hands of nature.

The demands of modern radio mean that presenters often have to be all things to all men. It is not enough to play records like a

disco dj – a point that should be remembered by all aspiring broadcasters. A presenter also needs to be able to talk intelligently, read important information and conduct interviews – possibly even with the Prime Minister! This calls for intelligence, flexibility, a knowledge of local and current affairs and the ability to bring the best out of oneself and others. Simple communication can be a deceptively difficult business.

Of the hundreds of unsolicited applicants to new ILR stations, only a tiny handful will ever make it on-air. In such an attractive profession it is inevitable that many are called but few are chosen. Hopeful but disappointed would-be broadcasters can be consoled by the fact that they are, after all, being measured against the highest standards.



▲LBC's Brian Hayes, Independent Local Radio's Personality of the Year in the Variety Club of Great Britain Awards.

◀Susie Mathis, ex lead-singer of the Paper Dolls, presents on Piccadilly Radio.

▼Sarah Lucas, one of the presenters on Capital Radio, is on the air from midnight until 4 a.m. three nights a week, keeping London's night workers and insomniacs happy.



▲Fiona Ross of Radio Clyde's news team; she presents the political and educational programmes and also reads the early morning news.



▲Tommy Boyd talks to pop duo Dollar at LBC's *Jellybone* Christmas party for underprivileged children from homes for the deaf.



◀Roger Moffat's distinctive radio style can be heard each morning on Radio Hallam.



◀Piccadilly's Mike Sweeney brings his own inimitable style into the studio; he has a habit of 'smashing' records he is not too keen on.

▼David Bassett, one of ILR's most vivid characters, hosts the daily *Open Line* on Plymouth Sound.



Bringing You the News

News – local, national and international – is the stuff of flexible, modern radio. Increasingly, ILR's reputation for bringing fast and reliable news is growing, as the network of stations expands.

At the centre of the operation is IRN (Independent Radio News) in London which supplies the national and international news to all the ILR stations. Many stations now opt for IRN's unique 24-hour service of live bulletins. In addition, each station provides its own local news coverage. The aim is for a balanced diet of local and national or international items.

National and International News

IRN employs a staff of around 50 journalists, supplying round-the-clock news coverage. There are specialist services for Parliament, the financial world, sport, industry and other fields. A steady flow of information is sent by teleprinter and audio line from IRN's base in Gough Square to all the other ILR companies.

In keeping with its brief, IRN must maintain a close watch on news stories of international importance. For the American Presidential elections, IRN's Washington correspondent Andrew Manderstam re-

ported with up-to-the-minute news and comment. On the night of the election itself IRN set up a special outside broadcast unit at the US Embassy in London and reports were sent to ILR stations throughout the night.

For the Olympic Games held in Moscow IRN sent three staff reporters. One of them, Paul Davies, commented specially on the important news aspects of the Games.

When SAS troopers were ordered to storm the besieged Iranian Embassy in May 1980, IRN reporters Malcolm Brabant and Peter Deeley were on the spot to provide live coverage to the ILR system. Their 'excellent, excited reports' were claimed as 'a radio victory' by the *Guardian* newspaper's critic.

Increasingly, major news stories from outside London are relayed back to IRN by the local ILR stations on the scene. BRMB in Birmingham gives extensive coverage to British Leyland and other Midlands industrial stories. The sad death of John Lennon in New York towards the end of 1980 found Radio City in Liverpool working round the clock to produce obituary and other material both to IRN and to other stations around the world; a special festival of peace held at Liverpool Cathedral as a tribute to the singer was broadcast simultaneously by City and relayed by LBC/IRN in London to other stations. The serious outbreaks of rioting in many English towns and cities in the summer of 1981 allowed on-the-spot reports from different areas to be incorporated into the national news bulletins.

Local News

ILR rightly takes pride in its local flavour. Each station must cater for an individual area, with its own special needs. In Wales, for instance, the national language gives rise to special considerations. Both Swansea Sound, and CBC in Cardiff, broadcast special news programmes in Welsh as part of the mixed daily output, matching the bilingual nature of the area.

News provides the main local flavour in ILR's popular blending of entertainment and information. Different stations use different means of presenting the news. Hereward

▼ The Rt Hon Sir Geoffrey Howe, Chancellor of the Exchequer, is interviewed by Wyn Thomas, Swansea Sound's Programme Controller, in *Conversations with Wyn*.



Radio's *Daybreak* programme, for example, combines popular music with local material of its own, together with national features provided from LBC/IRN in London. Staff working on the programme share the duties of production, presentation and reporting. Similarly, Radio Hallam's news and feature departments collaborate on a two-hour mixed entertainment and news programme every day.

Local elections present an important challenge and focus for ILR stations. The metropolitan and county council elections in England and Wales in May saw ILR stations providing discussion programmes on local issues and personalities. On the night of the elections most stations mounted special programmes, often extended into the early hours of the morning to provide a comprehensive results service.

There are times when local ties take the ILR station and its listeners further afield than its own transmission area. Reporters may follow the foreign campaigns of local soccer teams, or events connected with local personalities. A Nottingham doctor attached to the Everest expedition sent tape recordings of his adventure back to Radio Trent for inclusion in the news magazine *Trent Topic*. At the other extreme an incident may occur practically on the doorstep of a local station. At Radio City in Liverpool a man holding his young son at knifepoint burst into the re-

ception area demanding to be put on-air. A policeman on the scene persuaded the man to give himself up. The recorded conversation was later heard by more than 250,000 listeners.



▲ David Bowen (left) and Jonathan Craymer presenting Hereward's *Daybreak*. The programme combines news, information and features, with a touch of music.

RADIOFACT

The Authority has interviewed around 150 different applicant groups for the ILR contracts awarded to date.

'It's six o'clock, this is Douglas Cameron.'

So, for the listeners, begins another day on LBC's *AM Show*... four hours a day (three at weekends) of news, features and information, anchored each hour by the IRN news bulletin which is relayed from LBC's Gough Square studios to the ILR stations around the country.

AM's presenters have become one of radio's best-known double acts. Douglas reads the news and co-ordinates the flood of travel reports that speed London's commuters through the jungle of the rush hour. Bob Holness introduces features and news analysis, and interviews studio guests.

Over the years they have developed a style together that combines pace with humour and blends the many different elements of the average day's programme into a unified whole.

Wake Up! It's the AM Show!



While Bob and Doug are the public faces of *AM*, behind the scenes the production effort that gets the programme on the air goes on around the clock. The programme's staff – an editor, four producers and two reporters – originate some of their own material but also harness the talents of the LBC/IRN team of reporters, correspondents and specialists, from the sports desk to Parliament, plus local, national and international news.

AM is the top rated programme on LBC, Europe's only all-news radio station. As the ILR network grows, so too its role as leader and trend setter can only grow.

◀ In the background, Bob Holness (right) and Douglas Cameron (left) with the news team who put out the *AM* show on LBC.

Music and the Arts- Live on ILR

At a time when the arts are feeling the effects of recession, with orchestras, theatre and dance companies suffering cuts in grants or income, ILR is playing an increasingly important role. As well as covering the important social and local aspects of the arts, Independent Local Radio has expanded its direct support for music and musicians.

Much of this support takes the form of sponsorship of local musicians. A number of companies have established their own orchestras. The Piccadilly Radio Concert Orchestra's first open air concert featured

It is not only the larger stations which choose to support live music in this way. Swansea Sound is now associated with two professional orchestras, the Swansea Sound Sinfonia and the Swansea Sound Chamber Orchestra.

ILR stations record numerous concerts and works of special merit. Capital's recording of Verdi's *Otello* received widespread acclaim. Radio Tees recorded Handel's *Messiah* by the Yorkshire Baroque Soloists and the Yorkshire Bach Choir. Many of these were also heard on other ILR stations. Radio Trent co-operated with ATV in a 'simulcast' radio and television series of rock concerts in *Rockstage*.

Festivals and competitions play a large part in Independent Local Radio's support for live music. Hallam and Capital continue to plan highly successful jazz festivals, attracting musicians from around the world and providing a wealth of live musical talent for transmission on air. Among Radio Clyde's ventures is the Clyde Festival held annually in May. The Glasgow station promotes and sponsors musical events from all-day rock and folk shows to *Opera-g-round*, a series of factory lunchtime concerts by the Scottish Opera.

The 'Tune-In' competition run by Radio Forth allowed amateurs and professionals to compete in the composition of tunes for fiddle and accordion. The winners received a trophy, plus a cheque, and were featured at Forth's annual *Accordion '80* concert at the Playhouse Theatre in November. The station also sponsors musical competitions at the Edinburgh Festival.

Piccadilly Radio ran a competition as part of the local 'Fretwire Festival'. The winners from each of the categories of classical, jazz, folk and country music received a cash prize. Hallam set out to find Rotherham's Young Musician of the Year from five instrumental categories in a series of heats. Jill Crowther, a sixteen-year-old oboe player, was chosen as winner in the broadcast grand finale.

The 1980 Dyffryn Lliw National Eisteddfod was held practically next to the studios of Swansea Sound, giving the station a unique

▼A highlight of the Falkirk Festival in Scotland was the performance of 100 fiddlers from the Forth transmission area. The show was presented by Bill Torrance.



works by Wagner, Bizet, Strauss and Elgar. Piccadilly sponsors and broadcasts live the final night of the Hallé Proms. The City of Birmingham Symphony Orchestra, which has developed a close association with BRMB, celebrated its diamond jubilee in a concert broadcast by the Birmingham station and by Mercia Sound (Coventry). BRMB also supported a tour by the Midlands Youth Jazz Orchestra. The Radio Forth Youth Orchestra, with 40 members from schools and colleges around Edinburgh, provides young players with valuable experience, and gives a wide audience the opportunity of hearing the high standard of performance often achieved by young musicians.

RADIOFACT

Well over 300 people serve as members of the IBA's Local Radio Advisory Committees around the country.

opportunity to broadcast from this important annual event.

After the withdrawal of its Arts Council grant, the National Youth Orchestra has been promised support by Capital Radio. Capital also entered cellist Robert Cohen and soprano Janis Kelly in a UNESCO International Music Concert; the two competitors were placed first and fourth respectively in the first part of the competition, an impressive individual achievement and a tribute to ILR's support for young musicians.

ILR support for music is not restricted to direct sponsorship of competitions and events. ILR stations promote musical recordings throughout a large part of the broadcasting day. The success of the Top 10 hit 'The Oldest Swinger in Town', by Fred Wedlock, began with local interest generated by Radio Tees. The album track was played during a morning show and the immediate response from listeners prompted programme controller David Cousins to suggest that it should be released as a single. The resulting success of the song clearly demonstrated the power of response to ILR 'airplay'.

ILR has begun to sponsor an increasing number of activities in fields other than music. Many of the stations have links with local theatre companies. The BRMB Radio Pantomime was produced in co-operation with the Second City Theatre Company and thousands of children and their parents saw the show at some 40 free performances around Birmingham.

Many stations have increased their arts coverage. Radio Trent in Nottingham now broadcasts information and reviews on films,

theatre, concerts, art and local exhibitions in its *Sounds Across Midnight* programme. 2CR in Bournemouth sets out to cover local events in its *Showbiz* slot on Saturday afternoons, and its fortnightly *Art Forum* concentrates on painting and sculpture.

Other regular arts review shows on ILR include *Weekend* (Radio City); *Alternatives* (Capital); *Interact* (Clyde); *Off Stage, On Stage* (Beacon); and *Artsweek* (LBC). These contain previews, reviews and interviews about local, national and sometimes international works and events. In London, LBC and Capital have both extended their coverage of arts and related issues, with the evening programmes *London Life* and *London Tonight*. LBC ran a special radio version of Ed Berman's work of public theatre, 'Show Trial', which put in the dock the Arts Council's policy of cutting grants to theatrical companies.



▲The 2CR Big Band sound is produced by a group of musicians from the Bournemouth ILR area. They have played at a number of venues under the sponsorship of Two Counties Radio.



◀Radio Trent provided stereo sound for ATV's *Rockstage* series. The group 'Matchbox' were amongst the performers seen and heard.



▲The Radio City prom concerts, held during June and July 1981, featured the Royal Liverpool Philharmonic Orchestra and attracted over 13,000 people.

RADIOFACT

Radio stations in the ILR system between them transmit over 4,000 hours of locally produced programmes each week.

Programme Production on ILR

Documentaries

The production of current affairs and documentary programmes has increased steadily on ILR. A number of good quality programmes are broadcast by the stations on a shared basis, and sometimes they co-operate on particular projects. BRMB in Birmingham, for example, combined with Mercia Sound, the new station in Coventry, to produce a programme marking the diamond jubilee of the City of Birmingham Symphony Orchestra.

LBC, the London news station, produces on average two documentary programmes a week. *Decision Makers*, produced by the IRN Parliamentary Unit, is broadcast by the majority of ILR stations. It focuses on political issues in the news. Other LBC 'specials' cover a wide range of interests, from the state of soccer in Britain to the 50th anniversary of the Royal Ballet. The German wartime Blitz on key British cities was recalled in programmes produced by Mercia Sound, Radio Clyde, BRMB, Capital and Plymouth Sound.

Piccadilly Radio covers some intriguing foreign topics. *An 8.3 in Business Hours* looked at the preparations for an earthquake in San Francisco. *Imperial Echoes - Impressions of Modern India* studied the impact of the British Raj on life in the former British colony.

Among ILR's outstanding documentary productions, Radio Orwell's *Right to Work* won the Society of Authors Pye award for best magazine, current affairs or discussion

programme, against national network competition. Metro Radio in Newcastle won the best local radio programme award in the same competition, for its *Go Freight* documentary. Radio City's *Who Killed Julia?* brought forward riveting new evidence in the 50-year-old Wallace murder mystery. *You Can't Say That*, a study of censorship around the world, was presented by Melvyn Bragg and produced by Capital Radio.

Programme Sharing

Many of the best documentaries receive a wide hearing on Independent Local Radio stations throughout the ILR network. LBC in London has a regular weekly *Network* programme as a showcase for other ILR productions and a number of ILR stations now have similar regular or occasional 'slots' for shared or networked material.

Local Programmes

Not all documentary programmes are produced with the ILR network in mind. Many have distinctly local relevance. Radio Tees, in its two-part documentary *Beauty and the Beast*, looked at rural industry in North Yorkshire; Plymouth Sound broadcast a six-part serial on *Drake and his Story*, to coincide with the 'Drake 400' Festival; and an investigation into vice on Merseyside was put together by Radio City to form a four-part series entitled *Behind Closed Doors*.

Drama and Fiction

The challenge of producing drama and fiction in a form suitable to modern local radio is beginning to be met by a number of ILR stations. Modern society at a time of great change demands a search for new and relevant subjects by authors and producers, as well as a long hard look at some of the tried and tested approaches to radio drama and fiction. The nature of listening habits has a profound effect on both the type of production and the time at which it might be scheduled. Unlike the vastly expensive business of television drama, however, radio can be both flexible and economic.

In *Capital Playhouse* the London general and entertainment station commissioned six

▼BRMB's Head of Sport, Tony Butler, interviews Princess Anne in a 45-minute *Sports Special* in which she talked about her sporting career. The resulting programme was broadcast by other ILR stations around the network.



special hour-long productions. These ranged over the story of an ambitious black taxi driver in 'The Fast Lane' by Michael Abensetts to a portrayal by Beryl Reid of a pianist accompanist on the point of retirement in Jennifer Phillips' 'Miss Lambert's Last Dance'. These plays were all scheduled on weekday evenings when the audience is available to listen for a more concentrated period. By contrast, Capital illustrated possible scenes from the past in some of London's 'Blue Plaque' houses with short sequences in Michael Aspel's mid-morning show.

Piccadilly produced a second series of *Murder by Gaslight* – five programmes in which dramatised Victorian murder cases were narrated by Stratford Johns. Piccadilly has also continued to produce science fiction and adventure serials: most recently in *The Makusha Run*, set in a fictional Middle Eastern country.

On a lighter note, Radio 210 broadcast *Jeeves – A Gentleman's Personal Gentleman*

in a series of twenty short episodes narrated by Gerald Harper and starring an assortment of familiar names, from Wendy Craig to Patrick Mower (cast as Dame Daphne Winkworth!).

Radio Clyde took an unusual look at festival days in a series of one-hour programmes of readings and illustrative music for St. Valentine's Day, May Day, the Summer Solstice and Hallowe'en. Clyde's recording of a three-hour production of Glasgow Wild Cat Theatre's *The Complete History of Rock 'n Roll* followed the ups and downs of a two-man club act in the 1950s.

On Metro Radio Edward Wilson narrated, in ten episodes, *An Only Child*, the autobiography of James Kirkup, a poet from South Shields. Radio Tees broadcast *A Strange and Peculiar Land*, a children's story with musical illustration. Tees also produced a comedy entitled *Lady Errant*, a radio 'strip cartoon' featuring the comic adventures of a genteel heroine.



▲ Roy Palmer of Radio Trent puts out *Rockstage*, a music programme which was also televised by ATV.

The story of Evan Roberts and the 1904-05 religious revival in Wales mixed documentary with dramatised material and used members of the public as well as actors in the construction of the programme.

Philip Madoc, one of Wales' best known actors, narrated the story of the revival. Sion Probert portrayed Evan Roberts. Others taking part included Dilwyn Owen, Myfanwy Talog, Terry Dyddgen-Jones and members of the local community who helped re-enact the revival meetings.

This drama documentary was produced by Swansea Sound, whose studios are within shouting distance of Moriah Chapel in Loughor where 'like rain in a desert the revival came'.

As the revival spread, so did its effects. Sporting meetings were cancelled, swearing in the mines decreased markedly, pubs were half empty and theatres closed for lack of support. Even the crime rate noticeably fell. Evan Roberts held a nation in his hands. The effects and controversies resulting from the revival are still felt today. But to appreciate the fervour of those days it is necessary to relive some of the crowded meetings held in gas-lit chapels until the early hours of the morning, meetings that were electrified

Drama Documentary -A Nation in His Hand

by the presence of Evan Roberts and the screams of the converts. The 'hwyl' of those meetings is one of the main features of *A Nation in His Hand*. This comes across to every listener but especially those with the facility to enjoy binaural stereo.

Binaural stereo is a superb effect that places the listener where the action takes place, right in the centre of the sound picture. Listening in VHF stereo with a set of head-phones, the listener can experience radio drama at its finest and feel as if 'I was there'.

A Nation in His Hand was written by Michael Jones, researched by Philip Stephens and produced for Swansea Sound by David Lucas.

▼ Swansea Sound's documentary drama *A Nation in His Hand* relived the 1904-05 religious revival, using actors and members of the local community to recreate the atmosphere generated in the gas-lit chapels of the day. Sion Probert portrays Evan Roberts.



▲ Philip Madoc, one of Wales' best known actors (2nd from left), narrates the story of the revival from the Swansea Sound studio near Moriah Chapel in Loughor where 'like rain in a desert the revival came'.

ILR Helping Out

Independent Local Radio's role in the community is now well established and programmes and projects are wide ranging. As communities come under social strain, local radio stations can play an increasingly important part.



▲17 year-old Beverly Dunn, who works for the Eastern Electricity Board under the WEEP (Work Experience on Employer's Premises) scheme, talks with Phil Fothergill of Radio Orwell.

▼Members of Parliament Alan McKay and Peter Hardy discuss motor cycle safety during a 'Stay Safe with Radio Hallam' week.



Employment

Job schemes on ILR are highly valued by the community. Unemployment has hit school leavers hard and many job schemes are directed at teenagers. Details of job vacancies are repeated throughout the day by the ILR stations on which the rolling mix of music and speech has a high audience among this age group.

Radio Trent runs a daily *Pep Talk* feature when a presenter talks to unemployed school leavers in Nottingham about their problems. Piccadilly's *Teenage Job Scene* concentrates on a different district within Greater Manchester every week.

Many job schemes are run in partnership with the local careers office or Manpower Services Commission. Radio Hallam joined in a novel venture with Radio Sheffield and local newspapers – during one week jobs were found for 293 youngsters in the Sheffield and Rotherham area. Many of the job schemes are backed by leaflets: Capital's 'Jobmate Kit', Beacon's 'Unemployment Survival Kit' and Radio Tees' 'Crazy Pages' were made available from the stations or distributed among schools and careers offices.

BRMB's *Lucky Breaks* service, run by three local unemployed youngsters, broadcast details of job vacancies as soon as they

became known. Radio Victory's 17 programme was also run and produced entirely by teenagers. Downtown Radio drew on expert help from the Department of Manpower Services in Belfast for its *Jippo's Jobcall* scheme.

Safety

ILR has helped to increase public awareness of road safety. Piccadilly, for example, ran a road safety campaign aimed at children, with road safety officer Erica Hughes visiting schools in Greater Manchester to give talks and distribute literature and reflector badges.

Concern over the extremely high rate of accidents among motor cyclists is reinforced by ILR stations in various campaigns. To accompany its two-week 'Star Rider' campaign, Capital printed 25,000 booklets, mostly distributed through motor cycle dealers in Greater London. A training day and an open day were organised, with live inserts on-air. At the open day, Metropolitan Police examined 498 motor cycles; 354 were found to have faults, many of them serious. Hallam's Motor Cycle Safety Week was organised in July, when motor cycle sales are at their peak. A special test day for young riders was attended by local MPs, including South Yorkshire Euro-MP, Brian Key, who sits on the European Transport Committee. Advice was also given by the Sheffield Tigers speedway team and by David Essex, star of 'Silver Dream Racer'.

Advice

Professional advice and counselling are established features of Independent Local Radio. Phone-ins range from advice on legal matters to emotional and family care topics. These call for sensitive and responsible handling. A marriage guidance counsellor broadcasts regularly on Radio Tees' *Morning Call*.

Some ILR stations run 'Helpline' or 'Care-line' services offering confidential advice or referral to other bodies. Radio Clyde set up a 'Winterhelp' service for elderly and disabled people likely to suffer from the effects of a harsh winter.

Vital Information

ILR stations provide important information services both on- and off-air. These are a vital part of the daily output of Independent Local Radio and can be especially valuable at times of emergency.

In the rush hour, commuters are kept informed by frequent travel reports which may be sent in to the station or broadcast live by the organisations concerned. For users of public transport, information on reduced or cancelled services enables them to plan their journeys in advance. Travel news is not restricted to commuters: British Airways reports on long- and short-haul flights for LBC, and Radio Victory and 2CR on the south coast inform listeners of shipping news.

The police, AA and RAC, British Rail and bus services all collaborate daily with ILR in providing the most up-to-date local travel service. On Radio Orwell in Ipswich, the police broadcast live from their headquarters, sometimes becoming local radio personalities themselves. North Yorkshire and Cleveland police supply information for Radio Tees. Radio Hallam prepared special announcements following the murder of a Mexborough housewife and these elicited valuable information. As well as a daily 'Credit Card Check' on stolen cards, Piccadilly Radio in Manchester co-operates with the local Crime Prevention Unit on 'Crime Fighter' spots. ILR's effectiveness here lies partly in its contribution to a remarkable rate of convictions and recovery of stolen goods; and equally in preventive warnings and in fostering good relations between police and public.

Particular local groups may find specific information useful. A number of programmes provide a range of material in Asian languages: LBC's *Geet Mala*, for instance, or Beacon Radio's *Jhankar*. Downtown Radio in Belfast has regular youth club news bulletins. CBC provides material of interest to the elderly in the Cardiff area. Metro Radio gathers information from local institutes for its 'Blind Date' and 'Grapevine' services to the blind and handicapped. During 1980, Metro Radio helped almost 200 organisations to contact listeners. A special 'Help Desk' prepared a daily script, giving details on local bodies offering, or asking for, assistance. Items were broadcast throughout the day and night.

At Times of Emergency

ILR has filled an important role during times of local emergency as a focus of local communications. Weather reports form an essential contribution here. Hereward Radio's regular bulletins for fishermen and sailors on conditions on the Anglian Water Authority's rivers and reservoirs proved their value soon after the station went on-air when widespread flooding made the information a vital service, especially to farmers with grazing flocks. Such help can be a two-way process. The Cambridgeshire ambulance service contacted Hereward when unable to find a light aircraft which had crashed. After an appeal on-air, nine calls were immediately received, locating the aircraft.

ILR stations responded quickly and efficiently to the unexpected blizzards which hit many parts of Britain at the end of April 1981. Local weather and traffic reports were frequently updated and broadcast, along with information on cancelled events. In those areas worst hit, stations set up 'Snowlines' or 'Action Desks' to take calls from listeners offering or requesting information.

News of accidents caused by snowstorms and flooding were promptly reported. The story of air cadets missing on Dartmoor was given extensive coverage by both Plymouth Sound and DevonAir.

In an effort to help prevent accidents Metro Radio broadcast special advice for motorists from scripts prepared in conjunction with local road safety officers. Downtown Radio in Belfast advised listeners on how to stay alive in a snow-trapped car.

The new stations responded particularly well to what was for many of them their first local crisis. Mercia Sound ran a 'Snowline' service and at Hereward extra staff were on duty at the 'Action Desk' to deal with calls. Although Cardiff itself was not badly affected, CBC broadcast information for outlying areas in its news bulletins, and newsroom staff stayed on throughout the evening to continue the half-hourly reports. Severn Sound included guests from British Telecom, the electricity and water boards, and an extended 'Careline' concentrated on the problems faced by old and isolated people in bad weather. 2CR in Bournemouth was praised by the local electricity board for the helpful advice and information it broadcast.

ILR In Action



▲ 2CR presenter and keen sky-diver Simon Ward gets a low-down on the high-life in this sponsored parachute jump.

Out and About

Outside broadcast units help ILR stations to get out and about – and to be a constructive force in the community. Broadcasts from factories, schools, exhibitions, public centres, markets and remote areas highlight local activities and encourage discussion of local issues.

Community events can make excellent local radio programming. Radio 210, for example, has worked with a parish priest in planning and organising a two-week West Reading Festival. A main objective is to help unite different races living in this area into a co-operative and friendly community. The Festival includes street parties, exhibitions, carnivals, discos and joint church services. Radio City has organised free concerts by local musicians, in conjunction with leaders of racial minority groups. The *Larks in the Park* took place in the deprived inner city area of Liverpool.

Commander Luke Warmwater and the Fun Krew led the assault on the Meanies from Outer Space who were trying to rob the Manchester area of its fun, in Piccadilly Radio's *Kids Karnival*. The *Karnival* entourage visited areas throughout Greater Manchester during the school summer holidays: Children also helped to improve their local environment, through projects associated with the North West Civic Trust.

Pennine Radio's *Playmonth* encouraged children to use their own initiative. Groups

of 'under tens' organised themselves into 'Pennine Gangs', holding street-corner jumble sales and sponsored activities of many kinds, raising money for the Lord Mayor of Bradford's Appeal. During its *Clyde Festival* Radio Clyde took 200 handicapped and deprived children to the zoo for the day. Clyde also entertained 2,000 old-age pensioners to a *Senior Serenade* at the Kelvin Hall.

Appeals for Charity

Independent Local Radio is a major influence in the community in originating and publicising charitable appeals. A common theme over the past year has been the International Year of Disabled People. Capital Radio's yearly 'Help a London Child' appeal raised a total of £140,000. Over half the amount was pledged during Easter weekend when the station broadcast a marathon of auctions and record requests from 9 a.m. to 6 p.m. each day.

BRMB's 'Together' project was designed to encourage local organisations to co-ordinate fund raising schemes with definite goals in mind. 'Susan and Friends' – an appeal on behalf of the Association of Spina Bifida and Hydrocephalus – had a three-fold aim: to set up workshops; to provide funds for families with afflicted children; and to raise money for research into the disease.

Radio Hallam ran a 24-hour 'Money Mountain' for a brain scanner for babies at a local hospital, raising some £26,000. Radio Orwell's 'Operation Santa Claus' raised almost £5,000 for various charities dealing with disabled people in Ipswich and Colchester. Hereward Radio's appeal for the disabled in the Peterborough area raised £12,600. Radio Tay threw a Christmas party in the studio for 50 youngsters from residential homes on Tayside, and provided 2,000 presents for under-privileged children in that area. Radio 210, in association with the Penta Group and Berkshire Education Authority, sponsored a concert at the Hexagon Theatre. Schools wanting to take part submitted some 85 tapes of their performances, with fifteen selected to take part.

▼ Piccadilly Radio's Funbus became a Lifesaver Bus for two weeks. 26,000 new blood donors came forward as a result of the massive on and off-air campaign.



The proceeds of the concert went to the Reading Society for Mentally Handicapped Children. LBC's annual Easter appeal for cash and eggs was devoted to disabled children in London.

The running of a charitable appeal calls for close co-operation between an ILR station and agencies in its area. Severn Sound set out to halt the decline in the number of trees in the Severn Valley through its *Plant a Tree* project. This was organised in association with the Countryside Commission, which promised to double the total amount raised in the appeal.

At a time of economic recession, charitable appeals on Independent Local Radio have achieved considerable success. In an area suffering from high unemployment, Metro Radio in Newcastle raised £21,000 in its annual appeal – an increase of 50 per cent on the preceding year. The great success of BRMB's 'Susan and Friends' appeal, which raised over £80,000 for spina bifida charities, is a remarkable tribute to the local fund-raising power of ILR.

► Radio Forth bunnies collect daffodils from local children to present to hospitals in the area on Easter Sunday. In return the bunnies distribute Easter eggs to the children.



◀ Downtown Radio presenter Hendi in action at one of the station's many summer outside broadcasts.

► Presenter Allan Sherwin from Beacon Radio chats to the British Ambassador Sir Reginald Hibbert during the live breakfast programme from the Embassy in Paris.



BRMB Radio's 'Susan and Friends' appeal for children suffering from spina bifida and hydrocephalus in the Midlands was just one of the events in BRMB's 'Together' project for the International Year of Disabled People. It started with the amazing idea of printing one million envelopes and letters and then encouraged listeners to deliver them door to door. The envelopes containing the donations were brought to a mammoth celebrity day in Chamberlain Square at the centre of Birmingham.

The entire concept required much help and assistance from many people. To start with there were the celebrities – about 70 in all. Safety at the event required 50 St. John Ambulance members with two ambulances. Security for the money called for a security team with bullion vehicles to transport all the cash. This had to be counted first, so 50 bank tellers were called in, plus about 40 crowd control staff, and a mass of helpers to assist in the movement of monies from the Square to the counting place. Also needed were deliverers for those envelopes – 12,000 of them!

All in all the shopping list seemed impossible, but the BRMB listeners

Susan and Friends



▲ Spina bifida sufferer Susan and her mother with the charitable crowds in Chamberlain Square.

took the project to heart, giving assistance freely to help people less fortunate than themselves.

The big day came and so did the celebrities – over 100 of them from radio, television, stage and sport, all making stage appearances and then taking turns to receive the donation envelopes as they were handed in by the public. Included in the bill for the day was the Aston Villa football team; Ernie Wise; The Stylistics; Judas Priest; Pau Jones, The Quacs and The Beat; the entire cast of ATV's *Crossroads* serial; Sonia Lannaman; Tessa Sarderson; five past Lord Mayors of Birmingham; the Warwickshire county cricket team; and many more.

Local people came in their thousands from all over the region during the six hours of the event. They gave donations totalling £51,301, and postal donations were received in their thousands from many well wishers who could not make it on the day. In all over £80,000 was raised.

Never before had so many people gathered in Chamberlain Square for any event – well, there's always next time!

Programming for Disabled People

In 1981's International Year of Disabled People (IYDP), Independent Local Radio has focused on themes for and about the disabled. The major aim of the campaign – to educate and inform people about disability – has been taken up by many ILR companies. Regular programming items have appeared: in Hereward's Tuesday afternoon show; CBC's *Contact*; Downtown's *Helping Hand*; Tay's *Afternoon Affair*; Metro's *Grapevine*; City's *City Extra*. LBC and Capital in London have consciously tried to reflect the IYDP throughout their programming. But of course programmes about the handicapped will continue after 1981 to form an important element in the output of ILR.

Radio Trent 'Job Week' came live from the MSC Disablement Resettlement Centre. It concentrated on the opportunities available for the disabled. *Trent Topic* featured an hour-long outside broadcast from the Hyson Green Disablement Centre. 2CR in Bourne-mouth devoted a 30-minute interview to the Wessex Society for Autistic Children. Radio Tees, in *Morning Call*, included a phone-in with Colin Low of the national executive of IYDP, discussing the aims for the year. In *Not So Much Kids' Stuff*, Radio Tay invited two disabled teenagers into the studio in their wheelchairs to talk about the problems they cope with from day to day. Orwell's *Tuesday Talkabout* discussed an 'access survey',

compiled by Suffolk Students' Community Association, on the facilities for the disabled.

LBC's Laurence Spicer produced an hour-long documentary, *I Want to Live*, about disabled people and their attitudes to life. Interest in the programme was so great that it was offered to the ILR system. Radio Forth's *View From Earth* looked at historical and religious attitudes to the disabled. Radio Tay questioned whether the churches were doing enough to help in *What's the Point?*

Phone-ins on ILR covered topics of interest to the handicapped and those involved in their care. Discussions and counselling sessions dwelt on aspects of disablement. Capital set aside a number of Helpline 'Special Days', featuring the problems of particular handicaps.

Blind and Partially Sighted Listeners

Radio is the ideal medium for all those with a visual handicap. ILR, with its close involvement in the community, is well placed to cover items of local interest.

Programming for the blind is of two main sorts: programmes for the blind about their handicap; and programmes providing items of news and entertainment normally missed by blind people. A good example of the last type of programme is LBC's *Sight Unseen*. This has 25 minutes of extracts and comments from the week's press with time at the end for specific local information.

Insight, on Radio Hallam, features news and help for the visually handicapped, presented by Elaine Harris. Blind herself, she is able to provide a real understanding of the problems faced by blind listeners. In one interview Philip Timms, chairman of Sheffield Central Deaf Club, lipread her questions about a new local centre for the deaf.

Several other stations cater for the blind regularly within their programming: Metro and Clyde with *Blind Dates*; Downtown in *Helping Hand* and CBC in *Contact*. Plymouth Sound has a blind social worker in the studio every other month during the afternoon show. Radio 210 offers the local Talking Magazine Association its studio facilities to record and copy weekly tapes.



▲ Lord Snowdon, Chairman of the organisers for the International Year of Disabled People, was interviewed by Capital Radio's Michael Aspel about the aims of the organisation for 1981.

► Laurence Spicer recording *Sight Unseen*, LBC's programme aimed at blind and partially sighted listeners.



◀ The Beacon Chariots challenged a local team of disabled football players and soon discovered there was a lot to learn about the use of wheelchairs; they lost 6-1, 6-2, gaining only sore wrists and stiff arms.



The ILR Areas

The following pages give details of the first 44 areas for which contracts will have been awarded or advertised by the end of 1981.

The individual maps show the service area contours of the VHF ~ coverage from the IBA's transmitters. Each station's Total Survey Area, within which a reasonable signal may be heard, is usually larger.

ABERDEEN

Directors. A D F Lewis (*Chairman*); W Aitkenhead (*Managing Director*); A D Buthlay; Miss M Hartnoll; A G Kemp; J Wheeler; D Young.

Officers. Q Macfarlane (*Head of News and Current Affairs*); J Martin (*Head of Finance*); B Barrow (*Chief Engineer*).



NorthSound,
45 Kings Gate,
ABERDEEN AB2 6HL
Tel: 0224 632234

290 metres (1035 kHz), VHF 96.9 MHz AIR DATE: 27.7.81



AYR

290m 1035kHz 96.2VHF



West Sound,
Radio House,
54 Holmston Road,
AYR KA7 3BD
Tel: 0292 283662

Directors. R D Hunter, MBE (*Chairman*); K A Roy (*Managing Director*); W Aitken, MBE; F G S Henderson; R A McKie; P C McNaught; Dr W Manson; W B Miller; W J Mowat; Mrs D M Sim.

Executives. R Wyllie (*Head of News and Production*); I Sewell (*Sales Manager*); J G Bryan (*Chief Engineer*).

Ayr: 290 metres (1035 kHz), VHF 96.2 MHz AIR DATE: OCTOBER 1981
A VHF relay on 97.1 MHz is also being provided for the Girvan area.



BELFAST

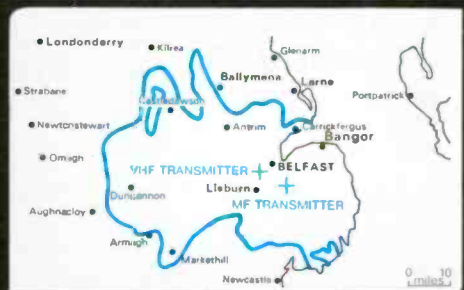


Downtown Radio,
PO Box 293,
NEWTOWNARDS BT23 4ES,
Northern Ireland
Tel: 0247 815555.
Telex: 747570

Directors. J T Donnelly (*Chairman*); H A Nesbitt (*Vice Chairman*); I E Tinman (*Managing Director*); The Duke of Abercorn; D E Alexander; D S Birley; R Crane; J P Hinds; G Lavery; J O'Hara; E B Walmsley.

Officers. John Rosborough (*Head of Programming*); Gavin Crothers (*Company Secretary*); Brian McCusker (*Chief Engineer*); David Sloan (*Head of News and Sport*); Alastair McDowell (*Publicity/Promotions Manager*); Kieran Boyle (*Sales Manager*).

293 metres (1026 kHz), VHF 96.0 MHz AIR DATE: 16.3.76



BIRMINGHAM



24 HOUR RADIO
BRMB Radio,
Radio House, PO Box 555,
Aston Road North,
BIRMINGHAM B6 4BX
Tel: 021-359 4481/9.
Telex: 339707

Directors. A J Parkinson (*Chairman*); David Pinnell (*Managing Director*); G N Battman; M A Brown; Reg Davies (*Sales*); J F Howard; J C Mason; E Swainson.

Executives. David Bagley (*Publicity and Promotions Manager*); R A Hopton (*Programme Controller*); Brian Sheppard (*News Editor*); Tony Trethewey (*Company Secretary*); David Wood (*Chief Engineer*).

261 metres (1152 kHz), VHF 94.8 MHz AIR DATE: 19.2.74



BOURNEMOUTH

2CR

2CR (Two Counties Radio),
Southcote Road,
BOURNEMOUTH BH1 3LR
Tel: 0202 294881.
Telex: 418362

Directors. The Lord Stokes, TD, DL (*Chairman*); N B Bilton (*Managing Director and Company Secretary*); Mrs C E Austin-Smith; D O Gladwin, CBE, JP; A R Hartwell; L Jackson; Dr G V Jaffe; M R Pascall; J H Piper (*Programmes*); Mrs P Seeger; D J Spokes; T G Stevenson; J N R Wilson.

Executives. Katharine Farmer (*PR and Promotions*); Stan Horobin (*Chief Engineer*); Nigel Reeve (*Sales Manager*); Alan Saunby (*News Editor*).

362 metres (828 kHz), VHF 97.2 MHz AIR DATE: 15.9.80



BRADFORD

235 Pennine Radio

Pennine Radio,
PO Box 235, Pennine House,
Forster Square,
BRADFORD BD1 5NP
Tel: 0274 31521

Directors. Sir Richard Denby (*Chairman*); K Marsden (*Vice Chairman*); M S Boothroyd (*Managing Director*); D V Brennan; J H Brunton; Mrs A Firth; E Haigh; S W Harris; A H Laver; P J D Marshall; D Roebuck; S E Scott; J N Smallwood; J S D Towler.

Officers. P Milburn (*Programme Controller*); B McAndrew (*Sales Manager*); R S Bowley (*Chief Engineer*); T Wyatt (*News Editor*).

235 metres (1278 kHz), VHF 96.0 MHz AIR DATE: 16.9.75



BRISTOL

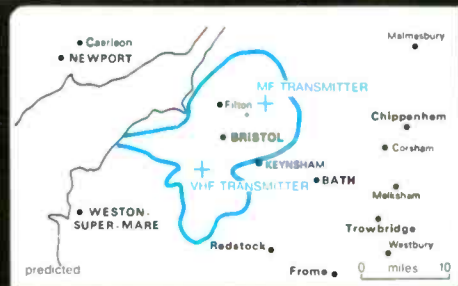
RADIO WEST

Radio West,
PO Box 963,
BRISTOL BS9 7SN
Tel: 0272 279900.
Telex 449238

Directors. Prof G W Wickham (*Chairman*); F J F Lyons (*Deputy Chairman*); R C Yates (*Managing Director*); A A Ball; W G Beloe; Miss D Cilento; Mrs R M Clark; J H Elliot; D W G Johnstone; J King; Miss G Kitto; J G Pontin; M Slaughter; R W Smerdon (*Company Secretary*); J N Tidmarsh; P Tod; T E Turvey; Mrs V Womersley.

Executives. Dave Cash (*Programme Controller*); Russ Stuart (*Director of Sales*); Tim Lyons (*Chief Engineer*); Mike Stewart (*Head of News*); Hugh Champion (*Head of Administration/Chief Accountant*).

238 metres (1260 kHz), VHF 96.3 MHz AIR DATE: OCTOBER 1981



BURY ST. EDMUNDS

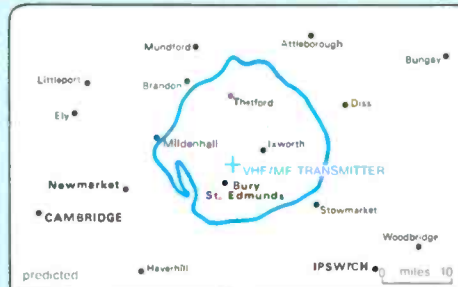
Saxon Radio

Saxon Radio,
c/o Electric House,
Lloyds Avenue,
IPSWICH IP1 3HZ
Tel: 0473 216971
or 0279 54669

In October 1980 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Bury St. Edmunds area to Saxon Radio. Members of the group include: R Scott (*Chairman*); B Ullstein (*Managing Director*); S Alper; Mrs K Blanshard; D Cocks; M Corke; Dr B Donoghue; N Duval; Mrs J Dyer; J Jacob; A Mills; J Murphy; D Packham; J Ryan; A Ullstein.

Bury St. Edmunds (Saxon Radio Ltd) and Ipswich (Radio Orwell Ltd) will be associated ILR stations linked through a joint company (Suffolk Group Radio) to provide separate and in some aspects shared services.

MF and VHF frequencies to be announced AIR DATE: MID 1982



CARDIFF

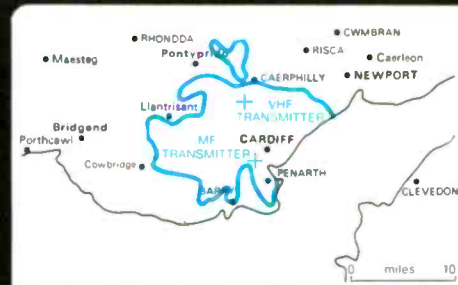
CBC 221

CBC (Cardiff Broadcasting
Company),
Radio House,
West Canal Wharf,
CARDIFF CF1 5XJ
Tel: 0222 384041

Directors. David Williams (*Chairperson*); Jane Hutt (*Vice-Chairperson*); Paul Chandler; Sonia Davies; Terry Dimmick; Bob Dumbleton; Paul Eddins; Alun Michael; Vivien Pollard; Peter Powell; Theodore Shepherd.

Executives. David Lucas (*Chief Executive and Programme Controller*); Peter Frost (*Acting Chief Engineer*); John Sharman (*Sales and Marketing Controller*); Jon Hawkins (*Acting News Editor*).

221 metres (1359 kHz), VHF 96.0 MHz AIR DATE: 11.4.80



COVENTRY

Directors: J B Butterworth (*Chairman*); J Bradford (*Chief Executive*); Mrs D Butterworth; P Davis; W Everard; Lady Liggins; Miss B Price (*Financial Controller*); G Robinson, MP; A J de N Rudge; Ajeet Singh; P White.

Executives: Ian Rufus (*Programme Controller*); John Manley (*Sales Controller*); Mike Henfield (*News Editor*); Ian Pettman (*Chief Engineer*).

Mercia Sound

Mercia Sound,
Hertford Place,
COVENTRY CV1 3TT
Tel: 0203 28451

220 metres (1359 kHz), VHF 95.9 MHz AIR DATE: 23.5.80



DUNDEE/ PERTH

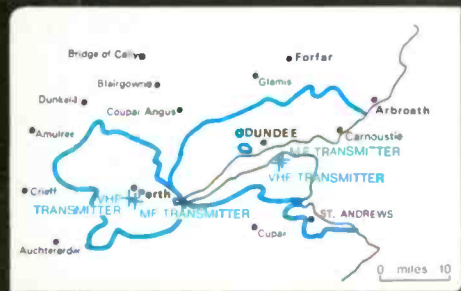
Directors: J B Pow (*Chairman*); A R Mackenzie (*Chief Executive and Managing Director*); W Aitken (*Company Secretary*); J Anderson; D Burke; J Burt; M J Goodrich; P Hattle; L Kane; Mrs E Nelson; I Smith; F Suttie; J Urquhart.

Executives: George Mackintosh (*Head of Programmes*); Ian Large (*Head of Sales*); L W Carson (*Chief Engineer*); Arthur Garty (*Chief Accountant*).

Radio TAY

Radio Tay,
PO Box 123,
DUNDEE DD1 9UF
Tel: 0382 29551.
Telex: 76412

Dundee: 258 metres (1161 kHz), VHF 95.8 MHz
Perth: 189 metres (1584 kHz), VHF 96.4 MHz
AIR DATES: 17.10.80 (Dundee)
14.11.80 (Perth)



EAST KENT

An Independent Local Radio service for East Kent, with transmitters proposed at Canterbury, Dover and Thanet, has been authorised by the Home Secretary, and the contract for this area is to be advertised by the IBA as soon as possible.

MF and VHF frequencies to be announced AIR DATE: 1983



EDINBURGH

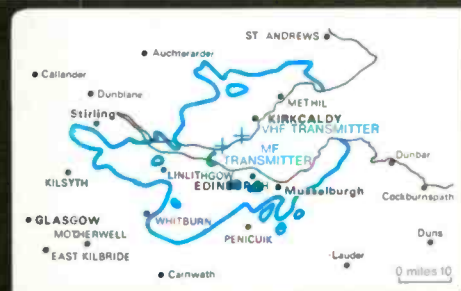
Directors: L M Harper Gow, MBE (*Chairman*); R Findlay (*Managing Director*); K A Baker (*Canada*); Mrs W Blakey; J H Currie; D C C Ford; C B Lascelles; Cllr Mrs K Macfie; R McPherson; J A Romanes; T Steele (*Programme Director*); A Wilson (*Financial Director*).

Executives: George Wilson (*Sales and Marketing Manager*); Ian Wales (*Chief Engineer*); Bill Greig (*Head of News*); Joan Connell (*Publicity and Promotions*); Rod Jones (*Commercial Production*); Sandy Wilkie (*Programme Co-ordinator*); Vic Wood (*Sports Editor*); Tom Bell (*Music Organiser*).

**Radio Forth
194**
Close to you

Radio Forth,
Forth House, Forth Street,
EDINBURGH EH1 3LT
Tel: 031-556 9255

194 metres (1548 kHz), VHF 96.8 MHz AIR DATE: 22.1.75



EXETER/ TORBAY

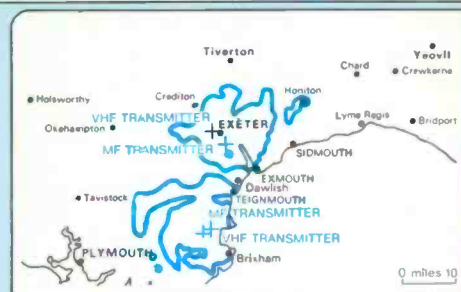
Directors: N Devonport (*Chairman*); M Vass (*Managing Director*); I H Amory; K Fordyce; Mrs J Goodson; K H Holmes (alternate M F Dobson); R D Kennedy; A J Martin; G N M Mellersh; Dr W Parker; H M Turner.

Executives: Jeff Winston (*Programme Controller*); Nick Johnson (*Chief Engineer*); Pete Barraclough (*Head of News*); Paul Owens (*Head of Music*); Mike Joseph (*Head of Features*).

DevonAir RADIO

DevonAir Radio,
35/37 St. David's Hill,
EXETER EX4 4DA
Tel: 0392 30703

Exeter: 450 metres (666 kHz), VHF 95.8 MHz
Torbay: 314 metres (954 kHz), VHF 95.1 MHz
AIR DATES: 7.11.80 (Exeter)
12.12.80 (Torbay)



GLASGOW



Radio Clyde,
Ranken House,
Blythswood Court,
Anderson Cross Centre,
GLASGOW G2 7LB
Tel: 041-204 2555

Directors. F Ian Chapman (*Chairman*); James Gordon (*Managing Director*); William Brown, CBE; Kenneth McKellar; A J Murray; Charles O'Halloran; Sir Iain Stewart.

Executives. Alex Dickson (*Programme Controller*); John Lumsden (*Chief Engineer*); Norman Quirk (*Chief Accountant*).

261 metres (1152 kHz), VHF 95.1 MHz AIR DATE: 31.12.73



GLOUCESTER & CHELTENHAM



Severn Sound,
PO Box 388,
GLOUCESTER GL1 1TX
Tel: 0452 423791

Directors. C D Lindley (*Chairman*); M Davison (*Vice Chairman*); E R Vickers (*Managing Director*); P R Benson; O Blizard; M Burton; S Driscoll; J Elliott; J M Hammond; R A Neale; M F Orchard; D Potter; G Sigsworth; S Webster.

Executives. F B Houben (*Company Secretary/Financial Controller*); G E Evans (*Sales Manager*); H Q Howard (*Chief Engineer*); G Barratt (*Head of News/Assistant Programme Controller*).

388 metres (774 kHz), VHF 95.0 MHz AIR DATE: 23.10.80



GUILDFORD

Applications from groups wishing to provide the Independent Local Radio service in the Guildford area were invited by the IBA on 14th August 1981.

MF and VHF frequencies to be announced AIR DATE: EARLY 1983



HEREFORD/ WORCESTER

In July 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Hereford/Worcester twin area to Radio Wyvern. Members of the group include: Sir John Cotterell (*Chairman*); R Corbett; P Hill; R Jenkins; J Lincoln; Suzannah Mallalieu; P Marsh; Margaret Mason; Evelyn Mears; J Murfin; A Organ; Daphne Owens; C Phillips; L Pike; Sally Powell; M Vockins; F Whitehead; R Yarnold.

MF and VHF frequencies to be announced AIR DATE: MID 1982

RADIO WYVERN

Radio Wyvern,
Garnons,
HEREFORD HR4 7JU



INVERNESS

MORAY FIRTH RADIO

Moray Firth Radio,
PO Box 271,
INVERNESS IV1 1UJ
Tel: 0463 224433

Directors. D Alastair Gardner (*Chairman*); Douglas R R Graham (*Deputy Chairman*); David A Carruthers; R Glen Grant; Liam J Kane; Robert D Kennedy; Charles MacRae; Mrs Christine G MacWilliam; Dr Samuel G Marshall; F George Murray; William C H Phillips.

Officers. Thomas Prag (*Chief Executive*); Rod Webster (*Head of Sales and Deputy Chief Executive*); Brian Smith (*Chief Engineer*).

271 metres (1107 kHz), VHF 95.9 MHz AIR DATE: LATE 1981/EARLY 1982



IPSWICH

257
Radio
Orwell

Radio Orwell,
Electric House,
Lloyds Avenue,
IPSWICH IP1 3HZ
Tel: 0473 216971
Telex: 98548

Directors. Commander John Jacob (*Chairman*); David Cocks (*Managing Director and Sales Director*); R Blythen; A H Catchpole; G H C Copeman; T R Edmondson; W Le G Jacob; J P Margetson; D H S Missen; Mrs R A Skerritt; S F Weston.

Executives. Bernard Mulhern (*Programme Controller*); Andy Kluz (*Head of News*); Nigel Hunt (*Chief Engineer*); Sally Gordon (*Company Secretary*).

Radio Orwell is associated with Saxon Radio (Bury St. Edmunds) through Suffolk Group Radio.

257 metres (1170 kHz), VHF 97.1 MHz AIR DATE: 28.10.75



LEEDS

Radio Aire
362

Radio Aire,
PO Box 362,
LEEDS LS3 1LR
Tel: 0532 452299

Directors. D M Corbett (*Chairman*); P A H Hartley (*Deputy Chairman*); D M R Gorman (*Managing Director*); A K Banerjee; R R A Breare; Mrs M R Cooney; Dr A Fingret; J W H Hartley; Mrs P J Landey; J E Parkinson; M P Robinson; Dr J R Sherwin; L H Silver; R M Walker; C Welland.

Officers. Geoff Sargieson (*Programme Controller*); Tony Grundy (*Sales and Marketing Controller*); Mike Best (*News Editor*); James Fearnley (*Financial Controller*); John Orson (*Chief Engineer*).

362 metres (828 kHz), VHF 94.6 MHz AIR DATE: 1.9.81



LEICESTER



SOUNDS GREAT ON 238
powered by 100 Watts

Centre Radio,
Granville House,
Granville Road,
LEICESTER LE1 7RW
Tel: 0533 551616

Directors. Kenneth W Bowder, OBE (*Chairman*); Kenreth J Warburton (*Managing Director*); Madat Ahamed; Peter Bailey; George Bromley; John Doleman; Mrs Jean Gayton; Terence A Harris; Robert D Kennedy; David Lambert; Leon Page; Miss Bridget Paton; Mrs Annette Piper; Geoffrey Pointon; Brian A F Smith; Richard Thompson; Charles Yeates.

Officers. R L Smith (*Chief Engineer*); D Robey (*Head of News*); A West (*Head of Music and Entertainment*); S Bailey (*Sales Manager*).

238 metres (1260 kHz), VHF 97.1 MHz AIR DATE: 7.9.81



LIVERPOOL

194
RADIO
CITY

Radio City,
PO Box 194,
LIVERPOOL L69 1LD
Tel: 051-227 5100
Telex: 628277

Directors. G K Medlock, JP (*Chairman*); J S Swale (*Vice Chairman*); T D Smith (*Managing Director*); W H Alldritt; K A Dodd; Mrs R Hollins; Mrs P Marsden; I G Park; Mrs M G Rogers; W J L Rushworth; G C Thomas; J F Wood; G L Corlett.

Management Staff. D R Maker (*Programme Director*); P Duncan (*Chief Engineer*); G W Moffatt (*Sales Director*); W J Nelson (*Company Secretary*); R Wilkes (*News Editor*).

194 metres (1548 kHz), VHF 96.7 MHz AIR DATE: 21.10.74

LONDON
General and
Entertainment

CAPITAL
RADIO
194

Capital Radio,
Euston Tower,
LONDON NW1 3DR
Tel: 01-388 1288

Directors. Sir Richard Attenborough, CBE (*Chairman*); John Whitney (*Managing Director*); G Brian Morgan (*Deputy Managing Director*); B Barclay-White; A F Bartlett; W H Beets; R F G Dennis; Bryan Forbes; Keith Gierre (*Financial Controller and Company Secretary*); D R W Harrison; R D Kennedy; N Mellersh; Lord Romsey; Jocelyn Stevens; R A Stiby; J R Storar; Lord Willis.

Executives. Jo Sandilands (*Programme Controller*); Peter Black (*Head of Administration and Special Features*); Tim Blackmore (*Head of Programmes*); John Burrows (*Controller of Promotional Activities*); Peggy Davidson (*Head of Administration*); Philip Pinnegar (*Director of Sales*); Jan Reid (*Press and Public Relations Officer*); Keith Reynolds (*Marketing Manager*).

194 metres (1548 kHz), VHF 95.8 MHz AIR DATE: 16.10.73



LONDON News and Information



London Broadcasting Company (LBC), Communications House, Gough Square, LONDON EC4A 3LP
Tel: 01-353 1010

Directors. Rt Hon Christopher Chataway (*Chairman*); Brian Harpur (*Deputy Chairman*); George Fitch (*Managing Director*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; Gerald Margolis (*Company Secretary and Financial Controller*); Ron Onions (*Editorial Director*); Michael Rapinet; Brian Wallis.

Executives. Roger Francis (*Head of Engineering*); Peter Thornton (*Deputy Editorial Director, Editor 1RN*); Keith Belcher (*Controller, News*).

261 metres (1152 kHz), VHF 97.3 MHz AIR DATE: 8.10.73



LONDONDERRY

NORTHSIDE SOUND

Northside Sound, 1 St. Columb's Court, LONDONDERRY

In August 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Londonderry area to Northside Sound. Members of the group include: P Campbell-Grove (*Chairman*); A Barton; Mary Britton; C Casey; R Coulter, MC; T Gallagher; L McCormick; J Nash; R Rogan; R Ryan; I Wilson; D Wright.

The accompanying map does not include the coverage of Enniskillen and Omagh which will be provided about two years after the main station begins broadcasting.

MF and VHF frequencies to be announced AIR DATE: LATE 1982



LUTON/ BEDFORD



Chiltern Radio, Chiltern Road, DUNSTABLE LU6 1HQ
Tel: 0582 666001

55 Goldington Road, BEDFORD MK40 3LS

Directors. P L Burton (*Chairman*); C R Mason (*Managing Director*); Mrs J E Austin; M B Blackledge; R D Clark; Mrs S Comer; H G Darbon; P W Desborough; E Francis; R J F Howard; R D Kennedy; B W King; Nigel King; D C Laval; J P Margetson; Mrs J M Moody; P G Sharman; R A Stuby; J Stollery.

Executives. Phil Fothergill (*Programme Controller*); Jim McVicar (*News Editor*); Stuart Reed (*Financial Controller/ Company Secretary*); John Rees (*Sales and Marketing Manager*); Richard Robinson (*Chief Engineer*).

Luton: 362 metres (828 kHz), VHF 97.5 MHz
Bedford: MF and VHF frequencies to be announced
AIR DATES: OCTOBER 1981 (Luton) EARLY 1982 (Bedford)



MANCHESTER



Piccadilly Radio, 127-131 The Piazza, Piccadilly Plaza, MANCHESTER M1 4AW
Tel: 061-236 9913

Directors. Norman Quick (*Chairman*); Philip T Birch (*Vice-Chairman/Managing Director/Chief Executive*); A Blond; Sir Paul Bryan; S Friedland; A Hopcraft; Mrs M E Mason; D H May; Dame Kathleen Ollerenshaw; I M Peacock; J H Perrow; Lord Winstanley.

Senior Executives. Colin Walters (*Deputy Chief Executive/ Programme Controller*); Bert Tatlock (*Sales Controller*); G Jones (*Company Secretary*); P Thompson (*Chief Engineer*).

Senior Staff. T Ingham (*Music and Entertainment*); D Vear (*News*); P Reeves (*Commercial Production*); K Maddock (*Promotions*); T Tyrrell (*Public Relations*); T Hawkins (*Drama and Education*); I Walker (*Current Affairs*); B Clarke (*Sport*); B Beech (*Production*); Liz Bracken (*Commercial Traffic*); M Winson (*Outside Broadcasts*); S Barnes (*Assistant Chief Engineer*).

261 metres (1152 kHz), VHF 97.0 MHz AIR DATE: 2.4.74



NEWPORT (GWENT)

Applications from groups wishing to provide the Independent Local Radio service in the Newport (Gwent) area were invited by the IBA on 23rd June 1981.

MF and VHF frequencies to be announced AIR DATE: LATE 1982



NOTTINGHAM



Radio Trent.
29/31 Castle Gate.
NOTTINGHAM NG1 7AP
Tel: 0602 581731

Directors. E B Bateman (*Chairman*); Mrs A Stanley (*Vice Chairman*); R J Coles (*Managing Director*); F E Doherty; T W H Kearton; R D Kennedy; Miss M J Lyon; R W K Pariby; S Williams.

Executives. A D Churcher (*Sales Manager*); C C Hughes (*Programme Controller*); G E Woodward (*Chief Engineer*).

301 metres (999 kHz), VHF 96.2 MHz AIR DATE: 3.7.75



PETERBOROUGH



Hereward Radio.
PO Box 225.
Bridge Street.
PETERBOROUGH PE1 1XJ
Tel: 0733 46225

Directors. Patrick Sharman (*Chairman*); Martin George (*Deputy Chairman*); Cecilia Garnett (*Managing Director*); Jean Barker; Mary Birkbeck; David Bural; John Eyre; Harry Giltrap; Derek Harrison; John Margetson; Mark Michelmores; George Read; John Sharman (*Company Secretary*); Dick Shaw; Phyllis Stedman; John Westcombe.

Executive Staff. Ralph Bernard (*Head of News and Information*); Stewart Francis (*Head of Music and Entertainment*); Ray White (*Local Sales Manager*); Jim Warrack (*Chief Engineer*); Paul Veysey (*Commercial Producer*).

225 metres (1332 kHz), VHF 95.7 MHz AIR DATE: 10.7.80



PLYMOUTH



Plymouth Sound.
Earl's Acre, Alma Road.
PLYMOUTH PL3 4HX
Tel: 0752 27272

Directors. The Earl of Morley, DL, JP (*Chairman*); R B Hussell (*Managing Director*); T D Bassett (*Programme Controller*); J A D Campbell; D J Cherrington; J A Constable; G E H Creber, CBE; S J Day; Mrs J Doyle; S Edgcombe; T T Fleet; B V C Harpur; R K L Hill; Mrs E Sitters; J H Trafford.

Executives. J M Carroll (*Head of News and Public Affairs*); Louise Churchill (*Head of Women's and Children's Programmes*); T Mason (*Chief Engineer*); M Allen (*Head of Sales*).

261 metres (1152 kHz), VHF 96.0 MHz AIR DATE: 19.5.75



PORTSMOUTH



Radio Victory.
PO Box 257.
PORTSMOUTH PO1 5RT
Tel: 0705 827799

Directors. J P N Brogden (*Chairman*); J V G Russell (*Managing Director*); P Ashley; A Ball; Mrs K E Childs; G A Day, TD; P Duncan; F P Faulkner; R T Glanville, MBE; Miss C Hurlin; A B Logan; J S McKerchar; K Mason; J L S Mitchell; J A Nye; A S Reynolds; B A Wallis; A Wright.

Senior Executives. Bruce Jenkins (*Company Secretary*); Paul Brown (*Head of Programmes and News*); Russ Tollerfield (*Chief Engineer*); John Roach (*Sales Manager*); Rob Widdows (*News Editor*); Nick Carter (*Publicity and Promotions Officer*).

257 metres (1170 kHz), VHF 95.0 MHz AIR DATE: 14.10.75



PRESTON & BLACKPOOL



Red Rose Radio

Red Rose Radio.
68 Topping Street.
BLACKPOOL FY1 3AQ
(temporary address)
Tel: 0253 26882

In February 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Preston & Blackpool area to Red Rose Radio. Members of the group include: Owen Oyston (*Chairman*); Raschid Gibraltar (*Deputy Chairman*); David Maker (*Managing Director*); David Abell; Julian Allitt; Bill Beaumont; Ms Atarah Ben-Tovim, MBE; Russell Hart; Clive Lloyd; Mrs K Riss McQueen; David Moore; Mrs Petipha Prevost; Mrs Marion Taylor; Peter Taylor; Prof Gareth Williams; Ms Victoria Wood; Sir Frank Pearson (*President*).

MF and VHF frequencies to be announced AIR DATE: LATE 1982



READING



Radio 210 (Thames Valley Broadcasting Ltd.), PO Box 210, READING, Berkshire, RG3 5RZ
Tel: 0734 413131

Directors. Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Tony Stoller (*Managing Director*); H E Bell; F A Butters; Brian Cowgill; Brian Harpur; Max Lawson; H McGhee; Mrs F M B Nash; Kenneth F Rivers; A Steel.

Executives. David Addis (*Programme Controller*); Phil Coope (*Head of News*); Ian Gilchrist (*Head of Features*); Mike Matthews (*Head of Presentation*); David Porter (*Director of Sales and Administration*); Paul Robbins (*Chief Engineer*); Brian Spiller (*Local Sales Manager*).

210 metres (1431 kHz), VHF 97.0 MHz AIR DATE: 8.3.76



SHEFFIELD & ROTHERHAM



Radio Hallam, PO Box 194, Hartshead, SHEFFIELD S1 1GP
Tel: 0742 71188

Directors. Michael J Mallett (*Chairman*); William S MacDonald (*Managing Director*); Mrs D de Bartolome; Prof F A Benson; J J Jewitt, OBE, JP; R K Skues (*Programme Director*); T P Watson, JP; H Whitam.

Senior Executives. Audrey Adams (*Sales Manager*); Graham Blincoe (*Company Secretary*); Derrick Connolly (*Chief Engineer*); Jim Greensmith (*News Editor*); Roger Brooks (*Head of Talk Presentation*).

Management. Graham Chatfield (*Deputy News Editor*); Michael Adams (*Assistant Chief Engineer*); Jo Harrison (*Commercial Production Manager*); Alan Biggs (*Sports Editor*); Mike Rouse (*Promotions Manager*).

194 metres (1548 kHz), VHF 95.2 MHz (Sheffield), 95.9 MHz (Rotherham) AIR DATE: 1.10.74



SOUTHEND/ CHELMSFORD

Essex Radio



Essex Radio, Radio House, Cliftown Road, SOUTHEND-ON-SEA SS1 1AW
Tel: 0702 333711

Directors. David Keddie, JP, DL (*Chairman*); Col G Judd, TD, DL (*Vice Chairman*); C E Blackwell (*Chief Executive*); Trevor Bailey; J P Banville; W H Beets; H P Garon; Dr C Green; Clive James; Eric Moonman; Carol Reeve; Olga Rippon; Anthea Speakman; H W Stone.

Senior Executives. John Wellington (*Programme Controller*); Steve Wood (*Head of News*); David Oldroyd (*Sales Controller*); Andrew Gemmill-Smith (*Chief Engineer*); Jeff Bonser (*Station Manager (Chelmsford)*).

Southend: 210 metres (1431 kHz), VHF 95.3 MHz
Chelmsford: VHF 96.4 MHz, MF to be announced
AIR DATES: SEPTEMBER 1981 (Southend)
DECEMBER 1981 (Chelmsford)



STOKE-ON-TRENT

Applications from groups wishing to provide the Independent Local Radio service in the Stoke-on-Trent area were invited by the IBA on 4th August 1981.

MF and VHF frequencies to be announced AIR DATE: MID 1983



SWANSEA

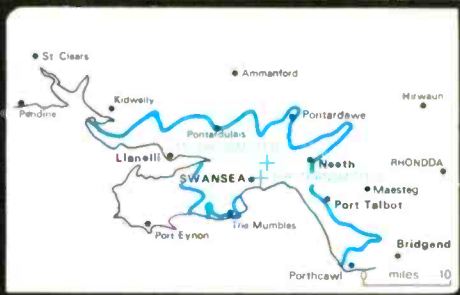


Swansea Sound, Victoria Road, Gowerton, SWANSEA SA4 3AB
Tel: 0792 893751

Directors. Prof J Howard Purnell (*Chairman*); Charles Brahm (*Managing Director*); Mrs Margaret Aeron-Thomas; John Allison, JP, CBE; William Blyth, JP; Vernon Rees Davies, JP; David Goldstone; Brian Harpur; R D Kennedy; Leslie Rees; Selwyn Samuel, OBE.

Executives. Colin Stroud (*Financial Controller/Company Secretary*); David Thomas (*Head of News*); John Thomas (*Sales/Marketing Controller*); Wyn Thomas (*Programme Controller*); Dennis Wood (*Chief Engineer*).

257 metres (1170 kHz), VHF 95.1 MHz AIR DATE: 30.9.74



SWINDON/ WEST WILTS.



Wiltshire Radio Ltd.,
41 New Road,
CHIPPENHAM,
Wiltshire, SN15 1HL.
Tel: 0249 4351

In June 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Swindon West Wilts. twin area to Wiltshire Radio. Members of the group include: Nicholas S Tresilian (*Chairman*); Harold F W Cory (*Vice Chairman*); Dr Barbara Clay; Anthony J Dann (*Company Secretary*); Mrs Jill Dann; Barrie Giffard-Taylor (*Company Accountant*); Mrs Jane Grigson; Piers S Harford; Miss Cyd Hayman; Wayland Kennet; Mrs Helen M Kime; Paul Leo; Henry P J Meakin (*Financial Director*); Ronald Nethercott; Ashley Roberts; Gareth Roberts; Robert K B Savage; William J Wilder.

Swindon: VHF 96.4 MHz, MF to be announced
West Wilts: MF and VHF frequencies to be announced
AIR DATE: LATE 1982



TEESSIDE

RADIO TEES

Radio Tees,
74 Dovecot Street,
STOCKTON-ON-TEES,
Cleveland, TS18 1HB
Tel: 0642 615111

Directors: J B Robertson (*Chairman*); G T A W Horton (*Managing Director*); A N Allan; W Allison; M L Cohen; The Lord Crathorne; R Crosthwaite; M A Heagney; P A Hill-Walker; M E Humphrey; T W G Jackson; K Lister; Mrs R MacKenzie; H Whitehead; T R C Willis.

Executives: Hugh Morgan Williams (*News and Current Affairs Editor*); Jeffrey Blood (*Financial Controller*); Donald Cline (*Commercial Production*); David Cousins (*Programme Controller*); Chas Kennedy (*Chief Engineer*); George Knight (*Sales Controller*).

257 metres (1170 kHz), VHF 95.0 MHz AIR DATE: 24.6.75



TYNE & WEAR



Metro Radio,
NEWCASTLE UPON TYNE
NEW 1BB
Tel: 0632 883131

Executive Directors: Sir John Hunter, CBE, DSC, DL (*Chairman*); Neil S Robinson (*Managing Director*); Mic Johnson (*Programme Controller*); John Josephs (*Company Secretary*).

Directors: R Baker; J Harper, CBE; L Harton; R D Kennedy; K Lister; E Ward; Harold Whitehead; Hedley Whitehead.

Executives: Tony Cartledge (*News Editor*); Charles Harrison (*Sports Editor*); Mrs Doreen Smith (*Management Accountant*); Tony Johnson (*Acting Chief Engineer*).

261 metres (1152 kHz), VHF 97.0 MHz AIR DATE: 15.7.74



WOLVERHAMPTON & BLACK COUNTRY



Beacon Radio,
PO Box 303,
267 Tettenhall Road,
WOLVERHAMPTON WV6 0DQ
Tel: 0902 757211
Telex: 336919

Directors: A W Henn (*Chairman*); R P Tomlinson (*Station Manager and Managing Director*); K Baker; B F Blakemore; M G D Graham; C J Halpin; H J Hill; J C Jones; B Wallis; P B Woodman.

Senior Staff: R H Pierson (*Programme Controller*); A Mullett (*Local Sales Manager*); P Brookes (*Head of News*); J Plant (*Company Secretary*); B Warburton (*Chief Engineer*); M Wright (*Head of Music*); D Fisher (*Operations Manager*); P Noyes Thomas (*Press, Public Relations and Promotions*).

303 metres (990 kHz), VHF 97.2 MHz AIR DATE: 12.4.76



WREXHAM & DEESIDE MARCHER SOUND

Marcher Sound/Sain-Y-Gororau,
c/o Hillview,
11 Warren Drive,
PRESTATYN,
Clywd, LL19 7HT
Tel: 07456 6324

In March 1981 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Wrexham & Deeside area to Marcher Sound Sain-Y-Gororau. Members of the group include: Lord Evans of Cloughton (*Chairman*); Marjorie Chalk; B Coleman; E Edwards; D Fitzsimmons; D Gaskell; H Gould; R Gregory; I Hall; B Hogg; Betty Hughes; K Iball; D Jones; J Jones; K Jones; H Martin; E Morris; J Owen; C Roberts; E Stansfield; M Thomas; J L Tomos; B Woolley.

Marcher Sound proposes to have its main studios in Wrexham, with feeder studios operating from Chester, Deeside and Mold. In association with Radio City it will broadcast 24 hours a day and also provide programmes in Welsh

238 metres (1260 kHz), VHF 95.4 MHz AIR DATE: EARLY 1982





BETTER VIEWING AND LISTENING

When Al Jolson first burst into speech and song on the cinema screens over 50 years ago, he claimed prophetically 'you ain't seen nothing yet'. Television and video engineers and technicians have never lost that initial sense of wonderment at what they can already achieve – and what they expect to do in the future. For those involved in broadcasting there are always new doors and windows opening, and barriers that at first seem so high and insurmountable come tumbling down as the trumpets of new technology are sounded.

The steady progress from black-and-white metropolitan coverage to national coverage, to the opening of the international windows, first by Eurovision and then by space satellites, to the present superbly coloured pictures and high-quality sound: and still to come is the exploitation of direct broadcasting from satellites, or the formidable combination of satellite distribution with multi-programme cables, the increasing use of video tape recorders and the soon-to-arrive video discs – the challenge of vastly increasing programme choice – without destroying the high standards of off-air broadcast reception which will remain the most accessible and most economical form of home video for many years to come.

For the broadcaster there is also the challenge of new technology in the equipment he uses, the way programmes are assembled and then edited in 'post-production', the growing flexibility of electronic production with editing now as precise as that of film, the way that the size of electronic cameras and equipment has been reduced without reducing the technical quality, the ingenious new techniques that will allow realistic backgrounds to be inserted during post-production. One day we may come to accept 1981 as a 'milestone year' in which the first compact electronic cameras with their own integrated video recorders were demonstrated, giving to electronics the traditional freedom to go anywhere, shoot anything which could be done by film cameras *plus* such advantages as instant replay and reusable tape. In just a few short years, electronic news gathering (ENG) has shown that the new technology can be developed to lift production out of the studios and away from the tyranny of the 'instant editing decisions' of the control room.

Engineers also believe firmly that television equipment of the future will increasingly utilise computer-type 'digital' techniques so that pictures and signals can be manipulated in a manner quite beyond what is possible with conventional 'analogue' signals. Engineers at the IBA's engineering centre near Winchester and those of the programme companies are playing a major role in seeking international agreement on just how digital signals should be standardised so that they will provide systems that will still be considered excellent in the 21st century – just as they are looking also at the whole question of whether it would be possible to provide pictures of higher resolution, akin to the best cinema presentations, for reproduction on large screens. The future depends, of course, not only on what can be achieved by the broadcast engineers but also on progress in receiver and display techniques.

The British viewer, served by perhaps the world's finest television services, already watches for an average of 3½ hours per day – as much as in almost any other country in the world. The pattern of broadcasting built up in the UK has concentrated on quality rather than unrestricted choice. The coming of Channel Four, towards the end of 1982, represents the first extension of choice since 1964. Yet already new video technologies and satellites give promise of yet more choice, more competition for a share of the viewers' screens. The challenge of the 1980s will be to utilise this wider choice, this ability of the viewer to select what he wants to see – and when he watches it – without bringing in train some of the less desirable effects of 'audience fragmentation'.

Technology could give us 'convenience viewing': for example it would be nice to know that if the phone rings in the middle of an exciting drama one could press a 'record' button and so be able to resume watching when the caller has finished. This is the sort of facility now being offered by the video cassette recorder – though to do this in practice involves difficult questions of 'copyright' law. But perhaps more channels will make the 'repeat' more respectable and lift it from the category of what some programme viewers most like to hate! Yet how often most of us lament missing episodes of drama series or welcome another opportunity to see more 'vintage' comedy. With more channels, more viewers would feel that repeats were not forced upon them, but would welcome them as evidence of more convenient viewing.

◀ A senior supervisory engineer at a sound mixing desk in the Manchester studio. *Granada*

It is sometimes argued that more does not necessarily mean better and that a substantial fragmentation of audiences might damage overall standards unless viewers are willing and ready to *pay* for more choice by means of 'subscriptions' and other alternative methods of financing broadcasting. The American experience, however, where very large numbers of programme channels are now being distributed by a combination of satellite/cable technology, is that the loss of audiences from broadcast television is much smaller than might be expected: just as listeners remain faithful to radio broadcasting while listening to their own recordings from time to time.

Satellites, cable, cassettes and video discs are only the tips of the iceberg of technical progress. Beneath the surface much is being done to improve and further refine the techniques of teletext, remote channel selection, frequency-synthesised tuning, programme identification and 'memorised' selection of programmes as well as to provide better noise and interference suppression for car radios, and other techniques for the improvement of 'in-car' entertainment and information. For radio, engineers are still seeking ways of convincing more listeners of the advantages of using the VHF/FM rather than the medium-wave services. For, in the end, it is what the viewer or listener wants that matters: there is little point in providing more 'choice' if viewers are not prepared to select in advance the programmes they wish to see – at least not until programme identification data signals enable the viewer simply to touch a button marked with one of the main categories of drama, comedy, films, etc., and leave it to the machine to do the rest!

Independent Broadcasting Engineering

The IBA is authorised to establish, install and use transmitting stations for television and local sound broadcasting; and to arrange for the provision and equipment of studios by publishing Technical Codes of Practice, drawn up in consultation with the programme companies who own and operate the studios and revised periodically to take account of the latest developments.

Currently the IBA transmits 625-line colour television from more than 500 UHF transmitting installations to almost 99% of the population of the United Kingdom, the Channel Islands and the Isle of Man. To fill in the small remaining gaps, about 70 new relays are opened



▲ At the IBA's engineering headquarters at Crawley Court in Winchester, a transportable satellite terminal is being prepared for a journey to Madeira.

each year. Channel Four will open from some 25 'main' stations in England, Scotland, Northern Ireland and the Channel Islands in November 1982; the IBA is also engineering Sianel 4 Cymru for the Welsh Fourth Channel Authority and plans to have six 'main' stations and over 80 local relays completed by November 1982. New local radio transmitters are being built and brought into service for ILR. ITV programme companies are continuing to re-equip and expand their studio and field facilities on a massive scale. Channel Four is establishing a 'play-out' facility, together with presentation studios, in Central London.

Comprehensive research and development support for Independent Broadcasting is provided at the IBA's engineering centre at Crawley Court, Winchester – a purpose-built engineering and administrative centre in a pleasant rural setting – and also by means of research projects undertaken or sponsored by the programme companies. Crawley Court and field staff include a large number of highly qualified engineers covering many disciplines within the broad spectrum of electronics and mechanical engineering. Apart from research and development, their work includes the planning, provision, operation and maintenance of the IBA's television and local radio network and its responsibilities for the distribution networks and the technical quality of all transmissions.



▶ A portable video tape recorder of the type currently in use for electronic news gathering. Already, the engineers are working towards integrating the recorder into the camera itself.

The IBA's Advanced Regional Operations Centre

During February 1981, IBA engineers completed and brought into operational use their first computer-controlled Regional Operations Centre (Roc) at Emley Moor, Yorkshire: the first of the four 'second-generation' Rocs from which the entire IBA network of unattended UHF/VHF television transmitting stations will be supervised for ITV, Channel Four and Sianel 4 Cymru.

Two more of these sophisticated computer-controlled centres are due to be completed during 1981: at St Hilary near Cardiff, which became operational at the end of June; and Black Hill near Glasgow. Then, during 1981-82, the original Roc built at Croydon in 1977 for the South, London, East of England regions and the Channel Islands is being virtually rebuilt to take advantage of the new software-control system.

The new two-man control desks, from each of which up to several hundreds of unattended transmitters will be supervised, work in conjunction with Ferranti 'Argus' mini-computers and dedicated microprocessors. For Channel Four, the new centres will work with new microprocessor-based supervisory equipment installed alongside the 'main' Channel Four transmitters controlling automatic monitoring equipments, the switching of programme inputs and other critical control functions.

To compile accurate records of any faults or breakdowns, the data can be transferred from each Roc to the IBA's main-frame computer at its Engineering Centre near Winchester by means of data transmission links over the public switched-telephone network.

This advanced technology will assist the monitoring staff, although human skills will still be needed: at the control desk the engineers assess visually, from off-air monitor screens, the technical quality of all programmes as they go out in the different regions. This means capturing weak signals using special receiving aerials mounted high up on the tall transmitting masts and care-

fully trained on transmitters up to almost 80 miles away. Where such off-air reception is not possible even with high aerials, the signals are brought to the Roc by means of special microwave links.

The operating staff can control 'main' and some relay transmitters directly from a standard 'keyboard' attached to the visual display unit on the control desk. They can switch transmitters on and off, or do this automatically at pre-set times, change over to standby equipment, and arrange for a suitable electronically-generated 'caption' to go out should a fault occur on the incoming programme lines or the associated sound transmitters.

The building of the new generation of advanced Rocs will permit even more effective use to be made of the skills of the IBA field engineers. As the existing smaller colour control centres are closed, a number of these highly trained engineers will be freed from

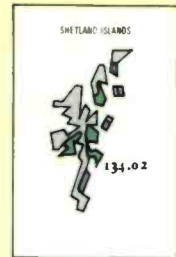
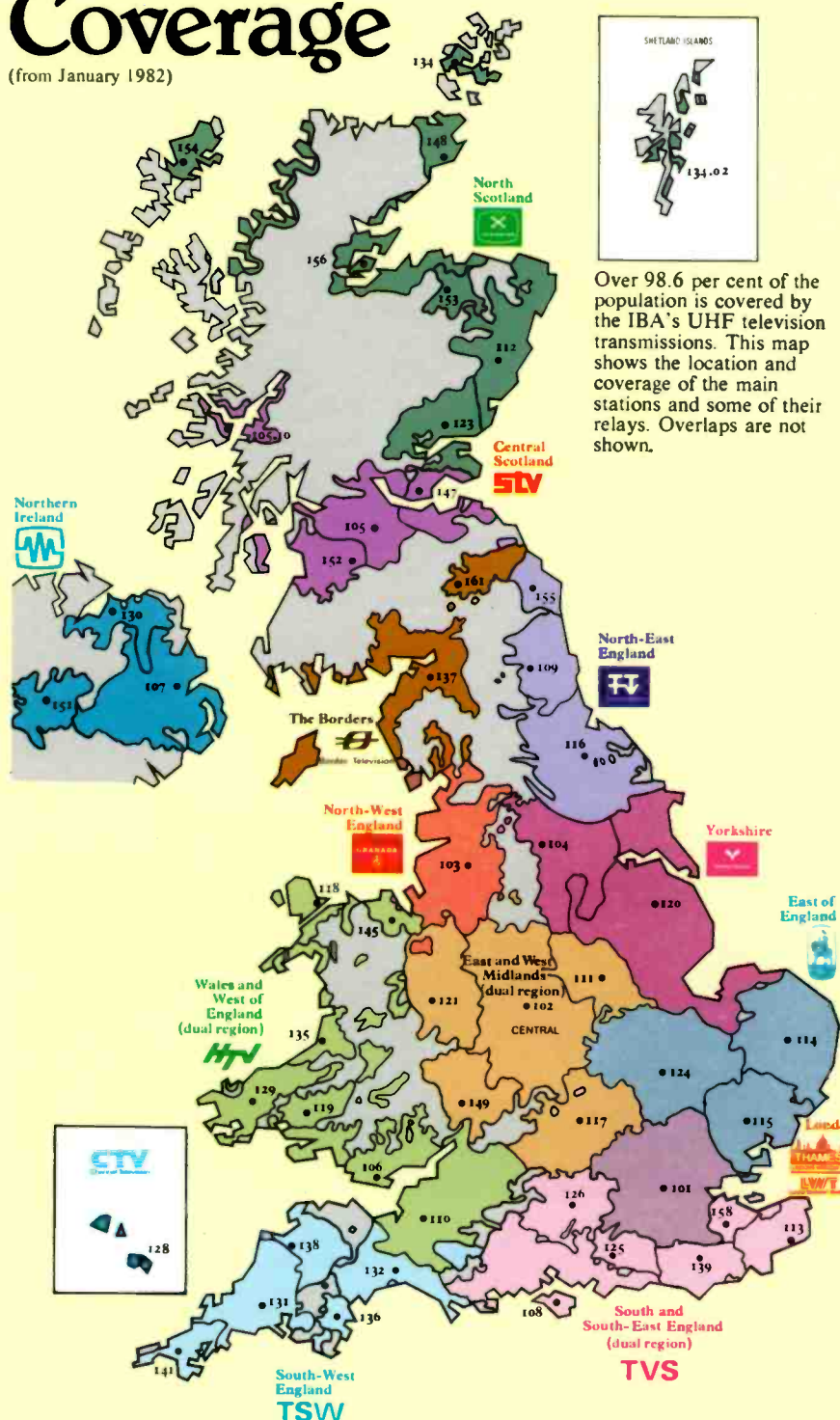


monitoring duties and will be formed into additional mobile maintenance teams to serve the very large number of extra transmitting installations that are needed for Channel Four, for Sianel 4 Cymru, for Phases 2 and 3 of the local relay building programmes and for the further rapid expansion of Independent Local Radio.

▲Staff at the IBA's Emley Moor Roc operating the new control desk from which several hundred unattended transmitters can be supervised.

UHF Television Coverage

(from January 1982)



Over 98.6 per cent of the population is covered by the IBA's UHF television transmissions. This map shows the location and coverage of the main stations and some of their relays. Overlaps are not shown.

UHF TV STATIONS
(on air by early 1982)
Main stations are shown in bold type. Full technical details from the IBA's Engineering Information Service.

* Stations to transmit Channel Four from its start in November 1982.

THE BORDERS

- 137 Caldbeck***
- 137.01 Whitehaven*
- 137.02 Keswick
- 137.03 Threlkeld
- 137.04 Ainstable
- 137.05 Haltwhistle
- 137.06 Gosforth
- 137.07 Bassenthwaite
- 137.10 Douglas
- 137.11 Beary Peak
- 137.12 Port St. Mary
- 137.14 Laxey
- 137.15 Langholm
- 137.16 Thornhill
- 137.17 Barskeoch Hill
- 137.18 New Galloway
- 137.19 Stranraer
- 137.20 Portpatrick
- 137.21 Cambret Hill
- 137.23 Creetown
- 137.24 Kirkcudbright
- 137.26 Glenluce
- 137.27 St. Bees
- 137.28 Workington
- 137.29 Bleachgreen
- 137.31 Dentdale
- 137.32 Union Mills
- 103.15 Sedbergh
- 103.16 Kendal
- 103.38 Windermere
- 103.45 Conlston
- 103.50 Hawkshead
- 103.51 Grasmere
- 161 Selkirk***
- 161.01 Eyemouth
- 161.02 Galashiels
- 161.03 Hawick
- 161.04 Jedburgh
- 161.06 Lauder
- 161.07 Peebles
- 161.08 Innerleithen
- 161.09 Berwick-upon-Tweed
- 161.10 Stow

CENTRAL SCOTLAND

- 105 Black Hill***
- 105.01 Kilmacoll
- 105.02 South Knapdale
- 105.03 Biggar
- 105.06 Killearn
- 105.07 Callander
- 105.10 Torosay**
- 105.12 Cow Hill
- 105.13 Netherton Braes
- 105.15 Tarbert (Loch Fyne)
- 105.17 Glengorm
- 105.19 Mallaig
- 105.20 Ballachulish
- 105.22 Haddington
- 105.23 Kinlochleven
- 105.24 Onich
- 105.25 Strachur

- 105.26 Spean Bridge
- 105.27 Oban
- 105.36 Dollar
- 105.37 Ravenscraig
- 105.38 Kirkfieldbank
- 105.41 Fintry
- 147 Craigkelly**
- 147.01 Penicuik
- 147.03 West Linton
- 152 Darvel**
- 152.01 Muirkirk
- 152.02 Kirkconnel
- 152.03 West Kilbride
- 152.04 Lethanhill
- 152.05 Girvan
- 152.06 Campbeltown
- 152.08 Port Ellen
- 152.09 Bowmore
- 152.10 Millburn Muir
- 152.11 Rosneath
- 152.12 Millport
- 152.13 Troon
- 152.15 Rothesay
- 152.16 Tighnabrauch
- 152.17 Lochwinnoch
- 152.20 New Cumnock
- 152.21 Rothesay Town
- 152.22 Claonaig
- 152.23 Carradale
- 152.24 Ardentinnny
- 152.25 Arrochar
- 152.29 Kirkoswald
- 152.30 Kirkmichael

CHANNEL ISLANDS

- 128 Fremont Point***
- 128.01 St. Helier
- 128.02 Les Touillets
- 128.03 Alderney

EAST AND WEST MIDLANDS

(i) East Midlands

- 111 Waltham***
- 102.12 Ashbourne
- 102.23 Nottingham
- 102.26 Eastwood
- 102.35 Ambergate
- 111.04 Belper

(ii) West Midlands

- 102 Sutton Coldfield***
- 102.02 Kidderminster
- 102.03 Brilerley Hill
- 102.06 Bromsgrove
- 102.07 Malvern
- 102.08 Lark Stoke
- 102.09 Stanton Moor
- 102.10 Leek
- 102.11 Fenton
- 102.13 Bolehill
- 102.19 Icomb Hill
- 102.21 Leamington Spa
- 102.27 Allesley Park
- 102.28 Cheadle
- 102.29 Tenbury Wells
- 102.30 Redditch
- 102.33 Guiting Power
- 102.34 Ashford-in-the-Water

- 102.37 Whittingslow
- 102.38 Oakmoor
- 102.39 Matlock
- 117 Oxford***
- 121 The Wrekin**
- 121.02 Clun
- 149 Ridge Hill**
- 149.01 Kington
- 149.02 Garth Hill
- 149.03 Ludlow
- 149.05 Hazler Hill
- 149.06 Oakeley Mynd

EAST OF ENGLAND

- 114 Tacolneston***
- 114.01 West Runton
- 114.02 Aldeburgh
- 114.04 Thetford
- 114.05 Little Walsingham
- 114.06 Creake
- 114.07 Wells-next-the-sea
- 114.08 Burnham
- 115 Sudbury***
- 115.01 Woodbridge
- 124 Sandy Heath***
- 124.01 Northampton (Dall. Park)
- 124.02 Luton
- 124.03 Kings Lynn

LONDON

- 101 Crystal Palace***
- 101.01 Guildford
- 101.02 Hertford
- 101.03 Reigate
- 101.05 Hemel Hempstead
- 101.06 Woolwich
- 101.07 High Wycombe
- 101.09 Woburn
- 101.10 Henley-on-Thames
- 101.11 Bishops Stortford
- 101.12 Chesham
- 101.14 Gt. Missenden
- 101.18 Chepping Wycombe
- 101.21 Hughenden
- 101.22 Forest Row
- 101.23 Chingford
- 101.24 Hemel Hempstead (Town)
- 101.25 Walthamstow North
- 101.30 Marlow Bottom
- 101.31 Cane Hill
- 101.35 Orford
- 101.36 Lea Bridge

NORTH SCOTLAND

- 112 Durris***
- 112.01 Peterhead
- 112.02 Gartly Moor
- 112.03 Rosehearty
- 112.04 Balgownie
- 112.05 Tullich
- 112.06 Braemar
- 112.07 TomIntoul
- 112.09 Eilon
- 123 Angus***
- 123.01 Perth
- 123.02 Crieff
- 123.03 Cupar
- 123.05 Pitlochry
- 123.06 Kenmore
- 123.07 Blair Atholl
- 123.08 Tay Bridge
- 123.12 Auchtermuchty
- 123.13 Camperdown
- 123.14 Strathallan
- 123.15 Methven
- 123.14 Dunkeld
- 147.04 Keelylang Hill (Orkney)**
- 134.02 Bressay**
- 134.03 Fitful Head
- 134.04 Scalloway
- 134.05 Swinister
- 134.06 Baltasound
- 134.07 Fetlar
- 134.08 Collafirth Hill
- 134.09 Weisdale
- 148 Rumster Forest**
- 148.01 Ben Tongue
- 153 Knock More**
- 153.01 Grantown

- 153.02 Kingussie
- 153.04 Craigellachie
- 153.05 Balblair Wood
- 153.06 Lairg
- 154 Eitshal (Lewis)**
- 154.01 Scoval
- 154.02 Clietraval
- 154.03 Daliburgh (South Uist)
- 154.04 Skrlaig
- 154.05 Penifiler
- 154.06 Duncaraig
- 154.08 Badachro
- 154.10 Ullapool
- 154.11 Kilbride (South Uist)
- 156 Rosemarkie**
- 156.01 Auchmore Wood
- 156.02 Fort Augustus
- 156.04 Fodderty
- 156.06 Wester Erchite
- 156.07 Glen Urquhart

NORTH-EAST ENGLAND

- 109 Pontop Pike***
- 109.02 Newton
- 109.03 Fenham
- 109.06 Weardale
- 109.08 Alston
- 109.09 Catton Beacon
- 109.10 Morpeth
- 109.11 Bellingham
- 109.12 Humshaugh
- 109.13 Haydon Bridge
- 109.14 Shotley Field
- 109.15 Durham
- 109.17 Ireshopeburn
- 109.18 Hedleyhope
- 109.19 Seaham
- 109.20 Sunderland
- 109.22 Esh
- 116 Bilsdale***
- 116.01 Whitby
- 116.03 Balnbridge
- 116.04 Grinton Lodge
- 116.05 Guisborough
- 116.06 Ravenscar
- 116.08 Limber Hill
- 116.09 Skinningrove
- 116.10 Romaldkirk
- 116.13 West Burton
- 155 Chatton**
- 155.02 Rothbury

NORTH-WEST ENGLAND

- 103 Winter Hill***
- 103.01 Darwen
- 103.02 Pendle Forest
- 103.03 Haslingden
- 103.06 Saddleworth
- 103.07 Stretton
- 103.08 Bacup
- 103.09 Ladder Hill
- 103.11 Blrch Vale
- 103.12 Whitworth
- 103.13 Glossop
- 103.14 Buxton
- 103.18 Trawden
- 103.19 Whalley
- 103.22 Littleborough
- 103.25 North Oldham
- 103.26 Macclesfield
- 103.27 Congleton
- 103.31 Oakenhead
- 103.32 Whitewell
- 103.33 Delph
- 103.35 Lancaster
- 103.44 Millom Park
- 103.47 Ramsbottom
- 103.48 Dalton
- 103.49 Over Biddulph

- 103.53 Parbold
- 103.54 Chinley
- 103.55 Dog Hill
- 103.58 Romlley
- 103.59 Bollington
- 103.60 Langley
- 103.62 Ribblesdale
- 103.64 Backbarrow
- 103.65 West Kirby
- 103.66 Brook Bottom
- 103.69 Kettlewell
- 103.70 Staveley-in-Cartmel
- 103.71 Penny Bridge
- 103.72 Cartmel
- 103.73 Urswick

NORTHERN IRELAND

- 107 Divis***
- 107.01 Larne
- 107.02 Carnmoney Hill
- 107.03 Kilkeel
- 107.05 Newcastle
- 107.06 Armagh
- 107.07 Black Mountain
- 107.08 Whitehead
- 107.09 Bellair
- 107.13 Newry North
- 107.14 Rostrevor Forest
- 107.15 Newry South
- 107.16 Bishopscourt
- 107.20 Glynn
- 107.30 Killowen Mountain
- 130 Limavady**
- 130.01 Londonderry
- 130.02 Ballycastle Forest
- 130.03 Bushmills
- 130.04 Strabane
- 130.06 Gortnalee
- 151 Brough Mountain**
- 151.05 Belcoo

SOUTH AND SOUTH-EAST ENGLAND

- (i) South**
- 108 Rowridge***
- 108.01 Salisbury
- 108.02 Till Valley
- 108.03 Ventnor
- 108.04 Poole
- 108.05 Brighton
- 108.06 Shrewton
- 108.07 Findon
- 108.10 Winterborne Stickland
- 108.17 Corfe Castle
- 108.19 Portslade
- 108.27 Donhead
- 108.29 Millbrook
- 108.30 Brighton
- 125 Midhurst**
- 125.01 Haslemere
- 126 Hannington***
- 126.05 Tidworth
- 126.06 Chisbury
- 126.07 Sutton Row
- 126.08 Alton
- 126.09 Hemdean (Caversham)
- (ii) South-East**
- 113 Dover***
- 113.03 Dover Town
- 113.04 Hythe
- 113.05 Chartham
- 113.06 Faversham
- 158 Bluebell Hill**
- 158.02 Chatham Town
- 139 Heathfield**
- 139.01 Newhaven
- 139.02 Hastings
- 139.07 Haywards Heath
- 101.04 Tunbridge Wells

SOUTH-WEST ENGLAND

- 131 Caradon Hill***
- 131.01 St. Austell
- 131.02 Looe
- 131.04 Gunnislake
- 131.05 Plympton (Plymouth)
- 131.07 Dowderry
- 131.08 Tavistock
- 131.09 Woolacombe
- 131.10 Penaligon Downs
- 131.11 Newton Ferrers
- 131.12 Ilfracombe
- 131.13 Combe Martin
- 131.14 Okehampton
- 131.15 Ivybridge
- 131.16 Kingsbridge
- 131.18 Plymouth (North Road)
- 131.19 Slapton
- 131.20 Truro
- 131.21 Croyme
- 131.22 Chambercombe
- 131.24 Salcombe
- 132 Stockland Hill***
- 132.01 St. Thomas (Exeter)
- 132.02 Beer
- 132.03 Tiverton
- 132.04 Bampton
- 132.05 Culm Valley
- 132.06 Brldport
- 132.07 Beaminster
- 132.08 Weymouth
- 136 Beacon Hill**
- 136.03 Dartmouth
- 136.04 Ashburton
- 136.05 Teignmouth
- 136.08 Newton Abbot
- 138 Huntshaw Cross**
- 138.07 Westward Hol
- 138.09 Chagford
- 138.10 Brushford
- 141 Redruth**
- 141.01 Isles of Scilly
- 141.02 St. Just
- 141.03 Helston
- 141.09 Praa Sands
- 141.11 St. Anthony-In-Roseland
- 141.13 Gulval

WALES AND WEST OF ENGLAND

- (i) Wales**
- 106 Wenvoe***
- 106.01 Kilvey Hill*
- 106.02 Rhondda*
- 106.03 Mynydd Machen*
- 106.04 Maesteg*
- 106.05 Pontypridd*
- 106.06 Aberdare*
- 106.07 Merthyr Tydfil*
- 106.08 Bargoed*
- 106.09 Rhymney*
- 106.11 Clydach
- 106.12 Abertillery*
- 106.13 Ebbw Vale*
- 106.14 Blaena*
- 106.15 Pontypool*
- 106.16 Cilfrew
- 106.17 Blaenavon*
- 106.18 Abergavenny*
- 106.19 Fernelde*
- 106.20 Porth*
- 106.22 Llangenor*
- 106.23 Treharris*
- 106.24 Cwmafon*
- 106.26 Llanhilleth*
- 106.28 Gllfach Goch*
- 106.29 Taff's Well*
- 106.30 Ogmrove Vale*
- 106.31 Abertridwr*

- 106.32 Ynys Owen*
- 106.35 Tonypany*
- 106.42 Mynydd Bach*
- 106.43 Bedlingog*
- 106.48 Pennar*
- 106.49 Brecon*
- 106.50 Sennybridge*
- 106.51 Clyro*
- 106.52 Crickhowell*
- 106.53 Blackmill*
- 106.55 Pennoth*
- 106.56 Pontardawe*
- 106.57 Deri*
- 106.58 Cwmanan
- 106.60 Ton Pentre*
- 106.63 Monmouth
- 106.65 Cwmfelinfach*
- 106.66 Llanfoist*
- 106.69 Tynnewydd*
- 106.70 Craig-Cefn-Parc*
- 106.71 Briton Ferry*
- 106.72 Dowlais*
- 106.75 Crucorney
- 106.77 Efail Fach
- 106.78 Llanharan
- 118 Llanddona***
- 118.01 Betws-y-Coed*
- 118.03 Conway*
- 118.04 Bethesda
- 118.05 Deiniolen*
- 118.06 Arfon*
- 118.07 Llandecwyn*
- 118.08 Ffestiniog*
- 118.09 Waunfawr
- 118.10 Amlwch
- 118.11 Cemaes
- 118.13 Dolwyddelan
- 119 Carmel***
- 119.01 Llanelli*
- 119.03 Ystalyfera*
- 119.04 Llandrindod Wells*
- 119.08 Rhayader*
- 119.09 Llanwrtyd Wells*
- 119.10 Builth Wells*
- 119.11 Tenby*
- 119.13 Abercraf*
- 119.15 Mynydd Emroch*
- 119.16 Greenhill*
- 129 Presely***
- 129.01 Mynydd Penarreg*
- 129.03 Llandyfriog*
- 129.04 St. Dogmaels*
- 129.07 Trefin
- 129.08 Abergwyfni
- 129.10 Llwyn Onn*
- 129.11 Dolgellau*
- 129.12 Croeserw*
- 129.13 Pencader
- 129.14 Llandysul
- 129.15 Broad Haven
- 129.16 Rheola*
- 135 Blaen-Plwyf***
- 135.01 Machynlleth*
- 135.02 Aberystwyth*
- 135.06 FISHGUARD
- 135.09 Long Mountain*
- 135.10 Llandinam*
- 135.11 Llanidloes*
- 135.12 Llanfyllin*
- 135.13 Moel-y-Sant*
- 135.14 Kerry
- 135.15 Carno
- 135.17 Dolobont
- 135.18 Llanbrynmair
- 135.22 Llanrhaed-ym-Mochnant
- 145 Moel-y-Parc***
- 145.02 Llangollen*
- 145.07 Glyn Ceiriog*
- 145.08 Bala*
- 145.09 Corwen*
- 145.10 Pontfadog*
- 145.11 Cerrigydrudion
- 145.12 Wrexham-Rhos

(ii) West

- 110 Mendip***
- 110.02 Bath
- 110.03 Westwood
- 110.04 Avening
- 110.05 Calne
- 110.07 Bristol KWH
- 110.08 Bristol IC
- 110.09 Washford
- 110.11 West Lavington
- 110.12 Seagry Court (Swindon)
- 110.14 Monksilver
- 110.18 Stroud
- 110.19 Clrenchester
- 110.20 Nailsworth
- 110.21 Chalford
- 110.24 Marlborough
- 110.25 Upavon
- 110.26 Porlock
- 110.27 Countisbury
- 110.29 Cerne Abbas
- 110.30 Hutton
- 110.31 Bristol (Montpelier)
- 110.32 Box
- 110.33 Dursley
- 110.34 Slad
- 110.38 Bristol (Barton House)
- 110.39 Bruton
- 110.42 Uckley
- 110.46 Backwell
- 110.54 Lydbrook

YORKSHIRE

- 104 Emley Moor***
- 104.01 Wharfedale
- 104.03 Sheffield
- 104.04 Skipton
- 104.05 Chesterfield
- 104.06 Halifax
- 104.07 Keighley
- 104.08 Shatton Edge
- 104.09 Hebden Bridge
- 104.10 Ripponden
- 104.11 Cop Hill
- 104.13 Idle
- 104.14 Headingley
- 104.15 Beecroft Hill
- 104.17 Oxenhope
- 104.18 Calver Peak
- 104.22 Tideswell Moor
- 104.26 Hope
- 104.27 Addingham
- 104.28 Luddenden
- 104.32 Hasland
- 104.35 Totley Rise
- 104.38 Oliver's Mount
- 104.42 Skipton Town
- 104.43 Batley
- 104.44 Heyshaw
- 104.46 Primrose Hill
- 104.47 Armitage Bridge
- 104.48 Wincobank
- 104.49 Holmfirth
- 104.50 Hagg Wood
- 104.51 Hunmanby
- 104.52 Keighley Town
- 104.53 Sutton-in-Craven
- 104.55 Cragg Vale
- 104.57 Stocksbridge
- 104.58 Oughtibridge
- 104.60 Grassington
- 103.05 Todmorden
- 103.20 Walsden
- 103.41 Cornholme
- 103.67 Walsden South
- 120 Belmont***
- 120.01 Weaverthorpe

Extending ITV Coverage

The hectic work of getting ready for Channel Four is not being allowed to stand in the way of the continued expansion – working in close co-operation with the BBC engineers – of the network of UHF transmitting stations. Although the IBA's UHF transmissions now reach over 98.6% of the population, there are still rather more than 500,000 people who cannot get good colour pictures. Most of these live in the more remote valleys and islands, badly screened by hills from any UHF transmitters although a few are in towns where, for example, high-rise buildings or gasholders may result in 'shadow areas'.

The broadcasters are therefore building more local relays at the rate of 70 per year. Phase 1, largely completed, were relays from which it was possible to serve more than 1,000 people. Phase 2, now in progress, represents relays serving between 500 and 1000 previously unserved people, and due to be largely complete by about 1984–85. In May 1980, the Home Secretary formally approved a further, Phase 3 project that will extend coverage to groups of fewer than 500 previously unserved people wherever it proves practicable to do so. In realistic terms, taking account of the very high cost-per-viewer of relays covering small numbers of people, groups of fewer than 200 are unlikely to benefit from Phase 3, and that figure must be seen as a difficult target which will not always be met either for economic or technical reasons.

In the late 1980s when Phase 3 is completed there could remain perhaps 100,000 people living in tiny communities – isolated farms in valleys, on remote islands, etc. – still beyond the reach of the jointly-planned UHF networks. The Government has approved a scheme whereby such communities, if they wish, can organise and implement small 'self-help' schemes, using either cable or 'off-air' distribution. These schemes are being technically supervised by the broadcasters and the Home Office but have to be financed by the communities (though in some cases part of the cost may be borne by local or regional development bodies).

It is believed that by the end of this decade

some 99.9% of the population will be able to receive UHF colour TV of reasonable quality.

Closure of 405-line Services

During 1980 the Home Secretary announced the phased closure of the ITV (and BBC1) services on 405-lines in VHF Bands I and III. Since the start of the ITV 625-line UHF colour services in 1969 it has always been the intention to close the 405-line black-and-white-only service but this has been delayed until UHF coverage has been extended to serve a very high proportion of all viewers. Very few 405-line-only sets still remain in use.

The IBA's 47 405-line transmitting stations will begin to close about mid-1982 and will be entirely phased out over a period of about four years. During the second half of 1982 ten stations will close and in 1983 a further nine:

1982: *2nd quarter* – Belmont (Lincolnshire); Sheffield; Scarborough; Ballycastle (Co Antrim). *3rd quarter* – Newhaven (East Sussex); Ffestiniog (Gwynedd); Abergavenny; Brecon. *4th quarter* – Membury (Berkshire); Lethanhill (near Ayr).

1983 (alphabetical and not date order): Aviemore; Bath; Huntshaw Cross (North Devon); Richmond Hill (Isle of Man); Ridge Hill (Hertfordshire); Rosneath; Rothesay; Rumster Forest (Caithness); Whitehaven (Cumbria).

These closures are being planned in conjunction with the BBC and the Home Office. As far as possible IBA and BBC 405-line transmitters serving the same areas will be closed at the same time. To minimise inconvenience to viewers, the stations being closed first are those in areas where there is already very good UHF coverage. Normally some two years' notice will be given before a station closes.

Since 405-line VHF signals penetrate rather deeper into valleys and other 'shadow' areas than is possible on UHF, there will always be a few locations where the UHF services will be unable to provide the marginal pictures received in such places from the old system; it is for such places that the Home Office 'self-help' scheme has been extended to include small off-air relays.

Regional Choice

In order to still further improve the regional services provided by Independent Television the Authority has completed a series of public surveys and consultations to determine whether any changes should be made in the allocation of transmitters to the individual programme companies. From 1st January 1982, when the new programme contracts take effect, some viewers will as a result find that the ITV programme service radiated from their local transmitter will change.

The single most important change is that affecting the North Kent area where the Bluebell Hill 'main' transmitter near Maidstone, together with the relays serving Chatham Town and Tunbridge Wells, previously forming part of the London region, will become part of the new South and South-East England dual region.

In the north, the relays at Coniston, Grasmere, Kendal, Sedbergh, Hawkshead and Windermere are being transferred from the existing Lancashire region (Granada) to The Borders region (Border Television); similarly relays at Cornholme, Todmorden, Walsden and Walsden South cease to be part of the Granada region and will carry the programmes of Yorkshire Television. The Buxton relay is transferred from the Midlands to the Granada region.

A regional anomaly will be removed with the opening soon of three special 'two-channel' relays carrying Anglia Television and BBC1 (East) programmes for some 70,000 viewers in North-West Norfolk who live in areas within range of the Belmont UHF transmitter carrying the ITV Yorkshire and BBC (North) programmes.

The low-power relay at Marlborough, Wiltshire, which presently takes the South of England programmes, is being re-attributed to the West of England area (HTV West).

The following transmitters will carry the East Midlands programmes in the new dual region of East and West Midlands: Waltham (main high-power transmitter); Nottingham, Eastwood, Ashbourne, Ambergate and Belper (low-power local relay stations). A considerable number of viewers living in the East Midlands area are believed to be receiving their programmes from Sutton Coldfield near Birmingham; this is a main transmitter for the West Midlands part of the region, so that it will be necessary for these viewers to re-tune their sets and to install suitable aerials directed towards an East Midlands transmitter if they wish to receive the East Midlands programmes. If in doubt consult your dealer.

TELEVISION... As others see it

'I believe that television is going to be the test of the modern world, and that in this new opportunity to see beyond the range of our vision we shall discover either a new and unbearable disturbance of the general peace or a saving radiance in the sky. We shall stand or fall by television - of that I am quite sure.'
- E B White, 1938, quoted in *The Future of Broadcasting*, 1973.

'He's going for the pink, and for those of you with black and white sets, the yellow is behind the blue.' - TV snooker commentator.

'Television. No good will come of this device. The word is half Greek and half Latin.' - ascribed to C P Scott of *The Guardian*.

'I am certain that before the end of 1926 an orator speaking into the microphone will have both his voice and his image transmitted simultaneously all over the globe.'
- M. Edouard Belin, a noted French scientist, reported in *Wireless World* January 1926.

Your Guide to Good TV Reception

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the ‘know-how’.

‘Channel Four’ will come from the same transmitting stations as ‘ITV’ and should be received on the same aerial (see page 182 for additional information).

● ● ● ● ● ● ● ● ● ● The Controls ● ● ● ● ● ● ● ● ● ●

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size. You should expect your service engineer to make sure these controls are correctly set, *but you should not attempt to do it yourself.*

Many dealers and rental companies provide ‘operating instructions’ for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

Remote control is almost always provided for ORACLE teletext, with the same compact ‘Key-pad’ unit (which is pointed at the set) also controlling the picture and sound. ORACLE is easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively, both on teletext and television.

STATION SELECTION. Some sets have ‘touch’ or ‘remote’ selection; many more have push-buttons for selecting the programmes. Often these buttons also serve as tuning controls so that the set may be tuned to different channels. Just occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models of receivers, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the manufacturers’ or rental companies’ instruction leaflet.

BRIGHTNESS AND CONTRAST. These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour

‘saturation’ control to a minimum. Then adjust ‘brightness’ (or ‘brilliance’) and ‘contrast’ alternately so that you get good reproduction of both ‘highlights’ and ‘dark’ areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes ‘garish’ with the faces too red. So having set the ‘brightness’ and ‘contrast’ controls, turn up the ‘colour’ control for natural colour. There is often a tendency to overset this knob for rather too much colour. Some colour sets also have a ‘hue’ or ‘tint’ control as a further adjustment to the colour picture. This control should be set after adjusting all other controls, to give natural ‘flesh tones’.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

TYPICAL SYMBOLS FOR



COLOUR CONTRAST BRILLIANCE VOLUME

● ● ● ● ● ● ● ● ● ● Maintenance ● ● ● ● ● ● ● ● ● ●

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole

installation checked for electrical safety. Your aerial installation can also be checked: all aerials exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, poor reception is caused more by old or faulty aerials than by faulty sets.

Sometimes an aerial may still be in good condition but the picture may be poor because:

The foliage of trees or bushes may be obstructing and reducing the signal.

A new high building may be blocking the signal, or another domestic aerial may have been put very close to your own.

Moisture may have got into your aerial cable, or the indoor flexible lead may have broken internally or become disconnected from the plug.

Installation and maintenance of UHF aerial systems for colour/black-and-white 625-line reception needs technical knowledge and special test instruments – it really is not a job for any ‘do-it-yourself’ enthusiast. Your local rental company or dealer should be able to advise you on suitable aerials for your locality.

Remember that if a local relay transmitter opens in your area it could make a considerable improvement to your reception and justify the relatively low cost of changing your aerial. Again, your local dealer or rental company will be able to advise you. It will also be necessary to re-tune your set to the new channels.

● ● ● ● ● Electrical Safety ● ● ● ● ●

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains-plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Over-heating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The Need for a Good Aerial

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now less than an average of one a year. This is good news for viewers – but it does mean that if your pictures are poor or unsatisfactory the fault is more likely to be due to your aerial system than your set. Aerials grow old and deteriorate, particularly in seaside and industrial environments; cable connections and/or plugs and sockets may break or become unsatisfactory. If your picture is not as good as you think it should be, or if you are moving to a new district, the following notes will help you to get good viewing of ITV, and to keep it good.

● ● ● ● ● The 625-line Service ● ● ● ● ●

All modern sets are intended either solely or primarily for use on the 625-line system, used by ITV since 1969. The 405-line service, which will be progressively phased out from 1982–1986, carries exactly the same programmes that are transmitted on the 625-line system.

There are now about 500 transmitting stations providing 625-line colour transmissions on UHF (ultra high frequencies) and reaching over 98.6 per cent of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power and are meant just to fill in a small ‘gap’ of perhaps just one part of a small town or a few villages. Although almost all the 625-line transmissions are in colour (using the PAL colour system) they can be received in black-and-white.

The main requirement for consistently good reception on any type of receiver is that your aerial system provides it with a good, steady ‘clean’ signal. In some areas this may need only a simple aerial, but elsewhere it may pose rather more problems. Of course, the receiver must be in good working order, correctly adjusted.

● ● ● ● ● Which Station Should I Receive? ● ● ● ● ●

When you first acquire a UHF receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in UHF tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of UHF signals rapidly. New relay stations continue to be opened at the rate of over one a week.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30–40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new UHF transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire SO21 1QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The UHF band covers a very large number of channels, and each transmitter is allocated a set of channels which falls into one of five groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels. A 'cranked' fixing arm facilitates adjustment.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour and ORACLE reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements required, depends on various factors:

- the distance away from the transmitter*
- the power and radiating characteristics of the transmitter*
- the nature of the intervening ground*
- the height at which you mount the aerial.*

In general terms, viewers within a few miles of a main transmitter or very close to a relay station, require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted clear of the roof? In difficult reception areas it may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length, type and size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e., the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade the picture quality.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions and is also often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and with careful mounting.

The requirements for good ORACLE teletext reception - that is to say the avoidance of 'errors' in the displayed characters - are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

Portable Receivers

The use of portable TV sets (for example, in caravans) is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in aerial may not be

satisfactory, for example, inside a metal-skinned caravan.

Check beforehand whether you are taking your portable set to an area well served by a transmitter. In the case of a single-standard model, this must be a UHF transmitter, but for a dual-standard set it can be a UHF or VHF transmitter. UHF coverage is now as extensive as VHF, but reception in some favourite holiday spots, which are thinly populated, is sometimes difficult.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and provided that it can be mounted for either a horizontal or vertical polarisation.

● ● Receiving more than one ITV Service ● ●

The country is divided into 14 areas for ITV programmes and viewers can normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is sometimes possible to receive distant transmitters which carry programmes of other ITV areas.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. This would usually mean a multi-element aerial at the maximum possible height, well clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second unit fitted near the TV.

Such 'out-of-area' reception is quite likely to be marred by interference from another station using similar channels. This produces patterning.

● ● ● Interference to the Picture ● ● ●

While television signals in VHF and UHF normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture, or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference). Such weather conditions may occur only every few months and last for only a few hours, but exceptionally may persist for several days.

Any nearby electrical apparatus – for example, a thermostat, 'CB' rig, power drill or car – may cause interference. Parliament has introduced legislation which restricts the amount of interference which may

legally be produced by new equipment. Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', available at any main Post Office.

● ● ● Community Aerials, Wired Distribution and Self-Help Transmitters ● ● ●

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA-BBC booklet *Self-Help Television for Small Communities*.

The Essentials for Good Reception

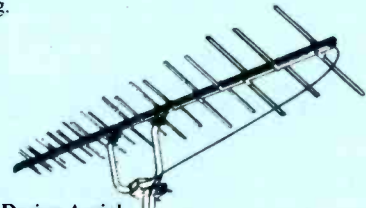
To enjoy the best in your TV viewing:

Make sure that your TV set is in good working order and correctly adjusted.

Where possible, install an outdoor aerial, suitably high up and clear of obstructions.

Use an aerial of the correct group, mounted either with the rods horizontal or vertical as appropriate to the transmitter providing the best signals in your area.

Use good quality low-loss coaxial cable between the aerial and TV set. To ensure a good, lasting connection, ensure that the inner conductor of the cable is properly connected to the aerial and soldered to the receiver connecting plug.



A Log-periodic Design Aerial

Picture ghosting can often be reduced using a log-periodic UHF aerial. This type of aerial has good directivity but relatively low gain and so is only effective in areas of good to moderate signal strength. A log-periodic aerial also has a large bandwidth giving good reception over the whole UHF range.



A Multi-element High-gain Aerial

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the multi-element UHF aerial shown here.



A Typical UHF Receiving Aerial

This is a typical 9-element aerial which is designed for use in areas of good signal strength well inside the transmitter coverage area. It is inadequate for places where there are significant reception difficulties.



Are You Ready for Channel Four?

The new Channel Four programmes are to open simultaneously in all ITV regions in November 1982. This includes the Channel Islands where it is now expected that the Fremont Point transmitter (not included in the original list of 30 'main' transmitters for Channel Four) will be ready in time for the opening of the new programme channel. In Wales the Sianel 4 Cymru programme service will be the responsibility of the Welsh Fourth Channel Authority.

For the first time ever, a new British TV programme channel will become available immediately to more than 40 million viewers without their needing new receivers or new aerials. Four out of five viewers are thus ready and waiting for the new Channel Four.

Building a new national transmission network that meets the high standards set in the UK takes time, even though what the IBA aims to do – opening 31 'main' transmitters before November 1982 and so reaching some 80 per cent of the population on the opening day – is unique in the UK and represents one of the most ambitious transmitter-building projects ever undertaken anywhere in the world.

Even so some 20 of the 51 'main' transmitters cannot be ready until 1983–84 – and most of the 500 or so low-power local relays will be equipped after the start of the programmes (except the relays for Sianel 4 Cymru in Wales, which are accorded special priority). This means that some 20 per cent of the population will be disappointed at the outset and will have to wait a little longer, although hopefully they will recognise that IBA engineers intend to bring the Channel Four service to them just as soon as possible, for most within a few months of the opening of the service. So, as a viewer, the first thing you need to do is to check whether the transmitter from which you receive your ITV/BBC programmes is due at the start, or will follow later. (See pages 174–5.)

What about the lucky 40 million? What action do they need to take to ensure they don't miss the opportunity to see, when they want to, this excitingly new and different channel?

In the first place, their receivers are unlikely to be accurately 'tuned' to the new channel even though they have a spare push-button or touch-button allocated for the channel (on many sets this may be marked ITV2 although the correct name is Channel Four). If you know how to tune the buttons yourself, there will be plenty of opportunity to do this since most of the Channel Four transmitters will be putting out trade test transmissions

from about August 1982. If you do not know how to tune the set – and we cannot all be technical boffins – you will need to ask your dealer or rental firm to make the adjustment for you. It is quite likely that rental firms will wish to check their sets without being asked, but it may be worth reminding them some time between August and November.

For very many viewers that will be all they need to do. Just tuning the set to the correct Channel Four frequency channel for your location should put on your screen as good a picture as you currently receive from ITV or BBC. But there are bound to be some homes where the new pictures will not seem as good as the others – perhaps it will look more 'noisy' or less sharp or with more 'ghosts'. This is because, even though all programme channels will come from the same co-sited transmitting stations, with the same powers, your aerial will have been adjusted only on the three existing channels. There are certain to be a few problems arising from 'reflections' that may affect the different channels differently, even though the whole television system has been designed to minimise this problem. Of course, it is always possible that the new channel will give *better* pictures than the other three, although this is not so likely since the aerial should have been carefully set up to provide the best possible picture on the existing channels.

Assuming your aerial has been reasonably well installed and is of the correct 'group' (see page 180), the dealer or rental organisation may need to adjust slightly the position of the aerial to provide a good balance on all four programme channels. This is one reason why broadcast engineers like to see the use of 'cranked arms' for aerials – though they are not used as often as they might be. It is also possible that you may have been using an aerial of the wrong 'group' or it may in some other way be unsuitable for all four channels. In that case, the dealer may have no option but to advise you to install a correct aerial for your area; but this should not be necessary in the vast majority of cases. Of course, some viewers may be so keen to receive Channel Four that they ask the dealer to tune their set for a distant transmitter if their own station is not due to carry Channel Four in the early days; in that case they may well have to put up with a poor 'grainy' picture for the interim period. Technically, you can only be advised to wait.

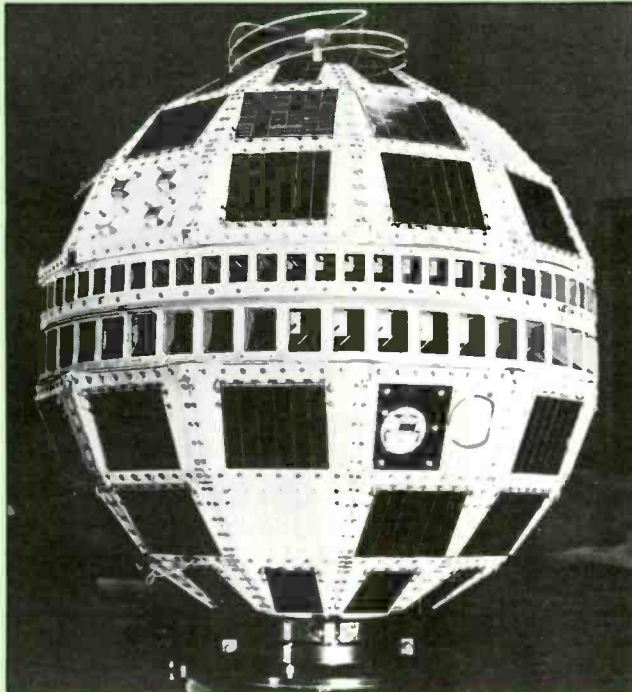
But the majority of viewers should receive Channel Four without any new 'hardware' for just the nominal cost of tuning the set: a 1982 Christmas gift from Independent Broadcasting.

First Across the Atlantic

Eighty years ago, on 12th December 1901, Marconi and his two assistants G Kemp and P Page flew a large kite from Signal Hill, Newfoundland. The kite carried a 500 ft twin wire aerial and succeeded in picking up the distinctive three 'dits' of the Morse code letter S transmitted from Poldhu in Cornwall. Marconi had made history by proving that radio waves were not necessarily limited by the 'line of sight' horizon – though some controversy still surrounds certain aspects of his historic feat.

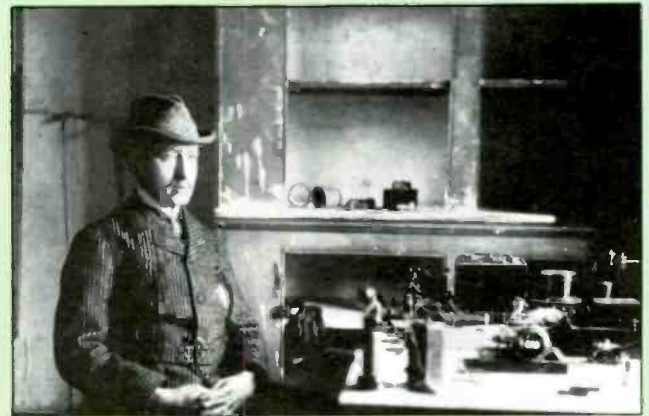
The first speech transmissions across the Atlantic were made in 1915 during World War I using a crude form of single-sideband transmission on a wavelength of 6,000 metres. The first regular two-way public radiotelephone service across the Atlantic was opened in 1927 on a wavelength of about 5,000 metres.

American medium-wave broadcasting stations were faintly heard in Europe from about 1921, and in November 1923 radio amateurs began to make two-way communication across the Atlantic on wavelengths around 100 metres, opening the way for the rapid development of long-distance radio communication on the 'short waves'.



Baird succeeded in putting low-definition television pictures across the Atlantic in 1928. American engineers were able to receive occasionally (during the peak of a sunspot cycle) the Alexandra Palace television transmissions (405-line) in 1936–37. In 1959 television news pictures were slowed down for transmission across the Atlantic by means of the telephone cable, although it took some ten minutes of transmission time to provide just one minute of rather jerky film.

The first good quality 'live' transmissions to cross the Atlantic were by means of the Telstar space satellite in July 1962. In July 1965 a colour TV programme was transmitted from London to the United States via Early Bird (Intelsat I).



◀ The Telstar satellite launched in July 1962 made possible the first 'live' television relays between North America and Europe.

▲ Marconi in 1901 with the instruments used to receive the first wireless signal across the Atlantic.

TELEFACT

The first-ever digital field-rate converter – DICE – was demonstrated by the IBA in September 1972. It was used operationally during the American presidential election of November 1972 and installed at ITN early in 1973 for regular programme service.



Dreams of the Future

Sir Winston Churchill once wrote: 'It is always wise to look ahead, but difficult to look farther than you can see.' Others have pointed out that while change is certain, progress is not; indeed that one-time pillar of reaction, the Duke of Cambridge, believed that 'change at any time, for any reason, is to be deprecated.' So as we look towards the future we should occasionally count our present blessings – at least in the field of television.

But if there is an engineering disease it is 'futurologitus', the incurable but so far not terminal disease of trying to look well ahead and so to keep in the forefront of the still developing technology.

For years, television engineers have been haunted by a number of dreams – many have now emerged as reality, available already to at least some viewers; for example the possibility of receiving good quality pictures from broadcasters overseas is offered, at least potentially, by the steady progress of development of the 'DBS' (direct broadcast satellite) though this is possibly rather farther away than some people believe. Another, almost unlimited programme choice (in terms of say 25 or more channels) is to be seen already in some cities of North America as the result of continued development of cable systems (and with the further possibilities from the replacing of copper cable by incredibly thin strands of glass in the form of optical fibres).

Already nearly one in twenty British viewers are using video cassette recorders (the Irish, it is said, are busy developing a super new machine that will record all the programmes you do not want to see and replay them when you are out). Video games including the sophisticated microprocessor-controlled units have been around for several years; Germany and Japan have introduced stereo and bilingual sound systems for television; large projection-type television sets are available for those with money to spare. 1981 saw the first demonstrations of broadcast-quality portable colour cameras that come complete with integrated video cassette recorders to further enhance the flexibility of electronic news gathering in a few years time.

One major television firm has painted a picture of home viewing in 1990, with virtually every room in the house having its own television screen, and the scene is described as follows: 'The parents can watch remotely-controlled TV in bed. The children are playing TV games in one child's bedroom, and there is a combined TV, radio and cassette recorder in the other. Downstairs there is a large projection TV receiver in the lounge, and a home terminal for information in the study, while in the kitchen and garage there are other terminals displaying recipes and instructions for repairing the car. Even the

bookcases appear to be filled with video discs or video cassettes rather than those "old-fashioned" information providers called books.' For some a dream, for others a nightmare!

To fill these many screens, the enthusiasts consider that there will be national, regional and even local TV services; international satellite broadcasting including pan-European services; video recorders; video disc players; video games; a home video camera; teletext (possibly with high-resolution pictures as well as words and simple graphics); Prestel viewdata via the telephone lines; a home computer, fed with Telesoftware via the teletext services . . .

All are technically feasible, certainly by 1990; but, as the engineers are the first to admit, how to finance and pay for all these services – and how they should be regulated – are questions still to be answered. Some suspect that while some homes by 1990 will have many such 'goodies' in the form of TV-type appliances, many of us will still be watching and depending on TV not so very different from what we see today, though with at least some additional choice.

And what about that other long-lasting dream – the large, perfectly flat television picture on a thin screen that hangs like a picture on the wall? One day, surely, it will become possible for us to acquire such a device without first having to sell a genuine Renoir not only to make room for it, but also to pay for it!

Many scientists and engineers have spent months and years trying to devise and perfect a large, flat TV picture display device, and so opening the way for really 'high-definition' television with pictures virtually as good as the best that can be achieved with optical projection of film in cinemas. Some have outlined how they think it could be done, some have actually demonstrated it but none has so far come up with a domestic device having all the necessary combination of virtues: excellent resolution, colour fidelity, reliability and long-life, light weight, adequate brightness and above all reasonably low cost.

One day it may all come good. Though even then the technologists will not be satisfied. Once the large, flat picture hangs on the wall, they will seek to give it an illusion of 3D stereoscopic depth without requiring the viewers to peer through special glasses.

Meanwhile, at least during 1982, we shall continue to watch television by means of that relatively ancient device, the 'cathode-ray tube' that was developed initially in the dying years of the 19th century, has dominated the 20th century and may even last us into the 21st century!

Get Tuned

Fortunately you do not need to be a technical expert to obtain good reception of radio and television broadcasts. One of the reasons why broadcasting is so popular is that the receivers are simple to operate and there is no need to understand how it all works in order to enjoy the broadcasts.

So many of us never do bother to learn the difference between AM and FM, VHF and UHF, kilohertz and megahertz and metres. Who cares if FM is on Band II and that '261-metres' used to be 1151 kHz but now suddenly appears to be 1152 kHz. It is only when problems arise that the average viewer realises that there is more to a receiver than a volume control and an 'on/off' switch – and unfortunately that is why so often his pictures and sound may not be as good as they could be. And when you ask the experts it is easy to lose your way among all the talk of MHz and MF, LW and Channel 68 (when you thought there were still only three!).

A transmitter is allocated a *channel* or frequency and this is measured in terms of kilohertz (kHz) or megahertz (MHz). 1 MHz is a million hertz; 1 kHz is a thousand hertz – so that 1 MHz is 1000 kHz. Now you can measure a radio wave, rather differently, in terms of its *wavelength*, but as frequencies increase, the corresponding wavelengths decrease. For instance 1000 metres (a *long* wavelength) is equal to 300 kHz, while 500 metres (a *medium* wavelength) is 600 kHz, and 250 metres is 1,200 kHz (which can also be written as 1.2 MHz). It so happens that for many years in the UK we tended to use 'wavelengths' (i.e. metres) rather than frequencies (i.e. kHz) when talking about stations in the medium and long-wave bands. But almost everywhere else in the world has been using kHz. While many receivers in the UK are still calibrated in 'metres', many others are now marked in 'kHz'. It doesn't really matter which you use – so long as you do not think they are the same thing: it's no good turning your dial to about 261 for Independent Local Radio if it is marked in kHz. Try instead '1152'. Make sure you understand what information is shown on your radio dials – and remember that most dials are not very accurate so that they give only a rough indication where to look; then it is up to you to make sure your set is carefully tuned so that the station is heard without the distortion that occurs when a radio receiver is not properly tuned in.

Fortunately on television sets tuning is usually made simpler by the 'push-buttons' or 'touch-buttons' rather than a tuning dial – and most viewers never even know which frequency channel their set is set up to receive, leaving this to the installation engineers. For the vast

majority of viewers, reception now is on a selection of the 44 UHF colour and black-and-white channels of Bands IV (470–585 MHz, wavelengths about 60 cm) and V (610–850 MHz, wavelengths about 40 cm) although perhaps one in twenty still make some use of the 405-line black-and-white-only transmissions on Band I (41–68 MHz, i.e. about 7.5–4 metres) or Band III (174–216 MHz, i.e. about 1.5 metres). From about mid-1982 these 405-line transmissions will be phased out over a period of about four years.

THOSE CONFUSING ABBREVIATIONS

Frequencies are measured in hertz (cycles per second) and the abbreviation for hertz is Hz.

1000 Hz is equal to 1 kilohertz (kHz).

1000 kHz is equal to 1 megahertz (MHz), i.e. 1 million hertz.

1000 MHz is equal to 1 gigahertz (GHz) and frequencies as high as 12 GHz may be used for broadcasting from satellites.

Low frequencies (LF) between 150 kHz (2000 metres) and 285 kHz (1053 metres) comprise the long-wave (LW) band.

Medium frequencies (MF) between 525 kHz (571 metres) and 1605 kHz (187 metres) comprise the medium-wave (MW) band.

High frequencies (HF) between 3 MHz (75 metres) and 30 MHz (10 metres) comprise the short-wave (SW) band, and within this span there are a number of broadcasting bands used for broadcasting to other countries.

The method used to convey information by means of a radio signal is termed the 'modulation' system.

AM means 'amplitude modulation' and this is used for radio broadcasting in the long, medium and short-wave bands (and also for television *pictures* in vhf and uhf bands).

FM means 'frequency modulation' and this system is used for radio broadcasting in VHF Band II, and for television *sound* in UHF bands. It is also likely to be used for television *pictures* from satellites at 12 GHz.

Oracle

ORACLE at your finger tips

ORACLE is ITV's teletext service of up-to-the-minute news, information and advertisements. It is provided as a free 'magazine' of some hundreds of pages, any of which can be made to appear on the screen of your TV set whenever you like, for as long as you like – or as a news flash while you watch the TV programmes.

When is it available?

Normally you can call up ORACLE pages any time during ITV programme hours – daily from about 9.30 a.m. to closedown. ORACLE is available continuously during this time, not just at special times.

For ORACLE you need a set fitted with a 'teletext decoder' (or a normal set with a 'teletext adaptor'). Then you select the page you want with a small key-pad control unit

like a pocket calculator: the key-pad also usually provides remote control of the TV set, etc.

What does an ORACLE page consist of?

Each page has a message in clear 'electronic printing' of up to 150 or 200 words, or a mixture of words and simple diagrams or maps. The pages include the latest news, sports results, financial news, weather forecasts, travel information and much more besides. With ORACLE you always have news and information at your fingertips – with quizzes, recipes, horoscopes, book and film reviews to keep you interested, informed or just amused. Also much helpful information about the ITV programmes, etc.

Any page, any time

You key the number of the page you want, then normally have to wait a few seconds for the page to appear – although the waiting time is being reduced. Some items run over to two or more pages which rotate automatically.



TELEFACT

The IBA's original ORACLE system of teletext was the first system to be publicly demonstrated – and the first to use 'on-line' computer editing – in April 1973.

What does all this cost?

You pay nothing for using the service – ORACLE comes to you with the compliments of Independent Television, which hopes to recover some of the cost from advertisements. You need a teletext-equipped set and this will cost you more to buy or rent than a set without teletext. The extra cost is about £100–£150 or alternatively about 60p a week more rental. And this brings you also the BBC's CEEFAX teletext services.

Who runs the ORACLE service?

ORACLE was developed in 1972–74 by IBA engineers; since 1974 it has been provided as a service by the ITV companies jointly, with editorial teams at LWT and ITN. It started as quite a small operation, but is now a seven-day-a-week service, updated from 9.30 a.m. to 11.30 p.m. daily, already serving about 200,000 homes.

ORACLE and the hard-of-hearing

Clearly, ORACLE has special appeal to the deaf and hard-of-hearing viewer. Not only

does he or she have the 'sound-free' service available at any time, but by reading the news headlines just before a TV news bulletin, the handicapped viewer is helped to understand better what he or she sees. And there is also a very special bonus: the regular availability of ORACLE subtitling on some of the most popular ITV programmes.

Finding out more about ORACLE

Most television dealers and rental show-rooms will be happy to demonstrate their latest teletext receivers – and you learn much more from seeing ORACLE in action than from reading about it. Remember, ORACLE is a fully operational *service*, not just a marvel of microelectronics. By using ORACLE you and your family will really be coming to grips with the silicon chip and the age of the computer!



Sound Engineering for ILR

Local Radio sounds simple – but the presenter's art conceals the use of some of the most sophisticated technology to be found anywhere in broadcasting.

During 1980–81, the number of ILR transmitters has been rising rapidly as the new services come on the air – and more will be opening during 1982 and 1983. For each service a minimum of two new transmitting stations – one for medium waves, the other for VHF/FM-stereo – is built. Sometimes a single site can be used for both transmitters; but this cannot be done, for example, where, as is frequently the case, the VHF/FM-stereo transmitter is located at the site of an existing television relay station: medium-wave transmitters and television transmitters just do not mix well together. And, for some services intended to cover more than one centre of population, as many as four transmitting stations are built.

The IBA transmitters and the programme company studio centres are all excellent examples of modern broadcasting technology as applied to the economical transmission of the highest quality speech and music within what by any account must be recognised as over-congested frequency bands.

Ever since the engineering of ILR began in 1972, the engineers have recognised that if local radio in the UK were to be useful, successful and self-financing, it could not follow the traditional patterns of European broadcasting with its extremely high-power transmitters and elaborate studio technical operations. It clearly had to develop more along the lines of North American practice, yet retaining many of the 'public service' elements of traditional European services. The result has been a distinctive ILR sound.

There was, for example, for the first time on local radio a full commitment to high-quality VHF/FM-stereo, but this had to be coupled with the knowledge that, for historic reasons, there are still many (some would say far too many) listeners who do not recognise the advantage of going VHF. Only about one-in-five radio listeners actually admit to 'preferring' VHF/FM and the number drops to less than one-in-twenty of car radio users. So medium-wave transmissions are important, though there is no way in which a really satisfactory service can be provided after nightfall.

It was also believed that in North America the use of

elaborate 'automated' facilities based on tape cassettes had, in some ways, gone rather too far. What is really wanted for ILR are technical facilities that help to breathe 'life' into the sound while at the same time helping the presenters to become part of the local community: 'phone-in' and 'outside broadcast' facilities have to be flexible and economical.

Effective sound-proofing needs to be coupled with good, pleasant acoustics, whilst the task of 'driving' the equipment and compiling 'logs' has to be simplified to permit programmes to flow smoothly and professionally from 'self-drive' studios.

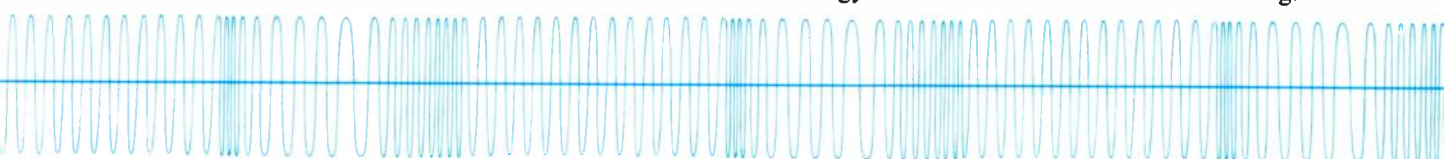
By old-time broadcasting standards it all looks and sounds informal; yet the programmes, the jingles and the commercials all need, if they are to flow smoothly and with a minimum of hiccups, sophisticated technology that overlays a measure of automation on to an essentially 'live' presentation.

The IBA, since before the start of ILR, has issued mandatory technical codes of practice – and these are frequently revised in consultation with the programme company engineers to take advantage of technical progress. These codes ensure the use of high-quality equipment throughout the programme chain. In practice one of the most difficult of the requirements that have to be met is to ensure that listeners do not hear passing aircraft, the rumble of passing railway trains or the insidious rattle of nearby power drills.

For the early ILR stations serving the larger cities, the IBA erected a number of sophisticated medium-wave directional aerial arrays, the most sophisticated then in use in Europe, with up to four masts in a single array. Today most of the new stations call for a different approach and recent developments have included use of relatively inconspicuous 'low-profile' aerials ('umbrella aerials') that put out good signals from quite low masts. And, since 1980, all transmitters, both for medium waves and VHF/FM, have been of all-solid-state design.

Similarly, the established ILR companies are constantly adding to their technical facilities, particularly those designed to let them get out and about their local areas: The 'Capital Cruiser' and 'Flying Eye' units are just two examples of this.

It all adds up to the use of advanced broadcasting technology in the interests of better broadcasting.



Reception of ILR

Some Useful Tips

The Independent Local Radio programmes are of high technical quality. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.

● ● ● ● Advantages of VHF/FM ● ● ● ●

Real connoisseurs of good quality are advised, wherever possible, to use the VHF/FM service rather than medium waves. The use of VHF/FM gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day and night; and a constant level of reception, summer and winter.

The large number of stations and the effect of the ionosphere at night (which brings in distant stations as 'interference') mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is often drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

A special feature of ILR VHF transmissions is the use of mixed (circular) polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Recent developments in car radio receivers, including better memorised, automatic tuning and improved electrical-interference suppression circuits, should encourage more use of VHF/FM in vehicles – at present most listeners still rely only on medium-wave reception which can be considered adequate only during daylight.

● ● ● ● Good Aerial and Earth for MF ● ● ● ●

For MF reception the importance of a good aerial and earth system is often overlooked and many listeners

needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On MF a good outdoor aerial and earth system will greatly extend the daytime range. A large 'frame aerial' can also be very effective in discriminating against unwanted signals.

● ● ● ● Stereo Reception ● ● ● ●

ILR provides local stereo broadcasts throughout the UK and most programmes are transmitted in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo. A good outdoor aerial may also be advisable to help to overcome 'multipath distortion' due to reflected signals.

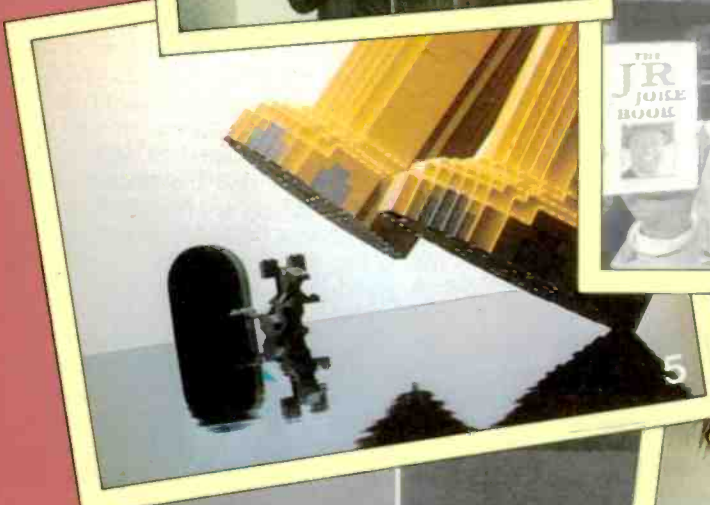
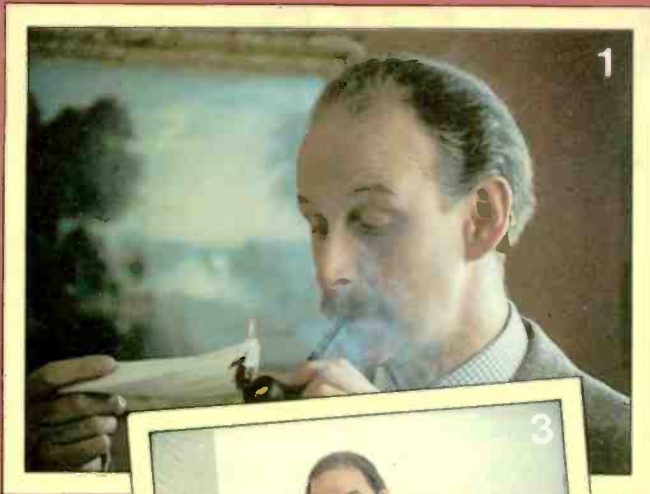
Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be 'coloured' by excessive reflections from walls and the floor. If possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and the carpeting.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

ILR has made experimental broadcasts with surround-sound systems – possibly the next step.

Tune your receiver carefully, learn how to set the controls. The quality of modern radio reception is well worth the little extra trouble . . . particularly on ILR!



ADVERTISING CONTROL

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The Independent Television (ITV) and Independent Local Radio (ILR) programme companies appointed by the IBA obtain their revenue from the sale of spot advertising time in their own areas; and they pay the IBA a rental to cover its costs in administering the system and broadcasting the services.

Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV and ILR.

The controls over the advertising are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the IBA Act and the extensive rules and principles laid down by the Authority. No programmes may be provided or sponsored by advertisers; and there must be a total distinction between programmes and advertisements. The frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

The Authority's basic principles of broadcast advertising are set out in the IBA Code of Advertising Standards and Practice, drawn up in consultation with its Advertising Advisory Committee on which consumer, medical and advertising interests are represented.

Programme Sponsorship Forbidden

The advertiser has no share in programme production and no say in programme decisions; these are matters for the broadcasters – that is to say, the television and radio companies and the Authority. The advertiser's role is limited to buying time for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.

Two provisions in the IBA Act require a total distinction between programmes and advertisements. First, it is the duty of the IBA to ensure that the advertisements are 'clearly distinguishable as such and recognisably separate from the programmes'. Secondly, the Act lays down that 'Nothing shall be included in any programmes broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply,

that any part of any programme broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor'.

Exceptional allowance is made for charitable appeals, various publications or entertainments, commercially-financed documentary programmes or other items of intrinsic interest to the public, provided that they do not comprise an undue element of advertisement; but none of the exceptions revokes the force of the general requirement that nothing should be done which might give reasonable viewers and listeners even the impression that an advertiser has provided or suggested a programme.

The Amount of Advertising

The IBA Act does not lay down precisely the amount of advertising that may be allowed; it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'.

Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. In accordance with the Authority's requirements advertising in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc.) is normally limited to a maximum of seven minutes. The interests of programme presentation or changes in transmission times could result in an advertising interval falling just one side rather than the other of the striking of the clock, so carrying a minute or two of advertising from one clock-hour to another. If the presentation of adjoining programmes can be improved by a small re-distribution of advertising, this is within the Authority's rules. When this happens the excess in the one clock-hour is counter-balanced by an equivalent reduction, usually in the adjacent clock-hour.

Some television and radio programmes do not easily lend themselves to advertising – for example classical music concerts, opera, Parliamentary broadcasts, or programmes of a sensitive or emotional character. In such cases the Authority is prepared to allow the transfer

◀Some top winners in the British Television Advertising Awards 1981. Can you correctly identify the commercials? Answers on page 194.

of advertising to adjacent clock-hours when this appears desirable in the interests of good programme presentation.

Distribution of Advertisements

The IBA Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *TV Eye* and *World in Action*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; half-hour children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts; and any programme lasting less than 20 minutes.

Free air-time is given to Government Departments for the transmission of public service films on health, safety and welfare. In 1980 there were more than 22,000 free transmissions over the ITV network. The Independent Local Radio service also regularly broadcasts similar items.

Control of Standards of Advertising

The Independent Broadcasting Authority Act 1973 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

ADFACT

The advertisements pay for ITV and ILR.

Independent Broadcasting receives no part of the licence fee. The cost of services is met entirely from advertising revenue.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. The Authority fulfils its obligations by drawing up and publishing a Code to govern standards and practice in advertising (this it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Home Secretary) and in co-operation with the programme companies, the Authority's Advertising Control staff examine the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under the Independent Broadcasting Authority Act 1973 the Authority is required to appoint:

a committee so constituted as to be representative of both (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements. . . .

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the Authority in the drawing up of the IBA Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable.

The Committee plays an important part in the preparation and periodic review of the Code. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

THE ADVERTISING ADVISORY COMMITTEE

Prof Aubrey Diamond (*Chairman*); E Burleton; Mrs M F Chalkley; Dr H Fidler, MA, MRCP; Dr G Fryers, MD, MRCP; Mrs H Halpin, JP; D F Lewis, OBE, FPS; P Scruton; R Singh, JP; R Wadsworth.

THE MEDICAL ADVISORY PANEL

Dr P Emerson, MA, MD, FRCP, FACP; Prof R D Emslie, MSc, BDS, FDS; Dr Philip Evans, CBE, MD, MSc, FRCP; Miss Dorothy Hollingsworth, OBE, BSc, FRIC, FIFST, FIBiol; Prof H Keen, MD, FRCP; Mr T L T Lewis, FRCS, FRCOG; Dr M J Linnett, OBE, MB, FRCGP; Mr Ian G Robin, MA, FRCS, LRCP; Prof Sir Eric Scowen, MD, DSc, FRCP, FRCS, FRCPEd, FRCPath; Mr W B Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc, FRCP; Dr K A Williams, BSc, PhD, MInstPet, AInstP, FRIC.

IBA ADVERTISING LIAISON COMMITTEE

The Rt Hon Lord Thomson of Monifieth (*Chairman*); W Brown, CBE; A P Hallatt; C Hawes; K Miles; R Miller; R Morgan; P Paine, CBE; A R Pearson; N H Phillips; P Prior, CBE; G Russell; H Theobalds; D Wheeler; Sir Brian Young; General Secretary, ITCA (to be announced).

ADFACT

11,000 new television and 9,000 new radio advertisement scripts a year are checked in relation to the IBA's Code of Advertising Standards and Practice.



The Medical Advisory Panel

The IBA Act 1973 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- advertisements for medicines and medical and surgical treatments and appliances;
- advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations of medicine agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical Advisory Panel is sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

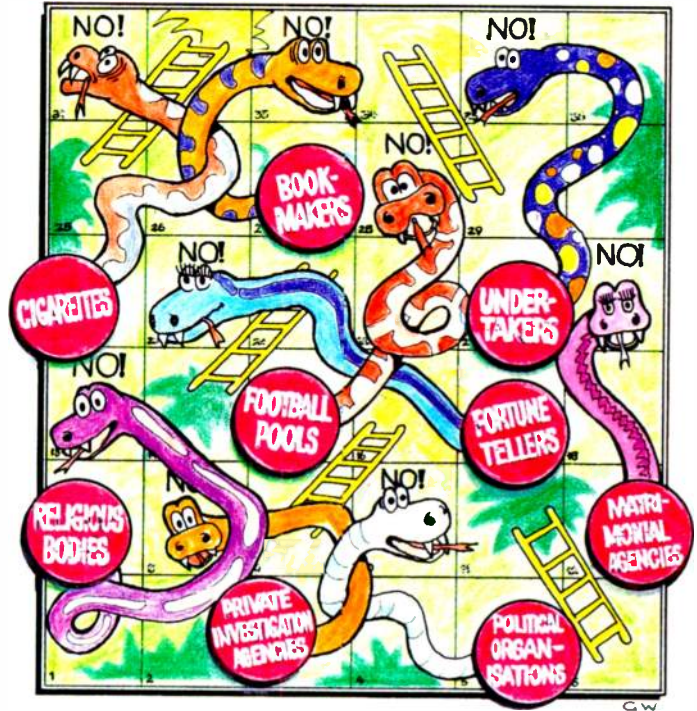
The IBA's Advertising Liaison Committee

The Advertising Liaison Committee normally meets quarterly. It was established in 1980 as envisaged by the Authority in its proposals for the fourth television channel as a means of creating a climate of mutual understanding which would allow matters of principle to be discussed by the IBA, ITCA, ISBA and IPA and problems to be solved. The Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising are represented from their highest levels, as are the Independent Television companies. The Committee is chaired by IBA Chairman Lord Thomson of Monifieth and the IBA is represented by a Member of the Authority, the Director General and the Head of Advertising Control.

The Committee's terms of reference are:

- to consider matters of principle relating to commercial relationships which may be raised by the participating bodies;*
- to improve liaison and communications on advertising matters between advertisers, agencies, the ITV programme companies and the IBA;*
- to examine ways in which outstanding differences might be resolved; and*

SOME FORMS OF UNACCEPTABLE ADVERTISING



to provide any guidance, advice and information which it may consider helpful to all whom are involved in the Committee.

The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which applies to radio and television, has been drawn up by the Authority in consultation with its advisers. It is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

As well as rejecting misleading claims and presentations which might cause harm, the Authority ensures, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed – for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix I of the IBA Code) is to exclude from advertisements in association with children's pro-

grammes, or which large numbers of children are likely to see or hear, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty. For example, children must not be encouraged to enter strange places or speak to strangers in an effort to collect coupons, etc.; toys may have to be shown against something that reveals their true size; children should not appear to be unattended in street scenes unless they are obviously old enough; and an open fire must always have a fireguard if children are in the scene.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

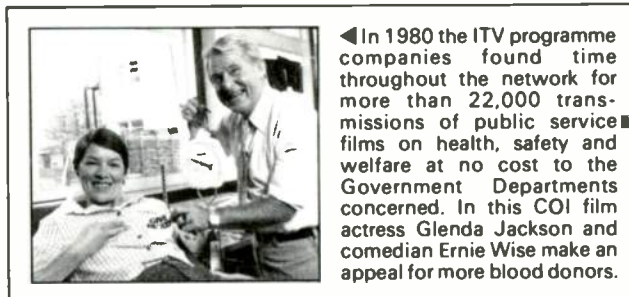
Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The Authority's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of over 11,000 new television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally



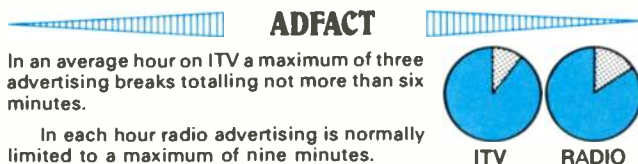
◀ In 1980 the ITV programme companies found time throughout the network for more than 22,000 transmissions of public service films on health, safety and welfare at no cost to the Government Departments concerned. In this COI film actress Glenda Jackson and comedian Ernie Wise make an appeal for more blood donors.

submitted. The other twenty per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between two and three per cent of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice. The speedy clearance of radio commercials is achieved by programme company staff experienced in the field of copy control clearing local advertisements in consultation with IBA staff when necessary. Commercial scripts for medicines and treatments, veterinary products, etc., and those involving the vetting of technical claims or presenting particular copy problems, are referred to the central copy clearance office operated jointly by the Independent Television Companies Association and the Association of Independent Radio Contractors. In consultation with IBA staff and, when necessary, the Medical Advisory Panel, scripts are speedily processed to enable advertisers to reach the air without delay in an inexpensive medium.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers – is a valuable



Did you correctly identify the award-winning commercials on page 190? They are 1, Benson & Hedges Mellow Virginia; 2, Victory V; 3, Sony Hi Fi; 4, The Sun; 5, Lego Bricks; 6, Holsten Export; 7, Unipart Accessories.

ADFACT

Of the 180 programmes in a typical week: 100 programmes have no internal advertising; 60 programmes have one internal advertising interval; 20 programmes have two advertising intervals.

means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems arising during the everyday control of advertising. Through television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1980-81 over 850 letters and telephone calls of complaint or comment were received. These were helpful to the Authority in ascertaining the opinions of viewers and listeners, although the great majority of the comments related to minor matters of individual taste or opinion, difficulties experienced in obtaining advertised products, or expressed opposition to certain general aspects of advertising.

Nine complaints were upheld (compared with six last year): Four related to ILR: a police recruitment advertisement was alleged, by a garage owner, to have unfairly denigrated an alternative form of employment; a business machine advertisement was challenged on the grounds that the prices quoted did not include VAT; a radio commercial for a comedy film was reconsidered and found to have an unacceptable degree of sexual innuendo; and an advertisement for a horror film (reviewed after a number of complaints) was considered to be more likely to upset people than had been expected.

The five television complaints which were upheld related to: a motor agent who was subsequently found to be in breach of the Shops Act in conducting sales on a Sunday; a local newspaper that was found to be exaggerating the amount of 'car sales' advertisements that it carried; a fast food restaurant chain which had advertised a competition without mentioning that there was a condition of entry; a weed killer which left ambiguity in its presentation with respect to the amounts needed in dilution; and an airways advertisement that included details of a bargain fare that was not yet in operation. Just before Christmas, a commercial in which a well-known comedian was seen 'stealing' goods from a stage display was criticised by traders and others as condoning shop-lifting. In view of reported wide-scale pilfering from stores at Christmas time, it was felt necessary to withdraw the commercial.

Changes in the Code in recent years have included a strengthening of the rules applying to advertising directed to children and the advertising of medicines and treatments. The strict requirements relating to the advertising of alcohol have been formalised. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services.

Changes in the law have also required Code amendments in the areas of financial advertisements, lotteries and price offers.

Ensuring High Radio Advertising Standards

Since the beginning of Independent Local Radio in 1973, the Authority's policies have been to ensure that the high standards of advertising achieved in Independent Television should be maintained in the developing system of Independent Local Radio. For the first few years of ILR, the Authority delegated the clearance of most radio copy to the stations and the national selling organisations, who had immediate access to IBA staff for advice on matters of principle or on the application of the Code to individual scripts. However, the Authority required central clearance of the 'sensitive' areas of advertising - alcohol, medicines, finance, and that involving children.

With the development of the system and the greater use of ILR by the national advertising agencies, a new system of advertising control was introduced in 1979. This involved an expansion of the existing ITCA Copy Clearance Secretariat to allow for radio commercials for broadcasting on more than one station to be cleared centrally at one source. The new system provides for consistency in broadcast advertising standards and is a natural development following the formation earlier of a Joint ITCA/AIRC Copy Committee on which both television and radio companies are represented. The Authority's role is to oversee the operation, and IBA staff are available for discussion on the application of the Code to specific advertising proposals.

Many advertisements on ILR are locally originated and specialist staff at the companies are authorised by the IBA to clear their local scripts but to refer to ITCA/AIRC or the IBA any controversial scripts or material which might require specialised consideration.

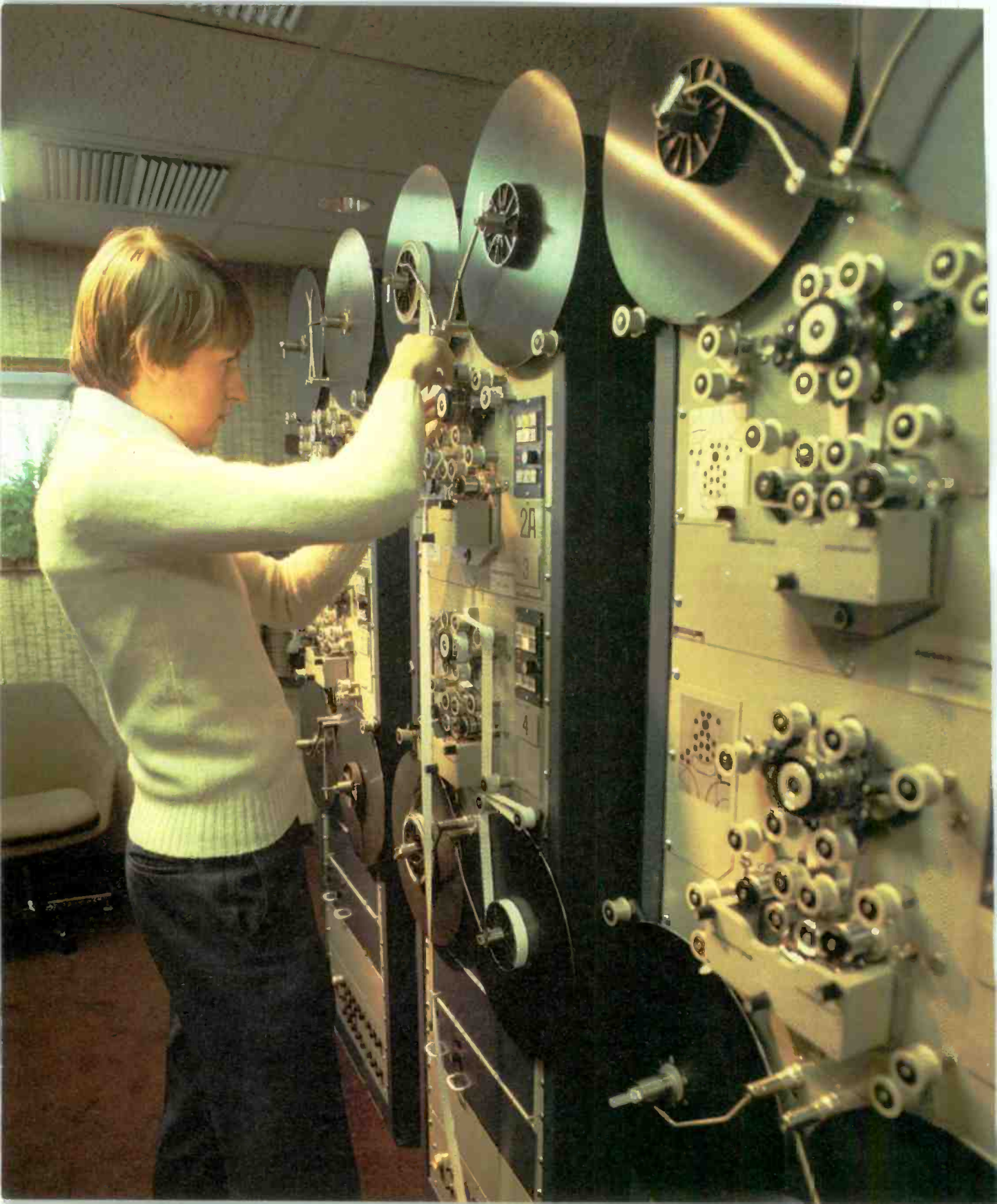
The copy clearance machinery is designed to avoid, so far as is possible, delays in clearance prior to transmission.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it and there is evidence of a growing awareness of advertisers and agencies of the special needs of radio. The Authority's rules require that advertising must be clearly separated from programmes and obvious for what it is, but this should not inhibit advertisers from creating entertaining, informative and interesting commercials which can make a special contribution to the sound of Independent Local Radio.

Complaints and Comments

If you have a complaint or comment about any television or radio commercial, please write to the Advertising Control Division, Independent Broadcasting Authority, 70 Brompton Road, London SW3 1EY.



WORKING IN BROADCASTING

The full-time permanent staff of Independent Broadcasting as a whole amounts to some 16,200 people, of whom about 13,200 are employed by the television programme companies and ITN, 1,400 by the Independent Broadcasting Authority and about 1,600 by the ILR programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting.

The 15 separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. So too is the Channel Four Television Company, the wholly-owned subsidiary of the IBA which will start broadcasting a completely new and additional television service from November 1982. And TV-AM is under contract with the IBA to provide a national breakfast-time television service which is now due to start in 1983.

The rapid growth and development of Independent Local Radio has created additional momentum in the Independent Broadcasting system, providing new scope and opportunities for many people in the stations' localities. Forty ILR companies will be broadcasting by the end of 1982 and the Home Secretary has approved plans to provide stations in 29 more localities, bringing the total to about 69. The permanent staff at an ILR station, however, is relatively small – usually between 30 and 70 people.

A number of the staff working in the IBA's specialist divisions have dealings with the programme companies. Television Division is concerned with the supervision of programme planning, and small groups of staff ensure that the companies produce the right balance of good quality programmes to inform, educate and entertain the viewing public. To this end some staff are specially

concerned with the important task of scrutinising the programme schedules proposed by the companies; other staff have the job of consulting with the Authority's advisory bodies and the programme companies about possible future programmes and more general developments within broadcasting. Another aspect of the work involves the answering of enquiries and the investigation of complaints made about the programme output. Radio Division's staff are also concerned with all aspects of the provision of a quality service and as ILR has grown so the advisory and monitoring duties carried out by the Division have been extended.

Specialist staff in the Advertising Control Division examine the scripts for all television advertisements to ensure that there is no breach of the IBA's Code and other requirements. The advertising on ILR is also closely monitored.

Staff in the Information Division co-ordinate press and public relations matters for the Authority, with separate departments responsible for publications and exhibitions.

Some two-thirds of the IBA's staff are employed in the Engineering Division. Their activities cover the selection of suitable transmitter sites, the building, operation and maintenance of transmitters, and investigation and development for the future. The operational engineering function is organised on a regional basis under the control of four Regional Engineers, and at Crawley Court, near Winchester, staff at the engineering headquarters contribute specialised skills to all aspects of broadcast engineering.

Other Divisions are concerned with finance and general administration.

Ten National and Regional Officers lead small teams in their respective areas and are in contact with the local ITV and ILR companies. They also fulfil a public relations and information function for interested groups and the general public within their areas.

A Career In Independent Broadcasting

The broadcasting industry draws on the skills and talents of many people from a wide range of professions; and large numbers of men and women continue to seek career opportunities in Independent Television and Independent Local Radio.

However, there is a lot of competition and inevitably many well-qualified applicants are disappointed.

Enthusiasm and a keen interest in television or radio are essential, and prospective applicants need to have a clear idea of where their ambitions lie.

Working in a creative environment certainly has its advantages, with many highly specialised departments working very closely with each other – often under stress – to achieve a common goal, which is the provision of quality television and radio services.

The Independent Television Programme Companies

It follows that engineers, make-up artists, lighting technicians and the host of other personnel in an ITV programme company need not only to excel at their own specialist craft but also to display a sympathetic understanding for the work and problems of their colleagues. This is one reason why a number of posts are filled from within the company. Lighting directors, for example, are often recruited internally from areas such as cameras and lighting, while presentation secretaries and trainee production assistants tend to be promoted from the company's secretarial staff who invariably have acquired wide understanding of production procedures.

There is no easy route to a programme production post. All applicants, including those for trainee positions, should normally have some previous experience or special interest in their chosen area – for example, theatre, photography, journalism or film-making. A trainee camera operator, for instance, might be expected to display some theoretical, academic and practical knowledge of photography with an interest in theatre or film production. 'O' levels in English, Maths and Physics would also be required and a candidate would have to be physically fit with excellent manual co-ordination.

Extensive art school training is almost certainly a must for those wishing to become a television costume designer, scenery designer or graphic designer. Trainee make-up artists will need to have had two to three years' practical experience in beauty culture and hairdressing. With a minimum age limit usually of 21 years, applicants can expect eventual promotion to make-up assistant and then to make-up artist.

Lighting electricians must have a good electrical knowledge with applicants having preferably served an

apprenticeship, but previous experience in a TV studio is not always necessary. However, electronics engineers to be employed in such areas as telecine, video tape recording, outside broadcasts and other technical sections will be expected to have some of the following qualifications: Ordinary or Higher TEC Certificates in Electronics or Telecommunications or the corresponding old form of National and City and Guilds Certificates. Higher qualifications at degree level are sometimes acceptable if they are in appropriate disciplines.

One of the most popular and most difficult areas to break into is research. It is so competitive that applicants need to have some specialised knowledge to offer as well as a degree, and previous experience in television or journalism is often essential.

Human and physical qualities are particularly important for certain types of job. Apart from a good educational background, trainee vision mixers taken on in their twenties must also have a high degree of mental co-ordination and quick reactions allied with an equable temperament and the ability to adapt to other people's methods and personalities. Floor managers require tact; the successful lighting console operator will have artistic flare and a placid disposition; and the sound technician, joining an ITV company between the ages of 18–23 with a minimum of 'O' levels in Maths and Physics but preferably with TEC, HND or City and Guilds qualifications, will also have quick reactions and a musical ear.

Both the Independent Television Companies Association (ITCA) and the individual ITV companies recognise the need for training new and existing staff.

ITCA has a Training Adviser with overall responsibility for advising on the co-ordination of training within the industry, assessment of training needs, monitoring of steps taken by the companies to meet such needs, organisation of courses at industry level, and advising individual companies on training matters. A small group of company principals oversee training policy on ITCA's behalf, with responsibility for regular company reports and industry training conferences.

Companies make quarterly reports to the Training Adviser on the training implemented in each period, so providing data required to assess the volume and type of training being carried out, to determine any need for appropriate central training, and to enable the companies to monitor training being provided to each category of staff.

It is anticipated that ITCA's strategic role of assessing future training needs and formulating new proposals should be carried out through industry training con-

ferences organised by the Training Adviser and held twice each year, with all companies participating. The system of Working Parties with the unions continues.

The ITV companies also implement their own training programmes and a number have introduced apprenticeship schemes. Many ITV companies continue to second staff to other departments, or in some cases to other companies, as part of a planned training programme. Following such attachments, trainees return better prepared to apply for future vacancies.

The companies recognise that development of managerial skills is a key component in ensuring that subordinates receive adequate training, and several have introduced training programmes to meet this need, in particular by fostering leadership and team building skills through attendance on external courses supplemented by appropriate follow up on-the-job. Expansion of in-house general management development programmes is at the planning stage.

Particular attention is being given to the training of the small but growing numbers of women being employed in sections of the industry where traditionally men alone have been employed.

The 1980 Broadcasting Act requires that the contracts between the Authority and the various programme contractors should contain appropriate terms to ensure that each of them makes adequate provision for training. The Authority monitors the level and nature of training in Independent Television through a regular report from ITCA and, as necessary, by individual enquiries to particular companies.

The Independent Local Radio Companies

The rapid growth and development of Independent Local Radio has provided new scope and opportunities for many people in stations throughout the country. Posts for journalists, researchers, programme presenters, engineering and administrative staff are usually advertised by the ILR companies locally and also in such trade journals as *Broadcast*.

Because ILR is still developing and because many of the stations operate from towns away from the traditional broadcasting centres, the service is offering new and exciting opportunities for people with some personal aptitude or relevant experience. And because ILR stations broadcast many different kinds of programming, with an emphasis on flexibility and immediacy, there is plenty of scope for people with energy and enthusiasm who want to stretch themselves and try their hand at learning new skills.

The standards set are high. One significant trend recently has been the strengthening of training for presenters, producers and managers, as well as journalists and engineers. This partly reflects ILR's aim to provide a more polished 'sound'. Also the expansion of ILR creates a demand for radio management skills, as much as for an aptitude among the broadcasters, engineers, sales and other executives involved in the organisation of the ILR companies.

The substantial costs of training can be contained to some extent by carrying out training 'in-house'. All ILR stations do this. Such 'in-house' training can be on an individual one-to-one basis or involve several members of staff attending courses and lectures. Instruction can be given either by experienced staff or by visiting 'consultants'. 'In-house' training, if carefully planned and executed, can often be highly effective.

For certain jobs and to meet particular local needs, attendance at formal outside courses may sometimes be necessary. An emphasis on teaching practical skills is important. Such courses are being gradually developed at universities and polytechnics throughout the United Kingdom. For example, the Centre for Journalism Studies at University College, Cardiff is used by Radio City and Piccadilly Radio. The IBA has funded a lectureship at the Cardiff Centre, and has contributed towards the cost of studio equipment. Another source of training with which ILR has close links is the London College of Printing which runs a valuable course in radio journalism. Students from the College have been attached to various ILR stations to obtain practical work experience as part of their training.



▲ Barry 'Petrocelli' Newman faces a film crew. *Grampian*



▲ Actor Benedict Taylor (centre) discusses the script with 1st Assistant Director Mike Esthop (left) while cameraman David Dixon (right) checks the lighting. *Tyne Tees*



◀ A graphic design assistant prepares a caption. *LWT*

◀ Recruits to engineering and technical operations can look forward to handling some of the most advanced electronic equipment. *Tyne Tees*

▼ Beverley Dunstan was awarded second prize for the best mechanical technician of the year at Southampton Engineering Training Association Trade School which she attended as part of the IBA's four year training scheme for drawing office staff and workshop technicians.



▲ Zoe Hardy is a trainee studio camera operator. *LWT*

New and established ILR stations may now make use of courses run by the National Broadcasting School (NBS) which opened at the end of 1980. This has been financed initially from secondary rental through Capital Radio. The School is independently run and aims to generate revenue to help pay for its costs. Courses cover programming, journalism, engineering, commercial production and community broadcasting. Some of the courses are open to people not at present employed in ILR.

► Set design calls for a realistic and imaginative appearance for the camera's eye, but economy, speed and simplicity in construction. This picture shows a charge hand at work in the scenic construction wood mill at a major studio centre. *Granada*



◄ A duty engineer at the Master Control desk in the St Helier studios, Jersey. *Channel*

The IBA

Of the Authority's total staff some two-thirds are employed in the Engineering Division; they are based at Crawley Court near Winchester and at the regional operations centres and transmitters around the country. Other staff are engaged in activities concerned with programme and advertising supervision and control, information, research, finance and general administration. Vacancies do exist from time to time for young people who already have some basic training in personnel work, statistics or computers; and on the secretarial side the Authority requires speeds of 40 words per minute for typing and, if it is needed, shorthand at 100 words per minute.

Responsibility for the general training of the Authority's staff lies with the General Training Section of the Staff Administration and Services Department. The technical training requirements, mainly within Engineering Division, but also across the Authority, are controlled by the Technical Training Group, within Engineering Division.

Topics covered by the courses arranged by General Training Section include managerial and supervisory skills, secretarial work, induction and retirement, languages, computing skills, telephone techniques, report writing, presentations and a wide range of specialist needs. Attention is currently being given to developing further the management training arrangements and to increasing the role of in-house courses to make training content more specifically relevant. General Training Section also advise staff about external training pro-

grammes and there is considerable sponsorship of permanent staff on a wide variety of external courses.

The Section's role includes the use of staff appraisal procedures to identify training and development needs. To improve the effectiveness of the system a programme to modify the method of operation and to give users appropriate skills is under way.

The needs of younger members of staff are recognised in the support of day-release and evening class vocational training in secretarial, clerical and professional subjects. In the wider community young people are helped by the offer of training places to the young unemployed, by the launch of a craft apprenticeship scheme and by the provision each year of a number of vacancies to sandwich and vacation students whose interest or courses of study require them to gain experience relevant to business degrees and qualifications.

Similarly the Technical Training Group provides a wide range of courses and training schemes to meet the technological training needs of the Authority. One major scheme is that for Trainee Broadcast Transmission Engineers through which young engineers are prepared to start careers as transmitter engineers. The scheme, 18 months in duration, involves two college terms spent full-time at Newcastle Polytechnic and a total of 35 weeks' study and practical training at the Authority's Harman Engineering Training College at Seaton in Devon. As part of the trainees' introduction to programme companies, a one-week studio-orientated course is included and run by Thames Television on the IBA's behalf. The successful completion of the Newcastle Polytechnic and the Harman Engineering Training College elements results in the award of the Polytechnic's Diploma in Broadcast Engineering.

For other engineers the Authority offers a Graduate Apprentice Scheme in which young, newly qualified graduate engineers are given training to prepare them for broadly based careers in the Engineering Division and for early entry into the chartered grades of the professional institutions.

The Authority also contributes to the training of undergraduate engineers, offering a number of approved industrial training places to undergraduates following both thin and thick engineering sandwich degree courses. There is also a scheme for the training of drawing office staff and workshop technicians at Crawley Court.

All the schemes mentioned above relate to the very important initial training of staff entering their careers, but the Authority also makes a very substantial investment in the training and further development of existing staff. Many of the Authority's engineers attend a wide variety of courses and seminars to update them in the latest technology and to make them familiar with new broadcasting equipment and systems. The professional institutions, universities and polytechnics, equipment manufacturers and engineering consultancies all play a major role in providing appropriate courses and schemes to ensure and enhance the professional expertise of the Authority's engineering staff.

Channel Four Television Company

c/o IBA, 70 Brompton Road, LONDON SW3 1EY
(until end 1981)
56-62 Charlotte Street, LONDON W1P 2BB
(from January 1982)

Directors

The Rt Hon Edmund Dell (*Chairman*); Sir Richard Attenborough, CBE (*Deputy Chairman*); William Brown, CBE; Justin Dukes (*Managing Director and Deputy Chief Executive*); Roger Graef; Dr Glyn Tegai Hughes; Jeremy Isaacs (*Chief Executive*); David McCall; The Hon Mrs Sara Morrison; Anthony Smith; Mrs Anne Sofer; Brian Tesler; Mrs Joy Whitby.

Executives

Paul Bonner (*Channel Controller*); Ellis Griffiths (*Chief Engineer*); Miss Elisabeth Forgan (*Senior Commissioning Editor*); Mrs Naomi McIntosh (*Senior Commissioning Editor*); David Rose (*Senior Commissioning Editor*); Colin Leventhal (*Head of Acquisitions*); Michael Phillips (*Production Co-ordinator*); Roger Lustig (*Head of Finance, Company Secretary*); John Ranelagh (*Special Assistant to Chief Executive*).

One of the most important and exciting developments in Independent Broadcasting for the 1980s is the creation of a completely new and additional television service from November 1982 to be provided, at no cost to the taxpayer, on the hitherto unused fourth channel.

The Channel Four Television Company Ltd was established as a wholly-owned subsidiary of the IBA and incorporated as a private company limited by shares on 10th December 1980; and came into operation on 1st January 1981.

The role of the company, as set out in the Broadcasting Act, is to obtain and assemble the necessary material for the Fourth Channel, and to carry out 'such of the other activities involved in providing such programmes as appear to the Authority appropriate'. The channel will have as a particular charge the service of special interests and concerns for which television has lacked adequate time. It is expected to provide a favoured place for the untried, and to foster the new and experimental. In doing

this it is intended to complement and to be complemented by the present ITV service.

Organisation

Channel Four commissions programmes; it does not make them. Programme proposals should be sent to the relevant Commissioning Editor: Drama - David Rose; Education - Naomi McIntosh, Carol Haslam; Actuality - Liz Forgan, Paul Madden; Music - Andy Park; Light Entertainment - Cecil Korner; Minorities - Sue Woodford; Youth - Mike Bolland; Religion, Ireland, Documentaries - John Ranelagh; and the Independent Grant-Aided Sector - Alan Fountain; Sport - Adrian Metcalfe; Arts - Michael Kustow.

Once a proposal is commissioned, the business aspects are dealt with by the Head of Acquisitions, Colin Leventhal. Jeremy Isaacs, the Chief Executive with Paul Bonner, the Channel Controller, and Justin Dukes, the Managing Director, are variously responsible for the management of the company and implementation of policy agreed by the Board of Directors under the Chairmanship of The Rt Hon Edmund Dell (Sir Richard Attenborough is Deputy Chairman).

Finance

The Company is financed directly by the IBA, and an operating budget of £104 million has been agreed for the period ending 31st March 1983. The Authority will obtain the initial funds required to finance Channel Four partly from agreed 1982 subscriptions from the ITV companies, and partly by means of medium-term loans raised by the Authority itself. From January 1983, Channel Four funding from the Authority will be obtained entirely from subscriptions from the ITV companies, the size of which will be decided by the Authority annually in advance.

Advertising

Advertising on Channel Four will be organised and sold on a regional basis by the ITV companies, and not by the Channel Four Company. Advertising revenue thus raised will go directly to the ITV companies as a contribution towards the cost of their subscription.

The IBA's Advisory Bodies

Membership as at Summer 1981

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 500 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

General Advisory Council

The General Advisory Council was appointed by the Authority early in 1964, and has remained in being since then. Its membership has remained constant at around 25. While some members are chosen for their eminence in aspects of public life, the majority come from a wider cross-section of the viewing public and are chosen not as representatives of particular organisations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are attended by senior members of the staff and others whose work is relevant to the topics under consideration. At the Council's request, a member of the Authority usually attends its meetings. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, sometimes with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Sir Ian MacLennan, KCMG (*H M Diplomatic Service, retired*).

MEMBERS: R S Bangor-Jones, JP (*chartered accountant, Prescott, Merseyside*); J C Black (*Group Computing Adviser, Coats Patons Ltd, Glasgow*); Mrs I Blackwell (*Chairman, States of Guernsey Prices Panel*

and member of Recreation Committee; formerly Deputy, States of Guernsey); Mrs M N Chermiside, JP (*Magistrate, County of Avon; Governor and Vice-Chairman of Cheltenham Ladies College*); Mrs J Crawley (*data processing technician (statistics), Gateshead*); Mrs S Cross (*teacher, Northampton School for Girls*); R M Emms (*manager of a printing firm, Norwich*); Mrs J Finlay (*housewife, Lisbellaw, Co. Antrim*); Ms M Floyde (*formerly Theatre and Dance Officer, South West Arts, Exeter*); Mrs L Frazer, JP (*retired lecturer in social history, housewife, Aberdeenshire*); Miss R Howell (*Liaison Officer, Wales, National Federation of Women's Institutes*); Mrs D D Jackson (*local government officer, Twickenham*); Miss P Lamburn (*Director of IPC Magazines Ltd, London*); F G Larmine, OBE (*General Manager, Environmental Control Centre, British Petroleum Company Ltd*); M Leigh (*theatre, television and film director and author, London*); Lord McNair (*Liberal Peer; author*); L Marsh (*Principal, Bishop Grosseteste College, Lincoln*); W Morris (*National Secretary, Passenger Services Group, TGWU*); D Owen, OBE (*formerly Chairman and Managing Director of ICI India*); B Pain, CBE (*Chief Constable of Kent*); Mrs S Strong (*Vice-President of the Society for Libyan Studies; Secretary of the Egypt Exploration Society; County Commissioner for Girl Guides, Kent*); C J Swallow (*Headmaster, Mount Grace School, Potters Bar*); The Hon William Waldegrave, MP (*Conservative MP for Bristol West*); Miss F Waterman, OBE (*professional musician, teacher, adjudicator, author and broadcaster, Leeds*); I Wrigglesworth, MP (*Labour and Co-operative MP for Teesside Thornaby*).

National Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to those Members of the Authority who, as required by the Act, make the interests of those countries respectively their special care. The Authority and its national Members have found it vital to have these national advisory bodies, with which the Members and Regional Officers can maintain close and regular contact. Further details on the national committees are given in the section *Regional Television*, pages 117, 119 and 121.

Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the Code of Advertising Standards and Practice. A list of members is given on page 192.

MEDICAL ADVISORY PANEL: Thirteen distinguished consultants in general medicine, pharmacology, chemistry,

nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 192.

Advertising Liaison Committee

Representing the advertising industry, the ITV programme companies and the Authority to consider matters of principle which may be raised by the participating bodies relating to commercial relationships between the television companies, advertisers and agencies. A list of members is given on page 192.

Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Broadcasting system is the Educational Advisory Council. The Council is assisted by four specialist Panels: (Pre-School, Primary, Secondary and Adult Education) and by a Radio Sub-Committee.

EDUCATIONAL ADVISORY COUNCIL

Dr W Taylor (*Chairman*), SCHOOLS SECTION: J Tomlinson (*Chairman*); Dr T R Bone; D C Brooks; J Dawkins; Dr J Dawkins; M Dearden; Mrs K M Edwardes; Prof S J Eggleston; G Hubbard; Prof A Little; S Maclure; T W McMullan; M Woodhead; Mrs B Woods; B Chaplin; HMI; J B S O'Kelley, HMI; G A B Craig, HMI; W E Thomas, HMI. ADULT EDUCATION SECTION: J G Owen, CBE (*Chairman*); Mrs P Batty-Shaw, JP; D H Bleazard; J L Brace; I Bruce; J S Cassels; Prof W A Gambling; T A Q Griffiths; J B H Hill; Dr J R Moss; V Smith; A Stock; F D Duffin, HMI; R G Wilson, HMI; O W Jones, HMI; M Le Guillou, HMI.

Pre-School Panel: M Woodhead (*Chairman*); Mrs M Boye-Anawomah; Mrs M C Collins; Miss G Corsellis; Mrs C A Davies; Mrs A Hendersoh.

Primary Panel: Mrs B Woods (*Chairman*); J R Beatty; Mrs J L Lancaster; B C Moon; R A Perry; Mrs S Smidt.

Secondary Panel: D C Brooks (*Chairman*); Mrs D Bentley; D C Reid; SR Rutherford; M Scott Archer; J P Swallow; Miss L J Tumman; Mrs G Walker.

Adult Education Panel: T A Q Griffiths (*Chairman*); Ms Y Bostock; N Cheetham; A Lockhart; D Ray; Mrs A Risman; N Ryder; M J Salmon.

Radio Sub-Committee: D H Bleazard; Mrs P Batty-Shaw, JP; Prof A Little; V Smith; J B H Hill.

Appeals Advisory Committees

Assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee. The members (appointed jointly by the IBA and the BBC) are:

CENTRAL APPEALS ADVISORY COMMITTEE: L E Waddilove, CBE (*Chairman*); D Baker; N Barker; Lady Goronwyn-Roberts; Brigadier M C Lanyon; W E A Lewis, OBE; The Lady Marre; R Mills; Dr Joyce

Neill; Miss A J Norman; D Piggott; Reginald Poole; Miss Jane Rowe; C Wadhams; Dr P O Williams; Rev J Callan Wilson.

SCOTTISH APPEALS ADVISORY COMMITTEE: Major D F Callander, MC (*Chairman*); Prof R C B Aitken; Miss Janet Castro; Mrs H J Crummy, JP; Ms S Innes; Mrs A Leask; Dr H S Ross; Mrs J Ross; Rev Ralph Smith.

Central Religious Advisory Committee

In religious broadcasting, the Authority has continued since 1964 to share with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature.

The members of the Central Religious Advisory Committee are: The Rt Rev Colin James, Bishop of Wakefield (*Chairman*); M Bax; The Rev Dr J Bentley; Sir John Boyd, CBE; Mrs J Bruce*; Miss N Cattouse; The Rev M Craig; The Most Rev E Daly, Bishop of Derry; The Rt Rev J Devine, Bishop of Motherwell; Mrs M Duggan; The Rev Dr H Florin; Miss A Forbes; The Rev Dr B Greet; The Rev Rabbi H Gryn; The Rev J Harvey*; The Rev H Hughes*; D Kingsley; The Rt Rev D Konstant; Dr U Kroll; Prof B Mitchell; The Rev Fr M Mitchell, OFM; The Very Rev H Murphy*; The Rev Prof I Pitt-Watson; Bishop M Ramsey; The Rev D Reeves*; The Rev G Reid; The Rev Dr R Thomas; The Rev L Timmins*; The Rev Dr R Williams; The Rev Dr K Wilson; The Rt Rev K Woolcombe.

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

PANEL OF RELIGIOUS ADVISERS

In addition to having the advice of CRAC, the Authority has from the outset been advised on matters of programme content by a smaller panel of religious advisers. This panel currently consists of seven members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met over 200 times, and has assisted the staff in considering and approving religious programmes, as required by the IBA Act. Members of the panel are *ex-officio* members of CRAC, and attend joint sessions and sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities. A list of members is given on pages 147-8.

IBA Senior Staff

Sir Brian Young (Director General)
K W Blyth (*Chief Assistant (Director General)*).

A W Pragnell, OBE, DFC (Deputy Director General)

B Rook (*Secretary to the Authority*); J F Harriott (*Chief Assistant (Television Contracts & Hearings)*); W K Purdie (*Head of Staff Administration & Services*); F B Symons (*Deputy Head of Staff Administration & Services*); D A Horn (*Industrial Relations Officer*); G Whitaker (*Head of Personnel Administration Section*); G Story (*Head of General Services Section*); D Henderson (*Head of General Training Section*).

C D Shaw (Director of Television)

D Glencross (*Deputy Director of Television*); P Jones (*Chief Assistant (Television)*); N E Clarke (*Senior Television Programme Officer*); C O B Rowley (*Senior Television Scheduling Officer*); M Gillies (*Television Administrative Officer*); C J N Martin (*Religious Broadcasting Officer*); S D Murphy and D P O'Hagan (*Television Programme Officers*); L C Taylor (*Head of Educational Programme Services*); C D Jones (*Deputy Head of Educational Programme Services*); Dr I R Haldane (*Head of Research*); Dr J M Wober (*Deputy Head of Research*).

R D Downham (Director of Finance)

M W J Reid (*Controller of Finance*); C F Tucker (*Data Processing Manager*); R N Rainbird (*Chief Accountant*); B W J Crane (*Deputy Chief Accountant*); J I Griffiths (*Financial Accountant*); A Tierney, MBE (*Cashier*); N W Ingram (*Purchasing and Supply Manager*); C J Glover (*Principal Internal Auditor*); B J Green (*Principal External Finance Officer*); R L Thakrar and P H Young (*Senior Accountants*).

T S Robson, OBE (Director of Engineering)

R C Hills (*Assistant Director of Engineering (Operations)*); J B Sewter (*Assistant Director of Engineering (Network & Development)*); A L Witham, OBE (*Assistant Director of Engineering (Policy)*); J L E Baldwin (*Staff Engineer (Development)*).

Dr G B Townsend (*Head of Engineering Information Service Department*); B T Rhodes (*Deputy Head of Engineering Information Service*); P J Darby, MBE (*Senior Assistant to Head of Engineering Information Service*).

R J Byrne (*Head of Network & Service Planning Department*); B F Salkeld (*Head*

of Network Planning Section); K J Hunt (*Head of Service Area Planning Section*); R M Bicknell (*Head of Site Selection Section*).

S G Bevan (*Head of Station Design & Construction Department*); R Wellbeloved (*Head of Transmission Group*); P J T Haines (*Head of Building Section*); D S Chambers (*Head of Transmitter Project Section*); J A Thomas (*Head of Masts & Aerials Section*); J Belcher (*Head of Power Section*); P A Crozier-Cole (*Head of Telemetry & Automation Section*).

A James, MBE (*Head of Network Operations & Maintenance Department*); G Salter (*Studio Technical Systems Adviser*); C W B Reis (*Head of Lines Section*); C P Daubney (*Head of Technical Quality Control Section*).

T J Long (*Head of Experimental & Development Department*); G A McKenzie (*Head of Automation & Control Section*); G S Twigg (*Head of Engineering Services Section*); Dr M D Windram (*Head of Radio Frequency Section*); Dr K Lucas (*Head of Video Section*).

H W Boutall, MBE (*Head of Station Operations & Maintenance Department*); P S Stanley (*Head of Operations & Maintenance Group*); J D Lavers, MBE (*Head of Maintenance Section*); L A Sherry (*Head of Electronic Maintenance Unit*); W N Anderson, OBE (*Head of Long Range Studies*); B R Waddington (*Senior Assistant (Engineering Operations)*); A W Reading, OBE, MC, TD (*Head of Technical Training*); J W Morris (*Principal, Harman Engineering Training College*).

G Mason (*Head of Safety Group*).

REGIONAL ENGINEERS

H French, MBE (*East & South*); H N Salisbury (*Midlands & North*); L Evans (*Scotland & Northern Ireland*); G W Stephenson (*Wales & West*).

AREA ENGINEERS

A V Sucksmith (*The Borders*); D H Rennie (*Central Scotland*); W D Kidd (*Channel Islands*); P T Firth (*East of England*); G E

Tagholm, MBE (*London*); A D Campion (*Midlands*); E Warwick (*North & West Wales*); D M Hancock (*North Scotland*); D E Rider (*North-East England*); W G Learmonth (*North-West England*); R Cameron, MBE (*Northern Ireland*); M C W Gulliford (*South Wales*); A D B Martin (*South-East England*); K Archer (*South-West England*); A J Parker (*Yorkshire*).

J B Thompson, CBE (Director of Radio)
P A C Baldwin (*Deputy Director of Radio*); A Blackstock (*Head of Radio Finance*); E Riddell (*Head of Radio Programming*).

I I G Theobalds (Head of Advertising Control)

D Coulson (*Deputy Head of Advertising Control*); Mrs Y A Millwood and J B Smith (*Advertising Control Officers*).

Miss B N Hosking (Head of Information)

J Guinery (*Deputy Head of Information*); E H Croston (*Head of Publications*); B J Conway (*London Area Officer*); M H G H Hallett (*Publicity & Broadcasting Gallery Manager*).

NATIONAL OFFICERS

A D Fleck (*Officer for Northern Ireland*); J Lindsay (*Officer for Scotland*); E T Lewis (*Officer for Wales & West of England*).

REGIONAL OFFICERS

J N R Hallett, MBE (*East of England*); Miss E C Mulholland (*Midlands*); R F Lorimer (*North-East England, The Borders & Isle of Man*); J E Harrison (*North-West England*); J A Blair Scott (*South of England*); F W L G Bath (*South-West England, Channel Islands*); R Cordin (*Yorkshire*).

▼ Sir Brian Young (*right*), Director General of the Independent Broadcasting Authority, talks with Brum Henderson, Managing Director of Ulster Television, during a visit to Northern Ireland in which he attended a meeting of the Northern Ireland Committee.



A Selection of ITV and ILR Publications

AS GOOD AS NEW. *Based on the Yorkshire adult education series.* 112pp. ITV Books, 1981. Direct mail. £1.50 (including postage and packing).

BROADCASTING ENGINEER'S POCKET BOOK. *A digest of useful technical information.* 64pp. IBA, 1979.

BROADCASTING TECHNOLOGY FOR THE 1980S. *An illustrated booklet of engineering developments and plans for the future.* 12pp. IBA, 1980.

DOCTOR BOOK TWO. *Based on the ATV adult education series.* 112pp. ITV Books, 1981. Direct mail. £1.50 (including postage and packing).

HELP GIVE SOME SOUND ADVICE. *A folder explaining the role of an ILR Local Advisory Committee and how the public can make known their views.* IBA, 1980.

HOME AND DESIGN. *Based on the HTV adult education series.* 112pp. ITV Books, 1979. Direct mail. £1 (including postage and packing).

HOME-MADE FOR THE HOME. *Based on the Tyne Tees adult education series.* 112pp. ITV Books, 1978. Direct mail. £1 (including postage and packing).

HOME-MADE FOR THE HOME BOOK 2. 112pp. ITV Books, 1980. Direct mail. £1 (including postage and packing).

THE IBA'S BROADCASTING GALLERY. *A folder giving details of the IBA's exhibition gallery.* 4pp. IBA, 1981.

THE IBA CODE FOR TELETEXT TRANSMISSIONS. *A folder giving guidance as to standards and practice for teletext transmissions.* IBA, 1981.

IBA CODE OF ADVERTISING STANDARDS AND PRACTICE. *The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform.* 20pp. Revised edition. IBA, 1978 (reprinted with amendments 1981).

THE IBA FELLOWSHIPS. *A folder summarising the IBA Fellowships published from 1972.* IBA, 1980.

IBA TECHNICAL REVIEW. *A series of publications for broadcast engineers describing the technical activities and developments in Independent Television and Independent Local Radio.* Vol 2: *Technical Reference Book.* * 64pp. IBA, 1977 (revised edition). Vol 10: *A Broadcasting Engineer's Vade Mecum.* 64pp. IBA, 1978. Vol 11: *Satellites for Broadcasting.* 72pp. IBA, 1978. Vol 12: *Techniques for Digital Television.* 72pp. IBA, 1979. Vol 13:

Standards for Television and Local Radio Stations. 72pp. IBA, 1980. Vol 14: *Latest Developments in Sound Broadcasting.* 72pp. 1981. Vol 15: *Microelectronics in Broadcast Engineering.* 52pp. IBA, 1981.

INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1980-81. IBA (available HMSO). £2.

INDEPENDENT BROADCASTING. *A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and many other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers and others with an interest in broadcasting.* IBA.

INDEPENDENT LOCAL RADIO ADVERTISING GUIDELINES. *To assist agency staff and others who may be concerned with radio advertising copy in relation to the law and the IBA Code of Advertising Standards and Practice.* IBA.

THE ITV BOOK OF THE OLYMPICS. Large format. 144 pages fully illustrated colour and black and white. ITV Books, 1980. £1.95 paperback. £2.45 hardback.

ITV FOR COLLEGES. *A leaflet providing colleges with advance information about programmes in the coming term which may be of use to tutors in General Studies and other Departments.* IBA, termly.

ITV FOR SCHOOLS. *A colour newspaper providing news and background information about ITV's programmes for schools.* Two editions: 4-12 years and 9-18 years. IBA, annually.

LEARN TO SING. *Based on the Yorkshire adult education series.* 112pp. ITV Books, 1980. Direct mail. £1 (including postage and packing).

LIVING IN THE FUTURE. Alan Radnor. Large format with colour. 64pp. Jointly published by ITV Books and Macdonald Educational, 1981. £3.50 hardback.

LOOK-IN. *The junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children.* ITP, weekly. 15p.

MR & MRS QUIZ BOOK. Derek Batey. *Based on the Border series.* 128pp. ITV Books and Arrow, reprinted 1981. £1.

NO NEED TO SHOUT. *Based on the Tyne Tees adult education series.* 112pp. ITV Books, 1981. Direct mail. £1.50 (including postage and packing).

THE PORTRAYAL OF VIOLENCE ON TELEVISION: IBA/BBC GUIDELINES. 52pp. IBA/BBC, 1980.

THE SECOND KIDSTUFF. Roger Goffe. Full colour. 40pp. Published by ITV Books in association with Michael Joseph, 1981. £2.50.

TELEVISION PROGRAMME GUIDELINES. *The IBA's ground-rules for ITV's programme-makers and those who take part in programmes.* 40pp. Revised edition. IBA, 1979.

TOMORROW PEOPLE. *Five books in the children's series based on the Thames series.* ITV Books and Piccolo, 1979.

TRANSMITTING STATIONS: A POCKET GUIDE. *Full technical details of all ITV and ILR existing and proposed transmitting stations.* 20pp. IBA, 1980.

TVTIMES. *Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times')* ITP, weekly. 20p.

25 YEARS ON ITV. Large format with colour. 280pp. Compiled by ITV Books and TVTimes, published by ITV Books and Michael Joseph, 1980. £6.95 paperback, £10 hardback.

UNIVERSITY CHALLENGE QUIZ BOOK. Jean Sedley. *Based on the Granada series.* 112pp. ITV Books and Arrow, 1977. 65p.

VET. *Based on the ATV adult education series.* 128pp. ITV Books, 1981. Direct mail. £1.50 (including postage and packing).

VIEWPOINT. *A marketing journal published four times a year.* ITCA.

WHO DOES WHAT IN ILR. *A folder listing the names and addresses of all the Independent Local Radio companies.* IBA.

WHO DOES WHAT IN ITV. *A folder listing the names and addresses of all the Independent Television companies and the IBA's national and regional offices.* IBA.

WHO'S WHO ON TELEVISION. Compiled by ITV Books and TVTimes, published by ITV Books in association with Michael Joseph, 1980. £2.50 paperback, £4.95 hardback.

**These publications are now out of print, but are available for perusal in the IBA Library at Brompton Road.*

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications (ITP) and Independent Television Books (ITV Books) are located at 247 Tottenham Court Road, LONDON W1P 0AU. Tel: 01-636 3666.

The IBA and the Public

As Independent Broadcasting moves ahead with the preparations leading up to the commencement of the Channel Four television service later this year and ILR stations continue to grow in number around the United Kingdom, the IBA recognises the continuing need to foster good two-way communications between the broadcasters and the public they serve. Indeed, over the years the IBA has progressively extended and refined the means by which it listens to what the public and interested organisations have to say about the broadcasting services it provides.

Through public meetings, the work of the many advisory committees, the regular audience research activities and the careful consideration of complaints, the Authority is kept informed about public opinion and is able to keep any problems under close review.

Public meetings have always been important aspects of the work of the IBA's 11 national and regional officers. However, before making its final decisions on the changes to ITV contract areas or in contract specifications at the end of 1979, the Authority stepped up its programme of public meetings and used a variety of means, including special research surveys to sound public opinion in all the regional areas and on-screen invitations to the audience at home to submit their views. Close on 20,000 people attended the meetings and over 7,500 were interviewed in the course of the research survey.

The audiences at ITV public meetings do indeed include a sprinkling of people who have an inside knowledge of broadcasting and technical matters related to it, but the great majority would cheerfully admit that they possess only a hazy idea of how programmes are made, financed and transmitted to their homes. What they do bring is a variety of experience in all walks of life, knowledge of their locality, and a richness of opinions, expectations and reactions which provide a deeper insight into the nature of the audience and which have an important bearing on both programming and scheduling. When broadcasting administrators, pro-

gramme-makers and viewers meet face to face it is a valuable opportunity for mutual education; but no less valuable is the opportunity for viewers to educate each other. A person who believes his opinions to be peculiar to himself may find them reinforced by the agreement of those around him; and persons or groups with an axe to grind may find themselves exposed in lonely isolation. Those are at least two merits which the public meeting has over private correspondence.

The meetings have other advantages. The viewer can press his views and supplement his questions beyond the point that correspondence normally allows. He can peg away until the concern prompting his question is properly acknowledged. And the administrator or programme-maker is better able to judge, by being on the viewers' home ground, the strength and breadth of popular feeling.

Posters, press, television and radio announcements were designed to draw attention to the public meetings and details given on where contract applications would be available for scrutiny.

No less important are the similar meetings which are held in the relevant localities before the award of Independent Local Radio contracts.

The IBA's wide range of publications seek to provide information on a variety of broadcasting topics and to explain the Authority's process of decision-making, while around 200 news releases issued each year help to ensure that the media and specialist interest groups are adequately and accurately briefed on current developments.

Throughout the year the companies participate in a number of local exhibitions and events and take particular steps to meet local interest groups. The Authority, too, is represented on many occasions and thoughtfully-designed exhibitions and displays help to explain policy and specialist areas of the IBA's work.

The Silvanus P Thompson lecture tour for 1980-82, 'The Changing Screen', which is being presented by the IBA under the aegis of the Institute of Electrical Engineers, is currently visiting many parts of the country.

The lecturers are Dr Boris Townsend and Jim Slater from the IBA's Engineering Information Service and extensive use is made of a vast range of equipment to explain the past, present and future of video technology. From October 1981 to March 1982 the tour will take in Belfast, Blackpool, Bristol, Cambridge, Canterbury, Cheltenham, Dublin, Guernsey, Hatfield, Ipswich, Isle of Wight, Jersey, Leeds, Lincoln, Maidenhead, Middlesbrough, Preston, Rugby, Salford and Southampton.

The Authority's Broadcasting Gallery, which is open to the public, sets out to determine what the ordinary interested layman would like to know about broadcasting, gather the information and present it in an attractive and interesting way.

The Gallery's two lecturers meet some 10,000 people every year from many countries and all walks of life. About two-thirds of these visitors come from schools and colleges, although there is a minimum age limit of sixteen years. Many of these are regular visitors, with teachers coming back year after year with fresh classes, and during the summer a number of overseas students who come to Britain for short courses, usually in English, come to visit the Gallery. Clubs and Societies of many kinds arrange visits and from all over the world come politicians, diplomats and broadcasters. The Gallery is also a good place for receptions of many kinds providing additional opportunities to talk to a wide range of opinion formers.

In taking tours round the Gallery the lecturers not only have the opportunity to demonstrate and explain the workings of broadcasting in Britain, the informal atmosphere encourages conversation, during which much can be learnt of viewers' opinions and, from the overseas visitors, much about broadcasting in other countries. A tour of the Broadcasting Gallery takes about 90 minutes and up to 30 people can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 a.m., 11.30 a.m., 2.30 p.m. and 3.30 p.m.

Advance booking is essential, but it is only necessary to write to or telephone the Gallery. It is next door to Boots, opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14, 30 and 74 stop nearby. The address is 70 Brompton Road, LONDON SW3 1EY Tel: 01-584 7011.

The Library at Brompton Road, which has a large collection of material on all aspects of British and world broadcasting, the mass media and related topics, is available for reference purposes to members of the public with a serious interest in broadcasting. Over 500 enquiries about broadcasting from the public are dealt with annually by the Library, which is well used by academics, students, researchers, journalists and writers – many recent books and articles on various aspects of television and radio having been researched here.

The Library service has over 10,000 books and 400 periodical titles on file. All regional editions of the ITV programme journal *TVTimes*, from 1955, are available on microfilm. An extensive press cuttings collection of over 200,000 items, comprehensively covering broadcasting since 1952, is maintained. Other special collections include the annual reports and accounts of the ITV and ILR companies, Hansards and Government papers and reports. The confidential IBA audience research reports and JICTAR ratings are available only with prior permission from the IBA Research Department. Specialist indexes are compiled to the broadcasting periodicals, audience research material and annual reports. The applications for the current ITV and ILR franchises are available for reference in the Library.

The Library at the IBA's Crawley Court establishment near Winchester specialises in the provision of technical information and research to the IBA Engineering Division staff.

To help both IBA staff or researchers with their reading or studies a new edition of 'Broadcasting: a selected bibliography' has been compiled – copies are available from the Library.

Prior appointment is preferred in the case of extensive use of the research facilities in the Library.

Library opening hours: Monday–Thursday 10 a.m.–5.30 p.m., Friday 10 a.m.–5 p.m.



◀ The Broadcasting Gallery attracts a variety of people from all over the world. Visitors join conducted tours of the animated displays which explain the history of television and radio, from its pioneering days to the more recent technological changes.

Audience Research

The Authority is required by the IBA Act 1973 to 'ascertain the state of public opinion concerning the programmes broadcast by the Authority'. It does so by a variety of means: by receiving advice from its staff both at headquarters and in each region, and from advisory bodies; by taking account of viewers' and listeners' letters; by receiving representations from interest groups and associations, and so on. But it is the activities of the Authority's Research Department which provide the only fully representative and scientifically based findings on the behaviour, attitudes and opinions of the audience. It is the responsibility of the Department to commission and initiate research activities which will provide a feedback of how individual members of the audience react to what is being transmitted.

How many people view or listen, what kind of people they are, how much they enjoy or appreciate the programmes which they choose, their opinions about the total 'programme mix', and their preferences among the items available on all channels are examples of the kind of information collated.

The Department also keeps in contact with research departments of other broadcasting bodies in this country and abroad, and maintains liaison with various academic, government, educational and other institutions engaged in similar or relevant work, in order that the findings and implications of such research can be made available to those responsible for policy decisions.

Information about the size and composition of the audience is provided for ITV, as also for the BBC, by the Broadcasters' Audience Research Board (BARB). BARB is a limited company in which the BBC and the Independent Television Companies Association hold equal numbers of shares, and which since August 1981 has taken over responsibility for commissioning television audience measurement.

Electronic meters are attached to receivers in a representative sample of over 2,500 homes which can receive ITV throughout the United Kingdom. These meters record, on a minute-to-minute basis, whether the set is

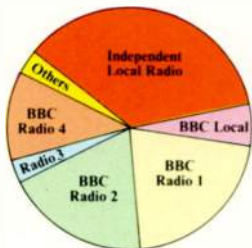
switched on and, if so, to which channel it is tuned. In addition, diaries are completed on a quarter-hour basis within each sample household giving details of the age, sex and other characteristics of those viewing. This information provides statistical estimates of the size and composition of the audience for all programmes in all areas.

The meter/diary system of audience size measurement is that which was previously used by JICTAR, the superseded Joint Industry Committee for Television Advertising Research. The system has now been adapted by BARB to meet the needs of the BBC as well as of ITV. Audits of Great Britain (AGB), the company hitherto employed by JICTAR to carry out and report the measurement, has been retained as the contractor for this purpose until July 1983. In addition to audience measurement BARB has embarked upon qualitative research whose purpose for the ITV companies is to supplement the information already available to them. The design of this research activity was, at the time of going to press, under discussion by BARB.

The size of the audience depends on many factors other than the quality of the programme broadcast – for example, the time of the broadcasts, the day of the week, the strength of the adjacent or competing programmes will all affect the numbers choosing to view any programme.

The Authority is in particular concerned with the reactions and satisfaction of the ITV audience, so its Research Department conducts continuous studies of audience appreciation as well as detailed *ad hoc* studies as and when necessary. Each week television diaries are sent to a sample of viewers. The object is to obtain a measure of audience appreciation from approximately 500 people who are representative of viewers in the area surveyed in terms of age, sex and social class. On alternate weeks the sample is drawn from a panel in Greater London and in intervening weeks from other ITV areas in rotation. Respondents are asked to rate on a six point scale each programme they personally choose to see; their opinions form, for every ITV and

Share of all Radio Listening in ILR Areas



JICRAR research (Summer 1981) shows that ILR has a greater share of the audience, in radio total in its areas, than any other single radio service.

BBC programme, an Appreciation Index (AI). The AI can range from 0 to 100, a high AI indicating a high level of appreciation.

To measure how much children enjoy their own programmes a national panel of over 1,500 viewers aged 4-12 has been enrolled, the children being chosen by strict statistical procedures. Experimental work has enabled the design of a diary suitable for use by children, and the IBA Research Department now undertakes surveys of children's reactions at regular intervals. Regular appreciation surveys have also been begun amongst teenagers. The data which are obtained from both these sources are comparable with data from adults' surveys.

On many weeks, additional questionnaires are included with the appreciation diaries. These questionnaires are designed to gather information on a variety of topics of interest to the broadcasters, and on occasion, in co-operation with outside organisations that approach the IBA, information of a wider relevance is also procured. An advantage of this procedure is that attitudes to a wide range of broadcasting-related matters can be studied in themselves, and for their possible relationship to viewers' experience of what they actually see on television.

Each year the Authority undertakes a broader-angled public opinion survey to obtain a measure of what the public feels about television and radio in general. The bulk of this annual survey is directed towards sounding public opinion in such areas as overall programming quality; political and social impartiality; and the wider questions of offensiveness, public taste and decency. Information is also obtained on general viewing and listening habits and preferences. Roughly 1,000 people, representative of the adult British population, are questioned. The surveys provide useful comparisons with the findings of previous years and reveal shifts or swings in public feeling.

In addition to research into continuing problems (audience size, attitudes and reactions, opinions on specific programmes, etc.) there is a need for a longer-term more generalised type of research, the aim of which is to identify and analyse patterns and regularities in viewing behaviour, and so better to understand not only the structure of programme preferences of the viewers but also the probable consequences of changes in scheduling. The Authority has commissioned research of this kind for several years from Aske Research Ltd, who have analysed various aspects of the viewing patterns of the

ITV audience. The findings of this research are contained in a book which comprehensively describes this area of research (*The Television Audience*; G J Goodhardt, A S C Ehrenberg, M A Collins. Gower Press).

Although the preponderance of the effort of the Audience Research Department is devoted to television research, there is a significant and growing amount of research into various aspects of Independent Local Radio. Measurement of the audience for ILR stations is undertaken by Research Surveys of Great Britain Ltd (RSGB), to specifications drawn up by the Joint Industry Committee for Radio Audience Research (JICRAR). The Audience Research Department of the IBA has also undertaken surveys of listeners' attitudes to and opinions of the output of their local ILR station.

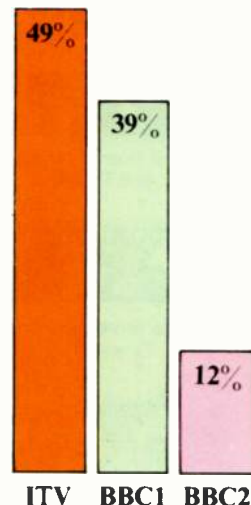
The Authority's Research Committee, composed of members drawn from the Authority itself and of senior members of staff with relevant specialist experience, meets regularly and considers proposals submitted to it. The purpose of the committee is to co-ordinate and support research projects related to broadcasting initiated either from within the IBA or from individuals or institutions outside. The committee also has a role in the granting of certain educational fellowships. It has supported research work in the areas of both television and radio in the Universities of Birmingham, Leeds, Sussex, Nottingham, Leicester and in the Open University. It has contributed to projects being undertaken by the Commission for Racial Equality and the International Institute of Communications. The committee has also funded a two-year IBA fellowship in association with the Authority's own Audience Research Department, with the aim of studying the problems involved in analysing the content of television programmes, with special reference to the portrayal of violence.

SOME ASPECTS OF THE AUDIENCE

Effectively the whole population of the United Kingdom is covered by the IBA's VHF and UHF television transmissions, and 98% of all homes, 20 million in total, have at least one television set. 22% have more than one television set and 62% can receive programmes in colour. Virtually all homes with television can receive all three channels, ITV, BBC1 and BBC2.

About 51 million people aged four and over, living in these homes, constitute the potential television audience in this country.

Share of Television Viewing 1980-81



The size of the actual audience and the average amount of viewing by individuals varies by season over the year, more viewing taking place in the winter than in the summer. The average ITV evening audience during the peak viewing hours of 7.30–10.30 for the year 1980–81 as a whole was 10 million people in 5.8 million homes. During the year 49% of total time spent watching television was spent watching ITV, 39% watching BBC1 and 12% watching BBC2. The set was switched each day for 2.5 hours to ITV, 2 hours to BBC1 and 0.6 hours to BBC2. Each person, on average, spent a total of 3.4 hours each day watching television, 1.7 hours being spent with ITV, 1.3 hours with BBC1 and 0.4 hours with BBC2.

Independent Local Radio has expanded, since transmissions first began in 1973, to cover over half the population. The aim is to extend the coverage to at least 90%.

By July 1981 (when the audiences for 25 ILR stations were measured), ILR had established a weekly audience of almost 14½ million adult listeners; if children are included the total audience exceeded 17½ million people each week. The average adult listener to ILR recorded almost 14 hours of listening during a week.

Of all the hours of radio listening in ILR areas, ILR's share had risen by Summer 1981 to 33% (these 'share' figures take into account the number of people who listen to each station, and also the average length of time for which they tune in). BBC Radio 1 registered a 24% share of all listening in ILR areas. BBC Radio 2 a 22% share, while BBC Radio 4 (whose audience share has fallen steadily over the past few years) achieved 11%.

ILR Audience Profile

The JICRAR research provides detailed information on the composition, as well as the size, of the ILR audience. This indicates that ILR has succeeded in attracting a listenership that is not only larger than that of other radio services, but also more broadly representative of the demographic profile of the population as a whole.

Although ILR's penetration is generally relatively high among the younger age-groups, its audience includes a good spread of all ages; in Summer 1981, more than half (53%) of its adult listeners were aged over 35. The weekly audience included similar numbers of men and women. ILR also attracted a wide following from the different socio-economic groups, with the audience profile closely matching that of the population in general.

The programming mix devised by ILR stations thus appears to be fulfilling the aim of appealing to a broad cross-section of the local population. In contrast, BBC radio, with a multiplicity of available broadcast channels, tends to attract a much more narrowly-defined audience for each of its individual services.

The Daily Pattern of Listening

While the level of audience may vary from area to area, the shape of the daily audience graph is fairly constant. On weekdays, the daily audience peak for ILR (and for other radio services) invariably occurs at breakfast-time, with the highest listenership of the day recorded between 7.30 a.m. and 8.30 a.m. After about 9 a.m., the half-hourly audience begins to decline steadily, before levelling off again in the early afternoon. The level rises slightly at around 5 p.m., before falling again as television viewing increases. There is usually another slight peak in listening at about 11 p.m., as people prepare for bed.

At weekends, the pattern is a little different. On Saturdays, the audience peak occurs later, between 9 a.m. and 10 a.m., followed by the same falling-away of the audience throughout the rest of the day. On Sundays, the morning peak is later still, and of longer duration, with listening levels remaining as high as weekday breakfast-times from about 9.30 a.m. until 12.30 p.m.

The Findings of Attitude Research

The major attitude research survey carried out during 1980–81 was entitled 'The Public Impression of ILR'. The findings of this large-scale survey were reported in the March 1981 edition of *Independent Broadcasting*, the IBA's quarterly. Among the most significant results, the research demonstrated that ILR stations appear to meet a broad range of radio needs, fulfilling listeners' requirements for news (local and national), music (both of popular and more specialised types), general entertainment, sports coverage, and more detailed treatment of current affairs and topical issues. In comparison, each of the BBC's channels seems to fulfil a more limited, specialised programming function.

A recurrent theme from the findings was the high value placed by listeners on ILR's service of local news and information.

The attributes for which ILR appeared to be particularly highly regarded by listeners included being 'the best station for reflecting the interests of people in this local area' and 'the most friendly and informal of the radio services available'.

TELEFACT

Of the total population of the United Kingdom



98% of all homes have at least one TV set



22% have more than one TV set



62% can receive colour

Independent Broadcasting World-wide

Independent Television continues to enjoy success at the various national and international festivals. Although the primary aim is to provide the British viewer with a balanced television service of high quality, ITV is honoured that its programmes are so highly regarded all over the world and attract many of the most coveted international awards. The Independent Local Radio companies too have collected a number of honours at the domestic award ceremonies.

Montreux Festival (May 1980)

Silver Rose: *It'll Be Alright On The Night* (LWT). Press Jury Award: *The Plank* (THAMES).

Pye Colour Television Awards (May 1980)

Outstanding Comedy Contribution: Eric Sykes - *The Plank* (THAMES). Top Male TV Personality: Denis Norden. Special Pye Award: Eamonn Andrews. Writer of the Best Female Comedy Role: Leonard Webb - *Maggie and Her* (LWT). Most Promising TV Writer: Victoria Wood - *Talent* (GRANADA). Children's Television Writer of the Year: Richard Cooper - *Quest of Eagles* (TYNE TEES). Best Colour Regional Production of the Year: *The Gibsons of Scilly* (WESTWARD). Royal Television Society Awards (May 1980) Cyril Bennett Award: Denis Forman - Outstanding Contribution to TV Programming. Geoffrey Parr Award: IBA Development Team - Steerable Adaptive Broadcast Reception Equipment (SABRE). Technique Award: Robert Reed, plus production team - *Quincy's Quest* (LWT). Investigative Journalism: *Secret Hospital* (YORKSHIRE). Documentary Report: *Kitty - Return to Auschwitz* (YORKSHIRE). Current Affairs: 'Euro Frauds' - *TV Eye* (THAMES). Daily News Magazine: *About Anglia* (ANGLIA). Social Documentary: *The DoGooders* (LWT). Humorous Award: Story about a dog which eats car wing mirrors (WESTWARD). News Feature: Coverage of the Pope's tour of Poland (ITN). Cameraman of the Year: Robert Hammond (ITN).

US Festivals Association's 13th Annual Awards Competition (May 1980)

Golden Camera: *The Christians* (GRANADA). Trento Festival of Mountaineering and

Exploration (May 1980)

Silver Gentian: 'Underground Eiger' - *Once In A Lifetime* (YORKSHIRE).

Sandford St Martin Trust (for religious broadcasting) (May 1980)

Local Radio Station Award: (RADIO FORTH). Local Radio Programme Award: *Supernatural Healing Today* (METRO RADIO).

American Film Festival (June 1980)

Blue Ribbon: 'Masai Women' - *Disappearing World* (GRANADA) Red Ribbon: 'Last of the Cuiva' - *Disappearing World* (GRANADA).

Prix Jeunesse, Munich (June 1980)

1st Prize - Information Category: *The Book Tower* (YORKSHIRE).

Irish RTE (June 1980)

Golden Harp: 'Salsa Music' - *The South Bank Show* (LWT).

Heriot-Watt University, Edinburgh (July 1980)

Honorary Degree of D. Litt.: Sir Brian Young - Contribution to the Development of Independent Broadcasting Services.

Commonwealth Film & Television Festival (Cyprus) (August 1980)

Special Award: *Kitty - Return to Auschwitz* (YORKSHIRE). Special Award: 'The Seas Must Live' - *Survival* (ANGLIA). Special Award: *The Comedy Of Errors* (ATV). Special Award: *Stars Across the Water* (ULSTER). Gold: *Stanley Baxter on TV* (LWT). Bronze: *Islam* (LWT). Bronze: *City Sugar* (SCOTTISH). Bronze: *Remember Jack Buchanan* (SCOTTISH).

Salzburg Festival (August 1980)

Major Television Opera Award: *A Christmas Carol* (HTV).

Prix Italia (September 1980)

1st Prize - Music Category: 'A Time There Was' - *The South Bank Show* (LWT). 1st Prize - Documentary Category: *Creggan* (THAMES).

The American Emmy Awards (September 1980)

Edward & Mrs Simpson (THAMES); *A Rod of Iron* (YORKSHIRE).

Mercato Internazionale del Film del TV Film e del Documentario (Autumn 1980)

Diploma of Merit: *Seven Ages* (LWT).

British Association for the Advancement of Science (Autumn 1980)



▲ *Sailor's Return*, a tale of love and prejudice set in the reign of Queen Victoria, took the UNDA Prize in the drama category at the 21st Monte Carlo International Television Festival. *Thames*



▲ The legendary tale of *Sweeney Todd, The Demon Barber of Fleet Street* won the Silver Award at the International Film and Television Festival of New York. *LWT*



▲ *Minder* was awarded two honours during 1981: the Situation Comedy Award at the Television and Radio Industries Club Awards and also the Ivor Novello Award for Best Theme Music. *Thames*

Certificate of Merit: 'Two in the Bush' – *Survival Special* (ANGLIA).

British Local Radio Awards (October 1980)
 Best Overall Standard of Entries: (RADIO CITY). Best Sports Magazine Programme: *Soccer '80* (RADIO CITY). Best Documentary Programme: *The Leaving of Liverpool* (RADIO CITY). Best Live Music Programme: *Last Night of the Hallé Proms* (PICCADILLY RADIO). Best Minority Interest Programme: *Citizens' Band Radio* (RADIO VICTORY). Best Current Affairs Documentary: *Londoners Don't Live Here Anymore* (CAPITAL RADIO). Best Educational Programme: *Poets of Our Time* (CAPITAL RADIO). Best 'Phone-In Programme: *Open Line Show* (RADIO FORTH). Best Station Promotion: *Rockovis* (METRO RADIO).
Pye Society of Authors Awards (October 1980)

Best Current Affairs Programme: *The Right to Work* (RADIO ORWELL). Best Local Radio Programme: *Go Freight* (METRO RADIO).

International Film & Television Festival of New York (November 1980)

Gold Award – Documentary Interview Section: 'The Shooting of Gary Gilmore' – *The South Bank Show* (LWT). Gold Award – Music Section: 'Menuhin and Grappelli' – *The South Bank Show* (LWT). Gold Award – Drama Section: *Remember Jack Buchanan* (STV). Gold Award – Children's Drama Series Section: *Barriers* (TYNE TEES). Silver Award – Documentary Section: 'Sweeney Todd' – *The South Bank Show* (LWT). Silver Award – Drama Section: *Between the Covers* (STV). Silver Award – TV Entertainment Programmes Category for Networked Drama Single Programme: *Drake's Venture* (WESTWARD). Silver Award – Television Documentary Section: *Afghan Exodus* (GRANADA). Silver Award – Education Community Programmes Section: *Check It Out* (TYNE TEES). Bronze Medal – TV Entertainment Programmes Category for Networked Drama Single Programme: *Talent* (GRANADA). Bronze Award: *Comrades in Arms* (SOUTHERN).

16th Chicago International Film Festival (November 1980)

Gold Hugo: 'Andrew Wyeth' – *The South Bank Show* (LWT). Silver Medal – Regional Drama Section: *Martha* (STV). Certificate of Merit: *Dick Turpin* (LWT).

22nd Barcelona Cinema & Television Festival (November 1980)

1st Prize: *Hollywood* (THAMES).

Sports Aid Foundation Award (November 1980)

Radio Sports Reporter of the Year: Peter

Slater (METRO RADIO).

International Emmy Awards (November 1980)

The International Emmy for Drama: *A Rod of Iron* (YORKSHIRE). Runners up – Documentary Section: *The Bounds of Freedom; Freedom of Information; World in Action Special: Mrs Thatcher's Billion; The State of the Nation* (GRANADA).

American National Board of Review – 1980 D W Griffiths Awards (January 1981)

Special Honorary Award: *Hollywood* (THAMES).

21st Monte Carlo International Television Festival (February 1981)

Golden Nymph Award: *Iranian Embassy Siege* (ITN). International Critics Prize – Documentary Category: *South Africa's Bombshell* (GRANADA). Special Prize from His Serene Highness Prince Rainier III – Best programme dealing with the protection of nature, the environment and the fight against pollution: 'The Last Round-Up' – *Survival Special* (ANGLIA). UNDA Prize – Drama Category: *Sailor's Return* (THAMES). Prize of the International Critics from Television Magazines 1981 – Best Drama Production: *Sailor's Return* (THAMES).

Royal Television Society Television Journalism Awards (February 1981)

Special Award for TV Journalism: *Afghanistan – with the Rebels* (THAMES). Hard News Award: *Iranian Embassy Siege* (ITN). Television Reporter of the Year: Jon Snow (ITN). Current Affairs Award: 'Gdansk' – *TV Eye* (THAMES). Daily News Magazine Award (jointly with BBC): *ATV Today* (ATV). Regional News Story Award: 'St. Paul's Riot in Bristol' – *Report West* (HTV).

Radio Industries Club of Scotland (February 1981)

Best Factual Programme: *Max* (STV). Best Factual Series: *Jobs for the Boys (& Girls!)* (STV). Factual Series Award: *The Open Line Show* (RADIO FORTH). Entertainment Production Award: *Starshot* (RADIO CLYDE).

CBI North West Award Scheme for Industrial Journalism (February 1981)

Best Television Entry: David Kemp – *Nuts and Bolts* (GRANADA).

Variety Club of Great Britain Awards (February 1981)

ITV Personality of the Year: Jon Pertwee – *Worzel Gummidge* (SOUTHERN). Independent Radio Personality of the Year: Brian Hayes (LBC).

British Academy of Film & Television Arts Awards (BAFTA) (March 1981)

Best Actuality Coverage Award: David



▲ A Diploma of Honour and a Bronze Medallion was awarded to *Animals in Action* at the International Milan Fair. Anglia



▲ Donald Brooks, Managing Director of Radio Orwell (left), receives an award, on behalf of the station, for Best Current Affairs programme (*The Right To Work*) in the Pye Television and Radio Awards.

Goldsmith & Production Team – *Iranian Embassy Siege* (ITN). Best Actor: Denholm Elliot – *Blade on the Feather* (LWT). Best Actress: Peggy Ashcroft – *Cream in my Coffee* (LWT). Special Television Award: *Coronation Street* (GRANADA).

Broadcasting Press Guild (March 1981)

Best Single Documentary: *Creggan* (THAMES).

Best Imported Programme: *Lou Grant* (ITV).

Kranj International Festival of Sports Films (Yugoslavia) (March 1981)

Grand Prix *Everest Unmasked* (HTV).

European Environment Film Festival, Avignon, France (March 1981)

Prize of the European Cultural Foundation:

Pool of Life (GRANADA). Prize of the

European Parliament: 'People of the Barrio

– *Frontier* (ATV).

Spanish Award (March 1981)

Most Popular Imported Programme: *Edward & Mrs Simpson* (THAMES).

International Milan Fair (April 1981)

Diploma of Honour & Bronze Medallion –

Children's Films & Television Programmes

Category: *Animals in Action* (ANGLIA).

Diploma of Honour – Films about Disabled

Children: *Kelly Woz 'Ere* (THAMES).

Prix Futura Berlin (April 1981)

Documentary Award: *Kitty – Return to*

Auschwitz (YORKSHIRE). Special Com-

mendation – Drama Section: *The Pump*

(YORKSHIRE).

Martin Luther King Memorial Prize 1980

(April 1981)

The Sailor's Return (THAMES).

2nd International Festival of Celtic Film, Harlech (April 1981)

1st Prize – Television Section: 'The Basque Country' – *Bywyd* (HTV).

Television and Radio Industries Club (April 1981)

Situation Comedy Award: *Minder* (THAMES).

Programme of the Year Award: *The Professionals* (LWT). ITV Personality of the

Year: Janet Brown. Radio Personality of the

Year: Kenny Everett.

Pye Colour Television Awards (May 1981)

ITV Personality of the Year: Janet Brown –

Thames series. Ted Willis Award – Disting-

uished Services to Television (ITN). Best

Children's TV Writer of the Year: William

Corlett – *Barriers* (TYNE TEES). Ivor Novello

Award – Best Theme Music: *Minder*

(THAMES).

British Association of Industrial Editors (May 1981)

Certificate of Merit – Class 7 Special

Corporate Publications: *Television & Radio*

1981 (IBA).



Royal Television Society Awards (June 1981)

Gold Medal for Services to Broadcasting:

The Rt Hon John Freeman, PC, MBE (LWT).

Cyril Bennett Award: Granada Drama

Documentary Unit – *Invasion; Collision*

Course. Technique Award: 'Eternal Spiral' –

A Musical World (ATV). Design Award:

Andrew Drummond – *Blade on the Feather*

(LWT). Regional Programme Award:

Valentine's Day (TYNE TEES). Performance

Award: Dame Celia Johnson – *Staying On*

(GRANADA).

Prix Italia (September 1981)

1st Prize – Music Category: 'At the Haunted

End of the Day' – *The South Bank Show* (LWT).

ITV's World-wide Audience

Each year the ITV companies export large

numbers of their programmes to countries in

every part of the world. The prestige gained

through British programmes being viewed

regularly by millions of viewers in Europe,

North America and the Commonwealth is of

considerable cultural value and the revenue

earned from these exports far exceeds the cost

of purchasing overseas programmes shown

in this country.

The National Film Archive

Since the 1950s the National Film Archive

has systematically selected and acquired

television programmes for permanent pres-

ervation and study; it currently holds about

3,400 ITV programmes, including ITV's

Opening Night transmissions. ITV continues

to support the Archive through an annual

grant via the ITCA. In 1980–81 this stood at

£70,000, and the Archive added £5,000 from

its own funds. This money enables the

Archive to purchase preservation copies of a

proportion of selected ITV programmes. The

ITV companies have also donated copies of

programmes for preservation.

▲ Award-winning actress Sian Phillips played the outrageous opera singer in *Barriers*, a drama series for children. *Tyne Tees*



▲ The Dowey brothers, aged 10 and 12, jointly received the Young Playwright of the Year competition award from Tyne Tees for their 30-minute networked comedy, *A Stroke of Bad Luck – That's All*. *Tyne Tees*



▲ A Silver Award went to *Alghan Exodus* in the International Film and Television Festival of New York. *Granada*

Milestones in Independent Broadcasting



▲The Home Secretary authorised a further 25 new locations for ILR stations on 14th July 1981, bringing the total to 69.



▲Paid-for advertising on ORACLE received Government approval on 1st February 1981.



◀Fifty top engineers assembled in London to be briefed for their varied roles behind the cameras on the Royal Wedding Day. They also took time off to drink the health of Lady Diana Spencer and the Prince of Wales.

1980

17 October Dundee/Perth ILR service opens. Programme Company: Radio Tay.

23 October Gloucester & Cheltenham ILR service opens. Programme Company: Severn Sound.

7 November Exeter/Torbay ILR service opens. Programme Company: DevonAir Radio.

13 November Broadcasting Act 1980 extends Authority's life until December 1996; authorises the IBA to provide the Fourth Channel television programme service; creates a separate Welsh Fourth Channel Authority; and provides for a Broadcasting Complaints Commission.

28 December Announcement of ITV franchises from 1982 onwards: 15 companies selected to serve 14 areas including two more dual regions (East and West Midlands and South and South-East England); re-allocation of some transmitters; and re-organisation of some company structures. TV-AM selected to provide breakfast-time television from 1983.

1981

1 January Lord Thomson of Monifieth

succeeds Lady Plowden as IBA Chairman.

1 January Channel Four Television Company Limited, incorporated as a wholly owned subsidiary of the IBA, comes into operation: The Rt Hon Edmund Dell (*Chairman*); Sir Richard Attenborough (*Deputy Chairman*); Jeremy Isaacs (*Chief Executive*).

May Publication of *The IBA Code for Teletext Transmissions*.

17 June The IBA announces that breakfast-time television will begin in May 1983.

14 July The Home Secretary authorises a further 25 new locations for ILR stations, bringing the total to 69.

21 July IBA announces it will provide £20 million to meet the outgoings of the Welsh Fourth Channel Authority until the end of March 1983.

27 July Aberdeen ILR service opens. Programme Company: NorthSound.

29 July ITV's biggest ever outside broadcast - The Royal Wedding.

29 July Live sub-titles carried for first time on ORACLE (for Royal Wedding).

31 July IBA announces that the operating budget of the Channel Four Television Company until the end of March 1983 will be £104 million. Subscriptions for Channel Four will be raised by the IBA from the ITV companies which will obtain advertising revenue from the new service.

1 September Start of paid-for advertising on ORACLE.

12 September Southend/Chelmsford ILR service opens (Chelmsford later). Programme Company: Essex Radio.

September Leeds ILR service opens. Programme Company: Radio Aire.

September Leicester ILR service opens. Programme Company: Centre Radio.

October Ayr (with Girvan) ILR service opens. Programme Company: West Sound.

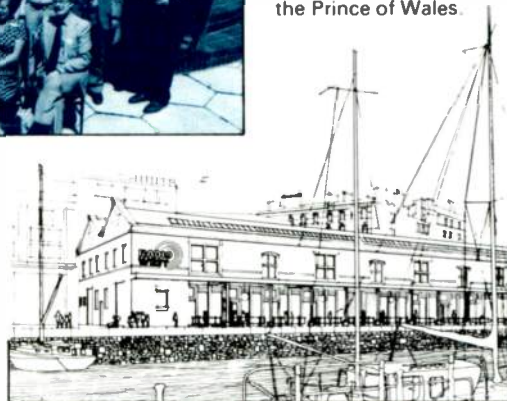
October Bristol ILR service opens. Programme Company: Radio West.

October Luton/Bedford ILR service opens (Bedford early 1982). Programme Company: Chiltern Radio.

1982

1 January Start of new ITV programme company contracts for 1982-89.

▶A graphic view of the Radio West studios situated by the waterside in the heart of Bristol. The station began broadcasting in October 1981.



PAYING FOR INDEPENDENT BROADCASTING

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the Authority itself but by the programme companies which it appoints under contract to provide the programme service in each area. The Authority obtains its income from rentals paid by these independent companies for the use of its transmitters. The Authority fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are steadily increasing. A healthy level of advertising revenue is therefore essential.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Television has so far contributed about £874 million to the Exchequer; apart from a Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services. Since the introduction of the Television Levy in 1964 the ITV companies have paid to the Consolidated Fund (the Exchequer) about £553 million. Normal taxation since 1954 has amounted to not less than £286 million; and the Authority itself has during its life had to provide over £28 million for taxation as well as making direct contributions to the Exchequer of £7 million. In aggregate these payments to the public purse make up the total of around £874 million.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

The Companies

The television and radio companies are all subject to the financial conditions imposed by the IBA Act and the contracts which they hold from the Authority. These conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by the issue of shares or acceptance of loans from people and institutions willing to make such an investment. Since a company can be a programme contractor

only as long as it holds a contract from the Authority and because, if it lost this contract, its assets (buildings, studio equipment, programme stocks, etc) would have little value except to another programme contractor, it may be argued that such investors will look for a rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a reasonable return for their shareholders.

Television

The annual income of the Independent Television companies collectively in mid-1981 was about £550 million of which 98% came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:

HOW THE ITV COMPANIES SPEND THEIR INCOME

Programmes	61p
Administration, etc	18p
Depreciation on assets	3p
Rentals paid to the Authority	5p
The Levy (paid to the Government <i>via</i> the Authority)	7p
Corporation Tax (paid to the Government)	3p
Profit, after tax, to provide reserves, new equipment and dividends to shareholders	3p
	<hr/>
	£1.00
	<hr/>

During the year to July 1981 there was a general recovery in the finances of ITV companies after the industrial dispute which kept ITV programmes off the air for eleven weeks from mid-August to late-October 1979. Advertising revenue was reasonably buoyant, but increased costs prevented former levels of profitability being attained.

The Authority collected from the companies in 1980-81 a gross total of 12p out of each pound of their income. To run the Authority's part of the television system took

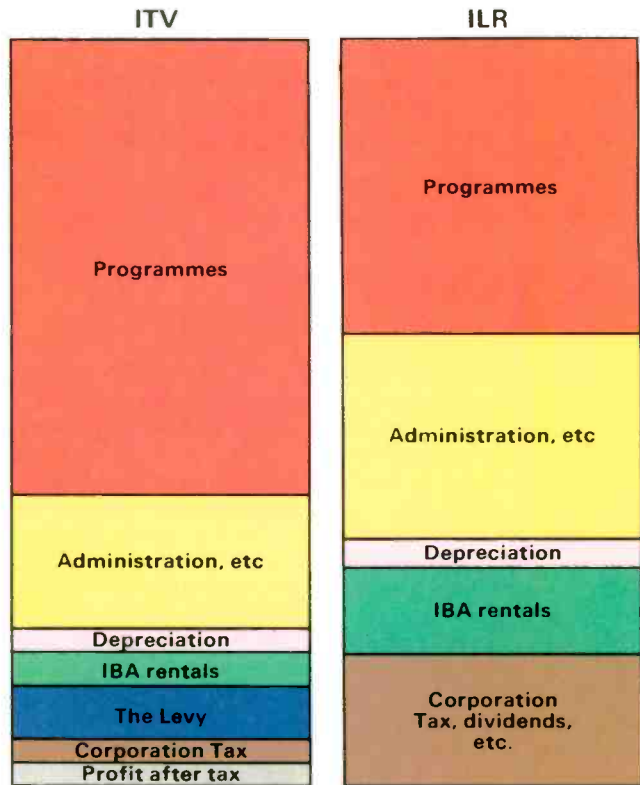
5p, which was the same proportion as in 1979-80; the other 7p was the Levy (more correctly additional payments) which the Authority has to collect on behalf of the Government. The Levy is imposed on television contractors by the Government on the grounds that it is through the use of a public resource – the broadcasting air space – that profits accrue to them.

Until June 1974 the basis for assessing the Levy was a percentage of the company advertising revenue, but this had no regard to the relative profitability of a company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, free of Levy, a slice of profit equal to 2% of its advertising revenue, or £250,000, whichever is the greater, the remainder being subject to the Levy at 66.7%. (The balance of profit is further subject to 52% Corporation Tax.) A profits-based Levy is more acceptable than the previous one on gross income as it allows the system to adjust more easily to fluctuations without having as severe an effect on the quality of the service.

Radio

The financial arrangements of the Independent Local Radio companies are basically similar to those of the ITV programme companies, although the detailed figures are smaller. The annual income of the ILR companies in mid-1981 was about £42 million, a reduction of £2 million from the exceptionally good year of 1980. Radio companies are now trading profitably and most have recovered their initial costs. Each pound of total income is spent approximately as follows:

HOW THE COMPANIES SPEND THEIR INCOME



HOW THE ILR COMPANIES SPEND THEIR INCOME

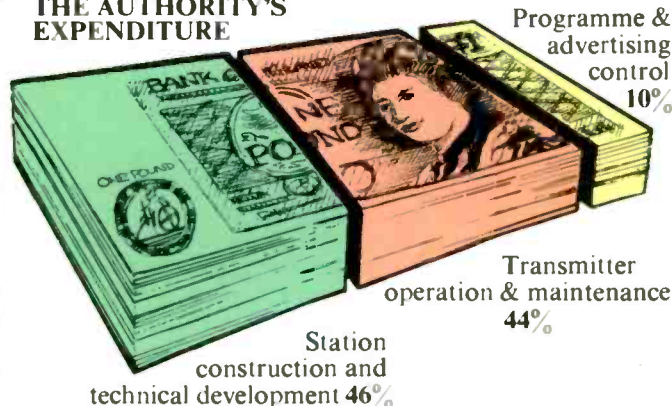
Programmes	39p
Administration, etc	27p
Depreciation or equipment leasing	4p
Rentals paid to the Authority (including secondary rentals)	12p
Corporation Tax, recovery of initial losses, provisions for new equipment and dividends to shareholders	18p
	£1.00

Initially there was no provision for a 'Levy' on revenue or profits in the direct form which applied to the television service, but the Broadcasting Act 1980 now provides for a Levy on profits to be introduced. This will be in addition to the provision in the Authority's own rental arrangements for the payment of a secondary rental, over and above the basic sum required for the Authority's minimum needs, when the companies' profits rise above a certain level. The secondary rental is used principally to fund the capital costs of new ILR transmitting stations.

To date, the Home Secretary has approved the creation of ILR services in 69 areas in the UK. It is expected that around 33 companies appointed by the Authority will be on the air by the end of 1981 and seven more companies will start broadcasting during 1982. The further development of the ILR system is dependent on the financial success of the ILR companies already in operation and those due on air in the coming year.

Although the ILR service must be self-supporting, the Government recognised that this would not be possible in the early days and legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament; £1.65 million was so borrowed and repayment of the loan has now started.

THE AUTHORITY'S EXPENDITURE



The Authority

The Authority's income and expenditure for the year ended 31st March 1981 may be summarised as follows:

IBA INCOME AND EXPENDITURE 1980-81			
	TELEVISION	RADIO	TOTAL
INCOME	£000	£000	£000
Programme contractors' rentals	24,863	5,380	30,243
Other income	2,080	217	2,297
	<u>26,943</u>	<u>5,597</u>	<u>32,540</u>
EXPENDITURE			
Revenue Expenditure			
Maintenance and operation of transmission network	15,839	603	16,442
Planning for construction of additions and modifications to the network	6,836	830	7,666
Programme and advertising control	2,406	1,435	3,841
Loan interest	—	174	174
	<u>25,081</u>	<u>3,042</u>	<u>28,123</u>
Capital Expenditure	<u>8,128</u>	<u>1,526</u>	<u>9,654</u>
	<u>33,209</u>	<u>4,568</u>	<u>37,777</u>
Taxation (recoverable)	<u>(2,847)</u>	<u>850</u>	<u>(1,997)</u>
	<u>30,362</u>	<u>5,418</u>	<u>35,780</u>
Surplus/(Deficit)	<u>(3,419)</u>	<u>179</u>	<u>(3,240)</u>

The Authority derives about 93% of its income from the rentals paid by the television and radio programme companies, the remainder being mostly derived from investment earnings. The terms of its contracts with the programme companies give the Authority power to revise their rentals in accordance with the movements in the retail price index. However, it only takes up these increases to the extent that they are required to meet additional planned expenditure.

The Authority's total expenditure in 1980-81 was some £38 million. 44% was used to maintain in operation the television and radio transmitting systems and their connecting links. This part of the Authority's expenditure increases each year as the number of stations in service grows. Seventy new television relay stations and eight radio transmitters were commissioned in the year 1980-81. 46% of the annual expenditure was on new station construction and technical development, the acquisition of sites, the erection of masts and the commissioning of new transmitters for television and radio services. Planning and initial construction work is now under way to provide additional transmitting facilities at all UHF television stations for broadcasting the Fourth Channel television service. The Authority is also planning and supervising the construction of Independent Local Radio stations for the additional areas approved by the Home Secretary. Also the Authority incurs expenditure in developing specialised

equipment related to broadcast transmission systems not available on the electronics market. 10% of the Authority's expenditure relates to the control functions of the Authority, the regulation of programmes and advertising and keeping itself informed by means of research and advisory committees about the public's views of programmes.

In general the Authority is required to pay tax on its surplus in the same way as any trading company. This year the level of capital expenditure was such that an amount of tax paid in previous years is now recoverable.

Over the past years the Authority has built up surpluses in both its television and radio divisions, all of which are held to meet the high rate of capital expenditure planned for the next three years, to provide the Fourth Channel television service and to complete a large increase in the Independent Local Radio network. The deficit on television account in 1980-81 was met from these reserves.

Fourth Channel Television Service

A Fourth Channel Television Service, authorised by Parliament in the Broadcasting Act 1980, is planned to begin broadcasting in the autumn of 1982. The Authority has been given the responsibility for providing the programmes for this service (except for Welsh language programmes in Wales) and to that end has formed a subsidiary company, Channel Four Television Company Limited, to plan, schedule, commission and acquire programmes. Parliament has likewise formed the Welsh Fourth Channel Authority (Sianel 4 Cymru) to provide a new programme service for Wales.

The financing of this new Channel, both nationally and in Wales, is to come wholly from the Independent Television programme companies by way of an additional charge, termed the subscription, payable monthly from January 1982.

For the period from January 1981 to March 1983, the cash requirements of the Channel Four Television Company Limited and Sianel 4 Cymru (S4C) total some £124 million, principally the cost of setting up their organisations and expenditure on the purchase of programmes. Of this total the requirements of S4C for Welsh language programmes is £20 million but in addition it will receive free from the BBC some 10 hours of programmes per week.

Sales income from advertising on the Fourth Channel, beginning late 1982, will be received by the Independent Television programme companies as a contribution towards their subscription costs.

To reflect the additional costs of a separate Welsh Fourth Channel Service, the Home Office has proposed an adjustment to the Levy on the profits of the ITV programme companies. Subject to Parliament's approval, from April 1982 the free slice available to each company each year is increased to 2.8% of advertising revenue, or £650,000, whichever is the greater. Profits in excess of this limit are then subject to Levy at 66.7% as now.

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For Further Information

The Broadcasting Gallery

For further details or to book a tour of the Broadcasting Gallery please write to or telephone the Gallery, IBA, 70 Brompton Road, LONDON SW3 1EY. *Tel: 01-584 7011 (see pages 206-207).*

Engineering

Technical and engineering queries on ITV and ILR services should be addressed to Engineering Information Service, IBA, Crawley Court, WINCHESTER, Hampshire, SO21 2QA. *Tel: 0962 822444 (or, for London, Tel: 01-584 7011).*

Programme and General Information

Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company (for addresses see pages 126-141 and 161-169). Other enquiries or comments for the attention of the Authority's staff should in the first instance be addressed to the Information Office at the IBA's Brompton Road headquarters.

Programme Scripts

For details of submission of programme scripts please contact the ITV programme companies (see pages 126-141).

Publications

For a selective bibliography of books about television and radio please

contact the Librarian, IBA, 70 Brompton Road, LONDON SW3 1EY. To obtain IBA publications please contact the Information Office at the IBA (see page 205). Other ITV publications are published by Independent Television Publications Ltd or Independent Television Books Ltd, 247 Tottenham Court Road, LONDON W1P 0AU. *Tel 01-636 3666.*

Studio Tickets

Most ITV companies have a limited number of studio tickets available. Please contact the Ticket Unit of your local programme company (see pages 126-141).

Cover pictures: Selina Scott (*News at Ten*); John Stride and Simon Ward (*Diamonds*); Una Stubbs, Michael Aspel and Lionel Blair (*Give Us A Clue*); Dickie Davies (*World of Sport*).

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We hope that you have found Television & Radio 1982 both interesting and useful as a reference book. We would be glad to know how far it meets your requirements and whether you would like to see any specific changes in next year's edition. Please send any comments and suggestions to: Eric Croston, Head of Publications, Independent Broadcasting Authority, 70 Brompton Road, LONDON SW3 1EY.

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