

ITV 1971

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Guide to
Independent
Television





**ITV
1971**

guide

to

Independent
Television



Independent Television Authority

ITV 1971

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The purpose of Independent Television is a clear one, given by Parliament: it is to inform, educate, and entertain. Day after day it seeks to do this, by a succession of images on a screen. But images pass – in a fiftieth of a second, according to the engineers. So it is natural and helpful that ITV should try, each year, to recapture on paper something of its passing show. This handbook is the ninth of a series which has itself helped to inform, educate and entertain.

In the past, as a viewer, I could well understand the popularity of the ITV handbooks. They remind readers of many programmes enjoyed but not fully remembered; they outline the complex arrangements which lie behind the simple picture that appears in the home. We usually take for granted the near-miracle by which we enjoy the world's company and our family's company at the same time. But, as we read this handbook, we can renew our wonder and our enjoyment.

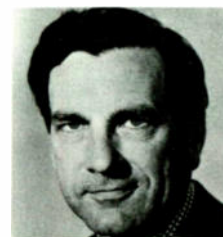
This year, as the new Director General of the Independent Television Authority, I have a special privilege: to commend *ITV 1971*, the latest edition of the handbook, to you, its readers. In doing this, I follow the example set by my distinguished predecessor, Sir Robert Fraser, who steered ITV successfully from its birth, fifteen years ago, to its present eminence as one of the world's greatest broadcasting organizations.

Most readers of this handbook are interested mainly in what they see on their television screens. So the first half deals with the programmes. It reminds you of the range of ITV, and uses print and photographs to bring old favourites to mind. It recalls many moments, of excitement or wonder, of humour or compassion, of curiosity or interest. I hope, rather unkindly, that it draws attention also to programmes which you are sorry to have missed – for no one can view half the worthwhile things that appear on television.

But plenty of readers also want to know how our system works; who takes the decisions; who exercises control; what the standards are. These will find – as I have found during the last six months – that the handbook is most useful for answering questions that spring to the mind. The role of the ITA is, of course, a theme which runs through the whole book. And, since the system is a federal one and draws strength from its fifteen parts, each company contributes a brief account of itself and its activities. Yet the total story is the companies' too: it is they who vie with each other to produce the best programmes, who attract strong local followings in each region, who work with the Authority

ITV 1971

**Introduction by
Brian Young**
Director General of
the Independent
Television Authority



to improve and extend the service all the time. The handbook gives you a notion of how it all fits together.

Between the studios and your screen lies a feat of engineering. Even those of us who are not technical experts can find a fascination in the section which is concerned with this feat. For patterns on maps are a delight: so is the striving for scientific advance. Here we can follow something of a swift-moving story: we read of skill and rapid progress, as ITA's engineers fashion what is virtually a new network of transmitting stations – the UHF, 625-line system. This system is already making better pictures (and colour too) available to more than two-thirds of the population.

One of the shortest sections in the book is about money. But its theme is central to everything else that we do. ITV receives nothing from the state or from the viewer. It is independent, living on its revenue from the sale of advertising time. Sometimes the financial climate is good. Sometimes it is bad. At the moment it is bad – partly because a slice of our advertising income disappears, in a levy to the Government, even before our costs begin. Our costs are high: they must be so, if we are moving forward, changing and developing all the time. Always we must be seeking to give programmes a new colour – in both senses of the word. Experiment must be tried; risks must be taken; some programmes must be mounted which will not pay for themselves. Only by spending heavily on the ITV service itself can we do our job of being ever more ambitious in your interest: only so can we maintain Independent Television's popularity and increase its success.

Brian Young

The Independent Television System

Provides public television services of information, education and entertainment throughout the United Kingdom, Isle of Man, and Channel Islands.

Programmes are supplied by 15 independent companies in 14 separate areas.

Independent Television is paid for by the sale of advertising time. No income is received from licence fees or other public funds.



Independent Television Authority

has a staff of about 800, led by its Director General, and is aided by advisory committees:

General Advisory Council

Scottish Committee

Northern Ireland Committee

Welsh Committee

Advertising Advisory Committee
and Medical Advisory Panel

Central Appeals Advisory Committee
and Scottish Appeals Advisory Committee

Central Religious Advisory Committee
and Panel of Religious Advisers and Scottish Religious Advisory Panel

Educational Advisory Council
Schools Committee
Adult Education Committee

news . . .



documentaries . . .



The Television Act

sets out the principles for Independent Television. Responsibility for administering the Television Act is placed on the Independent Television Authority (ITA), the Chairman, Deputy Chairman, and nine Members of which are appointed by the Minister of Posts and Telecommunications.

arts, sciences . . .



religion . . .



children . . .



Four main functions of the

Independent Television Authority



Selects the Programme Companies

ANGLIA TELEVISION East of England. ATV NETWORK Midlands. BORDER TELEVISION The Borders and Isle of Man. CHANNEL TELEVISION Channel Islands. GRAMPIAN TELEVISION North-East Scotland. GRANADA TELEVISION Lancashire. HTV (HARLECH TELEVISION) Wales and West of England. LONDON WEEKEND TELEVISION London (weekends from 7 p.m. Friday). SCOTTISH TELEVISION Central Scotland. SOUTHERN INDEPENDENT TELEVISION South of England. THAMES TELEVISION London (weekdays to 7 p.m. Friday). TYNE TEES TELEVISION North-East England. ULSTER TELEVISION Northern Ireland. WESTWARD TELEVISION South-West England. YORKSHIRE TELEVISION Yorkshire



Controls the Programme Output

The creative content of the programmes is the concern of the programme companies, but the ITA ensures that the output of each company provides a proper balance of information, education and entertainment



Controls the Advertising

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

No sponsorship. Total distinction between programmes and advertisements

Average 6 minutes an hour maximum



Transmits the Programmes

The ITA builds, owns and operates the transmitting stations which radiate ITV programmes

47 VHF 405-line transmitters reach 98.7% of homes

15 UHF 625-line transmitters reach over two-thirds of homes with the combined colour/black-and-white pictures at the beginning of 1971

education ...



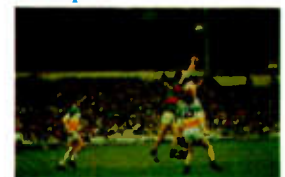
drama ...



light entertainment ...



... sport





The Programme Companies of Independent Television



Anglia Television East of England

The ITA selects the programme companies

The Independent Television Authority does not itself produce programmes. Fifteen separate programme companies are under contract with the ITA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends). The companies obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the ITA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer Levy on a sliding scale related to their advertising receipts. National and international news bulletins are provided by Independent Television News Limited, owned by all the programme companies.

ATV Network Midlands



Stringent conditions are applied by the ITA to ensure that programme companies comply with the requirements of the Television Act; that they produce a balanced output of programmes of high quality; that control remains within the UK and does not change without the ITA's approval; that they remain completely independent of each other both as to finance and as to control; and that due regard is paid to the particular character of the areas which the regional companies serve.



Border Television The Borders and Isle of Man

Channel Television Channel Islands



Granada Television Lancashire



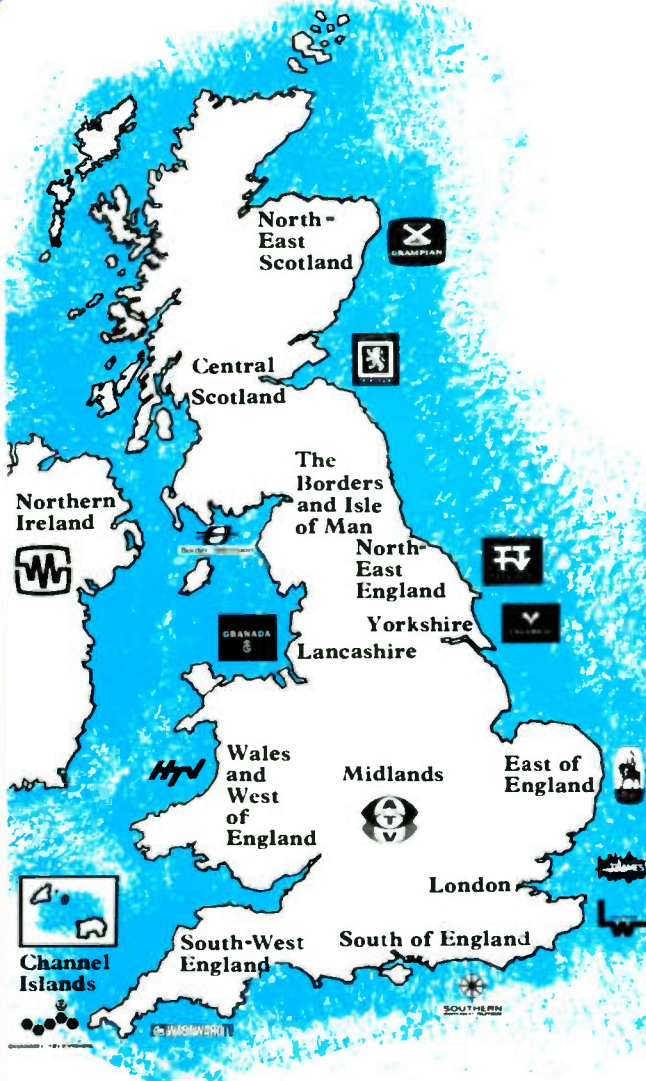
London Weekend Television London (weekends)

Grampian Television North-East Scotland



HTV (Harlech Television) Wales and West of England





Scottish Television Central Scotland



Southern Independent Television South of England



Thames Television London (weekdays)



Ulster Television Northern Ireland



Yorkshire Television Yorkshire



Tyne Tees Television North-East England



Westward Television South-West England



The Programmes of Independent Television



The ITA controls the programme output

The creative content of the programmes is the concern of the programme companies, but the Independent Television Authority ensures that the output of each company provides a high general standard and a proper balance of information, education and entertainment.

Each of the companies must draw up its programme schedule in consultation with the ITA, and the ITA may require alterations before the schedule is approved for transmission. The ITA may also require specific periods of time to be allocated to special classes of programmes such as education, religion, news, documentaries, and programmes serving local tastes and interests. The ITA 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 or for previews before their transmission.

Independent Television has made a major contribution to the emergence of television as a main form of relaxation, a main source of information and a growing medium of education. Not least, Independent Television, by its federal structure, has brought a strong regional element into British television: a regional identification and a regional vitality. Its programmes attract about 55 per cent of the viewing audience.

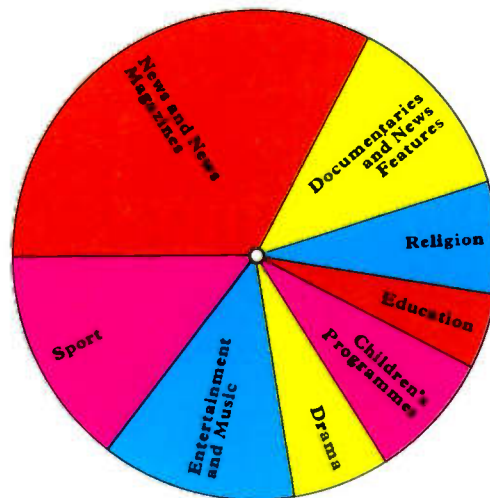
This has been achieved, moreover, solely on revenue from advertising. No part of the licence fee comes to Independent Television. Indeed, the Exchequer draws substantial sums from the industry, not only in normal taxation but also in special levies.

Programme output



The permitted hours of broadcasting continue to be limited by the Minister of Posts and Telecommunications under Section 17 of the Television Act. In each of the fourteen Independent Television service areas about 70 to 75 hours of programmes are transmitted in an average week. Within this total there are considerable variations in the programmes to be seen in different parts of the country, because programme companies are appointed to serve particular areas and provide a range of programmes calculated to have a special appeal to viewers in their own areas. Despite the regional variations the companies are able, with occasional Authority guidance, to ensure that the weekly pattern of programmes and the balance between different programme categories remains substantially the same in all Independent Television areas. The diagram shows the average weekly programme output on Independent Television. About one third of the programmes are of a serious or informative nature.

Programme production



Each week the fifteen programme companies together provide for the Authority's transmissions a total of about 120 hours of different programmes produced in their own studios. The diagram analyses the companies' own production by categories. These programmes account for about 52 to 55 hours out of the weekly total of about 70 to 75 hours of programmes transmitted in each service area. The remaining programmes comprise British film material and foreign recorded programmes which account for about 13.4 per cent of the total transmission time over the whole Independent Television system.

The ITV programme companies produce an annual total of about 6,500 hours of different programmes from their own studios. About 56% is in the 'serious' programme category. Sixty-nine per cent represents programmes produced by the regional companies or by the five central companies for local showing.

Advertising on Independent Television

No Sponsorship



Total distinction between programmes and advertisements

Television advertisers can have nothing to do with programme production.

They buy time in Independent Television just as they buy space in newspapers. They do not 'sponsor' programmes.



The advertisements pay for Independent Television

Independent Television receives no part of the licence fee. The cost of the service is met entirely from advertising revenue.

The fifteen programme companies under contract to the Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the ITA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer Levy on a sliding scale related to their advertising receipts.





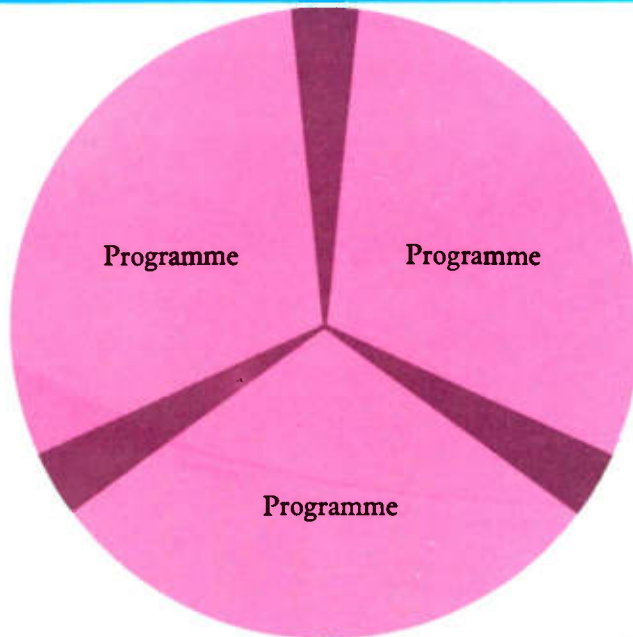
Independent Television Authority

Controls the Advertising



The ITA controls the amount and distribution of advertising.

The amount of advertising is limited to 6 minutes an hour, averaged over the day's programmes, with a maximum, normally of 7 minutes in any one clock-hour. There is an average of three advertising intervals an hour.



In an average hour:

54 minutes of programmes

6 minutes of advertisements

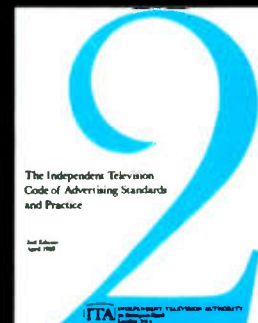
3 advertising breaks

The ITA controls the content of the advertising.

The Television Act 1964 makes it the Authority's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection.

Over the ITV network there are 22,000 new television advertisements a year, including 8,000 for the nationally advertised products that take up over 90 per cent of the advertising time. All of these advertisements are checked in relation to the Authority's code before they are accepted for broadcasting.

22,000 new advertisements a year – all checked in relation to the Code



Transmitting ITV Programmes

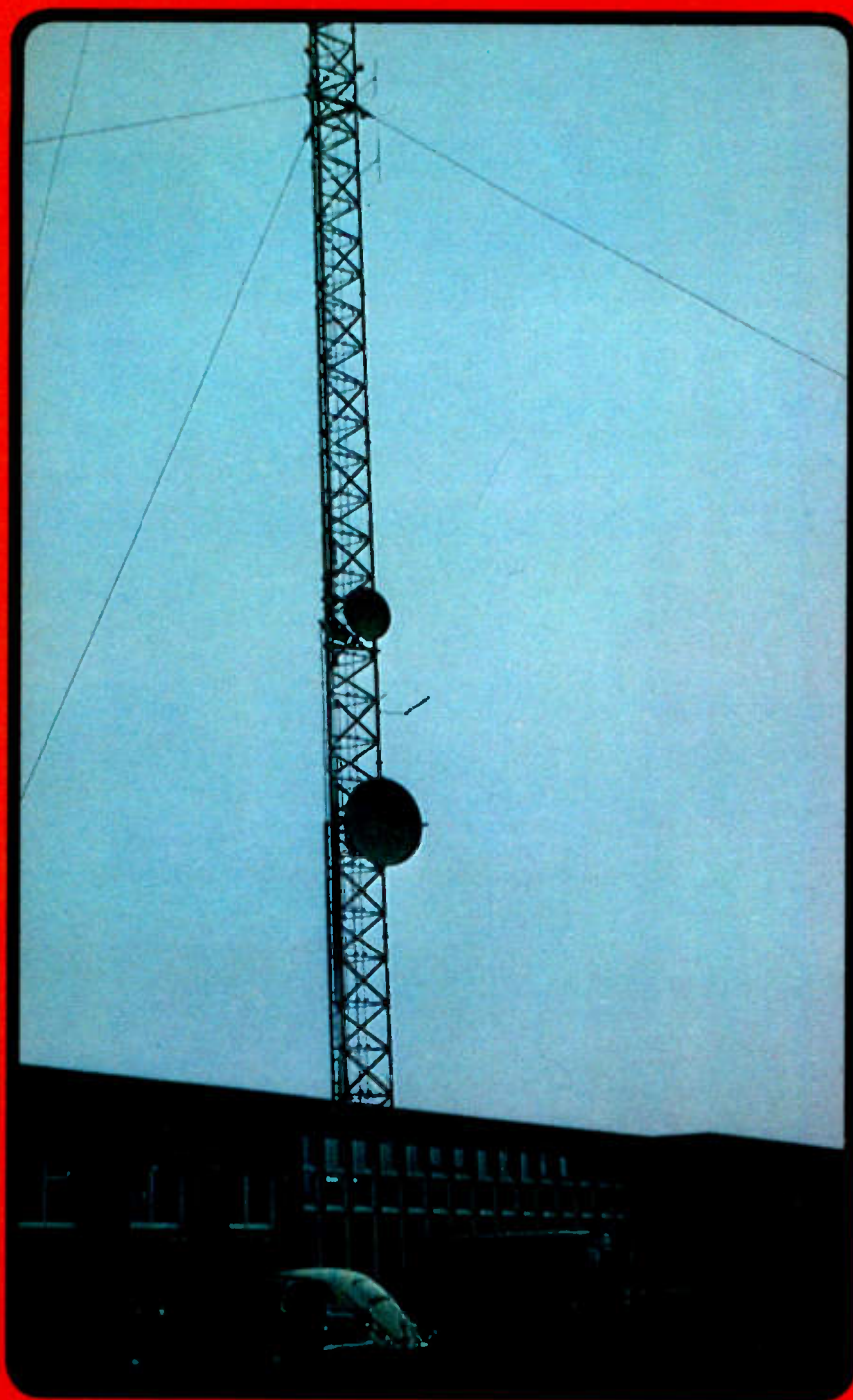


**Independent
Television
Authority**

builds, owns and operates the transmitting stations which radiate ITV programmes.

Independent Television programmes provided by the 15 programme companies reach the ITA's transmitting stations for each area by means of a network of video and sound telecommunications circuits. At the ITA's stations the signals are radiated from the transmitters and fed to aerials mounted as high as possible on aerial-support masts and towers, ranging to heights over 1,000 ft. Careful checks are made of the quality of the pictures and the operation of the transmitters.

All new ITA transmitters are built for unattended operation by means of automatic and remotely-controlled systems, made technically feasible by such techniques as the ITA's pioneering of new types of klystron power amplifiers and solid-state drive units.



Two different line standards

625-line UHF Network

ITV programmes are transmitted in combined colour and black-and-white in UHF (ultra-high-frequency) on the 625-line system. At the beginning of 1971 over two-thirds of the population is within range of the 15 ITA stations transmitting on this standard (the first stations opened in November 1969). By about the end of 1971 almost four-out-of-five will be within reach of UHF transmissions.

Some 60 main transmitters and several hundred low-power local relays will eventually provide full national UHF services.

All the UHF transmitters are co-sited with BBC UHF transmitters so that viewers will be able to receive all three local services through a single receiving aerial.

405-line VHF Network

The ITV service continues to be transmitted throughout the country in black-and-white in VHF (very-high-frequency) on the 405-line system. 98.7 per cent of the population is within reach of the ITA's 47 VHF transmitting stations (the first station opened in 1955).

Transmission of the ITV service on VHF will continue for some years, but viewers in many areas can already receive the same programmes, often rather better, on UHF. Colour can only be received on UHF.

- ◀ 1 The control room at an ITA regional colour control centre
- ▼ 2 A transmitter, showing the klystron amplifier







News and News Magazines

The majority of people in Britain claim they get factual information about the world in which they live primarily from television. Only one in ten, according to surveys carried out for the Authority over the years, considers the news services of Independent Television less than 'good' or 'very good'.

Independent Television News Limited (ITN), a non-profit-making organization in which all the programme companies are shareholders, is responsible for providing national and international news to the whole network. This is supplemented by regional news programmes and magazines produced by the individual companies for their own areas.

News programmes, comprising bulletins and magazines, account for about 30 per cent of Independent Television's own programme production, with the amount available to viewers in any given ITV area varying from 7 to 14 per cent of total programme time. Companies show about 4½ hours of ITN material a week, in addition to their own news programmes which amount to about two to four hours a week.

National and International News

ITN's major production on weekdays is *News at Ten*, the half-hour bulletin of news and analysis which has established itself as one of the most important and authoritative news outlets in Britain. It was introduced in July 1967 as a means of giving a more thorough treatment to the news and of providing a vehicle for the development of the news of the day in depth whenever the situation merits it. *News at Ten* quickly established high levels of audience loyalty and

appreciation, and these have been maintained over the years. In addition ITN provides a 5.50 p.m. (10 minute) bulletin on weekdays, three bulletins on Saturdays (20 minutes) and two on Sundays (25 minutes). There is also one minute of mid-evening headlines on each weekday.

ITN defines its function as the presentation of an accurate and impartial account of the day's news, so framed as to stimulate and hold the viewers' interest. It aims to exploit to the full the inherent advantages of television as a news medium, in particular its ability to show events as they happen, and to present to the public the people who are making the news. ITN uses newscasters who are themselves reporters and interviewers – men who not only read the news, but help prepare and edit it.

In addition to its regular bulletin commitments, ITN produces special programmes whenever events warrant them. A major responsibility for ITN in 1970, for example, was coverage of the General Election. *News at Ten* provided a comprehensive roundup for each weekday during the campaign. Throughout polling night ITN, together with Thames Television, mounted an election results programme – based on the same highly successful formula as the Moon Landing in July 1969 – which combined information presented by Alistair Burnet and entertainment compered by David Frost. With the close co-operation of local news departments throughout the country, ITN provided the fastest and most comprehensive election night coverage yet achieved.

Regional News and News Magazines

Public service broadcasting on a regional basis continues to be one of Independent Television's most important contributions to television in Britain. Almost invariably the heart of local programming is the regional news and news magazine, provided not only by the regional companies but also, for their own regions, by the major contractors.

Regional news and news magazine programmes are, by and large, unspectacular. By no means all the items that figure in them would make the front pages of the national daily press. But they are a public service, and they are beloved of their audiences. Channel Television, the smallest of the regional companies, can claim that when its nightly local news programme is on the air seventeen out of every twenty television sets switched on in the area are tuned to it. Border Television's nightly *Lookaround* is almost as successful, claiming about three-quarters of the viewing audience. The programmes vary in approach too. Westward's polished *Westward Diary* is produced by a team of highly experienced broadcasters; Yorkshire's *Calendar*, now confidently in its second year, relies heavily on young people – each reflects the taste and character of its own region. In London, *Today* (Thames) devotes much of its time to local politics, and in particular to the affairs of the GLC and of the London Boroughs; others, whilst not eschewing local politics, draw more heavily on items that reveal the colour and character of their region. They can themselves be shaped by events, as in Northern Ireland.

One thing that all the local news and news magazine programmes have in common is that they are not cheap programmes. The collection and editing of news is always an expensive matter: it requires, as well as the programme's studio-based staff, the services of freelance 'stringers' throughout the region. Film, too, is expensive to shoot, to process and to edit. Lastly, daily news and news magazine programmes are expensive in the calls they make on human resources. Those who work in television journalism may perhaps be forgiven for thinking that television, through its sheer operational complexity as much as its glamour, imposes

a greater strain on producers and performers than does its newspaper equivalent.

Although arrangements and plans vary according to particular circumstances, the news departments of all the companies have many features in common. First, the emphasis is always upon news, provided by journalists working through the medium of television. Extensive use is made both of staff and freelance news-film cameramen to provide the up-to-the-minute filmed reports which feature prominently in the bulletins. Secondly, the news is local or regional in character; to this end, considerable numbers of local correspondents, generally local journalists themselves, are employed.

Local news is produced in studio centres in London, Birmingham, Manchester, Glasgow, Cardiff, Southampton, Newcastle upon Tyne, Norwich, Dover, Bristol, Belfast, Plymouth, Carlisle, Leeds, Aberdeen and St Helier. As a general rule the regional news is broadcast immediately after the national news at 6.00 pm. On many occasions the regional newsrooms provide visual and sound reports for inclusion in ITN's national bulletins. A noteworthy feature of the local news services is the development of detailed and up-to-the-minute weather and road reports.

From the earliest days of Independent Television, several companies have produced news magazine programmes at least once a week. The first regular daily programme, in the early evening, was produced in 1959. The formula has had remarkable success over the entire country and every region has its own magazine programme. The majority are transmitted in the early evening and vary in length from fifteen to thirty minutes. In some regions local news bulletins are included in the programmes.

Characteristic of the magazine programmes is the emphasis they place on local participation and topics of special interest to local viewers. All of them are more than simply good local programmes: with their system of correspondents throughout each region, with their contacts with Members of Parliament, local authorities and the local press, they are at the core of the very close relationships that have developed between the communities and the television companies which, in a very real sense, the regions have come to regard as their own. In addition to regular news magazines, a number of companies produce short informative programmes designed to assist the police in the investigation of crime.



1



2



3



4



5



6

1 *Westward Diary*. In the studio. *Westward*

2 *UTV Reports*. A final conference before the programme goes on the air. *Ulster*

3 *About Anglia*. Over Hull as newsfilm is airlifted from the Humberside to Norwich. *Anglia*

4 *Grampian News*. A film team in action during the trawler strike. *Grampian*

5 *Day By Day*. Barry Westwood climbs a crane to interview 'Oriana' passengers. *Southern*

6 *Scotland Now*. Presenter George Red (right) meets Stephen Boyd and Sean Connery. *Scottish*

How a Local News Team Operates

Some idea of the multifarious problems of preparing a news magazine programme is provided in the following pages, taking the example of *ATV Today*, the local news and news magazine programme presented by ATV in the Midlands each weeknight.

At ten o'clock every morning, give or take a few minutes and a few dozen telephone calls, Editor Bob Gillman calls the *ATV Today* team together to decide the shape and style of the evening programme.

Ideas that have been ticking over in the minds of the team's early birds for a couple of hours are blended

The *ATV Today* newsroom with Programme Organiser Ted Trimmer (foreground)



with more sudden inspirations. The mixture is tossed backwards, forwards and sideways across the table and when the drop-out crumbs have been swept away the team is left with a programme. In theory, anyway.

Then the snags begin. In an area 150 miles across and about the same distance in depth – from Oakham in the east to Oswestry in the west, from Matlock in the north to Marlborough in the south – transport and communications present difficulties. And always there is the need to think ahead.

Enoch Powell did not linger in Birmingham after his now famous speech on immigration, but Reg Harcourt, from long experience, took the precaution of finding out his movements in the next 48 hours. When ITN called for a follow-up story the next day Harcourt was able to locate Mr. Powell and his family at a riding school in a remote part of Shropshire.

Train robber Charles Wilson's escape from Winson Green prison presented the problem of finding a turntable ladder for a closer look at the jail. The nearest one available happened to be in London.

Each day brings a new crop of problems. A man in the Wye Forest has some interesting views on capital punishment. Only he isn't on the telephone. You send him a telegram and then, just to make sure, you start ringing the village telephone box until somebody answers. Eventually you find out that the man you

Programme Editor Bob Gillman with Presenter Reg Harcourt



have been trying to contact only spends weekends in the Wye Forest. His real home is in the deep south of England – and anyway he's on holiday abroad.

Still, it's only a little after 12, and there are nearly six hours to find another three-and-a-half minutes of studio interview. It was much more hectic finding a replacement for Mother Christmas.

Mother Christmas was the idea of a Midland department store. And she was very beautiful. Everyone was sorry when she went down with 'flu the day before she was due to appear on the programme, but they perked up at the store manager's assurance that he had a new Mother Christmas who, statistically at any rate, was far superior to the stricken one.

Ten minutes before the programme was due on the air the new Mother Christmas arrived at the studios. Eyes popped. The store manager had grossly under-stated her salient characteristics. Unfortunately he had also omitted to mention an impediment in her speech which rendered any interview impossible.

Animals, it is well known in the business, are great scene stealers. Even out of camera shot. A recurring nightmare of one *ATV Today* reporter is a repeat interview with the proud owner of a Great Dane. Viewers probably gathered that the owner was slightly hard of hearing but they must have wondered why the interviewer made it more difficult for himself by bobbing up and down in front of the camera like a float on the end of a fisherman's line. The audience was not told that a Great Dane has extremely powerful neck muscles, and when these are applied with force to a 13 stone television interviewer's legs there is no such thing as an immovable object.

Insects can be more deadly than animals. Reporter John Swallow sustained the last minute and a half of an interview with a bee-keeper clergyman with the parson's little friends swarming all over him. The medical count was 35 stings on the head alone.

Sports commentator Simon Smith had occasion to wish his parents had given him a different name after he agreed to go along with an idea to introduce viewers to Alan Price, then appearing at a Birmingham nightclub, and his record of 'Simon Smith and his Amazing Dancing Bear'. Bears do not dance. But they do bite, and Smith got some very old-fashioned looks when he walked into Birmingham Accident Hospital at three o'clock in the morning, in full dress suit, and said: "I've been bitten by a bear."



Reporter Jeffrey Watson

Smith, a non-swimmer who was once stranded on a Chasewater sandbank while demonstrating a scooter-ski in a blizzard, was an eye witness when another *ATV Today* film report threatened the life of colleague Gary Hughes. Hughes was the cameraman and Smith the reporter when the programme set the scene for the finish of a round-the-pylons air race at Bobbington, near Wolverhampton. To illustrate what would happen if the handicapper had done his work accurately, with all aircraft crossing the finishing line simultaneously, director John McFadin arranged a mini-finish of three

Shaw Taylor makes a last minute check with police advisers for a 'Police Five' feature





Head of Sport Billy Wright with Director John McFadin (pointing) and Sports Commentator Simon Smith

aircraft, with himself in a Provost jet, Hughes filming in a Tiger Moth and Smith reporting in a Cessna.

On the first take Smith's aircraft developed engine trouble so he was grounded when McFadin called for a second take with the two remaining aircraft 'a little closer together'. As the Tiger Moth approached the line for the second time, the pilot of the faster Provost dived in front of him and the turbulence caused the starboard wing of the hedgehopping Tiger Moth to scrape the tarmac.

The pilot of the Moth immediately applied full left stick and rudder to restore his aircraft to an even keel and they got away with it. But ATV would have been advertising for another cameraman if Hughes, also a qualified pilot, had not instinctively moved his legs to the left to allow the dual controls full play.

The unusual and spectacular provide the main talking points when the *ATV Today* team hold the nightly inquest on what went right and what went wrong. The ordinary business of providing 35 minutes of television every day, Monday to Friday, which reflects the news, trends and tastes of an area one-fifth the size of England, goes on without comment.

A new murder trial is a reminder that Reg Harcourt made legal history when his filmed interview with an accused man was shown to a Worcester jury during the hearing of a case in which the man was found guilty on a reduced charge of manslaughter. But that was yesterday's news.

The programme does not campaign, but it has a sense of public duty. It is fully prepared to air genuine grievances, but it has a sensitive nose for the phoney.

A man who was facing eviction proceedings was so upset by an unexpectedly tough interview that he returned to the studios later in the evening armed with a shotgun, and was only dissuaded from using it by the Roman Catholic priest who was delivering the close-of-day Epilogue.

When *ATV Today* first went on the air in October 1964, despatch riders had to rush the evening news bulletin from the newsroom in the centre of Birmingham to the studios two miles away at Aston. On one occasion, when the bulletin was getting too close to the red light for comfort, news editor Mike Warman decided to deliver it himself. In the style of an American newspaper boy he hurled the package through his car window to Reg Harcourt, then news reader, who was waiting anxiously on the pavement outside the studio doors. A gust of wind blew the package back, and Harcourt had to pursue the sheets of blue and yellow paper among the heavy lorries and homeward-bound cars that were thundering along the A38 at rush hour. Harcourt made it with 20 seconds to spare, and not one paragraph of news was lost.

That couldn't happen now. With all the programme's resources concentrated in the new ATV Centre, late news items can be taken up to five seconds before the final captions. Provided they are not more than 15 words long.

The news comes on the air



National News

National news bulletins are provided for the network by Independent Television News (ITN). On Mondays to Fridays there are two main bulletins at 5.50 (10 minutes) and at 10.00 (30 minutes), a total of 40 minutes daily. On Saturdays there are three bulletins totalling 20 minutes and on Sundays two bulletins totalling 25 minutes. Additionally ITN provide mid-evening headlines on weekdays.



ITN Newscaster Ivor Mills

Local News*

ANGLIA **Anglia Newsroom** 15 mins.
 ANGLIA included in **About Anglia** 80 mins.
 ATV included in **ATV Today** 50 mins.
 BORDER **Border News Headlines** 10 mins.
 BORDER **Border News Summary** 15 mins.
 BORDER included in **Lookaround** 50 mins.
 CHANNEL **Channel News** 55 mins.
 CHANNEL **French News** 20 mins.
 GRAMPIAN **Grampian News** 50 mins.
 GRANADA included in **Newsview** 25 mins.

HTV included in **Report Wales** 25 mins.
 HTV **Report West** (headlines) 10 mins.
 HTV included in **Report West** 25 mins.
 SCOTTISH included in **Dateline** 15 mins.
 SOUTHERN **Southern News/South-East News** included in **Day By Day** 25 mins.
 SOUTHERN **Southern News Extra** 50 mins.
 SOUTHERN **Southern News** (at weekends) 20 mins.
 TYNE TEES **North East Newsroom** 25 mins.

TYNE TEES included in **Today At Six** 25 mins.
 TYNE TEES **Late News Extra** 65 mins.
 ULSTER included in **UTV Reports** 25 mins.
 ULSTER **Ulster News Headlines** 25 mins.
 WESTWARD included in **Westward Diary** 30 mins.
 WESTWARD **Westward News Headlines** 10 mins.
 YORKSHIRE included in **Calendar** 35 mins.

News Magazines*

ANGLIA **About Anglia** 90 mins.
 ATV **ATV Today** 135 mins.
 BORDER **Lookaround** 120 mins.
 BORDER **Border Diary** 5 mins.
 CHANNEL **Channel Gazette** 5 mins.
 CHANNEL **Channel Lookaround** 25 mins.
 CHANNEL **Channel Report** 25 mins.
 CHANNEL **Commentaires** 15 mins.

GRAMPIAN **Grampian Week** 25 mins.
 GRANADA **Newsview** 25 mins.
 GRANADA **Six-O-One** 105 mins.
 HTV **Report West** 180 mins.
 HTV **Report Wales** 90 mins.
 SCOTTISH **Dateline** 145 mins.
 SOUTHERN **Day By Day** 160 mins.
 SOUTHERN **Scene South East** 30 mins.

THAMES **Today** 165 mins.
 TYNE TEES **Today At Six** 90 mins.
 ULSTER **UTV Reports** 130 mins.
 WESTWARD **Westward Diary** 120 mins.
 WESTWARD **Farm and Country News** 10 mins.
 YORKSHIRE **Calendar** 100 mins.

* At end of 1970.
 Excluding local news bulletins. Weekly duration shown in minutes.





Documentaries and News Features

News Features, documentaries and a wide range of magazine programmes form an important part of the productive effort of the Independent Television companies.

News features on television do not as a rule take as their starting point what is immediately in the news. For one thing, such an attachment to hard news or 'headline-chasing' could, particularly in the case of weekly programmes, easily lead to predictability: anyone who has read his newspapers a few days before would then be able to make a pretty shrewd guess at what the programme would cover. Exceptions are the programmes of explanation and context prepared quickly the day a crisis breaks. But on the whole, television news features look at a wider spread of contemporary affairs and aim at conveying trends and situations. Many indeed may take months of research and preparation.

Independent Television has two regular networked weekly news features series, *This Week* (Thames) and *World in Action* (Granada). Both are thirty minutes long and are shown over the whole country. They range widely in their subject-matter and approach. For example, in 1970 *This Week* interviewed the three Party leaders in the course of the British General Election, contributed film reports on Northern Ireland, and looked at significant aspects of the American and South African ways of life. *World in Action* covered such topics as autistic children, the aftermath of the Peruvian earthquake, and racial tension in London's East End; and presented a number of sensitive films by Denis Mitchell. Both these series were replaced for a few weeks at a time by a short series from Yorkshire Television – *Whicker U.S.A.* and *Whicker's Walkabout*, the latter about Australia.

Documentaries

In addition to its national weekly news features, Independent Television on most Tuesday evenings

presents documentary programmes, up to an hour long and shown on the whole network. These seek to treat in some depth aspects of contemporary life, political or sociological, which are felt to have wide significance and relevance. ATV, for example, in 1970 presented a remarkable film by Adrian Cowell, *The Tribe That Hides From Man*, about a two-year search for the Kreen-Akrore, an Indian tribe existing at Stone Age level in the unexplored Amazon jungle of Brazil; Granada Television offered a three part series *Faces of Justice* which looked at the legal systems of Britain, West Germany and the U.S.A.; and Thames Television in September began a six-part documentary series *The Day Before Yesterday*, which by means of contemporary film and interviews with outstanding men of the period traced Britain's fortunes from 1945 to 1963, years in which the country found itself forced to redefine its status and role.

Most regional companies from time to time show their own documentary programmes; some, such as Southern Television's *A Goodly Manor for a Song* about Glyndeborne, or Scottish Television's *Jackie Stewart*, are shown nationally while other are intended for local transmission. Examples are given on page 30.

Election Coverage

Independent Television reports comprehensively on Parliamentary and local elections. A major commitment in 1970 was the June General Election. Close co-operation between the Authority and the companies ensured that what was broadcast conformed to the Television Act and the new Representation of the People Act. Coverage fell into the following broad categories: formal party broadcasts; national news programmes (ITN); regular current affairs programmes (*This Week*); and special local programmes. Thames Television, through its local programme *Today*, mounted a series of reports on the crucial GLC Elections in May.



1

1 World in Action.
Disruption and havoc of
the Peru earthquake.
Granada



2

2 See-Through Fashion.
Norman Hartnell in a
documentary on London
fashion. *ATV*



3

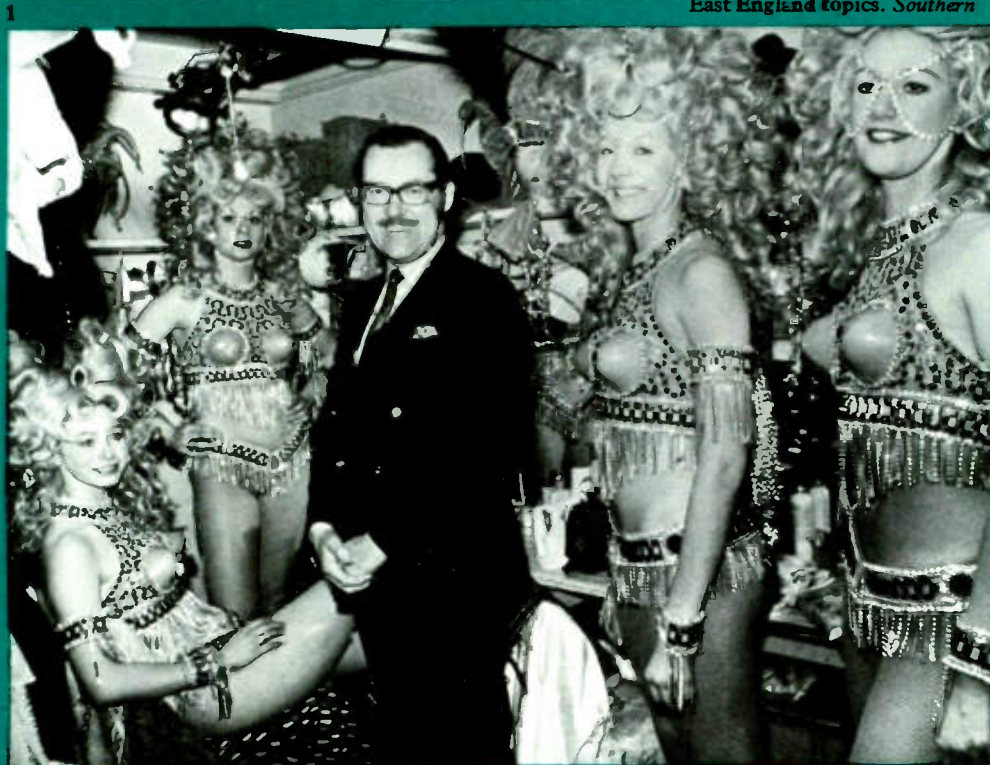
3 This Week. An inter-
view with the Prime
Minister, the Rt. Hon.
Edward Heath. *Thames*



3

4

- 1 **Shows Promise - Should Go Far.** A documentary on a remarkably talented family. *Yorkshire/HTV*
- 2 **Whicker in Europe.** Alan Whicker backstage with the Bluebell Girls at the Paris Lido. *Yorkshire*
- 3 **The Frost Programme.** Interviews and discussion with David Frost. *London Weekend*
- 4 **Storyline South.** A dramatised documentary about the problems of an au pair girl in the local series on South-East England topics. *Southern*



2



1 **Bernadette Devlin.** A scene from the documentary about the life of the N. Ireland MP. *ATV*

2 **The State of the Region.** A series of reports on North-East England. *Tyne Tees*

3 **If the Village Dies.** Michael Grigsby's documentary about life in rural India. *Granada*

4 **The Bitter Years.** This picture of German troops marching through St. Peter Port in 1940 was taken with a concealed camera; the penalty for being caught would have been deportation or death. *Channel 4*

5 **The Hero of My Life.** Johnny Butler as the young Charles Dickens playing in the streets of Rochester. *Thames*



3



4



5

Documentaries

Midweek documentary programmes are presented regularly by the major companies, with occasional contributions from regional companies. Examples during 1970 were:

L. Local P. Part Network N. Network. List refers to 1970 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Bernadette Devlin *A profile* ATV 21 April (N)

The Bitter Years *The Nazi occupation of the Channel Islands* CHANNEL 28 July (N)

Broken Hill Walled City 'Union' township in Australia YORKSHIRE 25 August (N)

Celluloid Village of Dreams *The film industry and Wardour Street* ATV 13 October (N)

A Clearing In The Jungle *A tribe of South American Indians* GRANADA 19 May (N)

Countryside '70 *Prince Charles on Welsh rural conservation* HTV 5 May (N)

The Day Before Yesterday 'We're The Masters, Labour in 1945' THAMES 1 September (N)

The Day Before Yesterday 'Illusions of Power', Ernest Bevin's foreign policy THAMES 8 September (N)

The Day Before Yesterday 'Set The People Free', fall of Attlee and return of Churchill THAMES 15 September (N)

The Day Before Yesterday 'Eden & The Suez Affair', Anthony Eden's premiership THAMES 22 September (N)

The Day Before Yesterday 'Politics of Dissent', opposition to the Conservatives THAMES 29 September (N)

The Day Before Yesterday 'Supermac', the rise and fall of Harold Macmillan THAMES 6 October (N)

Doing Her Own Thing *The life of a young actress* ATV 23 June (N)

Faces of Justice *Inside an English magistrates court* GRANADA 24 February (N)

Faces of Justice *A killer on trial in Berlin* GRANADA 3 March (N)

Faces of Justice *A day in a New York Court* GRANADA 10 March (N)

Front Line, Africa 'World In Action' special on Rhodesian guerrillas GRANADA 6 January (N)

A Goodly Manor for a Song *Preparations for the Glyndebourne Festival Opera* SOUTHERN 21 July (N)

The Hero of My Life *Charles Dickens centenary programme* THAMES 9 June (N)

I Wandered Lonely as a Crowd *The Lake District National Park* YORKSHIRE 10 February (N)

I was a Soldier *Vietnam veterans talk of their experiences* GRANADA 28 April (N)

Jackie Stewart *The Champion racing-driver* SCOTTISH 31 March (N)

The Last Dictator *Alan Whicker with the President of Paraguay* YORKSHIRE 7 April (N)

The Last Great First *British expedition on the Nile* ANGLIA 7 July (N)

A Little Place in the Sun *Life on the Cote d'Azur* YORKSHIRE 14 July (N)

Now or Never *Wild-life conservation world-wide* ANGLIA 1 December (N)

The Ragged Revolution *Film on the 1910 Mexican Revolution* YORKSHIRE 16 June (N)

Report *And On The Eighth Day' pollution* THAMES 27 January (N)

Report 'The Green is Wearing Thin' *Eire today* THAMES 17 March (N)

Report 'Europe - The Great Debate' *the Common Market* THAMES 11 August (N)

See-Through Fashion *The London fashion scene* ATV 26 May (N)

Send Up The Sun *Holidaying in the sun* ATV 30 January (N)

Shows Promise, Should Go Far *Exceptionally gifted children* YORKSHIRE/HTV 12 May (N)

The Snooper Society *The threat to personal privacy* ATV 3 February (N)

Spiro Agnew Answers Bernard Levin *Interview with the U S Vice President* ATV 30 June (N)

The Tribe That Hides From Man *Search for a tribe in the Amazon jungle* ATV 17 February (N)

The Turn Around Man *Carl Duerr, a company 'doctor'* ATV 24 March (N)

The Violent Earth *Volcanoes* ATV 13 January (N)

The World of the Beaver 'Survival' special on beaver life ANGLIA 18 August (N)

Many other documentaries are produced from time to time by the various companies. A few examples are given below:

After Dinner With Rene Cutforth *A journalist reminisces* ANGLIA 7 May (L)

All Change *Decimal currency* WESTWARD 29 March (L)

The Blackboard Revolution *Centenary of the 1870 Education Act* TYNE TEES 1 July (L)

Boat Show Special *Earls Court Boat Show* CHANNEL 15 January (L)

Burning Water *Language research by missionaries in Mexico* TYNE TEES 9 August (N)

A Cast Iron Gamble *An iron foundry in Ipswich* ANGLIA 25 June (L)

City of the Future *Re-development plans for Cardiff* HTV 5 March (L)

The Cranwell Squadrons *50th anniversary of the R.A.F. College* ANGLIA 21 May (L)

David Broome - World Champion *Showjumping success story* YORKSHIRE 7 September (L)

Dr Kathleen *Spa doctor who left to work in under-developed countries* YORKSHIRE 12 October (L)

Festival in Mexico *Festivals in rural Mexico* ANGLIA 28 May (L)

Five on a Tiger *Discussion on the television industry* WESTWARD 21 April (L)

The Gypsies *Report of gypsies' battles with local authorities* THAMES 31 July (L)

His Sins Were Scarlet but His Books Were Read *Portrait of Hilaire Belloc* THAMES 24 July (L)

Hitchcock on Grierson *Alfred Hitchcock talks about the pioneer of documentaries* SCOTTISH 4 August (P)

A Home on Primrose Hill *The changing scene in part of London* THAMES 17 July (L)

John Constable *Portrait of the artist* ANGLIA 23 April (L)

The Living is Easy *Portrait of the West country* HTV 30 May (L)

Living Round Here *The effects of environment* GRANADA 6 August (L)

Man of the World *Biography of Lord Boyd Orr* SCOTTISH 21 September (P)

The Man Who Makes Monsters *Ray Harryhausen on film monsters* BORDER 30 March (L)

Many Happy Returns *Dame Barbara Hepworth* WESTWARD 10 January (L)

Mayflowerama *The West country's Mayflower year* WESTWARD 17 March (L)

Mayflower '70 *Local Mayflower celebrations* WESTWARD 2 May (L)

Mr John and Mr Len *East Anglia fruit and vegetable importers* ANGLIA 14 May (L)

Mister Lowry *Portrait of the artist as an old man* TYNE TEES 14 April (L)

The Murder of Enthusiasm *Children in lower educational streams* HTV 19 February (L)

My Ship My Parish *Religious life aboard H.M.S. Ark Royal* WESTWARD 11 October (L)

Peterloo *The Peterloo Massacre* GRANADA 27 July (L)

Phil Bull *Creator of Timeform, racehorse guidebook* YORKSHIRE 11 January (L)

Portrait in Oil *Oil industry at Milford Haven* HTV 12 February (L)

The Potter's Art *Bernard Leach, master potter* WESTWARD 14 April (L)

The Prime Minister at Chequers *Harold Wilson talks about Chequers* LONDON WEEKEND 1 May (N)

Royal Duchy *Prince Charles visits his West country properties* WESTWARD/BBC 11 June (L)

A Run Called 'Nos Galan' *Traditional event in Welsh village* HTV 8 January (L)

Sea Beat *The Royal Navy Fisheries Protection Squadron* ANGLIA 30 April (L)

Thoroughbred *The National Stud at Newmarket* ANGLIA 2 July (L)

Tokaido *Japanese art* THAMES 21 July (P)

A Tribute to Arthur Leslie *Obituary of the 'Coronation Street' star* GRANADA 30 June (P)

A Tribute to Sir John Barbirolli *Obituary of the conductor* GRANADA 29 July (L)

A Very Humble Prince *Prince Sihanouk of Cambodia* THAMES 2 January (L)

We're The Planemakers *Hawker Siddeley's factory at Brough* ANGLIA 16 April (L)

When A Nation Said Welcome *Recollections of Investiture Day* HTV 1 January (L)

News Features

The Brian Connell Interviews *Brian Connell interviews personalities* ANGLIA 30 mins. 10.30 Mon. Aug/Sept (P)

Calendar Sunday *Local current affairs* YORKSHIRE 30 mins. 1.30/2.00 Sun. from Oct (L)

Challenge *Discussion of key issues of 1970s* TYNE TEES 45 mins. 11.10 Sun. from Oct (L)

Deadline Friday *Current affairs in Northern Ireland* ULSTER 30 mins. 10.30 Fri. from Sept (L)

Focus *Politics and personalities* TYNE TEES 30 mins. 6.30 Wed. to Apr (L)

In Camera *Parliamentary topics* SCOTTISH 30 mins. 10.30 Fri. (L)

Man In the News *Interviews* LONDON WEEKEND 30 mins. 5.30 Sun. Jan (L) 2.15 Sun. Feb (L) 4.15 Sun. Mar/July (L)

Midland Member *Local MPs* ATV 15 mins. 11.15/30/45 Fri. (L)

Points North *Current affairs in Scotland* GRAMPIAN 30 mins. 10.30 Fri. monthly (L)

Probe *Parliamentary topics* ANGLIA 30 mins. 10.30 Mon. to July, from Oct (L)

Ron Thompson Reports *Current affairs* GRAMPIAN 30 mins. 6.10 Tues. from Oct (L)

This Week *Current affairs* THAMES 30 mins. 9.30 Thur. (N)

Welsh Scene *Local affairs* HTV 30 mins. 10.30 Mon. from Aug (L)

What the Papers Say *Review of the Press* GRANADA 15 mins. 11.45 Wed. (P)

Whicker in Europe *Alan Whicker interviews prominent Europeans* YORKSHIRE 30 mins. 9.30 Thur. Jan/Feb (N)

Whicker's Walkabout *Alan Whicker in Australia* YORKSHIRE 30 mins. 8.00 Mon. July/Sept (N)

World in Action *Current affairs* GRANADA 30 mins. 8.00 Mon. to July, from Sept (N)

Yorkshire Matters *Local current affairs* YORKSHIRE 30 mins. 1.30/2.00 Sun. to Sept. (L)

Your World, This Week *Current affairs debate* TYNE TEES 30 mins. 10.30 Mon. to May, from July (L)

General Discussion Programmes

Arena *Current affairs* ANGLIA 15 mins. 6.20 Thurs. (L)

Campaign *Airing of local problems* GRANADA 25 mins. 6.10 Thurs. to May (L)

Debate *Current affairs in Scotland* SCOTTISH 30 mins. 10.30 Mon. from Sept (L)

Face The Press *Personalities interviewed by journalists* TYNE TEES 30 mins. 10.30 Wed. to April (P) 10.30 Mon. from Oct (P)

Front Page Debate *Major talking point of the week* TYNE TEES 25 mins. 6.05 Fri. from Oct (L)

The Frost Programme *Interviews and discussion* LONDON WEEKEND 60 mins. 10.10 Sat. from Sept (N)

John Morgan Interviews *Interviews* HTV 25 mins. 11.15 Tues. monthly June/July 11.00 Fri. Aug/Sept (L)

The Lion's Share *Current affairs in Scotland* SCOTTISH 30 mins. 10.30 Mon. to June (L)

On Site *People air their complaints* GRANADA 20 mins. 6.15 Thurs. Aug/Sept (L)

Raw Deal ? *People air their complaints* SCOTTISH 30 mins. 6.30 Wed. to July (L)

Responsible Society *Discussion* GRAMPIAN 55 mins. 10.30 Wed. monthly Feb/May (L)

Scotland For Me *James Buchan talks to Scots* GRAMPIAN 30 mins. 11.30 Tues. Jan (L) 10.30 Wed. Feb/Mar (L)

Viewfinder *Current affairs magazine* ULSTER 50 mins. 6.05 Wed. and Fri. June/Sept (L)

Women on the Warpath *Women discuss topical issues* TYNE TEES 25 mins. 4.30 Wed. to April (L)

Magazine Programmes

Country Calendar *Country magazine* YORKSHIRE 20 mins. 10.30 Mon. Feb/Mar (L)

Early Bird *Women's magazine* THAMES
30 mins. 6.00 Fri. July/Aug (L)

Farming Diary *Farming magazine*
ANGLIA 30 mins. 1.30/2.00 Sun. (P)

Farming News *Farming magazine*
GRAMPIAN 5 mins. 6.10 Tues. July/Sept
(L)

Farming News *Farming magazine*
WESTWARD 10 mins. 1.45/1.55 Sun. (L)

Farming Outlook *Farming magazine*
TYNE TEES 30 mins. 2.00 Sun. (L)

Good Afternoon *Women's magazine* HTV
30 mins. 4.25 Mon. and Fri. Sept/Oct
(L)

Houseparty *Women's magazine*
SOUTHERN 45 mins. 4.00 Wed., Thurs.,
Fri. to May (P)

60 mins. 4.00 Mon., Wed., Thurs., Fri.
June (P)

60 mins. 4.00 Mon., Tues., Wed.,
Thurs. from July (P)

Junkin *Women's magazine* SOUTHERN
30 mins. 4.00 Mon., Tues. to May (P)

30 mins. 6.30 Fri. June/Sept (L)

Octopus *Society's growth points*
GRANADA 25 mins. 6.10 Wed. to
May/July (L)

Open House *Women's magazine*
WESTWARD 30 mins. 4.25 Wed. to July
from Sept (L)

Out of Town *Country magazine*
SOUTHERN 20 mins. 6.40 Fri. to May (P)

20 mins. 12.00 Sat. June (P)

25 mins. 6.35 Fri. from Oct (P)

Scotland Early *Women's magazine*
SCOTTISH 45 mins. 4.20 Mon. to Fri. (L)

Seven Degrees West *Country
magazine* ULSTER 30 mins. 8.30 Tues.
Jan to Mar (L)

Where the Jobs Are *Employment
magazine* TYNE TEES 5 mins. 6.25 Tues.
to May from July (L)

Why On Earth? *Local affairs* GRAMPIAN
20 mins. 6.10 Fri. to May (L)

Women Only *Women's magazine* HTV
30 mins. 4.25 Mon., Fri. from Oct (L)

Women Today *Women's magazine* ATV
60 mins. 4.00 Mon. to Fri. to May (L)

80 mins. 5.30 Mon. to Fri. June (L)

50 mins. 4.00 Mon. to Fri. July/Sept (P)

90 mins. 3.50 Mon. to Fri. from Sept
(P)

Miscellaneous Series

Bygones *Victoriana magazine* ANGLIA
45 mins. 10.25 Sun. April/July (L)

Country Focus *Countryside topics*
GRAMPIAN 25 mins. 6.10 Mon.
fortnightly from Sept (L)

Date with Danton *West country
characters, events* WESTWARD 10 mins.
9.50 Fri. to July (L)

5 mins. 4.40 Sun. from Sept (L)

Facing South *Regional issues* SOUTHERN
20 mins. 10.30 Wed. Jan/Mar (L)

Facts and Fantasy *The history of
scientific thought* SCOTTISH 30 mins.
10.30 Fri. Aug/Oct (L)

Freud on Food *Cookery* TYNE TEES
25 mins. 4.25 Tues. Jan/Mar (L)

50 mins. 4.25 Tues., Thurs. April/May
(L)

Japan '70 *Special Japan week
programmes* THAMES 110 mins.
6.00 Mon. 20 July to Thurs. 23 July (L)

Making the Most of Your Money
Financial advice TYNE TEES 15 mins.
11.00 Mon. June (L)

Man of the South *Well-known people
interviewed* SOUTHERN 20 mins.
10.30 Wed., monthly from Sept (L)

Put it in Writing *Viewers' comments*
GRANADA 7 mins. 8.50 Fri. to May,
July/Sept (L)

6 mins. 6.10 Fri. from Sept (L)

The South Tomorrow *Regional issues of
the future* SOUTHERN 20 mins.
10.30 Wed., monthly from Sept (L)

Southern Scene *Regional topics*
SOUTHERN 20 mins. 10.30 Wed.,
monthly from Sept (L)

Storyline South *Dramatized
documentaries* SOUTHERN 20 mins.
10.30 Wed., monthly from Sept (L)

Summer Season *Wild life in Ulster*
ULSTER 75 mins. 5.30 Mon. to Fri. June
(L)

Survival *Preservation of wild life*
ANGLIA 30 mins. 7.00 Fri. April/May,
Aug/Oct (N)

Take Me to Your Leader *Local
problems* GRANADA 25 mins. 6.10 Thurs.
June/July (L)

This is Your Right *Citizens' Rights*
GRANADA 5 mins. 6.15 Wed. Aug/Sept
(L)

The Way I See It *People in authority*
TYNE TEES 30 mins. 10.30 Thurs.
occasional (L)

Your Own London *OBs from interesting
parts of London* LONDON WEEKEND
30 mins. 3.15 Sun. May, July (L)

45 mins. 3.00 Sun. June (L)

Your Stars Tomorrow *Astrological
predictions* ATV 14 mins.
3.50 Mon. to Fri. from Sept (L)

7.00 Sat. from Sept (L)

4.45 Sun. from Sept (L)



The Tribe That Hides From Man. A documentary record of the search for an elusive tribe in the Amazon jungle. *ATV*





The Arts and Sciences

Some of the most serious-minded people in television take the view that television should not concern itself with the arts, other than incidentally. Television, they argue, is essentially a mass medium, and to use it to satisfy minority groups at the expense of the majority is both inefficient and socially irresponsible. In any case, television is ineffective in presenting the arts: there is precious little evidence that an arts programme on television does anything more than preach to the converted; television itself does little converting.

Television, the argument goes on, is basically 'journalistic': whereas most works of art reveal themselves progressively after considerable study, it is the mark of a good television programme that it reveals itself on a single showing. Nor is television sufficiently compulsive to hold the interest of people who do not find the material immediately attractive. Television viewing is a marginal activity that most people undertake when they have nothing better to do; by and large, they will not watch programmes that they do not want to watch. Arts programmes are basically middle-class indulgence; television should leave them alone.

The opposite view, and the one which Independent Television holds, would argue along these lines. Television is undeniably the most powerful communications medium in existence; for it to ignore the arts, despite all the problems, would be openly and shamefully philistine. The arts have always been the preoccupation of a minority; to suggest that they can be made a majority interest overnight is nonsensical. The most that can happen is that minorities should gradually be expanded; television can help in this. However small the audiences may be in television terms they are still, absolutely, the largest audiences ever

assembled for the arts. Whilst at this present early stage in television's development no one may have found a means of transmitting the direct experience of the arts, this is not necessarily what most needs to be done. Television can and should act as a middle-man here, and stimulate interest. The arts, in any case, are not something remote from the rest of life. They are an integral part of human experience, granted though that not all members of the audience will have the same tastes, interests or capacity for enjoyment.

Such an approach characterizes London Weekend Television's regular arts magazine *Aquarius*, edited and introduced by Humphrey Burton. The programme has ranged widely: it has shown, for example, a film on the Tel Aviv production of *Hair*; an interview with the founder of the Mama Theatre Group; a film on the Rodin exhibition in London; a continuing series of caricatures by John Wells. A special and remarkable edition featured Leonard Bernstein conducting the Verdi Requiem in St Paul's Cathedral; it was put out on Good Friday. *Aquarius* stands or falls on the editor's assumption that, provided the treatment is right and not self-consciously 'arty', there is a large audience which will enjoy the sort of material it presents. Art, it suggests, can be, and often is simply fun.

Science and technology topics receive regular coverage from ITN; this is particularly the case with the Apollo space shots. In the interest of greater comprehensiveness, Yorkshire Television in March introduced a regular series for the network, *The Scientists*, which looks at the social implications of scientific and technological advances. Many topics of scientific and technological interest also appear in local magazines and topical programmes and in school and adult education series.



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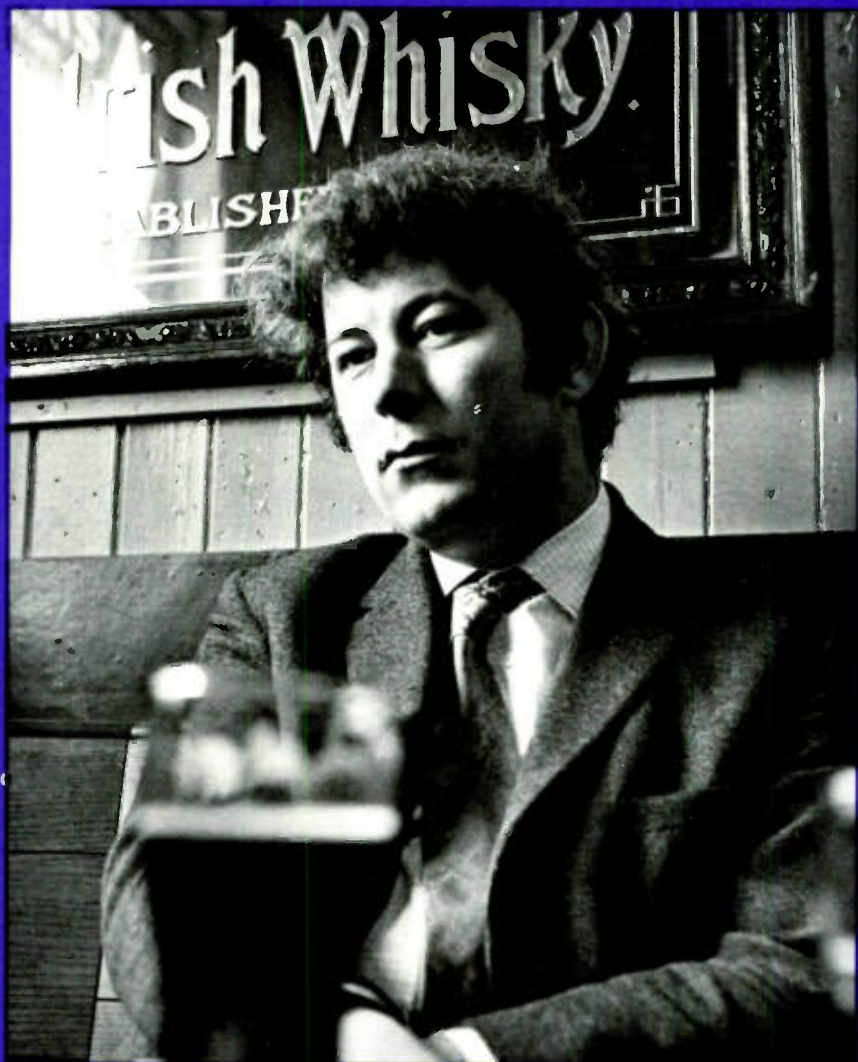
1 *Aquarius*. A sequence on tattooing. *London Weekend*

2 *Pierrot in Turquoise*. A mime scene from a programme in the 'Gateway' series. *Scottish*

Opposite

Aquarius. Leonard Bernstein conducting the London Symphony Orchestra, its chorus and a distinguished quartet of soloists in a performance of Verdi's *Requiem* from St. Paul's Cathedral. *London Weekend*





1 *Aquarius*. Poet Seamus Heaney, *London Weekend*

2 *Project X*. Peter Fairley with hovercraft in the Isle of Wight, *Anglia*

3 *A Goodly Manor for a Song*. Sir Michael Redgrave and Annon Lee Silver in a Tuesday documentary on the Glyndebourne Festival Opera, *Southern*



The Arts and Sciences



L. Local P. Part Network N. Network. List refers to 1970 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Aquarius *Arts magazine* LONDON WEEKEND 45 mins. 11.00 Fri. fortnightly to June (N)
11.10 Sat. fortnightly from Sept (P)

Cinema *Review of film and cinema topics* GRANADA 30 mins. 10.30 Thurs. (N)

Festival Cinema *Edinburgh Festival film topics* SCOTTISH 45 mins. 10.30/11.00 Mon. Aug/Sept (L)

Festival Now *Edinburgh Festival review and news* SCOTTISH 150 mins. 10.30 Mon. to Fri. Aug/Sept (L)

Gallery *Arts magazine* HTV 30 mins. 10.30 Occasional (L)

Gateway *Experimental arts showcase* SCOTTISH 30 mins. 11.00 Wed. July/Aug (L)

Genius, Barenboim on Beethoven *Bi-centenary programmes* GRANADA 30 mins. 10.30 Fri. 20 Feb (N)
10.30 Fri. 20 Mar (N)
10.30 Fri. 17 April (N)

Music From A Cathedral City of Birmingham *Symphony Orchestra from Coventry Cathedral* ATV 60 mins. 11.00 Fri. 23 Jan (N)

The Players and The LSO *Dudley Moore, Michael Flanders and the LSO's Gala Trust Concert* ATV 60 mins. 11.00 Fri. 9 Jan (N)

Poetry and Jazz Concert *Poetry readings with a jazz backing* HTV 30 mins. 10.30 Thurs. 29 Jan (L)

The Scientists *Modern synthetic materials* YORKSHIRE 45 mins. 11.00 Fri. 6 Feb (N)

The Scientists *Science's contribution to sport* YORKSHIRE 45 mins. 11.00 Fri. 6 Mar (N)

The Scientists *Urban pests: rats, mice, pigeons* YORKSHIRE 45 mins. 11.00 Fri. 3 Apr (N)

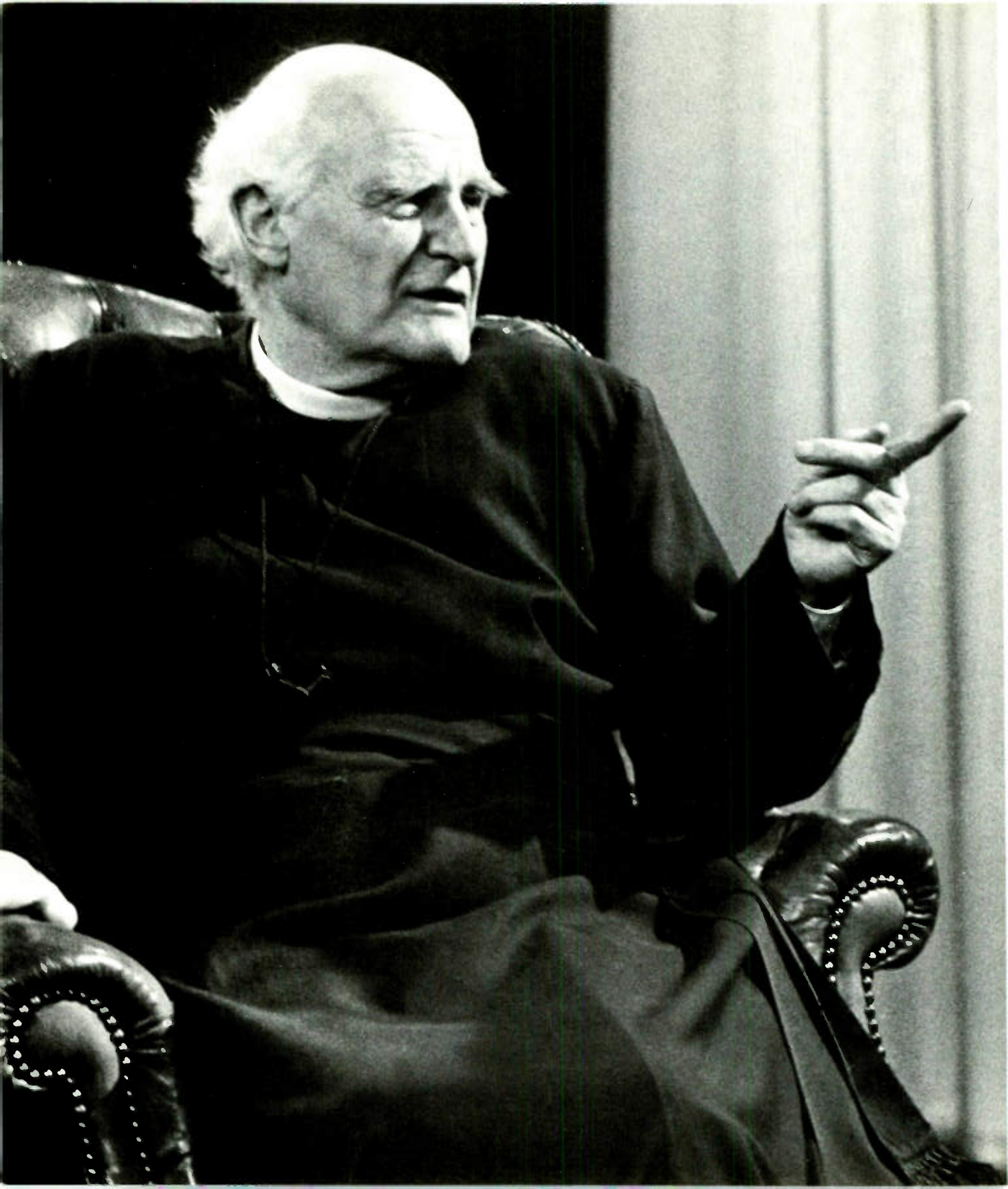
The Scientists *Laser beams* YORKSHIRE 45 mins. 11.00 Fri. 1 May (N)

The Scientists *Art restoration* YORKSHIRE 45 mins. 11.00 Fri. 19 June (N)

The Scientists *Rheumatism and arthritis* YORKSHIRE 45 mins. 11.00 Fri. 17 July (N)

Sounds of Love and Music *St David's Day concert in modern idiom* HTV 30 mins. 9.40 Sun. 1 Mar (L)

Think Twice *Fresh look at the arts* LONDON WEEKEND 15 mins. 11.15 Sat., fortnightly from Sept (L)





Religion

Whether or not religious programmes should be visibly different from the rest of the television output is a constant question to which there is no simple answer. Because there are times set aside for religious programmes, the tendency in the past has been towards making religious programmes visibly different. The general public has been aware of this. In 1970 the Authority sponsored an enquiry into these matters and found that, to judge by the sample, over half the population knew that after the early news on Sunday came religious programmes. Large numbers of viewers, indeed, had in the past tended to switch off at that time. For this there must be a reason. A more elaborate piece of research, which the Authority published in July 1970 under the title 'Religion in Britain and Northern Ireland'*, looked into this whole matter.

The report presented side by side the results of two parallel investigations, one covering England with Scotland and Wales, the other covering Northern Ireland. It had three main sections. The first was on people's religious beliefs and attitudes, the second on their basic worries and where they look for help, and the third on the help they seek from television programmes.

The report was particularly revealing on attitudes to religious television programmes. For instance, the bulk

*RELIGION IN BRITAIN AND NORTHERN IRELAND. A survey of popular attitudes. I.T.A. 56 pp. Independent Television Publications, 1970. 7s 6d.

of viewers whose religious commitment was slight gave as their first reason for switching off their objection to 'having religion crammed down their throats'. Discussion programmes, which in the past formed the staple of serious religious programming, were reported as doing more to reinforce people's attitudes, one way or the other, than to invite further reflection: they were thus, apparently, not achieving one of their main objectives – to make people think.

Faced with these findings, those responsible within Independent Television for making religious television have over the past year or so been looking afresh at their charge. They have looked into the question of whether the present Sunday evening arrangements provide for too much religious material all at once; and in due course the time may be shortened. They have also looked critically at the kinds of programmes which should fill this time.

As a result, some new styles of religious programmes have found their way onto the screen. On the one hand, the report showed that a large number of viewers, particularly older ones for whom much of the output does not directly cater, sought comfort from religious programmes: *Stars on Sunday* (Yorkshire), which regularly goes out at 7 o'clock on Sunday evenings, has emerged to meet that need. More startlingly, Independent Television has also adapted that peculiarly televisual form, the laugh-in, to religious ends: ATV's *Beyond Belief* has demonstrated what can be done. Some viewers, who had never allowed for

laughter as one of God's most precious gifts, were astounded; for many, previously impervious to the early Sunday evening output, the show – and show is the right word – was perhaps a small revelation.

Religion in Television Drama

It is in drama, however, that the boundaries of religious television are necessarily vaguest. In the ancient world, and again in the middle ages, when men had a feel for the interweaving of the sacred with the everyday world, all drama was religious. Comedy and tragedy, and the mystery play, touched the deepest instincts of the audience, through tears, through laughter, through horror, through bawdry. The post-Reformation world lost much of that sensibility. Supremely the plays of Shakespeare witness to a world where man still wonders, and jokes and loves, but no longer as part and parcel of his religious apprehension of things.

Today, arguably for the first time in four centuries and more, that bifocal vision of things has a chance to come straight. With the break-up of the familiar order of things come signs of a new wholeness. Much of the best in the groundswell of hippie protest, for instance, can be seen as an attempt to see all human experience as response to, or rejection of, the divine. So in some of the Independent Television drama output it is no longer easy to put labels on what is religious and what is not. Thames' popular comedy series *Never Mind the Quality, Feel the Width* invites our laughter at the antics of Cohen and Kelly; from time to time it persuades us to take their religious beliefs as seriously as they do, and to see a glimpse of things beyond. Two other recent series of plays, *Confession* and *The Sinners*, both from Granada, also touch on these matters. The latter in particular, set in the Irish countryside and based on some of Sean O'Faolain's short stories, take religion as commonplace. A play like *In the Bosom of the Country*, telling the tale of the Protestant major who married a Catholic, then became a rigid convert himself, and finally learnt to take his religion with a little grace, is more than a tale of religious externals. The same story would make no sense if it hung, say, on political rather than religious conversion. It is shot through with a religious view of life, in which all activities have meaning only in the light of a larger dimension. And that, rather than the accidents of the plot, is what gives it a religious significance.

It follows that when, as part of the avowed religious output, London Weekend showed *A Man Against His Age*, a play about John Wesley, or *Ain't We Got a*

Right, the musical based on the work of Martin Luther King, or when ATV, round Christmas time, presented a season of short plays exploring the mystery of living, they were not working in a vacuum. This is the stuff of television. Certainly people have written pieces labelled religious drama, but all too often they are as unreal and lifeless as a third rate stained-glass window. On Independent Television there is no room for such productions. There is room for a wide variety of plays. There is room for good open writing – humorous or solemn, everyday or exalted – that explores fundamental religious themes. It is clear that *Coronation Street*, after over a thousand editions, holds its place because it presents a community of human beings who belong to one another; and equally there might be room, whether early on a Sunday evening or elsewhere, for a series that won its response because it worked without gloss at the doubts and joys of ordinary Christian living.

Central Religious Advisory Committee

The Rt Rev Dr I T Ramsey, Bishop of Durham (*Chairman*); Miss A Allen; Mr D W Black; The Rt Rev S Y Blanch, Bishop of Liverpool; The Rt Rev B C Butler; The Rev Dr Canon D L Edwards; The Rt Rev Dr Langton Fox, Auxiliary Bishop of Menevia; Mr George Gorman; His Eminence Cardinal Gray, Archbishop of St Andrews and Edinburgh; The Rev J Huxtable; The Very Rev M Knight, Dean of Exeter; The Countess of Mar and Kellie; The Rev Canon B S Moss; The Rev D Z Phillips; Professor D Pond; The Rev B M Pratt; The Rt Rev Dr A S Reeve, Bishop of Lichfield; The Rev Dr E Rogers; The Rt Rev Dr W R Sanderson; The Most Rev W G H Simon, Archbishop of Wales; Mr J Thorn; The Rev Dr H Walker; Miss P Webb; The Rev Dr W M S West; Mr A S Worrall.
Four new members to be appointed.

Panel of Religious Advisers

The Rev A Andrew, OFM; The Rev Canon E S Barber; The Rev M L Davies; Miss Monica Furlong; The Rev I M Mackenzie; The Rev Leslie Timmins.

Scottish Religious Advisory Panel

The Rev I M Mackenzie (*Chairman*); The Rev L J A Bell; The Rev T J Foinette; The Rev Arthur H Gray*; The Countess of Mar and Kellie; The Rev John Muldoon; The Rev George T H Reid, MC*; The Rev Dr A W Sawyer, OBE, MC.*

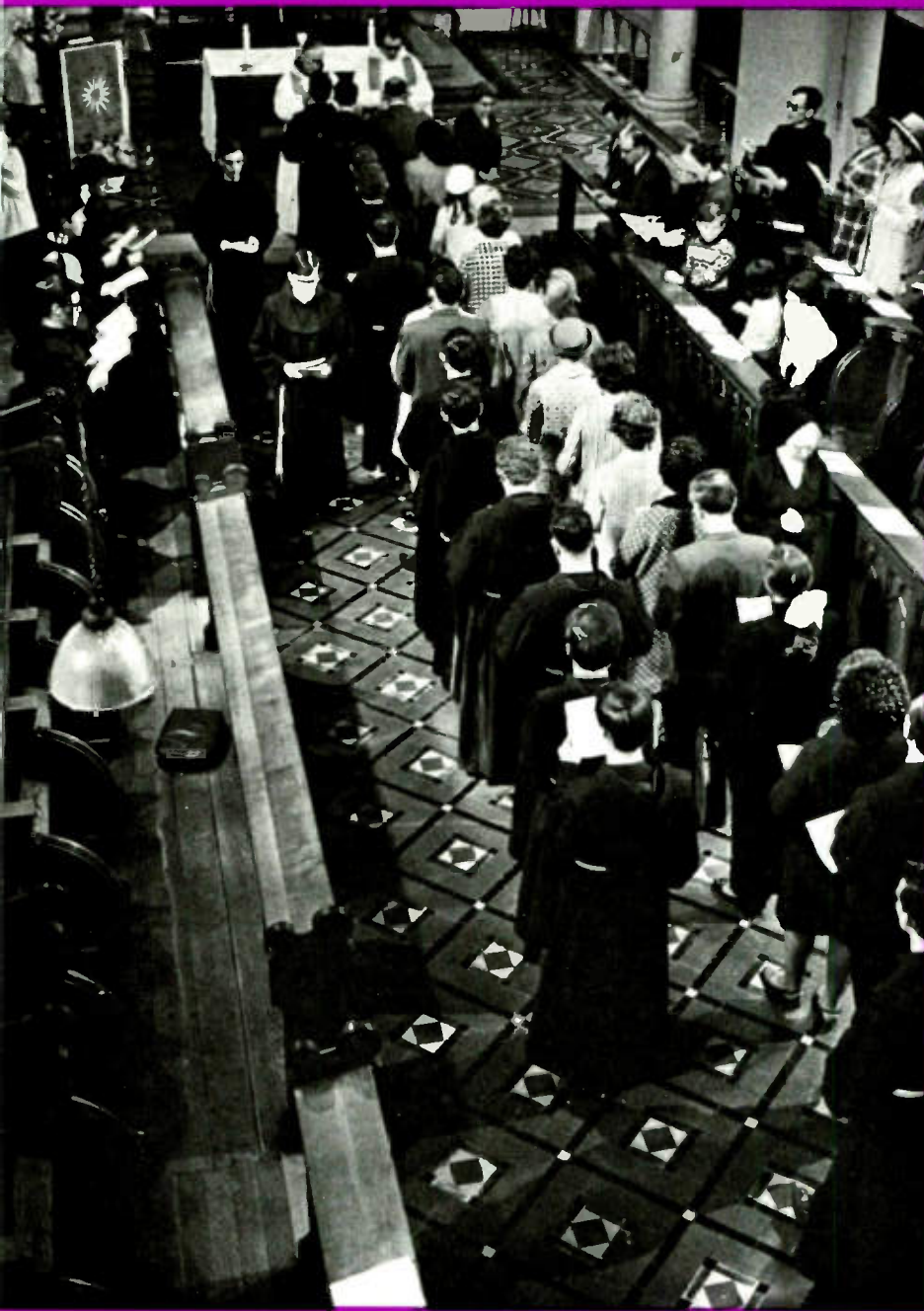
* Assessors from Company panels



Last Programme.
Peter Straker with
songs on themes of
God, Love, People,
Life and War. *Thames*



**A Man Against
his Age.** A TV
adaptation of Jack
Emery's play on the
life and conversion of
John Wesley. *London
IFchannel*



Church Service. St. Mary's Priory, East Bergholt. *Anglia*

1 Stars on Sunday. Miss Violet Carson, a regular guest on the popular religious request series. *Yorkshire*

2 Beyond Belief. A controversial religious laugh-in show. *ATV*

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Religious Programme Series

L. Local P. Part Network N. Network. List refers to 1970 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Action News *Community venture reports* GRAMPIAN 5 mins. 6.35 Sun. monthly Jan/Feb (L)
6.55 Sun. fortnightly April/May, July (L)
1.20 Sun. Aug (L)

Action '70 *Talk, discussion, music* SOUTHERN 35 mins. Close all week (L)

Beyond Belief *Religious laugh-in show* ATV 20 mins. 6.40 Sun. April/June (N)
6.15 Sun. Sept/Oct (N)

By This I Live *Interviews* ULSTER 25 mins. 11.30 Sun. to Mar (L)

Christian Comment *Comment on news of the week* TYNE TEES 5 mins. late Fri. June/Dec (L)

Church Service *Live outside broadcasts of worship* VARIOUS 60 + mins. 11.00 a.m. Sun. weekly (N)

Epilogue *Talks, interviews, reading* TYNE TEES 35 mins. Close all week (L)

Epilogue *Epilogue* CHANNEL 10 mins. Close Sun., Wed. (L)

Epilogue *Epilogue* GRAMPIAN 35 mins. Close all week to June (L)

Epilogue *Talk* ULSTER 35 mins. 11.15 all week to Mar (L)

Faith For Life *Talks, discussion, singing* WESTWARD 40 mins. Close all week (L)

Friday Night *Christian comment* ULSTER 5 mins. 10.55 Fri. to June (L)

Friends & Neighbours *How other faiths live* ATV 20 mins. 6.15 Sun. to Mar (N)

Gladsome Mind *Religious music* TYNE TEES 20 mins. 6.15 Sun. to Mar (L)

A Hymn For Children *Hymn writing competition* SOUTHERN 25 mins.
4.55 Thurs. Nov/Dec (L)
7.00 Sun. Dec (N)

Imaginary Dialogues *Conversations between great thinkers* GRANADA 20 mins.
12.15 Sun. Aug/Sept (L)

Include Me Out *Why clergy leave the full-time Ministry* LONDON WEEKEND 25 mins. 6.35 Sun. Aug/Sept (N)

In Our Time *Talks* ANGLIA 5 mins.
6.55 Sun. Jan/April (L)

A Kind of Living *Interviews* GRAMPIAN 15 mins. 11.15 Tues. June/Sept (L)
11.45 Wed. Sept/Dec (L)

Last Programme *Talk, interviews, music* THAMES approx. 40 mins.
Close all week (L)

Late Call *Christian comment* SCOTTISH 35 mins. Close all week (L)

Link-Up *Christian magazine* CHANNEL 25 mins. 6.10 Wed. monthly Jan/May (L)

Monday Night *Christian comment* ULSTER 5 mins. 10.30 Mon. June/Dec (L)

No Easy Answer *Discussion of contemporary issues* SCOTTISH 20 mins.
6.35 Sun. to July (L)
6.35 Sun. Sept/Dec (L)

Object In View *Objects used in Christian rites* ATV 20 mins. Close Mon., Fri. Sept/Dec (L)

The Other Man's Church *Denominations of the Christian faith* TYNE TEES 25 mins.
11.10 Sun. April/May (L)

Pulse *Topical discussions* ATV 30 mins.
Close Wed., Thurs., Fri. to Aug (L)

Reflection *Last programme* ANGLIA 35 mins. Close all week (L)

Seven Days *Topical panel discussion with an audience* GRANADA 45 mins.
6.35 Sun. Jan/Feb (N)
6.15 Sun. Nov/Dec (N)

Showforth *Experimental meditation* HTV 20 mins. 6.35 Sun. Jan/Feb, Aug (P)

A Song For Easter *Song writing competition* SOUTHERN 20 mins. 6.15 Sun. Feb/Mar (N)

Stars On Sunday *Religious entertainment* YORKSHIRE 25 mins. 7.00 Sun. Mar/Dec (N)

Sunday Parliament *Panel discussion with MPs and audience* HTV 47 mins.
6.35 Sun. Jan/Mar (L)

Sunday Talks *Epilogue* GRAMPIAN 5 mins. 12.15 Sun. June/Dec (L)

Three Stories for Easter *Passiontide interviews* ATV 18 mins. 6.40 Sun. Mar (N)

The Turn of the Year *Plays on seasonal themes* ATV 25 mins. 6.55 Sun. Dec (N)

What's In a Game? *Children's play with a purpose* LONDON WEEKEND 20 mins.
6.15 Sun. April/May (N)

What's In a Game? *Discussion on the above* LONDON WEEKEND 10 mins.
Close Sun. April/May (P)

What's It All About? *Topical discussion* ULSTER 20 mins. 11.00 Mon. to June (L)
11.00 Thurs. Sept/Dec (L)

Who Knows? *Discussion* ATV 10 mins.
Close Wed., Thurs., Fri. Aug/Sept (L)





Children's Programmes

One of the best summaries of the problems of children's programming was provided by three American writers (Schramm, Lyle and Parker) in a survey of television and children a few years ago:

As between two favourite images of the situation – the image of children as helpless victims to be attacked by television, and the image of television as a great and shiny cafeteria from which children select what they want at the moment – the latter is the more nearly accurate. . . . The cafeteria sets the food out; the children take what they want and eat it. The very nature of television makes for a minimum of variety in the cafeteria; the nature of human beings makes for great variety on the side of the children.

Most children if asked to name their favourite television programme will give answers not very different from grown-ups: it has even been suggested that there are many households where it is the children who decide what the family is going to watch in the early evening. They like pop music, comedy, adventure series and crime. Why then, should there be special programmes for children other than school broadcasts?

First, because there is a range of story-telling that has a special appeal for children – stories of adventure, often in the open air, and sometimes featuring children among the characters, like *Timeslip* (ATV) or *Ace of Wands* (Thames), both shown over the whole network. Secondly, there are some kinds of programmes that, however skilfully produced, still hold more appeal for children than for adults; programmes such as Southern's *How* that fasten onto children's intense curiosity about the world around them, or *If I Were You* (ATV), the first-ever television discussion

programme with a panel composed entirely of children. To be really effective, however, each of these programmes has to be made with a particular audience of children in mind.

And it is here that the great difficulty of children's programming lies. Television has to seek to provide, in about an hour a day, a whole service in miniature, but for a very diverse audience. What appeals to an eight-year-old is not always right for his older brother, and the series that a child has watched regularly for weeks will suddenly, one day, be dismissed out of hand as only 'fit for kids'. The child who, one day, is bright and eager to find out new things from television demands the next day to be entertained (and why shouldn't he turn to television for entertainment pure and simple?).

There is, however, always a legitimate demand on the part of parents for programmes for the under fives. Over and above some of the longer-running story programmes, *Anita in Jumbleland* (Thames), *The Adventures of Rupert Bear* (ATV) and *Origami* (Yorkshire) were among those specially devised for the younger section of the audience.

Children love finding out; they love doing things for themselves; they enjoy exciting stories, and a television series which loses touch with their vitality has very little to offer children. What does matter is that the people who work on children's programmes know as much about children as they do about their programmes; that they are ready always to seek and take advice; and that they never forget that the final judges are the children themselves, the most difficult audience of all.



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1 Tom Grattan's War. A new series of adventures set in the 1914-18 War.
Ye-kulere

2 The Wind in the Willows. Artist John Worsley working on his illustrations.
Anglia

3 Stewpot. Ed Stewart, host of his own entertainment series for youngsters. *London Weekend*



1

1 **Catweazle.** An 11th century magician in 20th century Britain. *London Weekend*

2 **Timeslip.** Adventure series. *ATV*

3 **Bright's Eoffins.** Alexander Dore as Group Captain Bertram Bright, boss of a batch of wayward scientific geniuses. *Southern*

4 **Maggie.** The scene at Maggie's Elizabethan Banquet. *Thames*



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4

Children's Programmes

L. Local P. Part Network N. Network. Lists refer to 1970 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Ace of Wands *Adventures of young sleuth magician* THAMES 30 mins. 5.20 Wed. Aug/Oct (N)

The Adventures of Rupert Bear *For younger children* ATV 15 mins. 4.55 Wed. from Oct (N)

Anita in Jumbleland *For younger children* THAMES 15 mins. 4.15 Mon. from Oct (N)

Anniversary *Birthday greetings* BORDER 15 mins. Apr. 4.40 all week (L)

Anything You Can Do *Talent competition* GRANADA 24 mins. 4.55 Wed. May/Aug (N)

Birthday Club *Birthday greetings* ANGLIA 15 mins. Apr. 5.00 all week (L)

Bright's Boffins *Situation comedy* SOUTHERN 25 mins. 4.55 Tues. Aug/Oct (N)

Cartoon Cavalcade *Cartoons* SCOTTISH 25 mins. 5.20 Fri. from Sept (L)

Catweazle *11th century magician in 20th century Britain* LONDON WEEKEND 30 mins. 5.30 Sun. Feb/May (P)

Country Boy *Country life* SOUTHERN 30 mins. 5.20 Tues. July/Aug (N)

Diane's Magic Theatre *For younger children* YORKSHIRE 12 mins. 4.15 Thurs. to June (N)

Dig and Run *Children's quiz* WESTWARD 30 mins. 5.20 Mon. April/June (L)

The Flaxton Boys *Drama series* YORKSHIRE 30 mins. 5.35 Sun. Sept/Dec (N)

Floris *Adventure series* SCOTTISH 15 mins. 5.40 Sat. to Mar (L)

Freewheelers *Adventure series* SOUTHERN 30 mins. 5.20 Wed. April/July (N)

Gus Honeybun Show *Birthday greetings and cartoons* WESTWARD 55 mins. apr. 4.00/4.30 all week (L)

Hatty Town *For younger children* THAMES 12 mins. 4.40 Fri. Jan (P) 4.15 Fri. to March (P)

How *General knowledge* SOUTHERN 30 mins. 5.20 Mon. to April (N) 5.20 Thurs. July/Aug (N)

If I Were You *Young brain trust* ATV 30 mins. 5.20 Mon. Aug/Sept (N)

Junior Showtime *Children entertain* YORKSHIRE 25 mins. 4.55 Tue. to Mar and from Oct (N)

Lift Off *Pop music* GRANADA 25 mins. 4.55 Wed. Jan and from Oct (N)

Little Big Time *Children's music hall* SOUTHERN 25 mins. 4.55 Wed. Feb/April (N)

Magpie *Teenage magazine* THAMES 30 mins. 5.20 Tues. and Thurs. to July and from Sept (N)

Once Upon a Time *Stories for younger children* THAMES 15 mins. 4.15 Mon. to Sept (P)

Origami *For younger children* YORKSHIRE 12 mins. 4.10 Thurs. April/Sept (N)

The Owl Service *Adaptation from the novel by Alan Garner* GRANADA 30 mins. 5.30 Sun. to Feb (N)

Pinky and Perky *Featuring the puppets* THAMES 15 mins. 4.40 Fri. from Oct (N)

Puffin's Birthday Greetings *Birthday greetings* CHANNEL 35 mins. 4.20/4.45 all week (L)

Redgauntlet *Classic serial from Sir Walter Scott's novel* SCOTTISH 30 mins. 5.20 Wed. to Feb (N)

The Romper Room *Kindergarten* ANGLIA 60 mins. 4.35 Mon., Wed., Fri. (L)

The Romper Room *Kindergarten* ULSTER 100 mins. 4.30 Mon/Fri. (L)

Rumblie Jumble *Stories for younger children* GRAMPIAN 25 mins. 4.25 Fri. (L)

Secrets of the Deep *Under-sea exploration* ATV 25 mins. 4.55 Wed. Sep (N)

Sexton Blake *Drama series* THAMES 30 mins. 5.20 Wed. from Nov (N)

Smith *Drama series set in the 18th century* THAMES 30 mins. 5.20 Wed. Mar/April (N)

The Sooty Show *For younger children* THAMES 24 mins. 4.55 Tues. April/July (N)

Stewpot *Light entertainment* LONDON WEEKEND 30 mins. 5.15 Sat. July/Oct (P)

The Survival Game *Animal quiz* ANGLIA 30 mins. 5.15 Mon. Jan (N)

Time for Me *Stories for younger children* HTV 5 mins. 4.20 Mon. to Fri. to April (L)

Timeslip *Adventure serial* ATV 30 mins. 5.20 Mon. from Oct (N)

Tingha and Tucker Club *Puppet bears* ATV 12 mins. 4.40 Wed. to Oct (P)

Tinker and Taylor *For younger children* HTV 25 mins. 12.25 Sat. to April (L)

Tom Grattan's War *Adventure serial* YORKSHIRE 30 mins. 5.20 Fri. April/July (N)

Two D's and a Dog *Comedy serial* THAMES 30 mins. 5.20 Fri. July/Aug (N)

Very, Very Varied *Unusual features and projects* HTV 30 mins. 5.15 Mon. to Mar (L)

The Wind in the Willows *For younger children* ANGLIA 15 mins. 4.35 Tues./Thurs. to Mar (P)

Winter of Enchantment *For younger children* ANGLIA 15 mins. 4.35 Tues./Thurs. Mar/April (L)

Wreckers at Dead Eye *Adventure serial* THAMES 30 mins. 5.20 Wed. Oct/Nov (N)

Zingalong *For younger children* THAMES 15 mins. 4.40 Fri. to Sep (N)



Wreckers at Dead
Eye, Thames

Education on Independent Television



The main networked programmes are produced by ATV NETWORK, GRANADA TELEVISION, THAMES TELEVISION, YORKSHIRE TELEVISION and LONDON WEEKEND TELEVISION (adult education only). Regional companies may vary the pattern or add local programmes, some of which may later be partly or fully networked.

Programme plans for education must be approved by the ITA's *Schools Committee* or *Adult Education Committee*, which are responsible to the Authority's *Educational Advisory Council*. There are in addition a number of committees advising the producing companies. Company plans are co-ordinated by the *Network Educational Sub-Committee*, which with the ITA liaises with the BBC to avoid overlaps or clashes of schedules.

Schools and Colleges

Programmes are intended for children in a classroom with a teacher, to assist or motivate learning; they are only *one* factor in a complex which varies according to teacher and class. Programmes are planned, written, produced and presented by teams which include members with teaching experience.

The age-range extends from 4 year old infants to sixth formers and further education. About 22,000 schools view television programmes (67% of all primary schools, 90% of all secondary schools). The service is free except for the cost of supporting publications.

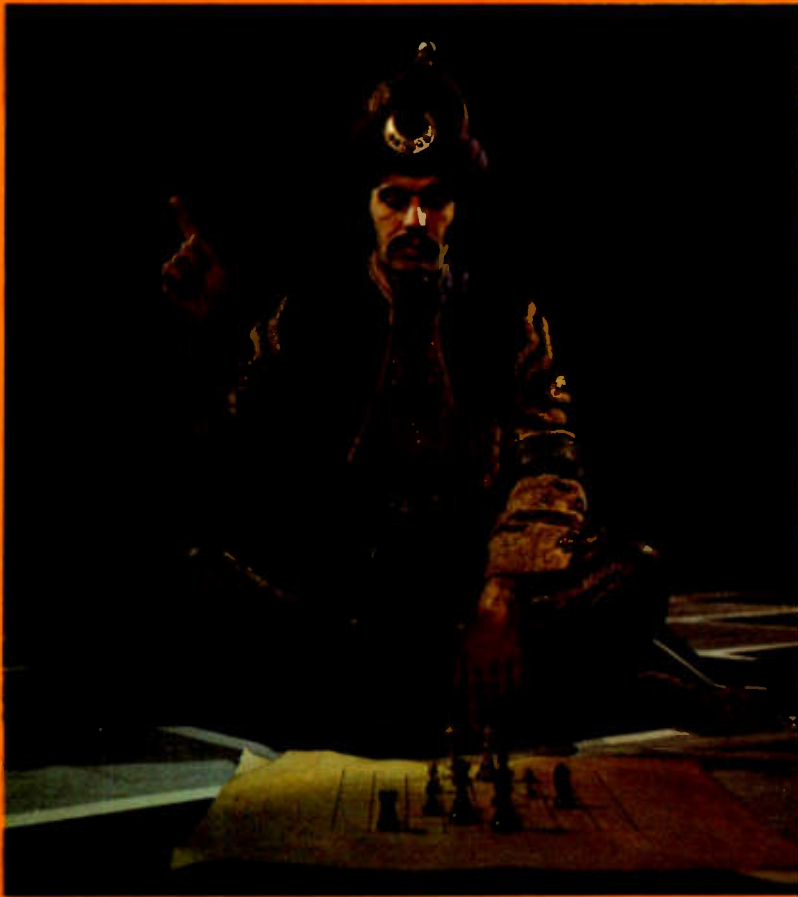
Publications. Advance information and timetables for teachers; walkcharts, books and booklets for pupils.

Liaison. The Education Officers of the programme companies visit schools, channel advice to producers, evaluate the response to programmes, supply publications and information to schools, and take part in initial- and in-service training courses for teachers. Regular reports are obtained from teachers. Through its *School-teacher Fellowship Scheme* the ITA is in touch with universities carrying out basic research, and arranges the secondment of teachers to study ETV.



School and adult education programmes are presented by programme companies in all fourteen ITV areas.

Each programme company is generally required by the Independent Television Authority to provide a minimum of nine hours of school broadcasts during each of the twenty-eight weeks of the ITV school year. For adult education the obligations on the programme companies are less specific; on average, three to four hours a week are transmitted, including the networked Sunday mid-day programmes.



Adult Education

Adult education programmes are defined by a formula agreed between the Minister of Posts and Telecommunications, the ITA and the BBC as 'programmes (other than school broadcasts) arranged in series and planned in consultation with appropriate educational bodies to help viewers towards a progressive mastering or understanding of some skill or body of knowledge.'

Aims. Programmes are intended mainly for families at home, specialist or minority groups, and classes or groups at residential or weekend centres. They aim to enable viewers to develop leisure interests, sports or domestic skills (e.g. music, tennis, cookery); to encourage a fuller appreciation of the arts (e.g. ballet, literature), or understanding of life in modern society (e.g. recent history, child development, trade unions); or to provide updating of professional knowledge (e.g. for doctors, farmers, teachers).

Publications. Most series are supported by or linked to publications, obtainable from ITP (Independent Television Publications Ltd.) or from booksellers.

Note. Many programmes in the general output of the programme companies have educational value without being classified as adult education.







School Programmes

It is a hundred years since the introduction of compulsory free education in Britain, and fourteen since the start of Independent Television programmes for schools. Though a relatively young part of the provision for public education, ITV programmes for schools have become firmly established as a source of rich material for the aid of the teacher. The major problem now is not so much the programmes themselves but the way they are used, and that in many secondary schools TV programmes are not used at all.

Concern that programmes could be used more widely and efficiently has led on the one hand to a rapidly growing interest in technical solutions, for example the use of videotape recordings, and on the other hand to an increased emphasis on those services which back up the programmes such as advance information for timetabling purposes, publications for teachers and pupils, field liaison work, audience research, organisation of conferences, and contributions to courses in colleges and teachers' centres.

School broadcasters have on the whole welcomed the opportunity to examine and review the present system, and it is in the context of a mood of reappraisal that the following paragraphs attempt to identify the particular nature of Independent Television's service to schools.

Home and School Link

In Britain, most educational television (ETV) is *broadcast* and can be received in homes at the same time as in classrooms. Thus retired citizens, shift-workers, people off sick, and mothers with young children form an interested audience. The last group are particularly important: school broadcasting provides mothers with an opportunity to gain an understanding of what their children do at school. This link, though potentially of great significance, is largely unexploited by schools.

Closed Circuit Television

Britain also has a growing number of closed-circuit television (CCTV) installations. These have a

significance for school broadcasters, who are likely to benefit from the experimentation possible in such systems and from the increasing number of teachers and lecturers whose understanding of the medium is based on firsthand experience. The two forms are complementary, not rival, and the growth of CCTV underlines a distinction which is not yet widely appreciated: television is not the same thing as broadcasting, and need not necessarily reach a mass audience.

Both the ITA and the producing companies are represented on the National Executive Committee of the body which represents the educational use of CCTV – the National Educational Closed Circuit Television Association.

Public Service

Although schools purchase the booklets which accompany school television programmes, the programmes themselves are free, as are the liaison activities and the contributions made by television education officers to the initial and in-service training of teachers. Although ITV's revenue comes solely from advertisements, no advertisements are screened during the period of school broadcasting. The production and transmission of school programmes, unusual for a commercial broadcasting organisation, forms part of the policy of Independent Television to provide a comprehensive system of public service broadcasting; and the contracts between the ITA and the programme companies generally require the provision of nine hours per week of broadcasts for twenty-eight weeks a year.

Independent Television's Network

School programmes can be received anywhere ITV can be seen. The pattern may differ slightly in some of the fourteen different regions: the ITA recognises regional variations and additions to the main networked core of broadcasts which are made by four major producing companies – ATV, Granada, Thames and Yorkshire. The benefits of a federation are achieved by network

planning, co-ordinated by the Network Education Sub-Committee. Regional membership makes it possible to take account of local preferences, and allows local showings of programmes which may later receive wider or full networking.

Relations with the BBC

Exchange of programme plans at an early stage, exchange and amendment of draft timetables, and informal contacts between producers try to ensure that there is no wasteful duplication or clash of programmes between the two services. ITV and BBC officials frequently share the same platforms at conferences, and audience research into the use of school programmes is conducted jointly for both services.

Who Chooses the Subjects for Programmes ?

The experience and interests of the schools departments of the programme companies which produce programmes are important factors in the choice of subjects; others are the BBC's plans. These factors are matched with the advice given by company advisory committees, who study reactions to previous series based on reports from schools and who, with the ITA's Schools Committee, assess the contribution that television can make to the curricular needs of the schools as a whole. All series must be approved by the ITA's Schools Committee, which in turn reports to its senior body, the Educational Advisory Council.

Decentralised Education System

The task of planning school programmes is not made easy by the highly decentralised nature of Britain's education system. In the final analysis, the head teacher of a school determines his own curriculum. Eight GCE boards and fourteen CSE boards all produce different syllabuses. In practice, work in schools is much more uniform than these figures would suggest, and a more serious problem is posed by the multiplicity of timetables and the varying policies of LEAs over the provision and maintenance of television receivers. A further question for school broadcasters is how far to support or lead a progressive vanguard, and how far to cater for the needs of the majority holding a middle-of-the-road position where curriculum and method are concerned.

Size of Audience

Provisional figures of the number and proportion of viewing schools in England, Wales and Northern Ireland for 1969-70, the first year of the joint research conducted by the BBC's School Broadcasting Council and the ITA, were as follows :

Type of school	Number in population	Estimated number of all schools equipped with television
Infants	5,569	1,930 (35%)
Junior, without infants	5,008	4,344 (87%)
Junior, with infants	13,529	9,892 (73%)
TOTAL PRIMARY	24,106	16,166 (67%)
SECONDARY	6,731	6,036 (90%)

Brave New World ?

It is perhaps natural, in a country with a tradition of resistance to centralised direction, for some to be suspicious of a medium which results in many children responding to the same stimulus at the same time. Even a few visits to schools following the same television series would show that these fears are groundless. Each classroom context is as different as the teacher and children in it, and equally different is each teacher-class relationship. The children see the same programmes, but they don't see them in the same way.

Can Television Really Teach ? (1)

The question is often asked by those not involved in education, but is hard to answer. How the teacher integrates the programme into the scheme of work, and what is done afterwards are crucial. This is what makes evaluation of the effectiveness of the programmes very difficult. The report cards returned by panels of teachers give a picture of response which is on the whole reliable. At the other extreme, basic experimental research, using control groups of the kind undertaken in some universities, allows limited conclusions to be drawn about the effectiveness of certain techniques of presentation. Half-way between these two types of research are some of the studies made by ITA Schoolteacher Fellows. While pilot programmes are few, it is common to find that a production team uses the experience gained in making one series to adjust another series already in the planning 'pipeline'. There is, in this way, a discernible genealogy of programme series whose final form is the outcome of accumulated experience.

Can Television Really Teach ? (2)

From another standpoint the question is no longer nowadays accepted as making sense. The question "what do you mean by 'teach' ?" is not mere sophistry. 'Teaching' is a word that includes many activities: patently television cannot mark homework. The growing emphasis on learning and the means which will motivate or facilitate it allows the teacher to regard television as one of those resources on which he can draw according to his particular objective.

How are Teachers Involved ?

Teachers are concerned with television for schools as members of advisory committees, as specialist advisers called in on particular series, as participants in conferences or courses making known a collective viewpoint, and as reporters from the classroom.

It is less easy to generalise about the staff in ITV's varied system. Most Education Officers have teaching experience. Programme directors are not, however, chosen on the basis of teaching experience and here ITV differs from the BBC's general practice. Education Officers tend to work with directors who have experience in other fields of television. Writers and presenters are chosen as the best for the job in hand: they may or may not be teachers or have teaching experience. But one may be sure that the outcome on the screen has been vetted at some stage by someone with teaching experience.

Publications

Annual programme booklets, timetables, annual and termly, and advance programme information are sent free to schools and other institutions: distribution figures for this material range from fifty to eighty thousand per year. The total figure of ITV's teachers' and pupils' booklets sold in a year is over a million and rising. An innovation in the last year was *ITV Education News*, a tabloid produced by the ITA and distributed by the companies in order to provide classroom teachers with background information more up to date than the print deadlines of teachers' notes will normally allow. Including distribution to those interested in adult education, the circulation of *ITV Education News* is 60,000 per issue. Co-ordination and distribution of educational publications is undertaken by the Independent Television Education Secretariat at 247 Tottenham Court Road, London W1P 0AU. Although the teachers' notes are regarded by producers as an indispensable part of the learning 'package', and despite the impressive circulation figures, recent surveys have shown that many teachers attempt to follow programmes without the benefit of the accompanying notes. The volume of print directed at teachers from all sources, coupled with sheer lack of time, may be the explanation for this. Experiments in the form and style of ITV's school publications are being attempted to make the teacher's task easier.

Videotape and Film Recordings

ITV's educational programmes may now be recorded off-air by educational institutions holding the

appropriate licence. Enquiries should be made to the nearest Local Education Authority or to the Secretary, ITCA, Knighton House, 52-66 Mortimer Street, London WIN 8AN.

Some school series are available for hire or purchase on 16-mm film. Enquiries should be made to the producing company or to the British Film Institute.

Schoolteacher Fellowship Scheme

Teachers and lecturers resident in Britain and with some experience in the use of broadcast or closed-circuit television are eligible for Fellowships tenable for up to a year at a British university. Secondment must be obtained from employers. Subjects of study are agreed with the Independent Television Authority and the Director of Studies at the university concerned.

The aims of the scheme are to provide a growing number of teachers with an insight into the processes of school television, to give their colleagues and schools the subsequent benefit of this experience, and to provide Independent Television with depth studies of aspects of this service and the use made of it.

Further information and application forms can be obtained from the Education Officer, ITA, 70 Brompton Road, London, S.W.3.

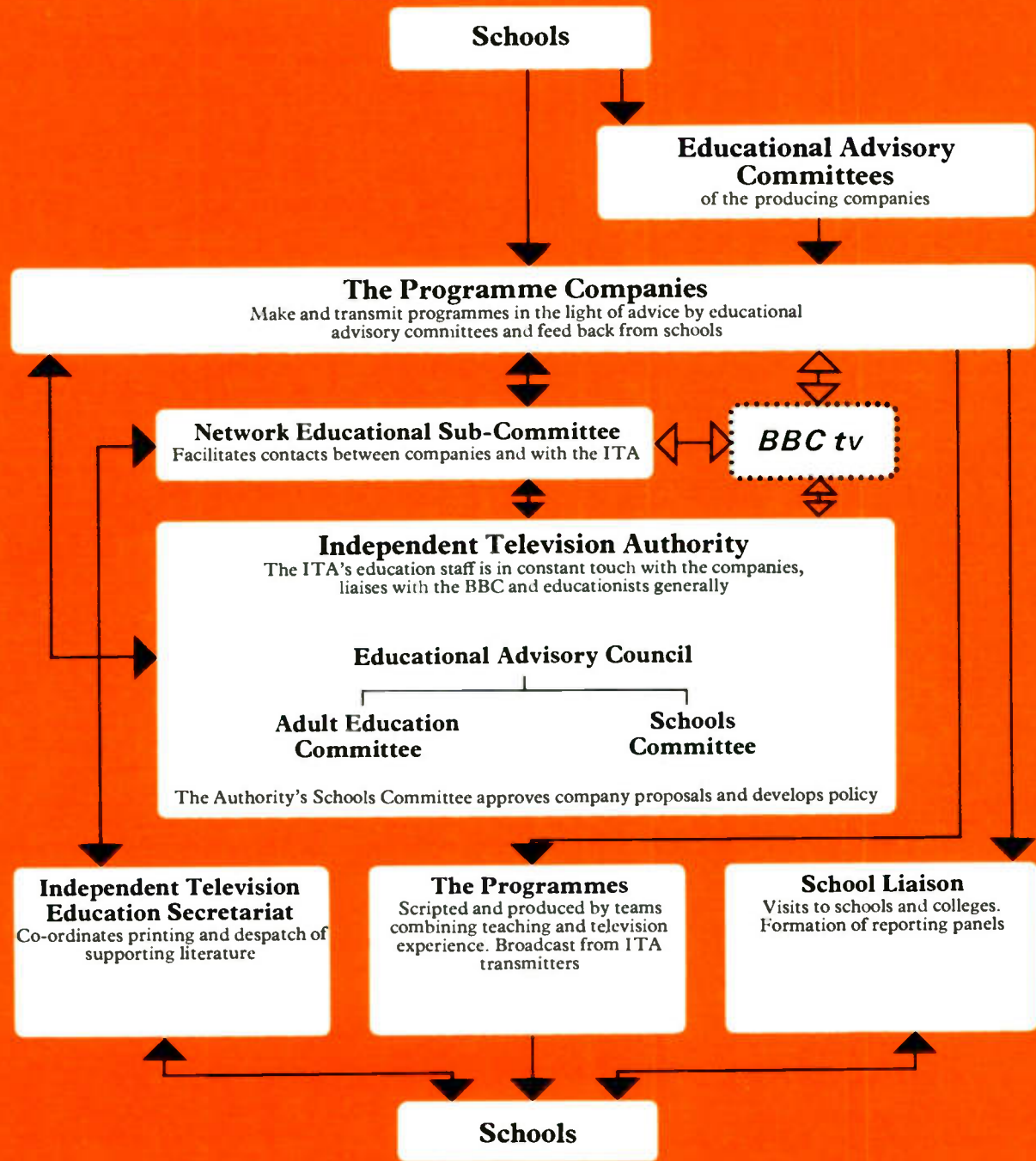
Previews and Holiday Transmissions of School Programmes

During the Christmas and Easter holidays single examples of programmes from current and forthcoming series are transmitted for the benefit of parents and teachers. Regular previews of school programmes, whether broadcast or in the studios, are not a practical possibility for all the teachers who would like them, although those schools possessing videotape recorders can now obtain legal permission to record, preview and replay. In exceptional cases an evening series for teachers and parents may offer a preview of a school series accompanied by a discussion: *Living and Growing* (Grampian), sex education for 10-13 year olds, was previewed in this way.

Programmes

Series to be shown during 1970-71 are listed on page 63. The reader interested in learning more is advised to watch the programmes themselves. Details are given in *TVTimes*. Teachers and educationists requiring further information should write to the Education Officer of their local programme company.

Planning ITV School Broadcasts





1

1 My World. A series aimed primarily at children in their first year of the infants' school. *Yorkshire*

2 Follow-up in the Classroom. Writing and experiments stimulated by watching television series. Cowplain School, Havant.

3 Marching Song. Angela Pleasence and Donald Houston in scenes from John Whiting's play about the aftermath of war. *Thames*



3



2



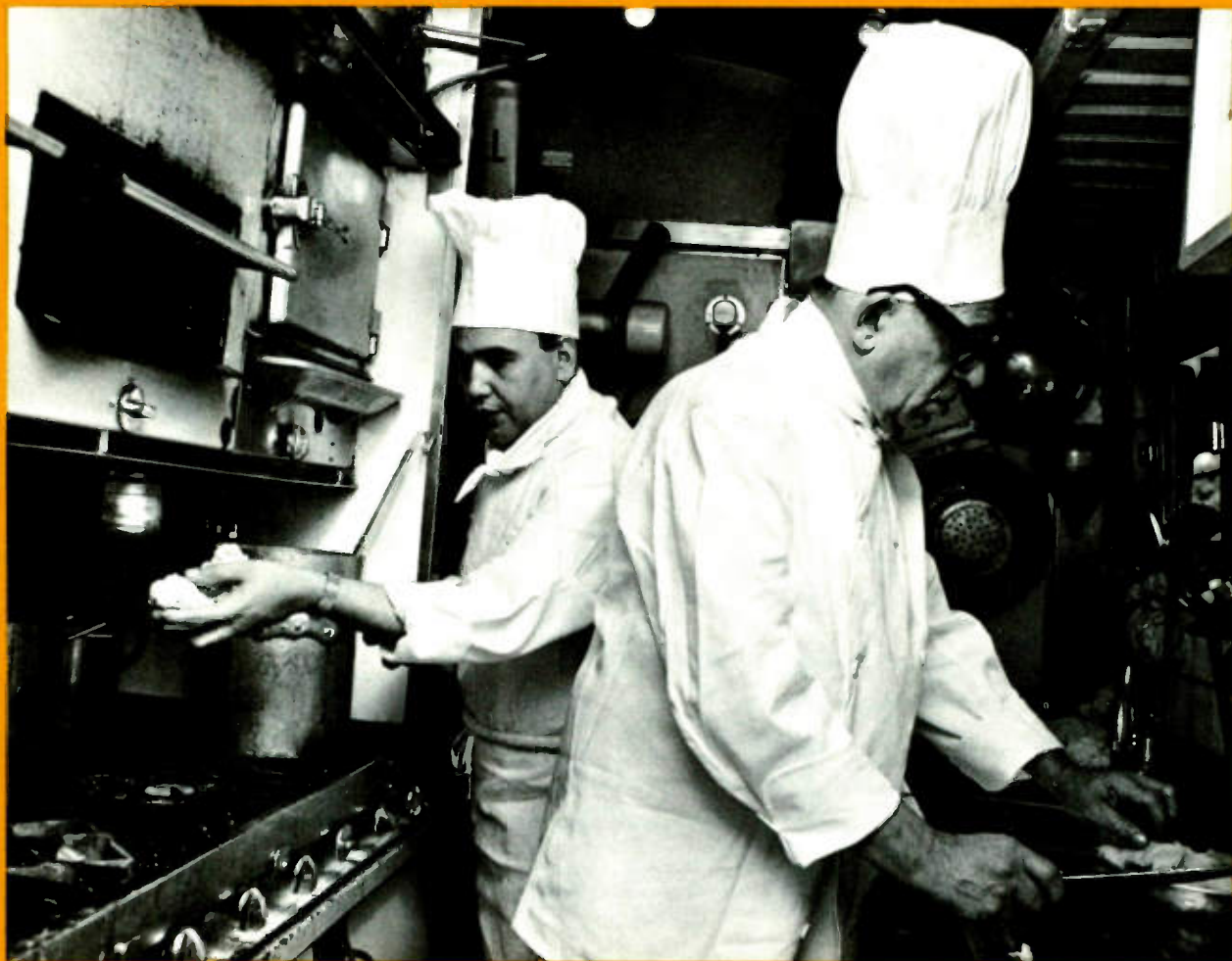
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4



5

1 Living and Growing. Sex education series introduced by Dr. K. John Dennis. *Grampian*

2 It's Fun to Read. An aid to learning to read, for pre-school and just starting school children, with puppets Bill and Penelope. *Granada*

3 Writer's Workshop. A series written and presented by Michael Baldwin, intended to give children between 9 and 12 starting-points for their own imaginative writing. *Thames*

4 People Work Here. A scene in a British Rail restaurant car kitchen. *Yorkshire*

5 Our Neighbours. The background and culture of immigrant families in Britain. *Granada*

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Headmistress, Shooter's Grove Junior School, Sheffield, representing YORKSHIRE TV's Committee

ITA Education Officer

Brian Groombridge, MA

Assistant Education Officers

Peter M Lewis, MA; **Andrew Lieven**, MA

Company Educational Officials

The Borders and Isle of Man: **F J Bennett**, Education Officer, Border Television Ltd, Television Centre, Carlisle.
Central Scotland: **R McPherson**, MA, Edinburgh Controller;
David Dunn, MA, Education Liaison Officer, Scottish Television Ltd, Theatre Royal, Glasgow.
Channel Islands: **K Killip**, Channel Television, Television Centre, St Helier, Jersey, CI.
East of England: **C W Newman-Sanders**, Education Officer, Anglia Television Ltd, Anglia House, Norwich.
Lancashire: **Miss J Wadsworth**, Education Officer, Granada Television Ltd, Manchester 3.
London: **E Whiteley**, BA, Head of School Broadcasting;
M Alderton, MA, B SC, Schools Liaison Officer, Thames Television Ltd, Thames Television House, 306 Euston Road, London NW1 3BB.
Midlands: **P Grosset**, FRPS, ATV Network Ltd; **R Colston**, BA, Schools Liaison Officer, Rutland House, 150 Edmund Street, Birmingham 3.

North-East England: **Walter Williamson**, Head of Press and Public Relations, Tyne Tees Television Ltd, The Television Centre, Newcastle upon Tyne.

North-East Scotland: **Mrs E Garrett**, Education Officer, Grampian Television Ltd, Queen's Cross, Aberdeen.

Northern Ireland: **Mrs M Ellison**, Schools Liaison Officer, Ulster Television Ltd, Havelock House, Ormeau Road, Belfast 7.

South of England: **Dr John Braybon**, Education Officer, Southern Independent Television, Southern Independent Television Centre, Northam, Southampton.

South-West England: **Henry Whitfeld**, MA, Education Officer, Westward Television Ltd, Derry's Cross, Plymouth.

Yorkshire: **Miss E Love**, BA, Head of Educational Broadcasting;

B Durkin, BA, Education Officer, Yorkshire Television Ltd, Television Centre, Leeds 3.

INDEPENDENT TELEVISION EDUCATION SECRETARIAT
Secretary: **D Fox**, MBE, 247 Tottenham Court Road, London W1P 0AU. Tel: 01-636 1599

School Programmes 1970-71

N. Network P. Part Network L. Local. Weekly duration shown in minutes.

Primary Series

My World 1 and 2 (1) *Stories* (2) *Real life. To stimulate children's imagination.* Age 5-6. In two parts weekly YORKSHIRE 11 mins. (1) 11.36 Mon. all year (N) (2) 2.00 Tues. all year (N)

It's Fun to Read *Introduction to reading.* Age 5-6 beginners GRANADA 8 mins. 2.25 Mon. all year (N)

Seeing and Doing *Miscellany, general interest.* Age about 6 THAMES 15 mins. 11.00 Mon. all year (N)

Finding Out *Miscellany.* Age 7-8 THAMES 15 mins. 1.40 Mon. all year (N)

Towards Mathematics *Mathematics.* Age 7-9 ATV 15 mins. 11.18 Mon. all year (N)

Picture Box *Stimulus for creative work.* Age 8-11 GRANADA 16 mins. 11.00 Tues. all year (N)

Primary French *Beginners' French.* Ages 8-10 and 9 11. Two programmes weekly for each age group ATV 10 mins. (1) 11.50 Mon. all year; 2.25 Thurs. all year (N) (2) 11.18 Thurs. all year; 11.22 Fri. all year (N)

The World Around Us *Science for the primary school.* Age 9-12 THAMES 18 mins. 2.00 Wed. Autumn and Spring fortnightly (N)

Writer's Workshop *English series, to stimulate writing.* Age 9-12 THAMES 18 mins. 2.00 Wed. Autumn fortnightly (N)

Patterns of Expression *Social studies/biology, to encourage observation and creative thinking.* Age 9-12 THAMES 18 mins. 2.00 Wed. Spring fortnightly (N)

Advent of Steam *Social history/science.* Age 9-12 THAMES 18 mins. 2.00 Wed. Summer (N)

How we used to Live *Social history.* Age 9-12 YORKSHIRE 20 mins. 2.40 Tues. Autumn and Spring (L)

Meeting our Needs *Man's progressive mastery of his environment. Integrated studies.* Age 9-13 YORKSHIRE 18 mins. 11.19 Tues. all year (N)

Our Neighbours *To encourage appreciation and tolerance of people of different creeds and races.* Age 10-13 GRANADA 20 mins. 2.00 Mon. Summer (N*)

Let's See Why *Principles of design, for use in integrated studies.* Age 10-12 GRAMPIAN 20 mins. 11.18 Tues. Autumn (P)

Our Police *General interest - a look at the police.* Age 10-12 GRAMPIAN 20 mins. 11.18 Tues. Summer (L)

Look and See *Biology.* Age 10-12 SCOTTISH 18 mins. 2.40 Tues. Spring fortnightly (P)

Past and Present *Environmental studies.* Age 10-12 SCOTTISH 18 mins. 2.40 Tues. Spring fortnightly (L)

Living and Growing *Sex and health education.* Age 10-13 GRAMPIAN 18 mins. 2.40 Tues. Spring (P)

Let's Look at Ulster *Environmental studies.* Age 10-13 ULSTER 20 mins. 2.40 Tues. Spring (L)

Heritage *Classical studies.* Age 11-12 THAMES 20 mins. 2.40 Tues. Spring (P)

Rules, Rules, Rules *The individual and society.* Age 12-13 ATV 15 mins. 11.00 Thurs. all year (N)

Ways with Words *To stimulate creative work in spoken and written English.* Age 12-13 THAMES 20 mins. 2.40 Tues. Autumn (P)

Secondary Series

People Work Here *The world of work. Integrated studies.* Age 13-15 (less able) YORKSHIRE 20 mins. 2.15 Tues. all year (N)

You and the World *Social drama for less able pupils.* Age 13-16 THAMES 20 mins. 2.40 Tues. Summer (P)

Living Now *Series in two units* (1) 'This is Life', social studies (2) 'Challenge', science. Age 14 plus THAMES 20 mins. 11.40 Tues. Spring (N)

The Captured Years *Social and economic history.* Age 14-16 GRANADA 20 mins. 2.00 Mon. Autumn and Spring (N)

Think it Over *English, to encourage pupils to think more critically.* Age 14-16 SCOTTISH 20 mins. 2.40 Tues. Autumn (L)

French *Mystery drama in French for 2nd/3rd year of study* THAMES 20 mins. 11.40 Tues. Summer (N)

Karl und Christa *German language in dramatized episodes.* For 4th and 5th forms ATV 20 mins. 2.38 Mon. all year (N)

Drama *Series in two units* (1) 'Preparing a Play' (2) 'Macbeth'. Age 14 plus THAMES 25 mins. 2.35 Wed. Autumn (N)

The Messengers *Social studies through film and television.* Age 14-17 GRANADA 25 mins. 2.35 Wed. Spring (N)

Barenboim on Beethoven *Beethoven's place in musical history.* Age 14-18 GRANADA 25 mins. 2.35 Wed. Summer (N)

Meysydd Newydd (New Fields) *Guidance on university courses.* For 5th and 6th forms HTV 15 mins. 2.40 Tues. Spring (L)

Sixth Form Series

Experiment 'A' level physics GRANADA 15 mins. 11.40 Tues. Autumn (N)

The school year covered in the above list is of three terms: Autumn 1970, Spring and Summer 1971. Days and times given are of first transmissions only. There are regional variations in the timing and frequency of repeat broadcasts. Scottish Television contributes a number of programmes to Thames's 'Finding Out'.

*All network programmes are available at least once a week in each area, except 'Our Neighbours', which is not being shown in Ulster. HTV presented 'Living and Growing' in Autumn term 1970.





Adult Education

In the last year or so, three pieces of jargon have begun to creep out of the educational literature and into more general currency – ‘lifelong education’, ‘continuing education’ (mercifully to be distinguished from ‘continuous education’, which nobody is advocating) and, if one wishes to be really modish, the French equivalent ‘education permanente’.

Part of the notion behind these phrases is the fact that there are some matters which schoolchildren, even university students, are either too young to want or need to learn about, or which cannot be properly understood until one has some mature experience of life. Such things may be quite everyday – arising from having family responsibilities, for example – or academically weightier. This is especially true when the world changes so fast that it quickly makes what is learnt at school or college out of date. The broadcasters (in both the BBC and Independent Television) recognise that they have a part to play in this process of learning in maturity and make special programmes, in effect courses on television, for viewers who want to discover more (and more systematically) about some aspect of life than they would expect to pick up from, say, a single documentary.

Courses for Leisure

Several forthcoming television ‘courses’ cater particularly for viewers who want to get more value for time out of their leisure, especially those caught up in the current boom in the arts, or keen on sport, and those who want more pleasure from house and kitchen.

The Arts

In the first group, music features prominently. The most exciting contemporary fact about the musical scene is that more people are getting more enjoyment out of more different species of music. This catholicity is reflected in a series from London Weekend Television called *Music in the Round*, in which

Humphrey Burton (editor and presenter of *Aquarius*) will link a representative studio audience with classical, folk, pop, and avant garde musicians. Viewers specially interested in making their own folk music may find inspiration in ATV’s *Music Room* (which will teach them to make and play an Appalachian dulcimer); ATV is also planning a history of popular music (as distinct from pop) and, by contrast, the peaks will be scaled by Daniel Barenboim (at the piano and with the New Philharmonia Orchestra) interpreting the works of Beethoven (Granada). Scottish Television is screening another in its series on opera, *Singing For Your Supper*.

Other arts to be featured in the coming months include the Visual Arts in Scotland (Scottish Television), photography (London Weekend Television), contemporary writing, and indoor gardening and floral decoration (Thames).

Sports

Sports enthusiasts should look out for Yorkshire Television’s *Play Better Tennis* (with Tony Mottram as coach) and a series from HTV on how to play Rugby Union football. Other sports series are being planned.

House and Kitchen

Then there are series meant either to extend the pleasures of domestic and family life, or if that is your point of view, to come to grips with it! These would include Yorkshire Television’s *Toolbox* (the use and care of Do-It-Yourself tools); ATV’s *Camping and Caravanning*, *Bridge for Beginners*, and a repeat of the successful *Better Driving*; London Weekend Television’s *Driveaway*, a motoring magazine; *Farmhouse Kitchen*, in which Yorkshire Television will revive traditional skills; and *Cooking Price-wise*, Vincent Price demonstrations from Thames. Southern Independent Television have bred a dog specially to appear in its *Training the Family Dog*. Grampian Television will be advising parents on the sex education of their children.

Music Room. John Pearse demonstrates how to make a dulcimer *ATV*

Professional Interests

The fuller exploitation of leisure time and semi-leisure activities is only one of the aims of the adult education output in the forthcoming period. There are programmes of direct professional interest to farmers and teachers, and at least three series with a historical bias – Granada's popular perennial, *All Our Yesterdays* (history 25 years ago), HTV's *The Medieval West* and London Weekend's *On Reflection* (notable Londoners of the present summing up notable Londoners of the past).

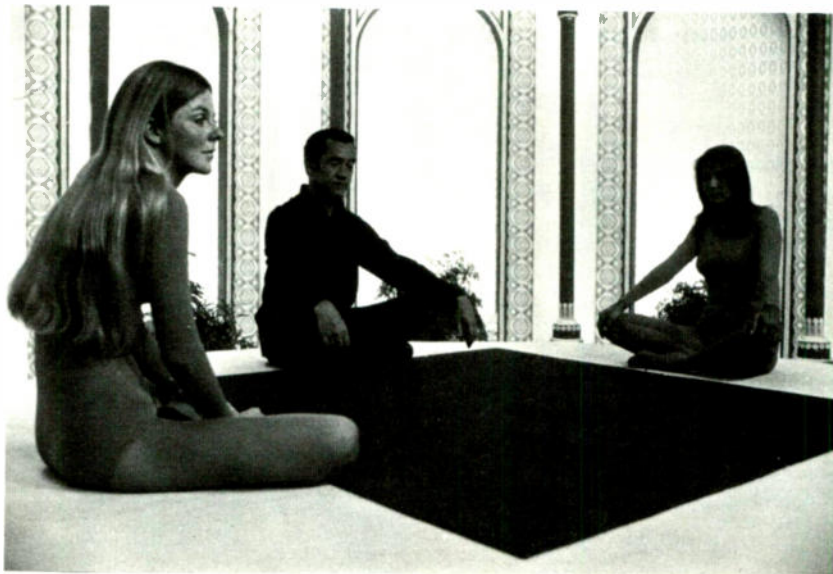
Many of these programmes are reinforced by books, wallcharts and other publications, which add works of reference to the stimulus of television's ephemeral image. Details of adult education programmes shown or to be shown regionally or on the network in 1970–71 are given on page 70.

Educational Advice and Policy

The Authority is advised on adult education by a special Adult Education Committee normally meeting at least three times a year, under its chairman Mr Werner Burmeister. This committee considers the detailed programme proposals submitted by the companies, and helps the companies and the Authority to devise a pattern of courses on television which will meet some of the wishes and the needs of a vast and variegated audience.

ITA Adult Education Committee

- W Burmeister, MA (Chairman)**
Director of Extra-Mural Studies, University of London
- W A Devereux**
Assistant Education Officer, Inner London Education Authority
- J G Harries, MBE, MA**
Secretary for Education, Cornwall Education Committee
- P G H Hopkins, BA, BSC (ECON)**
Warden and Principal, Fircroft College
- K Jones, JP, FRSA, FFTC**
Warden of the Debden Community Association, Loughton
- A Kingsbury, BSC (ECON)**
Principal, Wansfell College, Epping
- T E M Landsborough, MA**
Honorary Secretary, Scottish Institute of Adult Education
- Mrs P M Leslie, BA**
Principal, Richmond Institute of Adult Education
- Miss E M McCullough**
National Secretary, Education Department, Transport and General Workers' Union
- W G Stone, MA, HON. LL D**
Retired Director of Education, Brighton
- Mrs A Williams, BA**
Teacher, Governor, Cassio College of Further Education, Watford
- Dame Ethel M Wormald, DBE, BA**
Past Chairman, Liverpool Education Committee, formerly Lord Mayor of Liverpool
- Assessors:*
- E K Ashworth**
Senior Inspector, Ministry of Education, Northern Ireland
- D S Graham, MA**
Inspector with responsibility for Adult Education, General & Liberal Studies in Further Education, Scottish Education Department
- R A Richardson, ARCA**
Chief Inspector, Department of Education and Science



Yoga for Health. How to keep slim and fit. *Thames*



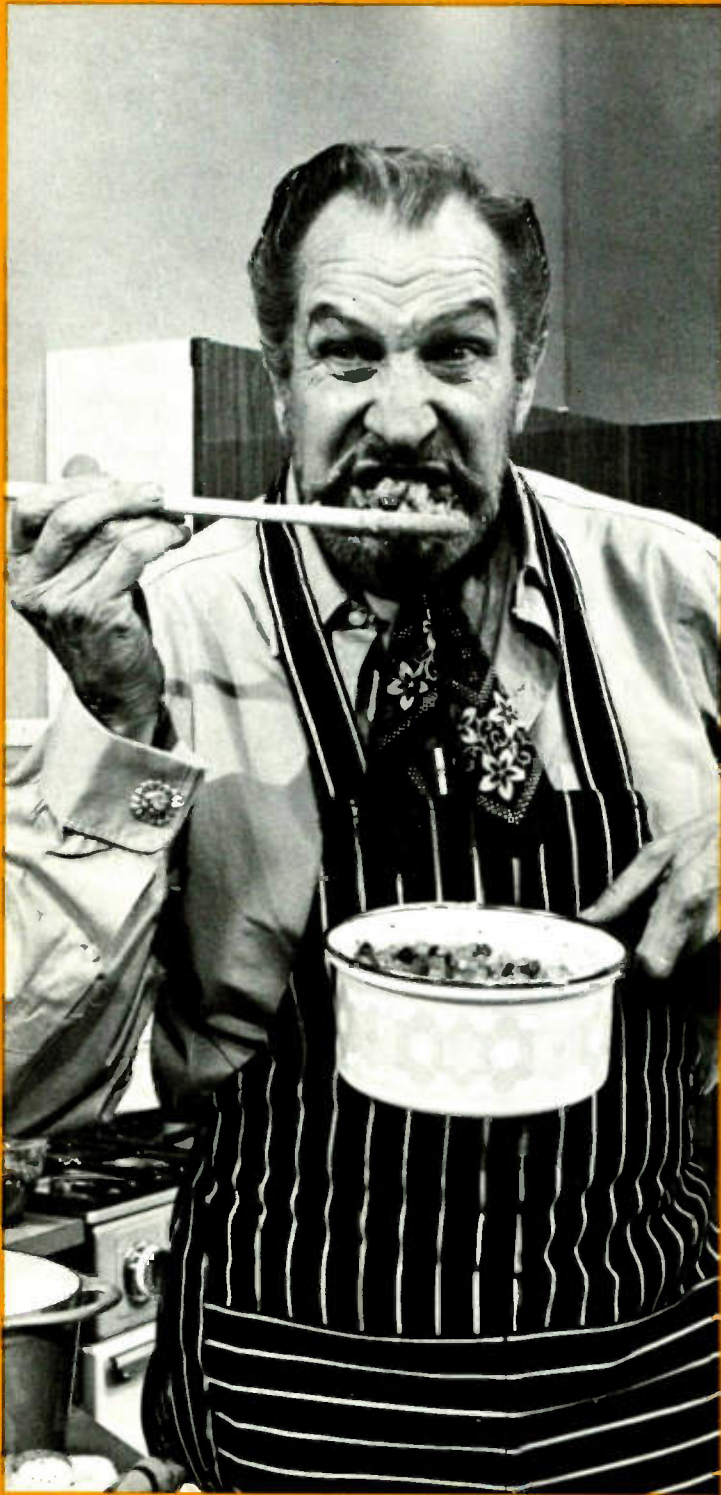
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1 Barenboim on Beethoven. A 13-programme series by Daniel Barenboim. *Granada*

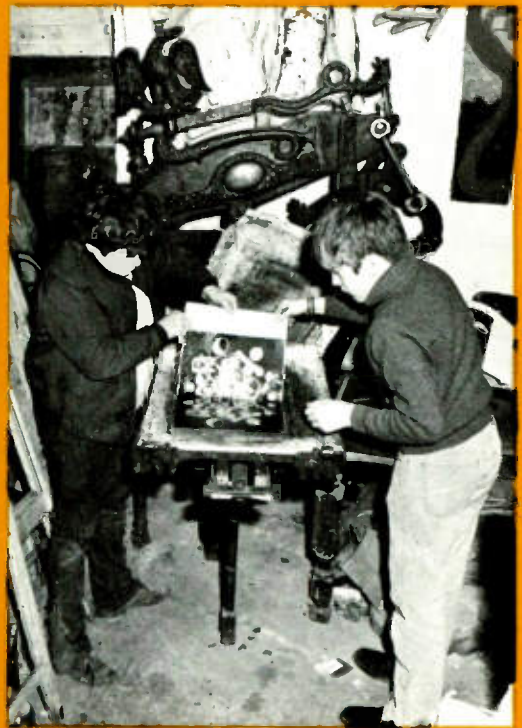
2 And Gladly Teach. Professor William Taylor, who writes and presents this series for teachers, here talks with a group of educationists. *HTV*



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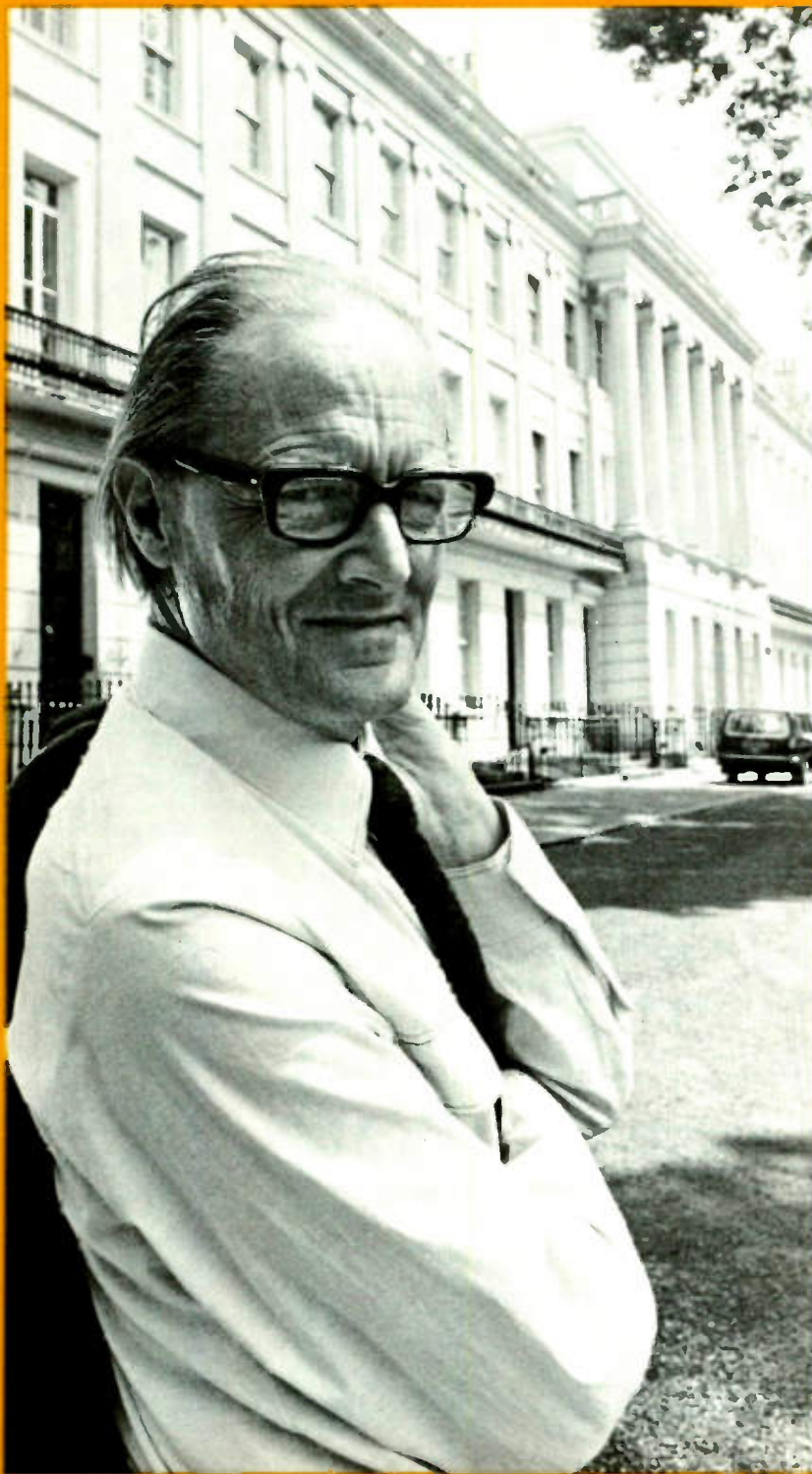
1 **Cooking Price-Wise.** Vincent Price, 'horror king' of American movies, stars in a cookery series. *Thames*

2 **100 Years at School.** A series which commemorated the centenary of the beginning of compulsory free education. *Yorkshire*

3 **Training the Family Dog.** John Holmes with Ben, the typical dog-next-door featured in this instructional series. *Southern*



3



4



5

4 On Reflection. Sir Hugh Casson on the work of John Nash, one of a series of programmes on Londoners from the past. *London Weekend*

5 Living Writers. Cecil Day-Lewis with director John Rhodes. *Thames*

Adult Education Programmes 1970-71

From September 1970 to July 1971

ITV's adult education falls into two broad categories. First, a group of programmes seen throughout the country usually simultaneously, at weekends. Secondly, programmes that may be seen in one or more parts of the country but not necessarily everywhere nor at the same time. The details given below are subject to alteration.

1 Networked Series

All Our Yesterdays *Modern history*
GRANADA All year

On Reflection *Famous Londoners, past and present. 26 programmes* LONDON WEEKEND Autumn/Spring

Music Room *Making your own music. 13 programmes* ATV Autumn

***Toolbox** *The tools for 'do-it-yourself'. 13 programmes* YORKSHIRE Autumn

Camping and Caravanning *Advice on how and where to set up camp, at home and abroad. 7 programmes* ATV Spring

Bridge for Beginners *Introduction to the rules of Contract. 6 programmes* ATV Spring

***Play Better Tennis** *Instruction by Tony Motttram. 13 programmes* YORKSHIRE Spring

Music in the Round *Music appreciation with Humphrey Burton. 13 programmes* LONDON WEEKEND Summer

Photography *The art of still photography. 13 programmes* LONDON WEEKEND Summer

The Communicators *A study of mass media, especially television. 13 programmes* ATV Summer

***Farmhouse Kitchen** *Old-fashioned domestic skills. 13 programmes* YORKSHIRE Summer

2 Regional Series

Farm Progress *Modern farming*
SOUTHERN All year

Acres for Profit *The price of quality in farming. 13 programmes* WESTWARD Autumn

Barenboim on Beethoven *Daniel Barenboim interprets Beethoven. 13 programmes* GRANADA Autumn

***Better Driving** *How to drive really well. 13 programmes* ATV Autumn

***And Gladly Teach** *Sociology of teaching and the school. 8 programmes* HTV Autumn

People to People *A series of 14 films made by 13 European TV organizations about their own countries* THAMES Autumn

Singing for Your Supper *Introducing opera. 8 programmes* SCOTTISH Autumn

Talking About Sex *Help for parents with the sex education of their children. 4 programmes* GRAMPIAN Autumn

Training the Family Dog *How to choose and train a pet dog, by John Holmes. 7 programmes* SOUTHERN Autumn/Spring

***Cymraeg I Bawb** *Welsh for All. Welsh language programmes daily (except Saturday) for 13 weeks* HTV Spring

Effects of Science and Technology *Lectures from Strathclyde University. 7 programmes* SCOTTISH Spring

***The Garden Indoors** *Decorating the home with pot plants and cut flowers. 7 programmes* THAMES Spring

A History of Popular Music *Popular songs down the ages. 9 programmes* ATV Spring/Summer

Living Writers *Popular contemporary writers and their work. 6 programmes* THAMES Spring

Living and Growing *Preview for teachers and parents of primary school sex education series. 8 programmes* GRAMPIAN Spring

Paintings in Scotland *Art galleries and private collections. 7 programmes* SCOTTISH Summer

Yoga for Health *How to keep slim and fit. 13 programmes* THAMES

***Cooking Price-wise** *6 programmes with Vincent Price* THAMES Summer

Living Architects *7 programmes* THAMES Summer

The Medieval West *Medieval history and architecture of Wales and the West. 6 or 8 programmes* HTV Summer

NOTE: *Paperback or support material.

The Martial Arts. A 13-part series dealing with archery, fencing, shooting and judo. *Yorkshire*







Drama

Not very many people ever went to the theatre. Surprisingly, only about half the population goes, or ever went, to the cinema. Dramatic story-telling, whether it's an episode of *Coronation Street* or a performance of *Twelfth Night*, is something quite new in the lives of many members of, first, the radio audience and, now, the television audience. Never in the world's history has there been so much dramatic writing and such a great demand for writers. The whole West End theatre in its palmy days was never called upon to produce as many new plays as Independent Television and the BBC now provide, week in, week out, throughout the year.

This very recent phenomenon has brought a host of problems. Most drama is about conflict – the conflict very often between good and evil. It tends to be about unusual people in unusual situations. It does not confine itself to the kind of morality, the kind of language, the kind of social behaviour of the average household in Britain. Because plays are about tension, the characters tend to behave as most of us would behave only once or twice in our whole lives, and viewers in their own living rooms are not always ready or happy to be involved in moments of great tension. It always has been, and it always will be, the job of the dramatist to go deeply into the human mind and character. The things he comes up with are not always very agreeable. Some of the characters that he creates are not typical of the sort of people we meet in our day to day lives. The language they use is not always the language that everyone finds socially acceptable. The

situations are situations which most of us would be ill-equipped to cope with.

It is not surprising, then, that occasionally the television drama does give rise to complaint. It is perhaps more surprising that it gives rise to so little complaint. It says a great deal for the skill of television writers and producers (not forgetting the actors and actresses who lend British television great distinction) that out of the vast output so few plays cause offence to the audience. But it would be a very sad and soggy drama output that always played safe, that never ventured out on difficult or challenging themes. We have learned so much more in the last few years about the human mind and the human character, and we are living in a society that is rapidly revising its social attitudes.

Television is a new medium. The business of being accustomed to dramatic story-telling is something that our children seem to be acquiring more easily than some people who have come to it later on in life. Certainly on those occasions when offence is caused, the offence seems to be confined very largely to those who had already grown up before television burst in upon their lives. Television dramatists and producers would not claim that they never make mistakes. It may be a phrase here, a picture there, that was over-stated or crudely stated. But it may also be, and sometimes is, that some members of the viewing public find it terribly difficult to understand the function of the drama. That has not changed very much since the drama first began.

Callan. Edward Woodward received two major awards as TV actor of the year for his role in this series, which itself received two awards as the best series of the year. *Thames*



Manhunt. Cyd Hayman as Nina and Robert Hardy as Sergeant Gratz. *London Weekend*



1 **Rumour.** A play with Michael Coles as a Fleet Street columnist who drives a pink Cadillac. *Thames*

2 **Anna of the Five Towns.** *ATV*

3 **Kate.** Phyllis Calvert as Kate Graham. *Yorkshire*

4 **The Root of All Evil?** George Cole and Gwen Watford in 'A Bit Of A Holiday'. *Yorkshire*



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1 **Skyscrapers.** Vivien Merchant and Michael Bryant. *Yorkshire*

2 **Dangerous Corner.** Moray Watson, Nicholas Pennell, Gwen Watford and Ian Hendry in the Priestley play. *Yorkshire*

3 **Special Branch.** Derren Nesbitt as Det. Chief Inspector Jordan. *Thames*

4 **Fade Out.** George Sanders, Geoffrey Bayldon and Stanley Baker in the play about a broadcast: interview that wrecks a Cabinet career. *HTV*

5 **The Main Chance.** Starring John Stride. *Yorkshire*

6 **Mystery and Imagination.** Freddie Jones (centre) as Sweeney in 'Sweeney Todd'. *Thames*

7 **Fraud Squad.** Joanna van Gyseghem as Inspector Sergeant Hicks and Patrick O'Connell as Detective Inspector Gamble. *ATV*

8 **A Sound from the Sea.** (Opposite). Ian McShane, Sinead Cusack and George Murcell. *Anglia*



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1 **The Sinners.** A scene from Sean O'Faolain's 'Mother Matilda's Book'. *Granada*

2 **UFO.** A SHADO astronaut, who is leading the hunt, comes face to face with an alien. *ATV*

3 **Playing with Fire.** Mel Martin, Michael Mackenzie and Vivien Heilbron in the Strindberg play. *London Weekend*

4 **Man at the Top.** Kenneth Haigh and Prunella Ransome. *Thames*

5 **Hamlet.** Richard Chamberlain and Sir John Gielgud. *ATV*

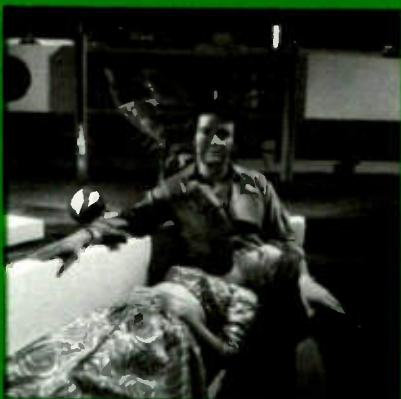
6 **Slattery's Mounted Foot.** Terence de Marney, Joe Lynch and Bridget Turner. *London Weekend*

7 **Don't Touch Him He Might Resent It.** Dinsdale Landen and George Cooper in an adaptation of Gogol's 'The Government Inspector'. *Granada*

8 **A Family at War.** Keith Drinkel as Philip Ashton. *Granada*

9 **Coronation Street.** Still at the top of the popularity charts after more than 1,000 episodes. *Granada*

10 **Wicked Women.** Joanna Dunham in 'Alice Rhodes'. *London Weekend*





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Light Entertainment

In the last four months of 1970 eight new comedy series and nine light entertainment series made their appearance on Independent Television. How many of these series will reappear for a second run in 1971 is anybody's guess!

This is some indication of the problem which constantly faces light entertainment producers and programme planners in television, because it is in this area that the highest death rate has always occurred. "We have numerous ways of making you cry but we can't really be sure what will make you laugh!" A programme which splits the sides of one household leaves its neighbours groaning, and even households themselves are rarely in accord. Pity the poor comedian, the poor script writer, the poor ideas man.

Of all the forms of light entertainment, the comedy series is undoubtedly the most difficult, the most unpredictable. Who would have said, for example, that a series about a toothless old rag and bone man and his philandering son or another which depicted the weekly tribulations of an East End family ruled by an irritable despot like Alf Garnett would succeed as a comedy series any more than a dozen other ideas. But *Steptoe and Son* and *Till Death Us Do Part* are now part of television history and their imitators are mercifully sunk without trace. What therefore is the magic formula? What is the common factor of *Steptoe* and Alf Garnett, Bernard Hedges of *Please Sir!*, *The Worker*, the Pledges of *Nearest and Dearest* and the awful *Dustbinmen*? Perhaps it is only that, despite their eccentricities at which we laugh, they are basically recognisable human beings.

Of course there are the comics or perhaps one should say the giants of comedy who can make us laugh 'just by reading the telephone directory' – the Frankie Howerds, the Benny Hills, the Tommy Coopers – but, alas, too few of them. They depend more on their innate funniness, their sense of timing, their ability to *ad lib*, than they do on the ability of the script writer to create for them a comic situation. In that sense they are the products of the music hall rather than of television.

The term 'light entertainment' does, of course, cover a wider range of television programmes than just comedy series. The lavish variety show featuring a well known pop singer and his complement of guest stars still survives in programmes like *The Engelbert Humperdinck Show* and *This Is . . . Tom Jones* – the latter series of programmes, incidentally, proving even more popular in America and Canada than in this country. The advent of colour has, of course, added a new and exciting dimension to such programmes.

Contests still retain their popularity with ITV audiences. Some moralists tend to criticize programmes like *The Sky's the Limit*, *Wheel of Fortune* and *The Golden Shot* on the grounds that they pander to the acquisitive nature of ordinary people; but such criticism does not explain the immense pleasure which very many people receive from these programmes – a pleasure which can rarely if ever be based on the prospect of making a fortune by answering a few questions. Apart from the programmes mentioned, most of which are nationally networked, contests are a popular form of programming with regional companies, for example Grampian's *Win a Word*, HTV's *Mr and Mrs* and Westward's *Treasure Hunt*. In all such programmes it is the sense of audience participation induced, not only in the studio audience but also in the viewers, which matters – rather than any prize money involved.

Comedy series, variety shows, and quiz programmes are of course just some examples of television's constant efforts to entertain us – whether by giving us 'a good belly laugh' or by just relaxing us. If the output is inconsistent in quality and the failure rate high it is no more than a reflection not only of the varied tastes of people, but of their constantly changing tastes. Anyone who has visited the annual Festival of Light Entertainment at Montreux and seen examples of the efforts of some 30 different countries from five continents to entertain their respective television audiences will have some understanding not only of the varied concepts around the world of what actually constitutes 'light entertainment' but also of the truth of the old saying 'one man's meat. . .'



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1 For the Love of Ada. Starring Irene Mandl and Wilfred Pickles. *Thames*

2 Cribbins. Comedy with Bernard Cribbins. *Thames*

3 The Sky's the Limit. The general knowledge travel game with Hughie Green. *Yorkshire*

4 Never Mind the Quality, Feel the Width. John Bluthal and Joe Lynch as bespoke tailors to the unsuspecting. *Thames*

5 The Little World of Shari Lewis. The Lamb Chop girl displays her amazing versatility. *London Weekend*

6 Albert and Victoria. Alfred Marks and Zena Walker as Albert and Victoria Hackett. *Yorkshire*





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1 **Nearest and Dearest.** Situation comedy set round a Northern town's pickle factory. Jimmy Jewel, Hylda Baker. *Granada*

2 **The Worker.** Charlie Drake and Henry Magee. *ATV*

3 **The Mating Machine.** Sheila Hancock and Norman Rossington. *London Weekend*

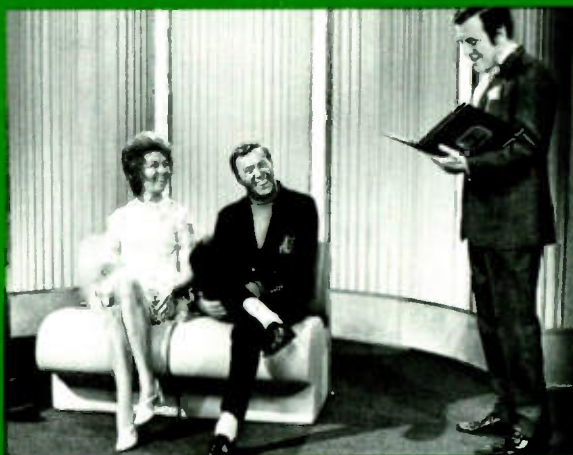
4 **From a Bird's Eye View.** Millicent Martin, Noel Hood and Patte Finley. *ATV*

5 **Joe.** Joe Brown as host of his own show. *London Weekend.*

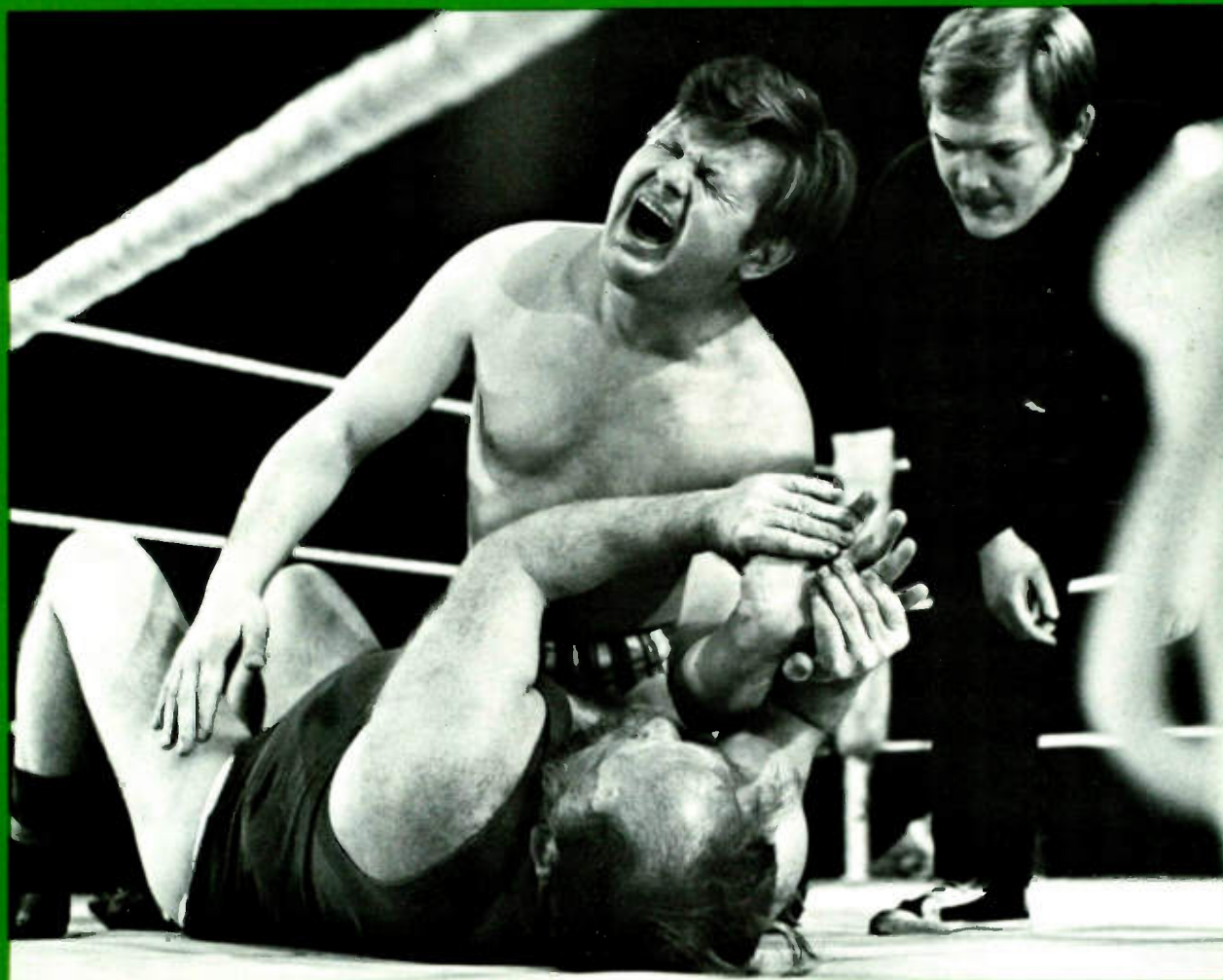
6 **Hark at Barker.** Ronnie Barker and Moira Foot. *London Weekend*

7 **This is Your Life.** Val Doonican and his wife with host Eamonn Andrews. *Thames*

8 **The Benny Hill Show.** Comedy is a painful business as Benny Hill finds out when he takes on wrestler Tommy Mann. *Thames*



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- 1 **The Dustbinmen.** Graham Haberfield, Trevor Bannister, Tim Wylton and Bryan Pringle. *Granada*
- 2 **No That's Me Over Here** Ivor Dean and Ronnie Corbett. *London Weekend*
- 3 **The Bart Bacharach Show.** With Mireille Mathieu, Dusty Springfield, and Juliet Prowse. *ATV*
- 4 **His and Hers.** Sue Lloyd and Ronald Lewis in an inverted domestic situation in which the wife works in the city and the husband is a housebound writer. *Yorkshire*
- 5 **Doctor in the House.** George Layton, Barry Evans and Robin Nedwell. *London Weekend*



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Light Entertainment

Current at end of 1970

L. Local P. Part Network N. Network. List refers to 1970 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Bothy Nights *Folk music* GRAMPIAN
30 mins. 8.30 Thurs. Sept (L)

Cribbins *Comedy with Bernard Cribbins*
THAMES 30 mins. 8.30 Tues. Sept/Oct
(N)

Crowther's in Town *Variety with Leslie Crowther* LONDON WEEKEND 45 mins.
7.15 Sat. Sept/Oct (N)

An Evening With . . . *Pop groups and entertainers* ULSTER 30 mins. 10.30
occasional from Sept (L)

Fill This Space *Variety and entertainment* HTV 30 mins. 10.30 Fri.
from Sept (L)

For the Love of Ada *Comedy with Wilfred Pickles and Irene Handl*
THAMES 30 mins. 9.30 Mon. Sept/Oct
(N)

From a Bird's Eye View *Comedy series with Millicent Martin and Patte Finley*
ATV 30 mins. 7.00 Fri. from Sept (L)

Girls About Town *Comedy about married couples* ATV 30 mins. 9.30 Mon.
Nov/Dec (N)

Glamour '70 *Beauty contest* ANGLIA
30 mins. 8.00 Fri. Sept (L)

The Gold Diggers in London
Comedy and sketches ATV 45 mins.
6.15 Sat. from Nov (N)

The Golden Shot *Crossbow competition with Bob Monkhouse* ATV 45 mins.
4.45 Sun. from Sept (N)

If It Moves, File It *Comedy about the Civil Service* LONDON WEEKEND 30 mins.
8.30 Fri. Sept (N)

The Jimmy Tarbuck Show *Variety* ATV
30 mins. 5.15 Sat. Dec (N)

Jokers Wild *Joke telling contest between comedians* YORKSHIRE 30 mins.
7.00 Wed. to Nov (P)

The Kenny Everett Explosion *Variety*
LONDON WEEKEND 30 mins. 7.00 Fri.
July/Sept (P) 6.15 Sat. from Oct (P)

The Lovers *Comedy about a courting couple* GRANADA 30 mins. 8.30 Tues.
Oct/Nov (N)

Maggie's Place *Variety with Maggie Fitzgibbon* LONDON WEEKEND 45 mins.
7.15 Sat. Aug (N)

Makem Country Style *Country music*
SCOTTISH 30 mins. 6.30 Fri. Sept (L)

Making Whoopee *Variety with Bob Kerr's Whoopee Band* LONDON WEEKEND
30 mins. 7.00 Fri. Sept/Oct (P)
6.15 Sat. Oct (P)

The Mating Machine *Comedy about a computer dating service* LONDON
WEEKEND 30 mins. 8.30 Fri. Oct/Nov
(N)

McCue's Music *Scots songs* GRAMPIAN
30 mins. 8.30 Fri. from Oct (L)

Miss Westward *Beauty contest*
WESTWARD 30 mins. 7.00 Fri. from
Nov (L)

Mr and Mrs Quiz for married couples
BORDER 30 mins. 7.00 Thurs. from
Sept (L)

Mr and Mrs Quiz for married couples
HTV 30 mins. 8.00 Tues. from Sept (L)

Mr. Digby Darling *Comedy about an office worker and his secretary* YORKSHIRE
30 mins. 9.30 Mon. Dec (N)

Music Match *Music quiz* ANGLIA 30
mins. 8.30 Fri. from Oct (L)

Nearest and Dearest *Comedy with Jimmy Jewel and Hylda Baker* GRANADA
30 mins. 9.00 Thurs. Dec (N)

Never Mind the Quality, Feel the Width *Comedy about a tailor's shop*
THAMES 30 mins. 8.30 Tues. Dec (N)

No That's Me Over Here *Comedy with Ronnie Corbett* LONDON WEEKEND
30 mins. 6.45 Sat. Sept/Dec (N)

On The Buses *Comedy in a bus depot*
LONDON WEEKEND 30 mins. 8.30 Fri.
from Nov (N)

On The House *Comedy on a building site* YORKSHIRE 30 mins. 9.00 Thurs.
Sept/Dec (N)

Opportunity Knocks! *Talent competition*
THAMES 45 mins. 6.45 Mon. from Sept
(N)

Patterns of Folk *Folk music* SCOTTISH
30 mins. 6.30 Fri. Oct/Nov (L)

Please Sir! *Comedy in a school* LONDON
WEEKEND 30 mins. 7.25 Sun. Sept/Nov
(N)

Queenie's Castle *Comedy with Diana Dors* YORKSHIRE 30 mins. 9.00 Thurs.
Nov/Dec (N)

The Sky's the Limit *Quiz with Hughie Green* YORKSHIRE 30 mins. 7.00 Fri.
Sept (P)

Something Else *North East habits and leisure* TYNE TEES 30 mins. 11.00 Thurs.
Sept/Oct (L)

Songs Remembered *Light music*
SCOTTISH 30 mins. 11.00 Fri. Aug/Sept
(L)

The Sound Of . . . *Miscellany of music*
BORDER 15 mins. 6.30 Mon. Sept/Oct (L)

The Telephone Game *Quiz* SCOTTISH
30 mins. 6.30/7.00 Tues. Sept/Nov (P)

This Is . . . Tom Jones *Variety* ATV
60 mins. 10.10 Sun. from Sept (N)

This is Your Life *Eamonn Andrews with famous personalities* THAMES 30 mins.
7.00 Wed. Nov/Dec (N)

Treasure Hunt *Quiz* WESTWARD 30
mins. 7.00 Wed. from Sept (L)

University Challenge *General knowledge quiz* GRANADA 30 mins. 10.30 Mon. from
Oct (N)

Wheel of Fortune *Quiz with Michael Miles* SOUTHERN 30 mins. 7.00 Fri. from
Oct (N)

The White Line *With pianist Billy White* ULSTER 15 mins. 11.15 Tues. from
Sept (L)

The Gold Diggers in London ATV







Sport

On Thursday 11th June 1970, between 11.00 p.m. and 12.45 a.m., over 6½ million homes were watching Independent Television's transmission of the World Cup football match between England and Czechoslovakia in Mexico.

Few sports events are capable of capturing a television audience of this size at any time of the day, but football and footballers have now become almost as familiar in British households as is *Coronation Street* and its residents. It would, perhaps, be an exaggeration to claim that television has popularised football but there is little doubt that the sport today has a vast and appreciative audience of armchair fans in addition to the thousands of perhaps more loyal and enthusiastic supporters who pack the terraces each week.

To a large extent the almost fanatical interest which was aroused in this country last year by the World Cup competition reflects the commonly held claim that the British, as a nation, are sport mad. From the broadcaster's point of view a great international sporting event such as the Olympics or the World Cup or a national event such as the Cup Final is certainly assured of a large audience. With the dual broadcasting system that exists in Britain this fact presents a particular problem. Any one of these events will inevitably attract a majority of viewers, whatever the merits of the alternative programme. The result tends to be duplicated coverage, which is not only wasteful of resources but irritating to the non-sports enthusiast. However, such is the attraction of the major 'live' sporting event, even to the normally uncommitted, that apart from some agreed formula of alternation, such as that which ITV is seeking, it is difficult to see a satisfactory solution to this particular problem.

Even the week-to-week routine sports coverage has its minor dilemmas for the broadcaster. On any one Saturday, for example, there may be a dozen or more sporting events taking place throughout the country. Not all are of equal importance, but to their committed supporters each deserves a measure of recognition from

television. The programme planners must decide what events can be covered, bearing in mind their availability to television, their relative attractiveness as programme material, and their popularity with the audience.

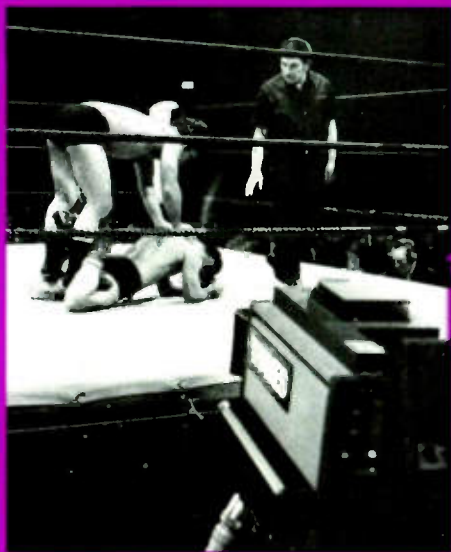
World of Sport, for example, during the winter months concentrates mainly on football and horse-racing, probably the two most popular sports with the British public, with *On The Ball*, an analysis of the day's matches with reports on individual teams and players, and *They're Off*, a comprehensive coverage of racing and results from two meetings. In addition to these two sports the programme also covers wrestling and an important sports event taking place on that afternoon either at home or abroad.

On Sunday afternoons in winter the ITV companies concentrate on recorded highlights of one of the previous day's football matches, most companies producing their own programme usually featuring a local team. Programmes such as *The Big Match* (London Weekend), *Match of the Week* (Anglia), and *Shoot* (Tyne Tees) are popular additions to ITV's sports output.

Weekday sport on ITV in the winter is composed mainly of horse-racing, outside broadcasts and recorded football highlights, with tennis, show-jumping, cricket and similar sports during the summer months.

In recent years most sports organizations in this country have broadened their horizons far beyond the shores of Britain. Footballers, athletes, swimmers and golfers nowadays compete in Europe, the Americas and the Far East almost as a matter of course. Television does not lag behind the sportsman. The viewer no longer has to wait two or three days for a film showing his team playing a football match in South America – satellites bring the match to his screen at the same time it is being played. It is this sense of being present at an exciting, colourful occasion, perhaps thousands of miles away, which is probably the main attraction of the sports broadcast.





- 1 **Football.** An important part of local and national sports coverage.
- 2 **Motor Racing**
- 3 **World Cup 1970.** The studio team which so successfully covered the events for ITV. Bob McNab, Pat Crerand, Jimmy Hill, Derek Dougan, Brian Moore and Malcolm Allison.
- 4 **Wrestling.** Popular sporting entertainment.
- 5 **World Professional Ice Skating Championship**
- 6 **Racing.** A regular feature of Saturday's *World of Sport*. Special events are also shown on weekdays; here Lester Piggott on Nijinsky after winning the 1970 Epsom Derby.



World of Sport

Moonshots, elections and state occasions are the only events likely to break into the time-honoured pattern of television and result in programmes of more than ninety minutes duration. The one other 'happening' that qualifies for marathon viewing is the traditional Saturday afternoon of sport, and that means the 265 non-stop minutes of ITV's *World of Sport*, compiled for the network by London Weekend Television.

World of Sport is really five programmes within one, the linking thread provided by the host, Richard Davies, who interlaces the various sections of the programme with news, information and comment – then presents the fast-moving *Results* slot which winds up the programme.

The pattern for *World of Sport* in its present form evolved from the realisation that the long-standing method of Saturday afternoon sports coverage was

outdated; far from satisfying the viewer it was causing annoyance and frustration. That method meant watching for three or four hours to catch maybe half an hour of the one sport the viewer wanted to watch. Today *World of Sport* has solved that problem by providing the following menu:

On the Ball – Brian Moore's lunchtime guide to the soccer scene.

FOLLOWED BY

They're Off – John Rickman and the racing teams with 7 races in 100 minutes

THEN

International Sports Special – the week's top events from Britain and the rest of the world

AFTER THIS

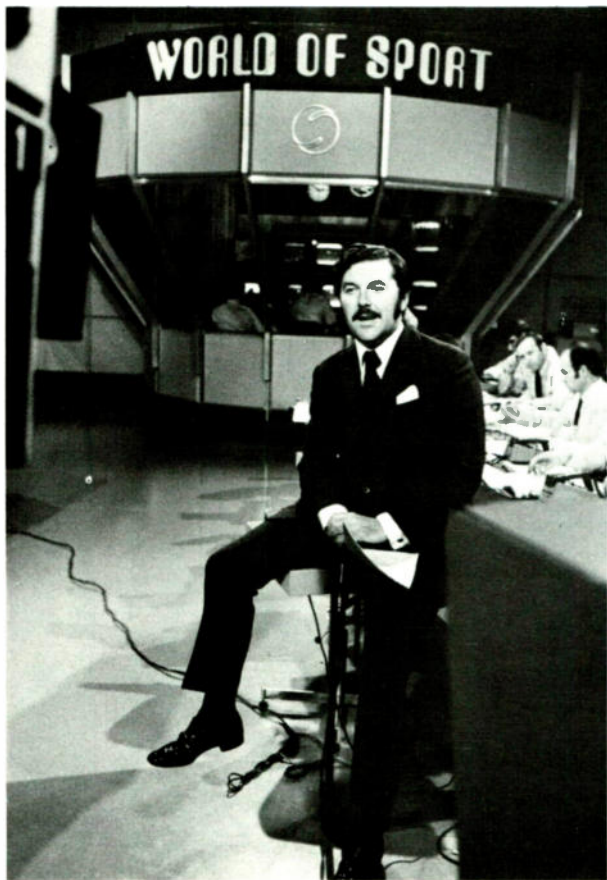
Professional Wrestling – a variety of action from the grunt and groan men

AND FINALLY

Results – complete pools and late racing service.

World of Sport is produced by the London Weekend Television Sports Unit under Head of Sport, Jimmy Hill. The programme's Executive Producer is John Bromley and the Editor is Stuart McConachie. Although production and presentation is from London, contributions to the programme come from most of the Independent Television companies who service the selected events with their colour cameras. These outside broadcasts are fed into the London studio

- 1 Richard Davies, who introduces the programme
- 2 David Scott, the director of *World of Sport*



centre where Director, David Scott, controls the overall visual presentation of *World of Sport*.

Altogether there may be as many as 40 cameras contributing to the programme and as many as eight outside broadcasts. Obviously such a complicated production requires intensive planning, both technically and editorially, if everything is to slot together neatly and efficiently. No matter how well this is done there is always something to unbalance the tight schedule: it could be the vagaries of the weather, a horse losing a shoe before the 3 o'clock race, twelve clear rounds instead of the expected six in a showjumping event, or an athletics meeting getting behind time because some of the runners can't be found. All these things have happened in *World of Sport*, causing headaches for the production staff and

- 1 A hasty lunch break in the studio
- 2 Jimmy Hill, London Weekend's Head of Sport
- 3 Stuart McConachie, Editor of *World of Sport*



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The busy scene as the programme prepares to go on the air. Viewers themselves see much of the continuing activity.

making it impossible to reach the wrestling part of the programme at exactly four o'clock as intended.

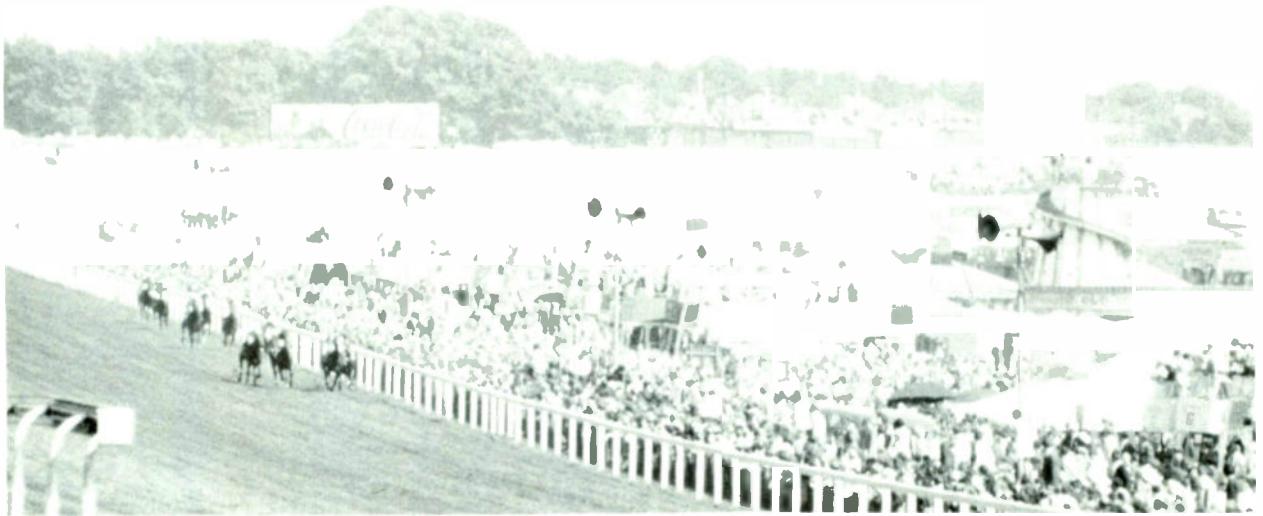
But it's not just the Saturday that's busy for the people involved in producing and presenting *World of Sport*. Saturday is the end product of a week of production conferences interspersed with the hunt for 'behind the scenes' stories for *On the Ball*; the continual search for top-class events from Britain, Europe and America for future *International Sports Specials* (in competition with the BBC); detailed research for the racing service; plus all the normal television technicalities that go to make up such a complicated programme.

This goes on 52 weeks a year, year in – year out without a break, but the ever-increasing number of viewers who are watching *World of Sport* makes it all worthwhile.

Mike Archer, Editor of *On the Ball*



Regular Sports Programmes



L. Local P. Part Network N. Network. Lists refer to 1970 and p.m. unless stated otherwise. Weekly duration shown in minutes.

The Big Event *Miscellaneous OBs*
LONDON WEEKEND 60 mins. 2.15 and
2.45 Sun. June/July (L)

The Big Match *Soccer highlights*
LONDON WEEKEND 60 mins. 3.00 Sun.
Jan (P)
3.15 Sun. Feb/May from Aug (P)

Border Sports Results *Sports review*
BORDER 5 mins. 7.35 Sat. Jan (L)
6.45 Sat. Feb/Apr from Aug (L)

Channel Sports Round-Up *Sports
magazine* CHANNEL 20 mins. 6.15
Thurs. (L)

Football *Recorded matches* VARIOUS
45 mins. 11.00/11.30 Wed. occasional
to May from Aug (N)

Football *Soccer highlights* GRANADA
55 mins. 2.25 Sun. to Apr from Aug (P)

Match of the Week *Soccer highlights*
ANGLIA 50 mins. 3.55 Sun. to Apr from
Sept (L)

Professional Wrestling *Recorded bouts*
ATV/GRANADA/THAMES/YORKSHIRE
45 mins. 11.00 Wed (N)

Results Round-Up *The day's results*
LONDON WEEKEND 15 mins. 4.55 Sat. (N)

Scotssport *Sports magazine including
soccer OB's* SCOTTISH 60 mins.
10.45/11.00 Wed. to Apr (L)
9.45/10.00 Sat. to Mar (L)

Scotssport *Sports magazine including
soccer OB's* GRAMPIAN 60 mins.
10.30 Wed. from Sept (P)
11.10 Sat. from Sept (P)

Shoot *Soccer highlights* TYNE TEES
55 mins. 2.30 Sun. to Apr (L)
2.20 from Aug (L)

Soccer *Soccer highlights* YORKSHIRE
60 mins. 2.20 Sun. Jan/Apr from Aug
(L)

Southern Soccer *Soccer highlights*
SOUTHERN 60 mins. 3.15 Sun. to Mar (L)
2.45 Sun. from Aug (L)

Sport from the Midlands *Local sport*
ATV 60 mins. 2.15 Sun. Apr/July (L)

Sports Arena *Sports topics and
controversies* LONDON WEEKEND 30 mins.
2.15 Sun. Jan (L)
2.45 Sun. Feb/May (L)
2.15 Sun. July (L)

Sportscast *Sports magazine* ULSTER
25 mins. 10.30 Fri. to Apr (L)
Sports Desk *Sports review* WESTWARD
10 mins. 6.25 Fri. to Apr (L)
25 mins. 6.20 Mon. to Mar (L)

Sports Results *Results* ULSTER 5 mins.
8.35 Sat. (L)

Sportstime *Sports magazine* TYNE TEES
20 mins. 6.25 Mon. (L)

Star Soccer *Soccer highlights* ATV
60 mins. 2.15 Sun. to May from Aug (P)

Sunday Sport *Soccer and other OB's*
YORKSHIRE 55 mins. 2.20 Sun. May/July
(P)

Two Stroke Golf *Golf tournament*
LONDON WEEKEND 30 mins. 10.30 Fri.
Mar/July (P)

Ulster Sports Results *Results round-up*
ULSTER 23 mins. 5.00 Sat. to Mar (L)

Weekend *Preview of weekend sport*
SOUTHERN 5 mins. 7.30 Fri. to Feb (L)
8.55 Fri. Mar/Apr (L)
7.30 Fri. from Apr (L)

World Cup Preview *World Cup Mexico*
70 ITV SPORT up to 80 mins. Various
days and times 29 May to 21 June (N)

World of Sport *Racing, wrestling and
mixed OB's* ITV SPORT 240 mins.
12.55 Sat. to Apr (N)
1.20 Sat. May/Aug (N)
12.50 Sat. from Aug (N)

World Cup 70 Mexico 70 *World Cup
coverage* ITV SPORT A total of 34 hours at
various times 31 May to 21 June (N)

Yorksport *Sports magazine* YORKSHIRE
30 mins. 10.30 Fri. Jan/May from Aug
(L)





Rhaglenni Cymraeg Welsh Programmes

Darperir rhaglenni Teledu Annibynnol ar gyfer Cymru gan HTV (Teledu Harlech Cyf.), y cwmni a benodwyd gan yr Awdurdod i wasanaethu Cymru a Gorllewin Lloegr. Darlledir y rhaglenni gan 11 o orsafoedd darlledu VHF yr ATA, ac y mae y mwyafrif o'r boblogaeth o fewn cyrraedd y gwasanaeth. Yn ystod Ebrill 1970 dechreuwyd trosglwyddo gwasanaeth UHF cwmni HTV o orsaf Wenfo gan ddod a'r rhaglenni o fewn cyrraedd $\frac{3}{4}$ -miliwn o bobl yn ne ddwyrain Cymru. Ym 1971 bydd trosglwyddydd Kilvey Hill yn dechrau gwasanaethu ardal Abertawe, ac wedyn mewn amser, bydd y gwasanaeth UHF yn ymestyn dros Gymru gyfan.

Ceisiau'r Awdurdod sicrhau fod cyfran o raglenni Cymraeg yn cael eu trosglwyddo. Mewn rhai ardaloedd o Ogledd a Gorllewin Cymru mae cyfartaledd y siaradwyr Cymraeg cyn uchod a 70%, ond cyn lleied a 5% yn nhrefi a chymoedd diwydiannol De Ddwyrain Cymru. Er hynny mae'r cyfanrif o siaradwyr Cymraeg gryn dipyn yn fwy yn y De nag yn ardaloedd gwledig y Gogledd a'r Gorllewin. Y mae HTV felly yn cynhyrchu rhaglenni Cymraeg ar gyfer Cymru gyfan, cyflenwad sydd yn awr wedi cyrraedd rhwng $5\frac{1}{2}$ a 6 awr yr wythnos. Yn Ne Cymru trosglwyddir dau wasanaeth VHF o Sain Hilary, un i'r di-Gymraeg a'r llall i'r Cymry Cymraeg. Yn ychwanegol cynhwysir rhaglenni yn yr iaith Gymraeg yn y gwasanaeth UHF o Wenfo.

Rhaglenni

Y mae y cylchgrawn *Y Dydd* yn awr yn ei seithfed flwyddyn ac yn parhau i roi gwasanaeth da o newyddion a materion cyfoes. Nid oes yr un raglen wedi ennill mwy o glod am ei safon proffesiynol dros y blynyddoedd, a hon oedd y rhaglen gyntaf a ddewiswyd i'w dangos ar y rhwydwaith UHF mewn lliw o Wenfo. Tim *Y Dydd* hefyd oedd yn gyfrifol am raglenni yr Etholiad Cyffredinol 1970 ac hefyd yn ystod yr Hydref rhaglen newydd yn ymwneud a materion cyfoes – *Yr Wythnos*.

Yn ystod y gyfres *Y Chwedegau* teledwyd saith darlith ar wahanol agweddau o fywyd Cymru e.e. cyfathrebu torfol, crefydd, y celfyddydau, gwleidyddiaeth, addysg, llenyddiaeth a'r Sefydliad. Rhoddodd *Cymru Heddiw* gyfle i'r ifanc i holi'r hen ac i'r hen i holi'r ifanc. Cymerodd Gwyn Erfyl (David Frost Cymru) olwg ar faterion cyfoes Cymru a'r Byd yn ei raglen *Dan Sylw*.

Datblygodd *Tins a Lei* i fod yn rhaglen fyw a diddorol i blant o bob oedran. Cynhyrchwyd cyfres arall o'r rhaglen boblogaidd *Y Gwyllt* yn ystod yr haf, a bu y cwis *Am y Gorau* yn ddiddorol ac yn addysgiadol.

Cynhyrchwyd dwy gyfres lwyddiannus o *Trip i'r Teulu* yn ystod y flwyddyn. Bu *Hyd a Lled* ym ymdrin â nifer o bynciau, a *Dyn ai Dylwyth* yn gyfrwng i gyflwyno nifer o deuluoedd enwog Cymru. Cadwyd golwg ar y sefyllfa 'bop' yng Nghymru yn y rhaglen *Cadwreiat*. Atgofwyd gwylwyr am ambell i gylchwyll ddiddorol yn *Y Misoedd* ac fe'i difyrwyd ar nos Sadwrn yn y rhaglenni *Rhyfedd o Fyd* ac *Wrth fy modd*.

Yn y byd crefyddol, esboniwyd crefyddau mawr y byd mewn cyfres o'r un teitl a chyfunwyd pregeth a gwasanaeth o'r stiwdio yn y gyfres *Pregeth*. Trafodwyd cwestiynnau gwylwyr yn *Testun Trafod* a cheiswyd esbonio rhai o fân grefyddau y Gymru gyfoes yn y gyfres *Sel ai Sylwedd*.

Ymhlith y rhaglenni Saesneg o ddiddordeb arbennig i Gymry roedd *Fade Out* gyda Stanley Baker, *Portrait in Oil* rhaglen am Aberdaugleddau a *Murder of Enthusiasm* – barddoniaeth plant o ffrwd isel. Trafodwyd amryw o bynciau cyfoes yn *Welshscene* unwaith yr wythnos, ac ychwanegiad pwysicaf y flwyddyn oedd *Report* cylchgrawn newyddion dyddiol.

ITV programmes for Wales are provided by HTV (Harlech Television Ltd.), the company appointed by the ITA to serve Wales and the West of England. HTV's programmes for the Principality are broadcast from eleven of the ITA's VHF transmitters, and are within reach of the vast majority of the population. The broadcasting of HTV's service in 625-line colour was started from the ITA's UHF transmitter at Wenvoe in April 1970, bringing programmes within reach of 3 million people in South-East Wales. In 1971 Kilvey Hill will begin serving the Swansea area and the UHF service will subsequently be extended to cover most of the population of Wales.

ITV seeks to ensure that as far as possible Welsh-speakers are provided with a suitable proportion of programmes in the Welsh language. In some parts of North and West Wales the proportion of Welsh-speaking people is as high as 70%; in the towns and industrial valleys of South-East Wales the proportion is less than 5%, yet there are many more Welsh-speakers in South Wales than in the more sparsely populated North and West. HTV therefore provides programmes in Welsh throughout Wales, and the provision has been built up to 5½–6 hours a week. In South Wales two separate HTV services are transmitted from St Hilary, one of which includes the Welsh language programmes. The UHF 625-line colour service from Wenvoe includes a proportion of these Welsh programmes.

Programmes

The magazine *Y Dydd*, which enters its seventh year in 1971, has continued to provide a weekday service of news and topical items. No regular Welsh programme has earned a higher mark for professional competence over the years and this was the first programme chosen for duplication in the UHF colour service from Wenvoe. The *Y Dydd* team were also responsible for the coverage of the General Election of 1970 and in the autumn began a new series *Yr Wythnos* which examined current events in depth.

In the series *Y Chwedegau* transmitted early in the year, seven lectures were delivered on different aspects of 'The Sixties' such as the mass media, religion, the arts, politics, education, literature, and the establishment. *Cymru Heddiw* gave prominent Welsh people of the younger and older generations an opportunity to cross-examine each other's work and beliefs. *Dan Sylw*, produced by Gwyn Erfyl (Wales' David Frost), investigated current trends in Wales and the world.

Tins a Lei developed during the year into a lively magazine series that appealed to children of all ages. A further series of wildlife films, *Y Gwyllt*, was produced during July and August and an inter-school quiz *Am y Gorau* proved entertaining and informative viewing during the latter part of the year.

Two series of the successful and popular *Trip i'r Teulu* were transmitted during the year and *Hyd a Lled* dealt with a variety of subjects both light and serious. *Dyn a'i Dylwyth* introduced to the screen a number of prominent Welsh families. *Cadw Reiat* kept abreast with the 'pop' scene in Wales, and *Y Misoedd* reminded viewers of some interesting anniversaries. *Rhyfedd o Fyd* and *Wrth Fy Modd* entertained and informed viewers on Saturday evenings.

In the religious field *Crefyddau Mawr y Byd* took a close look at world religions, and *Pregeth* blended a short sermon and a studio service. Viewers' questions were debated in *Testun Trafod*, and *Sel a'i Sylwedd* sought to explain the beliefs of some of the lesser-known religions.

Programmes in English for Wales during the year included *Fade Out* which starred Stanley Baker; *Portrait in Oil* was a comprehensive report on Milford Haven; whilst *Murder of Enthusiasm* recorded the thoughts and feelings of lower stream school children as expressed in their poetry. *Welshscene*, already established as a mirror of life in Wales, was supplemented in September by a new weekday news magazine *Report*, designed specially to cater for the news of Wales.

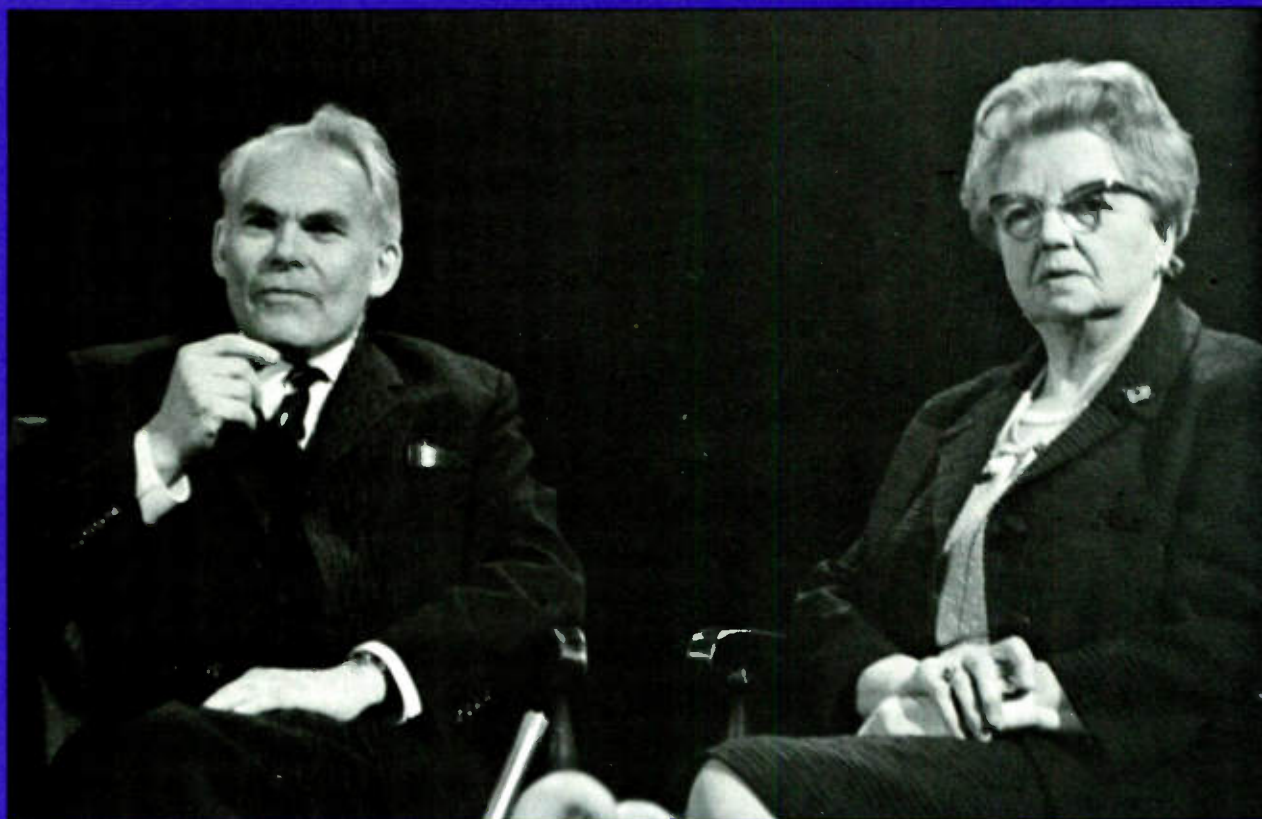


1 **Dibyn-Dobyn.** Gwynor Morgan Rees reads a story for children.



3 **Trip Ff Teulu.** Quiz-master Endaf Emrys talks to the Davies family of Cardiganshire, winners in a series for a holiday in the sun.

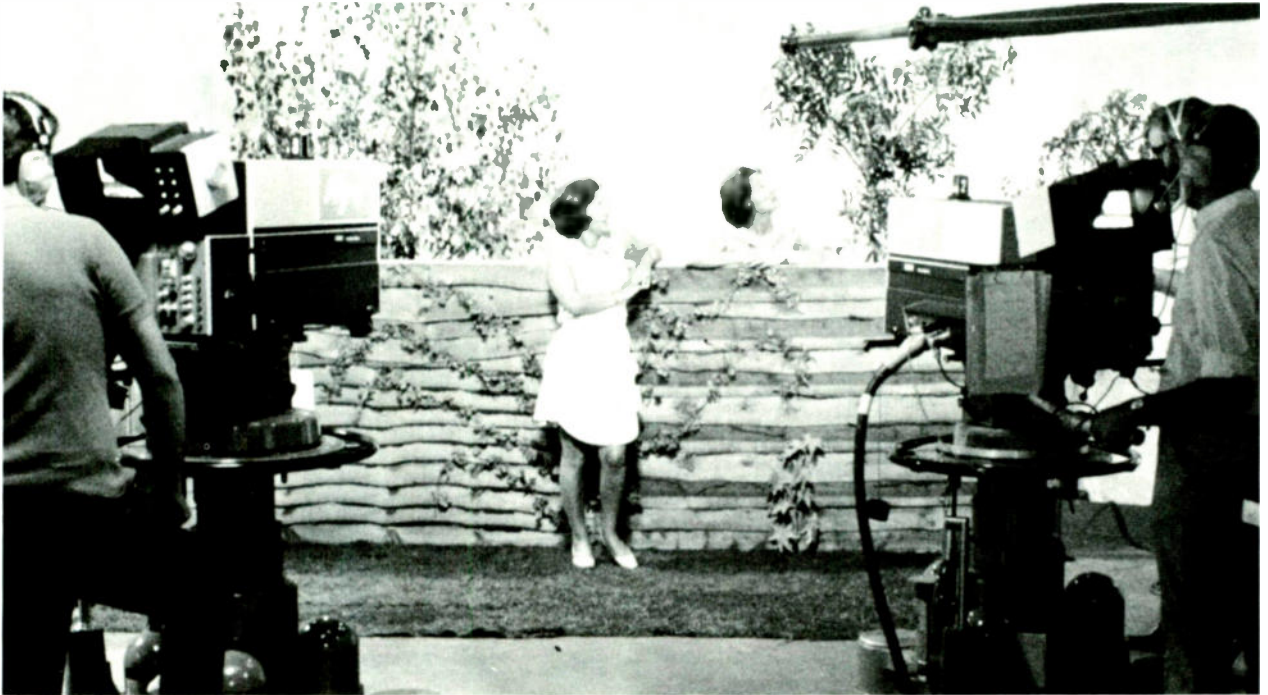
2 **Sel A'i Sylwedd.** A religious series in which a panel discussed the basic principles of the young religions of today.



Dyn A'i Dylwyth
(Man and His Family).
In this programme of
the series Lloyd
George's daughter and
grandson talked about
the Welshman who
became Prime
Minister.

Y Dydd. Gwyn
Llewelyn who
introduces the daily
news programme in
Welsh and also *Yr
Ffithnes*, which looks
at the week's events in
depth.

Welsh Language Programmes



Weekly duration shown in minutes.

Am y Gorau *Children's quiz* 30 mins.
5.20 Fri. from Sep

Cadw Reiat *Light entertainment* 45 mins.
6.15 Sat. from Sept monthly

Y Chwedegau *The Sixties* 30 mins.
10.30 Mon. Jan/Feb

Crefyddau Mawr y Byd *World religions* 30 mins. 5.30 Sun. Feb/Apr repeated 11.00 Mon.

Cymru Heddiw *Current affairs* 30 mins.
10.30 Mon. Feb/Apr

Dan Sylw *Current affairs* 45/60 mins.
10.30 Tues. from Jan

Dibyn Dobyn *Children's magazine*
30 mins. 5.20 Thurs. from Sept

Y Dydd *News magazine* 110 mins.
6.00 Mon. to Fri. daily

Dyn a'i Dylwyth *Family portraits*
30 mins. 11.00 Mon. to Feb

Etifeddiaeth drwy'r mwg *'Pop' opera*
40 mins. 6.15 Sat. 28 Feb

Gwerthoedd Cenedl *Lecture* 45 mins.
7.00 Sat. 28 Feb

Y Gwyllt *Wildlife films* 30 mins.
5.20 Thurs. Aug/Sept

Hyd a Llêd *Miscellany* 45 mins.
6.45 Sat. to Sept

Llygad y Ffynnon *Biographical documentaries* 30 mins. 11.00 Mon. to Jan monthly

Y Misoedd *Miscellany* 45 mins.
6.15 Sat. from Sept monthly

Pele *A portrait of Ammanford* 30 mins.
10.30 Tues. 4 Aug

Porthi'r Praidd *Contemporary religious problems* 30 mins. 1.45 Sun. Apr/May

Pregeth *Studio religious service* 30 mins.
5.30 Sun. Jan/Mar

Pwsi Meri Mew *Stories for younger children* 5 mins. 5.45 Thurs. to Aug

Rhyfedd o Fyd *This Wonderful World*
45 mins. 6.15 Sat. from Sept monthly

Storiau 'r Byd *World stories (schools)*
10 mins. 2.35 Tues. Rpt. 11.40 Thurs. Jan/Mar

Testun Trafod *Religious discussion*
30 mins. 5.30 Sun. to Jan 1.30 Sun. May/June

Tins a Lei *Children's magazine* 25 mins.
5.20 Thurs. to Aug

Trip i'r Teulu *Quiz* 30 mins.
11.00 Mon. May/Sept

Wrth Fy Môdd *Miscellany* 45 mins.
6.15 Saturday from Sept monthly

Yr Wythnos *Current affairs* 30 mins.
8.00 Mon. from Sept

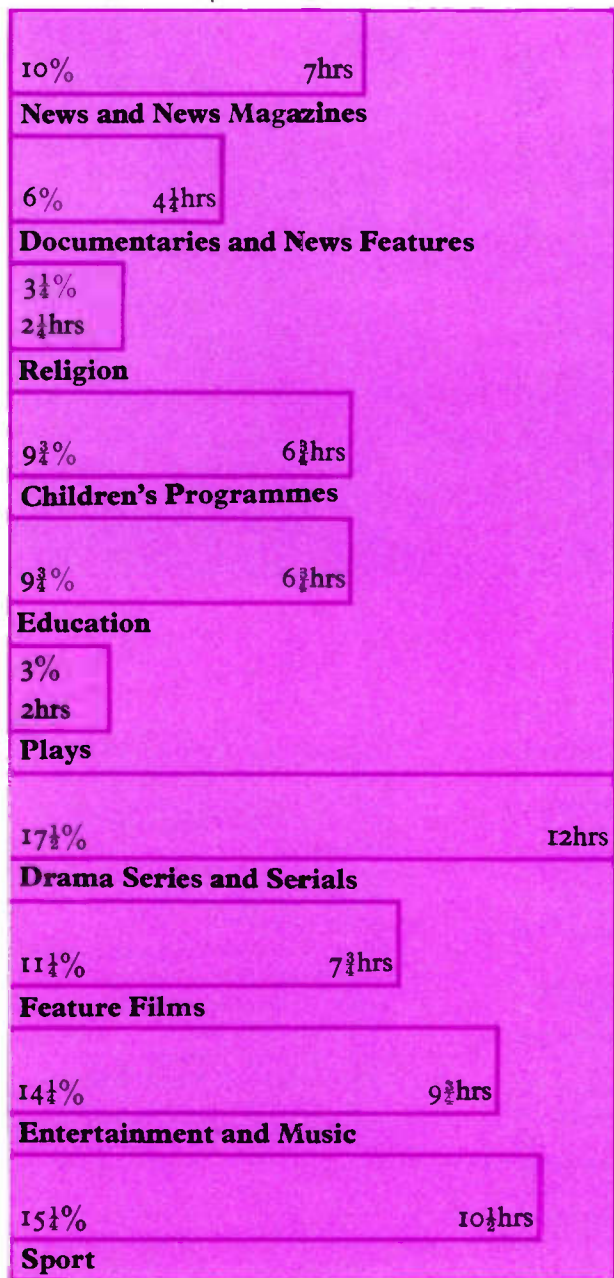
Programme Output

Weekly average transmissions

1st January to 9th August 1970

*During the television school terms the average weekly output of educational programmes was 10 hrs.

hours
0 2 4 6 8 10 12

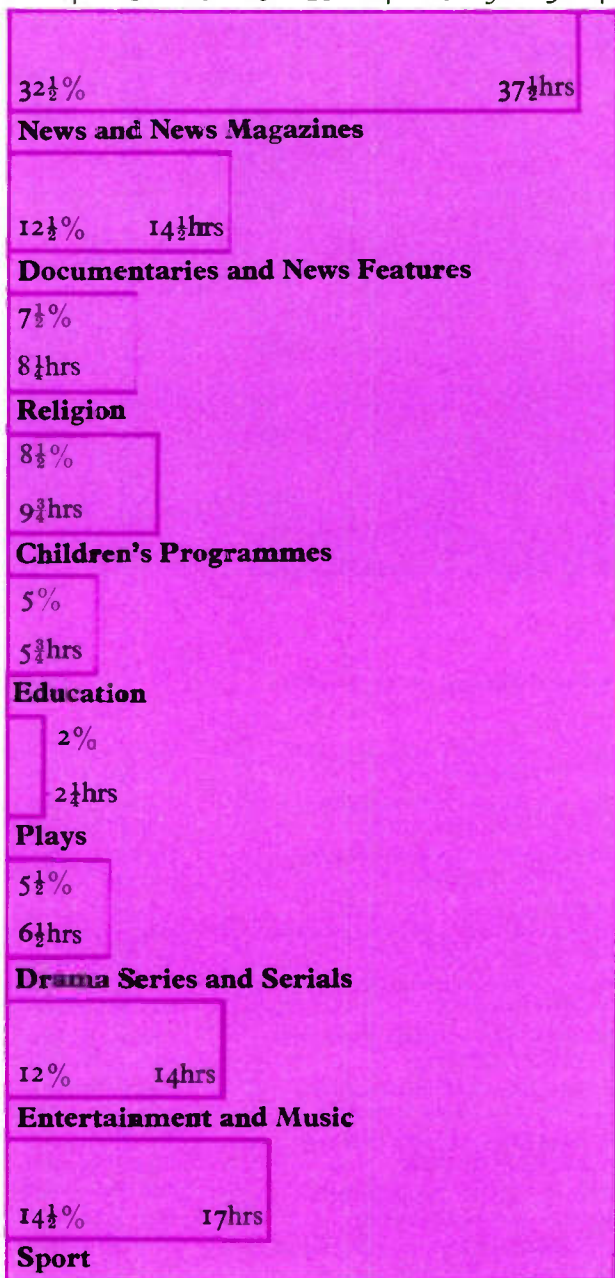


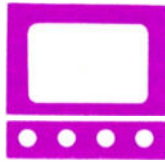
Programme Production

Weekly average in ITV studios

1st January to 9th August 1970

hours
0 4 8 12 16 20 24 28 32 36 40





Programme Policy and Control

Is it a public service or is it commercial? That used to be the first question to be asked about any system of broadcasting. But ever since Independent Television came along to give the answer 'both', this question has become increasingly out of date. The prime purpose for which the Authority was set up by Parliament was to provide a nationwide United Kingdom television service additional to that of the BBC. The Television Act* says, however, that the programmes which the Authority broadcasts shall be provided not by the Authority itself but by persons who, by virtue of contracts with the Authority have the 'right and duty' to provide programmes for the Authority to broadcast. The Authority has to act, one might say, as a kind of middleman between television producer and television viewer. Yet this middleman role entails certain duties and obligations which the law spells out quite clearly and which have the general effect of making the Authority the body answerable to public and Parliament for the content and nature of all the programmes put out by Independent Television, irrespective of who produces them.

The statutory duties of the Authority in relation to programmes are both general and specific. Generally, the Act states that the Independent Television service, like that of the BBC, shall be for 'disseminating information, education and entertainment' (Section 1(4)(a)). It is also the duty of the Authority 'to ensure that the programmes broadcast by the Authority in each area maintain a high general standard in all respects, and in particular in respect of their content and quality, and a proper balance and wide range in their subject-matter, having regard both to the programmes as a whole and also to the days of the week on which, and the times of day at which, the programmes are broadcast; and to secure a wide showing for programmes of merit' (Section 1(4)(b) and (c)).

More specifically the Authority is required to satisfy itself 'that nothing is included in the programmes

which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling; that all news is presented with due accuracy and impartiality; and that due impartiality is preserved as respects matters of political or industrial controversy or relating to current public policy' (Section 3(1)).

In particular, the Authority is required by the Act to draw up a code giving guidance 'as to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes' (Section 4(1)(a)). The present code is given on page 110.

In order to ensure that these requirements are observed, the Authority needs to have from the contractors reasonable advance information about programmes; and the Television Act gives the Authority power to get it. All programme schedules must be drawn up in consultation with the Authority and, when complete, they have to be submitted to the Authority for approval. In its contracts with the programme companies the Authority must also stipulate that details of programme content and, where required, full scripts, will be provided. And, as a last resort, the Authority has in reserve the power to give directions to a company as to the inclusion or exclusion of any particular item from a programme schedule (Sections 5(2), 5(3), 11(5)(a)).

Thus, to any outside investigator of Britain's Independent Television, what is most striking is not so much its commercial character as the extensive powers and duties of the public authority under which it operates. The Authority is more than a watchdog. By reason of its duties it is involved in the positive processes of programme planning and the formulation of programme policy. This makes necessary a close liaison between Authority and company programme staffs.

* All references are to the 1964 Television Act which consolidates the Television Acts of 1954 and 1963.

Programme Committees

The Authority presides over a committee known as the Programme Policy Committee on which all the companies are represented and which is regarded as the principal channel for making known to the companies the Authority's views on programme policy and for establishing the main trends on which detailed planning proceeds. Its work is closely linked with that of the Network Programme Committee, which is the main instrument of the companies for working out the basic network schedules and arranging co-operation between them in programme matters: a representative of the Authority sits on this Committee. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

Programme Planning

A programme company lays out its intended weekly pattern of broadcasts in schedules which are issued once every three months and submitted to the Authority for approval. This periodic approval of schedules is required by the Act. It is therefore one of the main tasks of the Authority's programme staff to ensure that, as far as possible, the Authority's known requirements as regards the balance of programmes, the timing of particular series and similar matters of programme content have been observed in the proposed schedules and in the amendments to those schedules that are also proposed from time to time. The approval of programme schedules and amendments is given on the basis of reports submitted by the staff, first to the Authority's Programme Schedule Committee and subsequently to the full Authority.

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

Family Viewing

There is no single time in the evening at which the broadcasters can be certain that there are not substantial numbers of young children in the audience. Children have their own programmes in the hour or so preceding the early news bulletin, and it is the practice in Independent Television to assume that large numbers of them continue to watch thereafter. The Authority seeks to ensure that the programmes shown in the early

evening period should be not unsuitable for children. As the evening advances, more adult material is introduced; and so the burden of responsibility for deciding what programmes children should watch is progressively transferred to the shoulders of the parents.

Programme Clearance

There are no routine arrangements for the automatic submission to the Authority of scripts of dramatic or light entertainment programmes for approval or censorship in advance of production. The Authority relies on a less formal system of control. This system is concerned both with the content and the timing of programmes, and it rests more upon regular consultation between the staff of the Authority and the companies than upon routine advance scrutiny of scripts.

In the case of film series or feature films it is usual to rely, in the first instance, on the judgment of the companies as to the most suitable timing – early evening, eight o'clock, or post-nine. In some cases a company will consult the Authority as to timing. An imported series will occasionally include an episode which infringes the Authority's code on violence, in which case the companies normally either edit the episode or withdraw it from the series altogether. The Authority's staff may be consulted in such cases, and they are not infrequently invited to see sample episodes of new series before the decision is taken to include them in the schedules. These arrangements have proved effective in general in relation to the family viewing policy and the code on violence. Many series (for example, the comedy series) present no difficulties, and no problems of control arise.

A rather different system applies in the case of the programmes – plays or series – produced by the Independent Television companies themselves. The producing company sends a synopsis of each play or episode to the Authority in advance of production. If the staff of the Authority have any doubts or questions, these are normally put to the company orally at an appropriate level. More often than not these doubts are resolved simply by the supply of further information. Where this is not so, there will usually be discussion with the company, which may lead to agreement to take no further action, or agreement that the company will itself take certain action; or else to a request for a full script or for a preview of the programme, or both. In the last resort the Authority may issue an instruction to withdraw the programme or an instruction to present

it only after deletions have been made, but final directions of this kind are rarely necessary.

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which a company may itself entertain. It may also happen that people concerned in the creative process themselves make representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its formal relationship with the managements of the programme companies is not prejudiced.

As a result of this continuing process of examination and enquiry there have inevitably been some occasions when the Authority has had to intervene in drama and documentary programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the totality of the output and they have never been on such a scale or of such severity as could be said to 'hamstring creative artists'. Wrong impressions are apt to be formed of this part of the Authority's work depending on people's own attitude towards the control of television standards. The Authority does not expect to satisfy everyone all of the time. It is sometimes criticized for being too liberal or even lax in its interpretation of its duties and occasionally also for being too restrictive. In a free society it could hardly be otherwise.

With the exception of the code on violence, the Authority has published no document describing the criteria it adopts in exercising control over the subject matter of its programmes. In view of the machinery which exists for the communication of the Authority's own views to the companies and for regular discussion with them, the need for a comprehensive code of standards has not arisen, and there are indeed dangers in establishing rigid precepts unrelated to the particular context in which programmes are made and presented. Nevertheless, from time to time the Authority discusses with the companies standards of practice in relation to the production of particular classes of programme, and these discussions sometimes lead to the circulation of agreed notes for guidance.

Programme Review

All transmissions are monitored, and each month the Authority considers a report from the staff on programmes, or incidents therein, which have aroused criticism. Companies are notified of any retrospective

judgments reached by the Authority about the content and presentation of drama and other programmes. It has always been the aim of the Authority that the initial responsibility for observing the provisions of the Act and for observing the Authority's known policies should be taken by the companies themselves as part of their contractual obligations.

Programme Balance

The Act requires the Authority to ensure a proper balance and wide range in subject matter, having regard both to the programmes as a whole and also to the days of the week and the times of the day when the programmes are broadcast. Over the years it has been possible to increase the serious content of the programmes without diminishing their general appeal to viewers, and the essential elements which must be present in the programmes as a whole in addition to drama, light entertainment, sport and current events have come to be well understood. In broad terms these essential elements are (a) adequate daily bulletins of national news; (b) religious programmes; (c) political programmes; (d) social programmes; (e) documentary programmes; (f) cultural programmes (i.e. the arts, history, science); and (g) educational programmes for schools and for adult audiences.

The permitted hours of broadcasting continue to be limited by the Minister of Posts and Telecommunications under Section 17 of the Television Act. In each of the fourteen Independent Television service areas about 70 to 75 hours of programmes are transmitted in an average week. Within this total there are considerable variations in the programmes to be seen in different parts of the country, because programme companies are appointed to serve particular areas and provide a range of programmes calculated to have a special appeal to viewers in their own areas. Despite the regional variations the companies are able, with occasional Authority guidance, to ensure that the weekly pattern of programmes and the balance between different programme categories remains substantially the same in all Independent Television areas. The diagram on page 106, which shows the average weekly programme output on Independent Television, is broadly representative of the programme output in each service area. About one third of the programmes on Independent Television are serious or informative.

Programme Production

Each week the fifteen programme companies together provide for the Authority's transmissions a total of about

120 hours of different programmes produced in their own studios. The diagram on page 106 analyses the companies' own production by categories. These programmes account for about 52 to 55 hours out of the weekly total of about 70 to 75 hours of programmes transmitted in each service area. The remaining programmes comprise British film material made for television or the cinema, much of which is produced by subsidiaries of the programme companies or in association with them; and foreign recorded programmes, which during 1969–70 accounted for 13.4 per cent of the total transmission time over the whole Independent Television system.

During the year 1969–70 the Independent Television programme companies produced a total of 6,500 hours of different programmes from their own studios (excluding programmes produced by subsidiaries or in association with them). A high proportion of these productions, 56 per cent, were in the 'serious' programme category.

A significant feature of Independent Television is the strength of its regional associations. This is reflected in the fact that of the total production of 6,500 hours of different programmes during the year 1969–70, 4,500 hours or 69 per cent represented programmes produced by the regional companies or by the five central companies for local showing.

Violence in Programmes

The Independent Television Code

The context of violence

1 Conflict, the clash of purposes and personalities, is a major element in drama, and not least in great drama. Physical violence is conflict at the point when blows are exchanged or weapons are used. Persecution, bullying, intimidation, humiliation and cruelty are forms of mental violence, and it is well to remember that the suffering thus caused may exceed that caused by physical violence, though not a hand has been raised to strike.

2 The first rule in the control of both forms of violence must always be to examine the dramatic context in which they occur, and the ends to which they are a means. For, if need be, physical force may be used to protect the law as well as break it, to defend the guiltless or helpless as well as oppress them, to impose a just settlement as well as an unjust one, and anger may take the form of a just moral indignation against the

infliction of cruelty, as well as of a vicious outburst of temper or a mercilessly sustained vendetta.

3 Therefore, in dramatic programmes likely to be seen by children, the initial question to be asked is whether they are pervaded with a clear sense of right and wrong. All may turn on the answer. For children acquire their moral sentiments from the society around them, including its aspect in television, and particularly from those they admire both in real life and in literature and drama. They tend to model their own conduct on the conduct of those they admire, and shun the conduct of those they feel to be bad. It follows that the ends for which characters presented to them as admirable resort to physical force should always be socially defensible.

Violence for its own sake not permissible

4 The second rule, which follows from the first, is that violence, whether physical or mental, should never be allowed 'for its own sake' – that is to say, simply because it attracts or secures the attention of audiences, or certain types of audience. If the nature of it, or the sheer quantity of it, go beyond its dramatic function, it should be cut. Individual brutality or the aimless violence of mobs can be shown; but there comes a point at which they have exhausted their dramatic role – and at that point they should stop. Purely quantitative control is important.

Intensity of violence

5 The third rule concerns the quality or intensity of violence. This may be a question of distance or closeness in space and time. A long shot of an ambush or cavalry charge is one thing, a close-up of facial agony, though part of that whole, is another. Distance in time, the remoteness of the setting from our world, may also lessen the emotional impact of violence. The senses are less vividly impressed. It may also be lessened when the story is simply not regarded as real – the fairy story, the conventional adventure story or the re-created world of the routine Western, with its stock characters, or the puppet, marionette, and mime. But not too much importance should be attached to this form of 'distance'. Reality can shrink distance, and thrust through any convention. Horror in costume is still horror.

The protection of children

6 Within this broad frame of reference, great care should always be taken in the presentation of the following:

a Scenes likely to frighten children.

(There are degrees of fear, from the mild and half-pleasurable fear of climbing a tree or a mountain to

absolute unmixed terror, and children vary greatly in their susceptibility to fear. Horror deliberately presented as an entertainment should be prohibited.)

b Scenes likely to unnerve and unsettle children. (Care must be taken to guard children against the impression that they are entering a world in which they can count on nothing as settled, reliable and kind, and in which they must make their way at the expense of others, resorting to physical or mental violence whenever it will pay them.)

c Scenes likely to cause pain to children. (Pain witnessed, except by a brute, is pain felt. When witnessed, the pain of others stirs sympathy, and the desire arises to relieve suffering and protect the weak or helpless against it. This is a stage of moral growth. But there are degrees of suffering altogether too painful for children to watch. The more helpless the victim, such as the aged, the infirm, or an animal, the greater the pain induced in a good-hearted child.)

d Scenes in which pleasure is taken in the infliction of pain or humiliation upon others. (Children should know that bullies are a fact of life, but great care must be taken to see that they despise them and do not secretly admire them. When such scenes

reach the level of deliberate torture, they should be either momentary or banned entirely.)

e Scenes in which the infliction or acceptance of pain or humiliation is associated with sexual pleasure. (These should be eliminated.)

f Scenes which children might copy with injury to themselves or others. (Children are imitative and curious. The technique of hanging, or experiments with fire, or tying and locking up, or submerging in water, can easily be tried by a child.)

g Scenes in which easily acquired and dangerous weapons are used. (It is a simple fact that guns and swords are not easily come by, while knives, bottles, bars and bricks are. It is not good that children with a tendency to violence should see them in frequent use.)

h Scenes in which the less usual methods of inflicting injury are employed. (This includes rabbit punches, suffocation, the sabotage of vehicles, and dangerous booby traps.)

7 In cases of doubt, cut. The risk is not one that can decently be taken.

The General Advisory Council

This Council, under the chairmanship of Professor J Ring, is composed of independent people drawn from many different walks of life. It gives the Authority frank advice on the general pattern and content of the programmes which is taken into account in planning discussions with the companies. The Council met four times in 1970. The members of the General Advisory Council* are:

Professor J Ring (CHAIRMAN)
*Professor of Physics, Infra-red Astronomy
Group, Imperial College of Science and Technology*

Mrs E Bacharach
Housewife, Hampstead

Dr S Benaim
Consultant Psychiatrist, Royal Free Hospital

Mrs J L Burrows, BEM
Housewife, Oxford

Mr Theo Crosby
Architect and designer

Mrs G Granger
Journalist, Norwich

Mr L A Guillemette, OBE
States' Supervisor, States of Guernsey

Mr P G Hancock
Company Director, Pembroke

Mr N C Haslegrave
Town Clerk of Leeds

Mr A Hunt
*Senior Lecturer in Complementary Studies, Regional College
of Art, Bradford*

Alderman B S Langton, CBE, JP
Pharmacist and Company Director, Manchester

Mr E Langford Lewis
County Architect, Denbighshire

Professor O R McGregor
Professor of Social Institutions, University of London

Mr John P Mackintosh, MP
Labour MP for Berwick and East Lothian

Mrs Y Mullan
Housewife, Belfast

Mr J B Mylchreest, OBE, TD, JP
*Company Director, Honorary ADC to the Governor of the
Isle of Man*

Mr J Noon
Schoolmaster, Portsmouth

The Viscount Norwich
Writer and broadcaster, Liberal Peer

Mrs G M Pitt
Housewife, Crawley. Part-time tutor in sociology

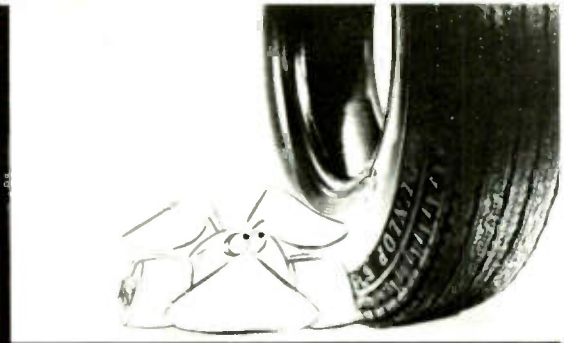
Mrs I W Smith
Housewife/Secretary, Buckinghamshire

Mr A C Smyth, OBE, JP
Retired. Chairman of Convention of Royal Burghs, Scotland

Mr R A Wardale
Journalist, Southern Newspapers Limited

Mrs G L Young
Housewife, Glasgow

* At end of 1970



S Steel Appeal



Advertising Control

The income of Independent Television, apart from the overseas sale of programmes, comes from the sale of advertising time. It is, however, a fundamental principle of the Television Act 1964, as of the original Act of 1954, that the programmes should not be provided or sponsored by advertisers. They are obtained by the Authority from independent programme companies under contract. The advertiser has no share in programme production and no say in programme decisions: these are matters for the broadcasters – that is to say, the programme companies and the Authority. The advertiser's role is limited to buying time in television for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.

There are two provisions in the Television Act for this total distinction between programmes and advertisements. It is the Authority's duty to secure that the advertisements are 'clearly distinguishable as such and recognizably separate from the rest of the programme'. But further, 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 approved charitable appeals, reviews of publications or entertainments, documentary programmes and other items, but none of the exceptions weakens the force of the general requirement that nothing should be done which might give to reasonable viewers even the impression that an advertiser has provided a programme.

The system proceeds smoothly and without argument on this basis. Some of the popular imported programmes do owe their existence to advertisers who have 'sponsored' them in their country of origin – notably some of the programmes from the United States that are enjoyed by viewers of either of the British television services. But for British viewers these programmes have been bought and broadcast on the decisions of one of the broadcasting bodies and not on the decisions of advertisers.

The Amount of Advertising

The Television 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 transmissions in 1955, the Authority has allowed a maximum of six minutes of spot advertising an hour, *averaged over the day's programmes*. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (eg from 6.00 – 7.00 pm, 7.00 – 8.00 pm, etc).

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device, but of course the rigidity of the clock-hour conflicts occasionally with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. So the Authority is prepared occasionally to allow minor departures from the seven-minute maximum if, for example, an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

The Independent Television Authority allows less advertising in its programmes than is common in comparable self-supporting systems abroad.

Distribution of Advertisements

The Television 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 the advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes, the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

Some overseas broadcasting authorities aim to reduce the length of individual intervals of advertising; some also limit the number of advertisements that may appear in an interval. This has the effect of increasing the number of advertising intervals, in some cases, to an average of eight, nine or more an hour. The Authority, however, has been concerned to keep the number of intervals down by extending their length as far as may be consistent with good presentation of both programmes and advertisements. There are about three short advertising intervals an hour in Independent Television.

The Basic Rules

The amount and distribution of advertising in Independent Television are governed basically by the following rules:

- 1 The total amount of time given to advertising may not exceed six minutes an hour averaged over a day's programmes.
- 2 Normally, there may not be more than seven minutes of advertising in any one clock-hour; but the Authority may allow a transfer of advertising from one hour to another, or more exceptionally from one day to another, if this seems desirable in the interests of programme presentation.
- 3 Advertisements shall not be inserted in the course of any broadcast of:
 - a a religious service or programme;
 - b a formal Royal ceremony or occasion;
 - c that part of a programme which covers the appearance of Her Majesty or a Member of the British Royal Family at an event in which such an appearance is only incidental to the occasion;
 - d programmes designed and broadcast for reception in schools;
 - e such other programmes as the Authority may from time to time specify in particular or general terms.

Note: Periods of at least two minutes must elapse between religious services (as distinct from religious programmes) and programmes in categories (b) or the Royal appearances mentioned in (c), and any advertising that may precede or follow them. For a programme in category (d), the periods of separation from advertising shall be at least two minutes before and one minute after the programme.

4 Subject to the foregoing, the normal use of natural breaks for the insertion of advertising shall be as follows:

- a In a programme of up to 20 minutes scheduled duration – no internal advertising.
- b In a programme of more than 20 and up to 40 minutes scheduled duration – one natural break for up to 2½ minutes of advertising.
- c In a programme of more than 40 and up to 70 minutes scheduled duration – one natural break for up to 3 minutes or two natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.
- d In a programme of more than 70 and up to 100 minutes scheduled duration – two natural breaks for up to 3 minutes or three natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

This rule is not applicable to broadcasts of boxing and wrestling promotions or other events in which there are frequent natural breaks of exceptionally brief duration. In these and in programmes of more than 100 minutes, the advertising shall be distributed in intervals that best serve the interests of good presentation of the programmes.

5 The general aim in the application of these rules is to limit the intervals of advertising between programmes and in natural breaks to an average of about three intervals an hour over a week's broadcasting. The Postmaster-General* was consulted about these rules under Paragraph 5 of Schedule 2 of the Television Act 1964. He agreed to the classes of broadcast in which advertisements may not be inserted and, having regard to the limiting effect of the rules on the number of advertising intervals an hour, came to the conclusion that there was no need to impose a rule as to the minimum interval between any two periods given over to advertisements.

The Practical Effect of the Rules

The number of advertising intervals at the beginning and the end of programmes and in natural breaks is on average fractionally less than three an hour. For the evening hours of 6.00 pm to 11.00 pm in a typical week the position is:

Number of programme hours	35
Number of programmes	54
<i>Number of advertising intervals (including the interval at the end of the final programme in each period of five hours)</i>	
a between programmes	49
b within programmes	50
Total advertising intervals	99

Taking the whole of an average week, in which about 127 programmes are transmitted from a single station, there are about:

60 programmes with no internal advertising at all. These include the series *World in Action*, *University Challenge*, *This Week* and certain other documentary and current affairs programmes, and some of the early evening children's programmes, as well as the programmes for schools, religious programmes and adult education programmes.

46 programmes with one internal break for the insertion of advertisements. While most of these are half-hour programmes, the group includes the mid-week wrestling and football programmes, a few of the 60-minute plays, and longer documentaries.

21 programmes with two internal advertising intervals. These include 60-minute adventure programmes and westerns; the longer plays; and some feature films. One or two extra-long programmes, such as full-length feature films and suitable sports programmes, may have three advertising intervals.

The Authority uses its statutory powers to preserve the standards of presentation of advertising in relation to the programmes, to keep these standards under review and to improve them wherever possible within the framework of a service in which advertising has been authorized by law and for which the revenue comes from the sale of time for that purpose.

Control of Standards of Advertising

There are over forty Acts of Parliament that restrict, control or otherwise affect advertisements in Britain – among them the Trade Descriptions Act 1968 and the Medicines Act 1968. Both of these Acts extend the criminal law to any published trade or business

* Now the Minister of Posts and Telecommunications.

advertising that is found to be false or misleading to a material degree. Penalties on conviction may include heavy fines or imprisonment or both. It is the duty of local authorities to enforce these Acts in their own areas, by prosecution in the courts if necessary. In a sense, however, one of the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection is the Television Act 1964. For television advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Television Authority – the duty and the power

to exclude from television 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.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Postmaster-General*, from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. Thus, through the Television Act, the Authority is one of the country's official instruments of consumer protection. The later legislation has in no way diminished the Authority's statutory powers and duties.

There are over 20,000 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of 5- or 7-second slides, with very simple messages in vision and sound. Averaging a little over 1,000 a year in individual television regions, they publicize local stores, restaurants, transport services and other local enterprises and include announcements of vacancies by firms seeking staff, advertisements for local entertainments, sporting events, shows and fetes. For this kind of publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The rest of the new television advertisements each year are for a vast range of branded consumer goods and services. They come from thousands of advertisers – some directly, but for the most part through one or other of a great many advertising agencies – all with their own ideas of how their products can be presented in the best light and the most persuasive terms on the television screen.

The advertisers and agencies subscribe to voluntary codes of practice designed to raise standards of advertising through self-discipline in all media. It is recognized, however, that the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. Hence the Authority's special statutory powers and also, on the other hand, the willingness of the advertising industry to co-operate fully with Independent Television in the cultivation of high standards of television advertising.

The Authority fulfils its obligations at two levels. First, it is concerned with the general principles and draws up and publishes a code to govern standards and practice in advertising. This it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Postmaster-General*. Secondly, in co-operation with the programme companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

The Advertising Advisory Committee

Under Section 9(2) of the Television Act, the Authority is required to appoint 'a committee so constituted as to be representative of both –

- i organizations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and
- ii the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .'

The Act requires that the Chairman of the Committee should be independent of any financial or business interest in advertising. The Committee is consulted by the Authority in the drawing up of the Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable. It is also consulted on major matters of principle that may arise from time to time and its members may initiate discussions of such matters.

There are eleven members of the Advertising Advisory Committee under an independent Chairman. Three of

* Now the Minister of Posts and Telecommunications.

the Members are broadly representative of the public as consumers. These are: a Member of the National Executive Committee and former Chairman of the Federation of Women's Institutes; the Secretary of a large Consumer Group; and a journalist with a special interest in consumer affairs. Four members are concerned in particular with the principles of medical advertising – from the Ministry of Health, the British Medical Association, the British Dental Association and the Pharmaceutical Society. Finally there are four members from organized advertising bodies that are concerned with standards of conduct in advertising of goods and services – the Advertising Association, the Institute of Practitioners in Advertising, the Incorporated Society of British Advertisers and a Committee of press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them. A list of the members is given on page 119.

The Medical Advisory Panel

Section 9(5) of the Television Act requires that the Authority 'shall, after consultation with such professional organizations as the Postmaster-General* may require and such other bodies or persons as the Authority think fit, appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to –

- a advertisements for medicines and medical and surgical treatments and appliances;
- b advertisements for toilet products which include claims as to the therapeutic or prophylactic effects of the products;
- c advertisements for medicines and medical and surgical treatments for veterinary purposes, and such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with the twelve professional organizations of medicine listed by the Postmaster-General*, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat,

* Now the Minister of Posts and Telecommunications.

whose opinion can be sought by the general medical advisers should the occasion arise. A list of the members is given on page 119.

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting. Since 1964, this statutory Panel, in effect, has been 'licensing' the purposes for which acceptable medicines could be offered with reasonable safety in television advertisements in the light of its members' expert knowledge and experience of the formulae involved and of general medical opinion about their use. In this respect the provisions of the Television Act 1964 were in advance of important provisions in the Medicines Act 1968, under which a product licence is to be required before a medicine may be marketed, taking into account the efficacy and quality of the medicine. The purposes for which a medicine may be advertised in all media are to be limited to those specified in the licence under which it may be sold.

The Independent Television Code of Advertising Standards and Practice

Under Section 8 of the Television Act, it is the duty of the Authority –

- a to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and
- b to secure that the provisions of the Code are complied with . . .

The Code, drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Minister of Posts and Telecommunications, is reproduced in pages 120–127. It is to be noted that Section 8(2) of the Television Act empowers the Authority, in the discharge of its general responsibility for advertisements and methods of advertising, to impose requirements which go beyond those of the Code.

The Application of the Code of Standards and Practice

The Authority's Code of Advertising Standards and Practice, with which all of the advertisements must

conform, is free of charge for wide circulation in the advertising industry, so that all who plan to use the medium of television may be aware of the standards that apply. It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming – an advisable course, in view of the expense in time and money that could be involved in the production of an unacceptable film. Naturally, it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally. It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies – the Authority's Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of some 8,000 new advertisement scripts a year, including the few from small local advertisers which need special examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

Careful appraisal of the scripts in relation to the Code, with the help of independent consultants in special fields, and discussions of any seemingly doubtful points between the ITCA and the advertising agencies, ensures that the advertisements in their final form are likely to

comply with the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script, and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject.

So some 650 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far-reaching provisions of the Code of Advertising Standards and Practice. More than ten per cent of the cases involve consultation with members of the Medical Advisory Panel. At the end of these discussions and investigations, nine out of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other ten per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. About two per cent of the finished films are seen to need minor revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists, are supported by the more formal link of a Joint Advertisement Control Committee composed of ITA and programme company staff under the Chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems arising out of the day-to-day work and to clear up any doubts that may arise as to the interpretation of the Code of Standards and Practice in relation to particular classes of advertising and advertising methods.

Television Act 1964

Schedule 2

Rules as to Advertisements

- 1 – (1)** The advertisements must be clearly distinguishable as such and recognizably separate from the rest of the programme.
- 1 – (2)** Successive advertisements must be recognizably separate.
- 1 – (3)** Advertisements must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature.
- 1 – (4)** Audible matter in advertisements must not be excessively noisy or strident.
- 2** The standard and practice to be observed in carrying out the requirements of the preceding paragraph shall be such as the Authority may determine either generally or in particular cases.
- 3** 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.
- 4** Advertisements shall not be inserted otherwise than at the beginning or the end of the programme or in natural breaks therein.
- 5 – (1)** Rules (to be agreed upon from time to time between the Authority and the Postmaster-General*, or settled by the Postmaster-General in default of such agreement) shall be observed as to the classes of broadcasts (which shall in particular include the broadcasts of any religious service) in which advertisements may not be inserted, and the interval which must elapse between any such broadcast and any previous or subsequent period given over to advertisements.
- 5 – (2)** The Postmaster-General may, after consultation with the Authority, impose rules as to the minimum interval which must elapse between any two periods given over to advertisements, and the rules may make different provision for different circumstances.
- 6** In the acceptance of advertisements there must be no unreasonable discrimination either against or in favour of any particular advertiser.
- 7 (1)** The charges made by any programme contractor for advertisements shall be in accordance with tariffs

* *Now the Minister of Posts and Telecommunications*

fixed by him from time to time, being tariffs drawn up in such detail and published in such form and manner as the Authority may determine.

7 (2) Any such tariffs may make provision for different circumstances and, in particular, may provide, in such detail as the Authority may determine, for the making, in special circumstances, of additional special charges.

8 No advertisement shall be permitted which is inserted by or on behalf of any body the objects whereof are wholly or mainly of a religious or political nature, and no advertisement shall be permitted which is directed towards any religious or political end or has any relation to any industrial dispute.

9 If, in the case of any of the television broadcasting stations used by the Authority, there appears to the Authority to be a sufficient local demand to justify that course, provision shall be made for a reasonable allocation of time for local advertisements, of which a suitable proportion shall be short local advertisements.

Advertising Advisory Committee

Mr S Howard, CBE (*Chairman*)
 Mr H F Chilton
 Mr S W Day
 Mr M English
 Mr D F Lewis
 Mrs G L S Pike, CBE, JP
 Mr S Rainer
 Mrs Jean Robertson
 Mr W Stewart Ross, FDSRCS ENG
 Mr R F Tyas, CBE
 Dr S Wand, DCL, MB, Ch B, LL D
 Mrs Alma Williams

Medical Advisory Panel

Dr A H Douthwaite, MD, FRCP
 Professor Sir Derrick Dunlop, BA, MD, FRCP
 Professor R D Emslie, M SC, BDS, FDS
 Dr Philip Evans, MD, M SC, FRCP
 Mr T L T Lewis, FRCS, FRCOG
 Sir John Richardson, Bt, MVO, MA, MD, FRCP
 Mr Ian G Robin, MA, FRCS
 Mr W B Singleton, MRCVS
 Dr Peter Smith, B SC, MB, MRCP
 Dr K A Williams, B SC, Ph D, M Inst Pet, A Inst P, FRIC

The Independent Television Code of Advertising Standards and Practice

2nd Edition April 1969

Foreword

Sections 8 and 9 of the Television Act 1964 make it the statutory duty of the Independent Television Authority –

- a to exclude from television any advertisement which would be likely to mislead;
- b to draw up, and from time to time, review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited or prohibited in particular circumstances; and
- c to secure compliance with the code.

It follows from these statutory provisions that the Authority, a public board, is one of the country's official instruments of consumer protection. The controls involve the examination of all television advertisements, including the bases of claims and demonstrations, before they are accepted for broadcasting.

The rules about advertising contained in this code govern all advertising on Independent Television until further notice. In drawing up this code the Authority has consulted the Advertising Advisory Committee and the members of the Medical Advisory Panel appointed in accordance with Section 9(5) of the Television Act, 1964. Under Section 7(5) of the Television Act, 1964, the Authority must consult the Postmaster-General* about the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must

not be employed and carry out any directions he may give them in these respects. The Authority has consulted the Postmaster-General on the rules here published and he has accepted those to which Section 7(5) is applicable. It should be noted that Section 8(2) of the Television Act, 1964, expressly reserves the right of the Authority to impose requirements as to advertisements and methods of advertising which go beyond the requirements imposed by this code. The methods of control open to the Authority include powers to give directions as to the exclusion not only of classes and descriptions of advertisements but of individual advertisements – either in general or in particular circumstances.

The programme contractors, too, may in certain circumstances impose stricter standards than those here laid down – a right comparable to the recognised right of those responsible for other advertising media to reject any advertisements they wish.

Enquiries by advertisers and advertising agencies about the application of the Independent Television Code of Advertising Standards and Practice to individual advertisements should be directed to the Independent Television Companies Association Ltd, Knighton House, 52 – 66 Mortimer Street, London W1N 8AN or the programme contractor or contractors with whom it is proposed to place the advertisements.

1 Preamble

The general principle which will govern all television advertising is that it should be legal, clean, honest and truthful. It is recognized that this principle is not peculiar to the television medium, but is one which applies to all reputable advertising in other media in this country. Nevertheless, television, because of its greater intimacy within the home, gives rise to problems which do not necessarily occur in other media and it is essential to maintain a consistently high quality of television advertising.

2 Advertisements must comply in every respect with the law, common or statute.

3 The detailed rules set out below are intended to be applied in the spirit as well as the letter and should be taken as laying down the minimum standards to be observed.

4 The word 'advertisement' has the meaning implicit in the Television Act, ie any item of publicity inserted in the

* Now the Minister of Posts and Telecommunications

programmes broadcast by the Authority in consideration of payment to a programme contractor or to the Authority.

5 Programme Independence

No advertisement may include anything that states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority has been supplied or suggested by any advertiser – Television Act, 1964, Section 7(6).

6 Identification of Advertisements

An advertisement must be clearly distinguishable as such and recognizably separate from the programmes – Television Act, 1964, Schedule 2, paragraph 1(1).

7 'Subliminal' Advertising

No advertisement may include any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of

what has been done – Television Act, 1964, Section 3(3).

8 Appeals to Fear

Advertisements must not without justifiable reason play on fear.

9 Superstition

No advertisement should exploit the superstitious.

10 Good Taste

No advertisement should offend against good taste or decency or be offensive to public feeling – Television Act, 1964, Section 3(1)(a).

11 Gifts or Prizes

No advertisement may include an offer of any prize or gift of significant value, being a prize or gift which is available only to television viewers of the advertisement or in relation to which any advantage is given to viewers – Television Act, 1964, Section 3(4).

12 Stridency

Audible matter in advertisements must not be excessively noisy or strident – Television Act, 1964, Schedule 2, paragraph 1(4).

13 Charities

No advertisement may give publicity to the needs or objects of any association or organisation conducted for charitable or benevolent purposes. (This does not preclude the advertising of 'flag days', fêtes or other events organized by charitable organizations or the advertising of publications of general interest.)

14 Religion and Politics

No advertisement may be inserted by or on behalf of any body, the objects whereof are wholly or mainly of a religious or political nature, and advertisements must not be directed towards any religious or political end or have any relation to any industrial dispute – Television Act, 1964, Schedule 2, paragraph 8.

15 Unacceptable Products or Services*

Advertisements for products or services coming within the recognized character of, or specifically concerned with, the following are not acceptable:

- a breath testing devices and products which purport to mask the effects of alcohol
- b matrimonial agencies and correspondence clubs
- c fortune-tellers and the like
- d undertakers or others associated with death or burial
- e unlicensed employment services, registers or bureaux
- f organizations companies persons seeking to advertise for the purpose of giving betting tips
- g betting (including pools)
- h cigarettes and cigarette tobacco.

NB An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of an unacceptable product.

* See also Appendix 3, Section 3

16 Trade Descriptions and Claims

Advertisements must comply with the provisions of the Trade Descriptions Act, 1968. No advertisement may

contain any descriptions, claims or illustrations which directly or by implication mislead about the product or service advertised or about its suitability for the purpose recommended. In particular:

a Special Claims – No advertisement shall contain any reference which is likely to lead the public to assume that the product advertised, or an ingredient, has some special property or quality which is incapable of being established.

b Scientific Terms and Statistics – Scientific terms, statistics, quotations from technical literature and the like must be used with a proper sense of responsibility to the ordinary viewer. Irrelevant data and scientific jargon must not be used to make claims appear to have a scientific basis they do not possess. Statistics of limited validity should not be presented in such a way as to make it appear that they are universally true.

Advertisers and their agencies must be prepared to produce evidence to substantiate any descriptions, claims or illustrations.

17 Reproduction Techniques

It is accepted that the technical limitations of photography can lead to difficulties in securing a faithful portrayal of a subject, and that the use of special techniques or substitute materials may be necessary to overcome these difficulties. These techniques must not be abused: no advertisement in which they have been used will be acceptable, unless the resultant picture presents a fair and reasonable impression of the product or its effects and is not such as to mislead. Unacceptable devices include, for example, the use of glass or plastic sheeting to simulate the effects of floor or furniture polishes.

18 Price Claims

Advertisements indicating price comparisons or reductions must comply with the Trade Descriptions Act, 1968. Visual and verbal presentations of actual and comparative prices and cost must be accurate and incapable of misleading by undue emphasis or distortion.

19 Testimonials

Testimonials must be genuine and must not be used in a manner likely to mislead. Advertisers and their agencies must produce evidence in support of any testimonial and any claims therein.

20 Comparative Advertising

Advertisements should not discredit or attack unfairly other products, services or advertisements. In featuring product benefits, any comparison (either stated or implied) with other products or services must be fair, capable of substantiation, and in no way misleading.

21 Imitation

Any imitation likely to mislead viewers, even though it is not of such a kind as to give rise to a legal action for infringement of copyright or for 'passing off', must be avoided.

22 Use of the Word 'Free'

Advertisements must not describe goods or samples as 'free' unless the goods or samples are supplied at no cost

or no extra cost (other than actual postage or carriage) to the recipient. A trial may be described as 'free' although the customer is expected to pay the cost of returning the goods, provided that the advertisement makes clear the customer's obligation to do so.

23 Guarantees

No advertisement may contain the words 'guarantee' or 'guaranteed', 'warranty' or 'warranted', or words having the same meaning, unless the full terms of the guarantee are available for inspection by the Authority and are clearly set out in the advertisement or are made available to the purchaser in writing at the point of sale or with the goods. In all cases, the terms must include details of the remedial action open to the purchaser. No advertisement may contain a direct or implied reference to a guarantee which purports to take away or diminish the statutory or common law rights of a purchaser.

24 Competitions

Advertisements inviting the public to take part in competitions where allowable under Section 3(4) of the Television Act, 1964, and the Betting, Gaming and Lotteries Act, 1963 (which requires the presence of an element of skill), should state clearly how prospective entrants may obtain the printed conditions including the arrangement for the announcement of results and for the distribution of prizes.

25 Home-work Schemes

Fuller particulars of any schemes must be supplied and where it is proposed to make a charge for the raw materials or components and where the advertiser offers to buy back the goods made by the home-worker, the advertisement is not acceptable.

26 Instructional Courses

Advertisements offering courses of instruction in trades or subjects leading up to professional or technical examinations must not imply the promise of employment or exaggerate the opportunity of employment or remuneration alleged to be open to those taking such courses; neither should they offer unrecognised 'degrees' or qualifications.

27 Mail Order Advertising

1 Advertisements for goods offered by Mail Order will not be accepted unless:

- a** the name of the advertiser is prominently displayed at the address given in the advertisement;
- b** adequate arrangements exist at that address for enquiries to be handled by a responsible person available on the premises during normal business hours;
- c** samples of the goods advertised are made available there for public inspection; and
- d** an undertaking has been received from the advertiser that money will be refunded in full to buyers who can show justifiable cause for dissatisfaction with their purchases or with delay in delivery.

2 Advertisers who offer goods by Mail Order must be prepared to meet any reasonable demand created by their

advertising, and should be prepared to demonstrate, or where practicable to supply samples of the goods advertised to the Authority or to the Programme Companies to whom their advertisements are submitted.

28 Direct Sale Advertising

Direct sale advertising is that placed by the advertiser with the intention that the articles or services advertised, or some other articles or services, shall be sold or provided at the home of the person responding to the advertisement. Where it is the intention of the advertiser to send a representative to call on persons responding to the advertisement, such fact must be apparent from the advertisement or from the particulars subsequently supplied and the respondent must be given an adequate opportunity of refusing any call.

Direct sale advertisements are not acceptable without adequate assurances from the advertiser and his advertising agency (a) that the articles advertised will be supplied at the price stated in the advertisement within a reasonable time from stocks sufficient to meet potential demand and (b) that sales representatives when calling upon persons responding to the advertisement will demonstrate and make available for sale the articles advertised.

It will be taken as *prima facie* evidence of misleading and unacceptable 'bait' advertising for the purpose of 'switch selling' if an advertiser's salesmen seriously disparage or belittle the cheaper article advertised or report unreasonable delays in obtaining delivery or otherwise put difficulties in the way of its purchase.

29 Inertia Selling

No advertisement will be accepted from advertisers who send the goods advertised, or additional goods, without authority from the recipient.

30 Advertising and Children

Particular care should be taken over advertising that is likely to be seen by large numbers of children and advertisements in which children are to be employed. More detailed guidance is given in Appendix 1.

31 Financial Advertising

Subject to the generality of the Code, financial advertising is governed by the rules set out in Appendix 2.

32 Advertising of Medicines and Treatments

Within the generality of the Code the advertising of medicines and treatments is subject to the detailed rules given in Appendix 3.

Appendix I

Advertising and Children

1 The Viewing Child

No product or service may be advertised and no method of advertising may be used, in association with a programme intended for children or which large numbers of children are likely to see, which might result in harm to them

physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children.

In particular:

- a** No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc, is allowed. The details of any collecting scheme must be submitted for investigation to ensure that the scheme contains no element of danger to children.
- b** No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organization whether that person or organization is the one making the appeal or not.
- c** No advertisement is allowed which leads children to believe that if they do not own the product advertised they will be inferior in some way to other children or that they are liable to be held in contempt or ridicule for not owning it.
- d** No advertisement dealing with the activities of a club is allowed without the submission of satisfactory evidence that the club is carefully supervised in the matter of the behaviour of the children and the company they keep and that there is no suggestion of the club being a secret society.
- e** While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service. In an advertisement offering a free gift, a premium or a competition for children, the main emphasis of the advertisement must be on the product with which the offer is associated.
- f** If there is to be a reference to a competition for children in an advertisement, the published rules must be submitted for approval before the advertisement can be accepted. The value of prizes and the chances of winning one must not be exaggerated.
- g** To help in the fair portrayal of free gifts for children, an advertisement should, where necessary, make it easy to see the true size of a gift by showing it in relation to some common object against which its scale can be judged.

2 The Child in Advertisements

The appearance of children in advertisements is subject to the following conditions:

(a) *Employment*

It should be noted that the conditions under which children are employed in the making of advertisements are governed by certain provisions of the Children and Young Persons Act, 1933 (Scotland 1937) and the Act of 1963; the Education Acts, 1944 to 1948; the Children (Performances) Regulations, 1968; and the appropriate by-laws

made by Local Authorities in pursuance of these Acts.

(b) *Contributions to Safety*

Any situations in which children are to be seen in television advertisements should be carefully considered from the point of view of safety.

In particular:

- i** children should not appear to be unattended in street scenes unless they are obviously old enough to be responsible for their own safety; should not be shown playing in the road, unless it is clearly shown to be a play-street or other safe area; should not be shown stepping carelessly off the pavement or crossing the road without due care; in busy street scenes should be seen to use zebra crossings in crossing the road; and should otherwise be seen in general, as pedestrians or cyclists, to behave in accordance with the Highway Code.
 - ii** children should not be seen leaning dangerously out of windows or over bridges, or climbing dangerous cliffs.
 - iii** small children should not be shown climbing up to high shelves or reaching up to take things from a table above their heads.
 - iv** medicines, disinfectants, antiseptics and caustic substances must not be shown within reach of children without close parental supervision, nor should children be shown using these products in any way.
 - v** children must not be shown using matches or any gas, paraffin, petrol, mechanical or mains-powered appliance which could lead to their suffering burns, electrical shock or other injury.
 - vi** children must not be shown driving or riding on agricultural machines (including tractor-drawn carts or implements). Scenes of this kind could encourage contravention of the Agriculture (Safety, Health and Welfare Provisions) Act, 1956.
 - vii** an open fire in a domestic scene in an advertisement must always have a fireguard clearly visible if a child is included in the scene.
- (c) *Good Manners and Behaviour*
Children seen in advertisements should be reasonably well-mannered and well-behaved.

Appendix 2

Financial Advertising

Part A Facilities

1 Investment and Savings

The following investment and savings facilities may be advertised:

- a** investment in British Government stocks, Savings Certificates and Premium Bonds, stocks of public boards and nationalised industries and Local Government stocks and deposit facilities in the United Kingdom, Isle of Man and the Channel Islands.

- b** deposit or share accounts with building societies designated under Section 1 of the House Purchase and Housing Act, 1959.
- c** Post Office Savings Bank and Giro, Trustee Savings Banks and, normally, banking and discount companies which are recognized as such for the purposes of Section 2(2) of the Protection of Depositors Act, 1963, as amended by Section 127 of the Companies Act, 1967.
- d** Unit Trusts authorized as such by the Board of Trade.
- e** the services of recognized stock exchanges.

2 Prospectuses

Advertisements announcing the publication in established national and provincial newspapers and journals of a company prospectus offering shares or debentures to the public may be accepted provided that these are strictly limited to giving the name of the company whose shares or debentures are being offered, the amount of the offer and the names and dates of publication of the newspapers and journals in which the prospectus may be found. No person may be shown on the screen during the course of the advertisement.

3 Insurance

Life and endowment facilities, annuities, retirement and sickness insurance, etc, may normally be advertised only by members of the Life Offices' Association, the Industrial Life Offices' Association, the Associated Scottish Life Offices and by registered friendly societies which are members of the Association of Collecting Friendly Societies, National Conference of Friendly Societies, National Union of Holloway Societies or Association of Deposit Societies.

General insurance cover (eg for motor, household, fire, and personal injury) may normally be advertised only by members of the British Insurance Association and of Lloyd's underwriting syndicates.

Insurance brokerage services may normally be advertised only by members of the Lloyd's Insurance Brokers Association, the Corporation of Insurance Brokers or the Association of Insurance Brokers.

4 Lending and Credit

The advertising of mortgage, other lending facilities and credit services is acceptable from:

- a** Government and local government agencies.
- b** banks and companies holding certificates under Section 123 of the Companies Act, 1967.
- c** companies holding an order of exemption under Section 6(e) of the Moneylenders Act, 1900.
- d** building societies.
- e** insurance companies.
- f** registered Friendly Societies.
- g** credit card organizations.
- h** companies offering goods and services on hire purchase or credit terms.

5 Financial Information

Advertisements for publications on investment and other financial matters, including periodicals, books and

subscription services, must be in general terms and make no reference to any specific investment offer.

Advertisements in general terms, designed specifically to enhance the financial reputation of companies in the minds of investors, are not acceptable – eg the presentation of abbreviated annual reports or statements by company chairmen.

6 Commodity Investment

The advertising of commodity investment is not acceptable.

Part B Advertisement Content

Within the generality of the Independent Television Code of Advertising Standards and Practice, the following rules set out the minimum requirements to be observed in all advertisements offering services and facilities of a financial nature:

1 Advertisements must comply with all relevant legal requirements (see Appendix 4(b) for a list of relevant statutes affecting financial advertisements).

2 No advertisement is acceptable which directly or indirectly invites the remittance of money direct to the advertiser or any other person without further formality.

3 Advertisements must present the financial offer or service in terms which do not mislead, whether by exaggeration, omission, or in any other way. In particular:

a *Tax Benefits.* References to income tax and other tax benefits must be properly qualified to show what they mean in practice and to make it clear, where appropriate, that the full advantage may only be received by those paying income tax at the full standard rate.

b *Interest on Savings and Investment.* References to interest payable on savings and investment must be stated clearly and be factually correct at the time of the transmission of the advertisement. Calculations of interest must not be based on unstated factors (eg minimum sum deposited, minimum deposit period, or minimum period of notice for withdrawal) which might affect the sum received by individuals or be capable of misunderstanding in any other way. It should be clear whether the interest is gross or net of tax. Interest rates related to variables (eg Bank of England rate) must be so described.

c *Interest on Loans or Mortgages.* There may be no reference to specific rates or sums charged against borrowers unless the quoted rate or sum is fixed and applies universally to all borrowers; or is accompanied by a clear statement of the factors which might affect the position of individual borrowers; or is the highest currently charged; or is clearly and justifiably presented as an example only.

d *Rates of Growth or Return on Unit Trusts.* No advertisement referring directly or indirectly to benefits to be derived from a purchase of units may state or imply that they are other than a medium to long-term investment. There may be no projection of specific rates of growth or returns and no implication that past

performance will inevitably be repeated. All references to past achievements or future possibilities must be qualified by a clear and unambiguous reference to the fact that the price of units and the income from them may go down as well as up.

Note: Written confirmation will be required that the material text of any proposed advertisement for a Unit Trust has the approval of the Trustee.

e Insurance Premiums and Cover. References to rates and conditions in connection with insurance must not be inaccurate or misleading, and in specifying rates of premium or cover there must be no misleading omission of conditions.

In life insurance advertising, references to specific sums assured or guaranteed bonuses must be accompanied by all relevant qualifying conditions – eg age and sex of the assured at the outset of the policy, period of policy and amount and number of premiums payable. In references to ‘with profit’ policies and bonuses there must be no implication that past performances will inevitably be repeated. In advertisements for life assurance linked with unit trust investment, any reference to a specific maturity value, unless guaranteed, must be qualified by reference to the variables which might affect the quoted figure.

4 Actors may not purport to be chairmen, directors, officers or other employees of an advertiser. No one may appear to give independent professional advice on any investment offer. Celebrated entertainers, writers or sportsmen may not present, endorse or recommend any investment offer.

NB Full and detailed information will be required in connection with any financial offer or service to be advertised on television.

Appendix 3

The Advertising of Medicines and Treatments

A Introductory

1 The harm to the individual that may result from exaggerated, misleading or unwarranted claims justifies the adoption of a very high standard and the inclusion of considerable detail in a Code designed to guide those who are concerned with this form of advertising.

The rules contained in this Appendix have been adopted by the Independent Television Authority after due consultation under the terms of the Television Act with the Advertising Advisory Committee and the Medical Advisory Panel and with the Postmaster-General in so far as he is concerned with the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed.

2 The British Code of Advertising Practice

Within the generality of the Independent Television Code of Advertising Standards and Practice and subject to the additional rules below, the Authority’s basic requirements in regard to the advertising of medicines and treatments are those laid down in Part B of the British Code of Advertising Practice which is reproduced as part B of this Appendix.

3 Unacceptable Products or Services

Advertisements for products or services coming within the recognized character of or specifically concerned with, the following are not acceptable:

- a** contraceptives*
- b** smoking cures
- c** products for the treatment of alcoholism
- d** contact or corneal lenses
- e** clinics for the treatment of hair and scalp
- f** products for the treatment of haemorrhoids.

* This rule does not preclude advertising of official or officially sponsored Family Planning Services.

NB An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for the purposes of publicizing the brand name or other identification of an unacceptable product.

4 Avoidance of Impression of Professional Advice

In advertisements for medicines, treatments and products which are claimed to promote health or be beneficial in illness, the following are not allowable:

- a** visual presentation of doctors, dentists, pharmaceutical chemists, nurses, midwives, etc, which give the impression of professional advice or recommendation, and
- b** statements giving the impression of professional advice or recommendation made by persons who appear in the advertisements and who are presented, either directly or by implication, as being qualified to give such advice or recommendation.

To avoid misunderstanding about the status of the presenter of a medicine or treatment, it may be necessary to establish positively in the course of an advertisement that the presenter is not a professionally qualified adviser.

5 Hospital Tests

No reference may be made to a hospital test unless the Medical Committee of the hospital concerned is prepared to vouch for its validity.

6 Testimonials

No advertisement for a medicine or treatment may include a testimonial by a person well known in public life, sport, entertainment, etc.

7 Tonic

The use of this expression is not acceptable in advertisements for medicines or treatments or products for which medical or health claims are made.

8 Vitamins

No advertisement should state or imply that good health is likely to be endangered solely because people do not supplement their diets with vitamins.

B The British Code of Advertising Practice Part B

This part of the Code applies to the advertising to the public of medicines, treatments and appliances for the prevention or alleviation of any ailment, illness or disease. It does not apply to advertisements published by or under the authority of a Government Ministry or Department, nor to advertisements for medicines, treatments and appliances addressed directly to registered medical or dental practitioners, pharmacists, registered medical auxiliaries or nurses, sent direct or published in their respective professional or technical journals.

1 Cure

Advertisements should not contain any claim (directly or by implication) to extirpate any ailment, illness, disease or symptom of ill-health.

2 Illnesses Requiring Medical Attention

Advertisements should not offer any medicine or treatment for serious diseases, conditions or complaints which need the attention of a registered medical practitioner.

3 Appeals to Fear

Advertisements should not contain any statement or illustration likely to induce fear on the part of the reader or viewer that he is suffering, or may without treatment suffer, or suffer more severely, from an ailment, illness or disease.

4 Diagnosis or Treatment by Correspondence

Advertisements should not contain any offer to diagnose or to treat any ailment, illness or disease, or symptoms of ill-health by correspondence; nor invite information in order to advise on or prescribe treatment by correspondence.

5 Money Back Offers

Advertisements should not contain any offer to refund money to dissatisfied users.

This paragraph does not apply to mail order advertising of medical appliances or therapeutic wearing apparel.

6 College, Hospital, Clinic, Institute, Laboratory

Advertisements should not contain any reference to a 'College', 'Hospital', 'Clinic', 'Institute', 'Laboratory', or similar establishment unless there exists a bona fide establishment corresponding to the description used.

7 Medical Statements, Trials and Tests

1 Advertisements should not contain any medical statement or reference to clinical or other trials or tests which cannot be substantiated by authoritative evidence.

2 No product with a name containing the term 'Doctor' or 'Dr' is acceptable unless the product was marketed under that name prior to 1 January 1944.

8 Testimonials

Advertisements should not contain any testimonial given by a doctor who is not a registered British medical practitioner unless the advertisement makes it clear that the writer is not so registered.

9 Exaggerated Copy

Advertisements should not contain copy which is

exaggerated by reason of the improper use of words, phrases or methods of presentation, eg the use of the words 'magic', 'magical', 'miracle', 'miraculous'.

10 'Natural' Remedies

Advertisements should not contain any false claim, direct or indirect, that a product is 'natural', 'nature's remedy' or the like.

11 Competitions

Advertisements for medicines, treatments and appliances should not contain any reference to a prize competition or similar scheme.

12 Slimming, Weight Reduction or Limitation, or Control

Advertisements should not contain any offer of any product or treatment for slimming (ie weight reduction, limitation or control) which:

a is in itself likely to lead to harmful effects

b is not directly associated with the following of a properly designed diet.

13 Bust Developers

Advertisements for preparations and devices purporting to promote enlargement of the bust are not permissible.

14 Products Offered Particularly to Women

Advertisements should not suggest or imply that any products, medicines or treatments offered therein will induce miscarriage.

15 Sexual Weakness, Premature Ageing, Loss of Virility

Advertisements should not suggest or imply that any product, medicine or treatment offered therein will promote sexual virility or be effective in treating sexual weakness or habits associated with sexual excess or indulgence, or any ailment, illness or disease associated with such habits.

16 Hypnosis

Advertisements should not contain any offer to diagnose or treat conditions of ill-health by hypnosis.

17 Hair and Scalp Products and Treatments

Advertisements relating to hair and scalp products and treatments should not contain:

a any offer of diagnosis by post or telephone or any claim or implication that the product or treatment advertised will do more than arrest loss of hair.

b any particulars of establishments administering treatments for the hair and scalp other than the name, address, telephone number and hours of attendance. The types of treatment available may be mentioned provided that there is no reference to specific conditions for which such treatment is intended.

18 Haemorrhoids

Advertisements should not contain any offer of products for the treatment of haemorrhoids unless the following warning notice is contained in the directions for use on the container itself or its labels: 'Persons who suffer from haemorrhoids are advised to consult a doctor.'

19 Products Offered for the Relief of Backache and Rheumatic Pains

Advertisements should not contain any claims for the relief of backache and rheumatic pains based upon the urinary antiseptic properties of the products advertised.

20 Vitamin Products

Advertisements should not contain any unqualified claims that vitamins will give adequate protection against or treatment for virus infections, or unqualified statements that the medical profession supports such claims.

Appendix to the British Code of Advertising Practice

Advertisements should not refer to any medicine, product, appliance or advice in terms likely to lead to its use for the treatment of any of the following illnesses or conditions:

Amenorrhoea; Anaemia (pernicious); Ankles, diseased; Arterio sclerosis; Artery troubles; Arthritis; Asthma (a); Barber's rash; Bleeding disease; Blood pressure; Breasts, diseases of the; Carbuncles; Cardiac symptoms, heart troubles; Convulsions; Dermatitis; Diseased ankles; Disseminated sclerosis; Ears (any structural or organic defect of the auditory system); Enlarged glands; Erysipelas; Eyes (any structural or organic defect of the optical system); Fungus infections (b); Gallstones; Glands, enlarged; Goitre; Heart troubles, cardiac symptoms; Impetigo; Indigestion, where the reference is to chronic or persistent;

Insomnia, where the reference is to chronic or persistent; Itch; Kidneys, disorders or diseases of the; Lazy eye; Leg troubles; Lupus; Menopausal ailments; Obesity; Osteoarthritis; Pernicious anaemia; Phlebitis; Prolapse; Psoriasis – except where the reference is confined to relief from the effects of the complaint; Purpura; Pyorrhoea; Rheumatism, where the reference is to chronic or persistent; Rheumatoid arthritis; Ringworm; Scabies; Skin diseases, where the reference is to 'all or most' skin diseases, or skin ailments in general; Sleeplessness, where the reference is to chronic or persistent; Squint; Sycosis; Thrombosis; Ulcers: Duodenal, Gastric, Pyloric, Stomach; Urinary infections; Varicose veins (c); Whooping cough (d).

NB

(a) This prohibition does not apply provided that:

(i) it is made clear in the advertisement that the medicine, treatment, product or appliance advertised is only for the alleviation of an attack of asthma.

(ii) the advertisement contains a recommendation that sufferers should seek medical advice.

(b) This prohibition does not apply to the advertisement of products for the treatment of athlete's foot.

(c) Advertisements for elastic hosiery are permissible provided that no claim is made that the product has any beneficial effect on the condition.

(d) This prohibition does not apply where the reference to whooping cough appears only on labels or in literature issued with the product and is limited to offering the product for alleviating the symptoms of whooping cough.

Appendix 4 Statutes Affecting Television Advertising

The following statutes may restrict, control or otherwise affect television advertising and should be noted:

a General

Accommodation Agencies Act, 1953
Adoption Act, 1958 (Section 51)
Betting, Gaming and Lotteries Act, 1963
Cancer Act, 1939 (Section 4)
Children and Young Persons (Harmful Publications) Act, 1955
Children and Young Persons Act, 1933 (Scotland, 1937)
Children and Young Persons Act, 1963 (Including the Children (Performances) Regulations, 1968)
Children's Act, 1958 (Section 37)
Copyright Act, 1956
Defamation Act, 1952
Education Acts, 1944–1948
Food and Drugs Act, 1955, and the Labelling of Food Order (SI 1953, No 536) as amended by the Labelling of Food (Amendment) Regulations
Geneva Convention Act, 1957 (Section 6)
Larceny Act, 1861 (Section 102)
Medicines Act, 1968
Opticians Act, 1958
Pharmacy and Medicines Act, 1941 (Sections 8–13; 15–17)
Race Relations Act, 1968
Registered Designs Act, 1949

Sale of Goods Act, 1893

Television Act, 1964 Sections 7, 8 & 9

Trade Descriptions Act, 1968

Trade Marks Act, 1938

Trading Stamps Act, 1964

Venereal Diseases Act, 1917

Weights and Measures Act, 1963

b Financial

Advertisements (Hire Purchase) Act, 1967

Advertisements (Hire Purchase) (Isle of Man) Act, 1966

Building Societies Act, 1962 (Sections 14, 48 & 51, and Schedule 2)

Channel Islands Act, 1967

Companies Act, 1948

Companies Act, 1967

Depositors and Investors (Prevention of Fraud) (Jersey)

Law, 1967, and the Depositors and Investors

(Prevention of Fraud) (General Provisions) (Jersey)

Order, 1968

Hire Purchase Act, 1964

Hire Purchase Act (Northern Ireland), 1966

House Purchase and Housing Act, 1959 (Section 1)

Insurance Companies Act, 1958

Industrial and Provident Societies Act, 1965

Moneylenders Acts, 1900 and 1927

Prevention of Fraud (Investments) Act, 1958

Prevention of Fraud (Investments) Act (Northern Ireland), 1940

Protection of Depositors Act, 1963 (including the

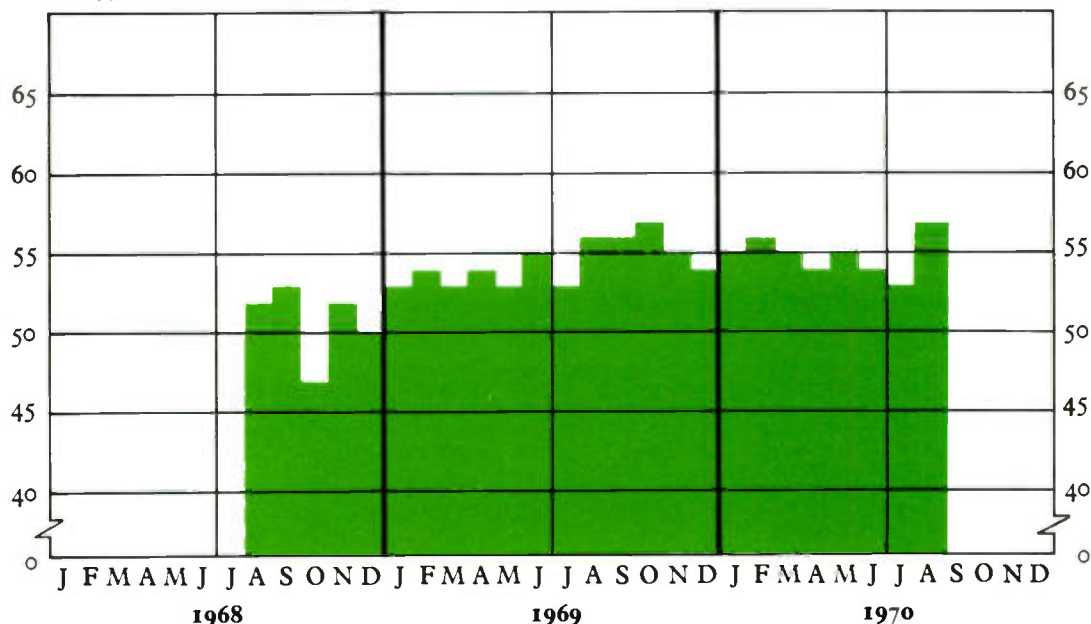
Protection of Depositors (Contents of Advertisements)

Regulations, 1963)

Trustee Savings Banks Acts, 1954

Monthly share of audience

ITV share % of audience



Months	Total hours of viewing daily			ITV hours of viewing daily			ITV share %		
	1968	1969	1970	1968	1969	1970	1968	1969	1970
January		5.0	5.0		2.6	2.7		53	55
February		5.2	5.0		2.8	2.8		54	56
March		4.9	4.9		2.6	2.7		53	55
April		4.6	4.8		2.5	2.6		54	54
May		4.3	4.1		2.3	2.3		53	55
June		3.9	4.1		2.1	2.2		55	54
July		3.8	3.9		2.0	2.1		53	53
August	3.1	3.6	3.7	1.6	2.0	2.1	52	56	57
September	3.6	4.1		1.9	2.3		53	56	
October	4.3	4.4		2.0	2.5		47	57	
November	4.7	4.9		2.4	2.7		52	55	
December	5.0	5.0		2.5	2.7		50	54	

Source: AGB/JICTAR



The ITV Audience

The Authority has a duty, in the words of the Television Act, to make arrangements for 'ascertaining the state of public opinion concerning the programmes . . . broadcast by the Authority'. This obligation is fulfilled in various ways through a systematic programme of audience research, which covers not only the measurement of the size of the audience to each programme, and the composition of the audience, but also research into the audience's reactions, interests and needs, public opinion about the output as a whole and in its various aspects, and certain basic research problems. Close contact is also maintained with other broadcasting organisations and with bodies concerned with research into the mass media in this country and abroad.

Audience Size and Composition

Information about the size and composition of the audience is provided for ITV by an independent research organization, Audits of Great Britain Ltd. (AGB) through the Joint Industry Committee for Television Advertising Research (JICTAR) which is responsible for the service. Automatic electronic meters are attached to the television sets in a representative sample of 2,650 ITV homes throughout the United Kingdom. These meters record on a minute-to-minute basis whether the receiver is switched on, and if so to which station it is tuned. In addition, diaries are completed within each household showing for each quarter-hour period the details of the age, sex and other characteristics of those who were viewing. Used in conjunction with data from other surveys, this information allows statistically accurate estimates to be made of the size and composition of the audience to every programme in every area.

About 55 million people – over 98% of the total population – live within reach of transmissions from the ITA's stations. About 51 million people in over 16½ million homes have sets able to receive ITV

programmes. During the year ended August 1970, in homes which could receive both BBC and Independent Television, the set was switched on for an average of 4·5 hours per day; for 2·5 hours it was tuned to ITV and for 2·0 hours to BBC. The average ITV share of the total audience over this period was 55%.

Audience Reactions

Although it is necessary to know the size and make-up of the audience, both for the commercial operation of Independent Television and in order to understand 'public opinion concerning the programmes', this type of information alone is insufficient. The ITA therefore supplements audience measurement data with research from various sources – usually specially-commissioned projects from independent research organizations.

For the past three years experimental and pilot work has been undertaken with the aim of setting-up a panel of viewers whose reactions to and opinions about the programmes will be available within ITV as an indication of audience appreciation. Various approaches have been tried and the results of these experiments are under review, and are the subject of further development work. The Authority has, at present, a panel of over 500 viewers who provide regular information on their appreciation of all the programmes they have viewed each week.

At regular intervals the ITA also conducts surveys of public opinion about television broadcasts, carried out by normal sample social survey methods. These surveys give indications of public attitudes towards the output as a whole, and towards its constituent parts (news, drama, documentaries, light entertainment, serials, etc.). They also help to identify any aspects of the output which may be causing public disquiet – for example, excessive portrayal of violence on the screen, incidents which are thought unsuitable for transmission at the times when shown, or any departure from

impartiality in the reporting of controversial issues in information programmes.

Ad Hoc Surveys

Public opinion surveys of this kind provide a general over-all picture which it is necessary to supplement, on occasion, with more detailed studies of particular areas of programming. Such studies are useful not only as a measure of how the audience feels about what has already taken place in broadcasting, but to help with future programme planning. In the recent past the ITA has undertaken research into public attitudes towards programmes in the areas of news and current affairs, children's programmes, sport, drama, religion and adult education. The detailed study of public attitudes undertaken for the 1968 Consultation on Religious Broadcasting at Canterbury was supplemented by a special survey in Northern Ireland conducted in conjunction with Ulster Television and the Churches in Northern Ireland and has been made available to the general public in the form of a book (*Religion in Britain and Northern Ireland*, Independent Television Publications, 1970, 7s. 6d.). The results of a survey in the area of adult education have also been made publicly available (*Viewer Preferences in Adult Education*, obtainable from the ITA).

During the past year the Authority has undertaken a survey of the availability and programme preferences of the audience during the afternoon, paying particular attention to shift workers, old people and others whose viewing habits and intentions during this period are of special interest.

Basic Research

Independent Television aims to provide a programme output which is both of high quality and balanced in respect of the different kinds of material which are transmitted. A wide variety and choice of viewing material is available for all tastes, and it is therefore a matter of interest to the Authority to know to what extent and in what way the viewer exercises this choice in deciding his pattern of viewing. Part of the ITA's research effort is therefore devoted to examining the importance of different programme and scheduling decisions in their effect on viewing patterns. This is investigated by systematic and careful analysis of the audience measurement data, and also by special studies of changes in viewing behaviour which are associated with events of unusual interest – in 1970, for example, the World Cup coverage and the political broadcasts during the General Election campaign.

Liaison

The Authority maintains close contact with organizations which are concerned with research into the effects of mass media. It was the ITA's financial grant of £250,000 in 1963 to the Television Research Committee which led to the establishment of the Centre for Mass Communication Research at Leicester University. The studies which have been undertaken and published by the Centre have been carefully considered by the Authority – particularly with reference to its responsibilities in the area of the control of violence on the screen.

Technical liaison on audience research matters takes place on a continuous basis with the research departments of other broadcasting bodies in Europe and elsewhere, and regular meetings are held at which exchange of information on research findings and technical developments takes place.

Network Top Twenty Week ended 27th September 1970

Programme	Originator	Homes viewing
Special Branch	THAMES	6.95 millions
Coronation Street (Monday)	GRANADA	6.90 millions
News at Ten (Wednesday)	ITN	6.90 millions
Cribbins	THAMES	6.70 millions
Coronation Street (Wednesday)	GRANADA	6.70 millions
The Main Chance	YORKSHIRE	6.50 millions
Opportunity Knocks!	THAMES	6.40 millions
On the House	YORKSHIRE	6.30 millions
Armchair Theatre	THAMES	6.25 millions
Please Sir!	LONDON WEEKEND	6.15 millions
Dad's Army	BBC	6.15 millions
For the Love of Ada	THAMES	6.10 millions
World in Action	GRANADA	6.00 millions
News at Ten (Monday)	ITN	5.90 millions
This Week	THAMES	5.90 millions
News at Ten (Thursday)	ITN	5.90 millions
Fraud Squad	ATV	5.80 millions
Crowther's in Town	LONDON WEEKEND	5.55 millions
Nine O'Clock News (Friday)	BBC	5.50 millions
Softly, Softly	BBC	5.45 millions

Source: AGB/JICTAR

Measuring the Audience

Meeting the needs of the programme planners, as well as the buyers and sellers of television advertising time, in measuring the viewing behaviour of some seventeen million family audiences is the industry body known as JICTAR. JICTAR (the Joint Industry Committee for Television Advertising Research) represents three bodies: the Incorporated Society of British Advertisers Ltd (ISBA), the Institute of Practitioners in Advertising (IPA) and the Independent Television Companies Association Ltd (ITCA). Since 30 July 1968, when the new programme contracts came into force, the research data for JICTAR has been prepared by Audits of Great Britain Ltd (AGB) at Audit House, the research centre at Eastcote, Middlesex.

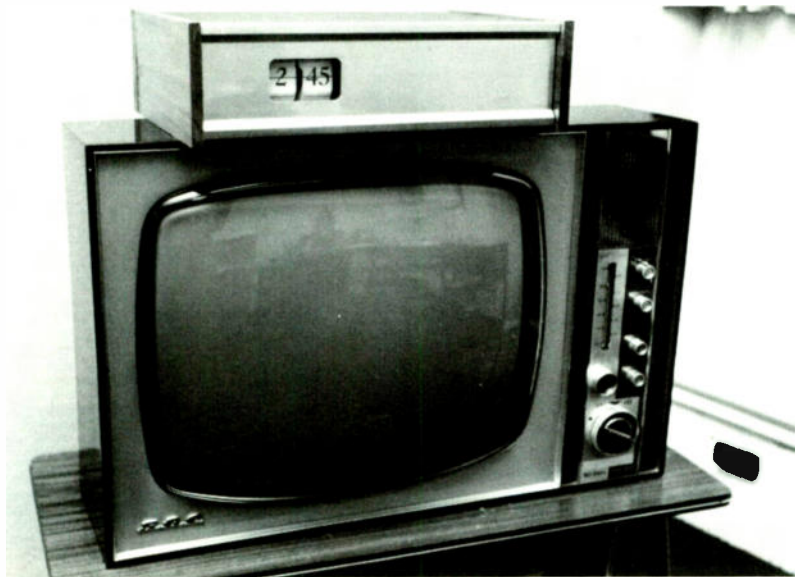
The service is based upon panels which are representative of ITV homes in each of the areas defined on the BBTA (British Bureau of Television Advertising) regional maps. These panels are selected, maintained and revised on the basis of large 'random sample' establishment surveys carried out in each area each year. Panel selection is determined by television reception characteristics, geographical location, demographic features and the predicted weight of viewing. In the London area alone, the viewing characteristics of some 350 households, representing 990 individuals, are measured on a minute-by-minute

basis, while on a national scale (excluding the Channel Islands) the panel comprises 2,650 households and 7,790 individuals.

The Information

For the greatest possible accuracy, some six different types of information have to be merged to produce the weekly reports for subscribers. These are:

- 1 The statistics and characteristics of each household, recorded on a master file.
- 2 The amount of viewing, and to which channel, in every home as recorded on the SETmeter, the sophisticated electronic device developed by AGB.
- 3 A record of who in each family is watching and when, determined by SET diaries, submitted each week by the housewife.
- 4 A post-transmission programme log from each of the ITV companies and the BBC to determine the exact timing of the programme schedule transmitted each day.
- 5 A commercial log from each of the ITV companies giving the time and nature of every commercial transmitted.
- 6 A report of the current advertising rates in force at the time of transmission of each commercial.



The electronic SETmeter records the amount of viewing and the channel to which viewers are tuned in 3,000 households

Process

At Audit House, the week runs from Monday to Sunday and the whole process of audience measurement starts on Monday morning when the housewife recovers the tape from the SETmeter and, together with the individual viewing diaries, posts it to AGB. Ninety per cent arrive safely by Tuesday morning, when the work of sorting the tapes and viewing diaries begins and the information is booked in by a cardex system. The next stage in the operation is to translate the information on the tape into special punched paper tape capable of being read by the computer, a Honeywell 1200. This is done on an 'encoder'.

The viewing diaries, completed on a quarter-hour basis by each member of the household panel and any guests, are similarly transferred on punched paper tape by means of a 'Lector'. Information from the programme logs of each of the ITV companies is then coded and put on to punched cards.

By Wednesday night, all of the requisite information is available in a form suitable for the computer to digest and the process of feeding the Honeywell commences.

Thursday morning sees the computer drawing graphs, by means of an attachment called 'Calcomp', of the minute-by-minute audience levels to ITV and BBC for each day for each ITV region. The computer also produces columns of viewing and cost information and these 'print-outs' are pasted-up, checked and photographed before being printed on one of the eight 'Multilith' machines at Audit House.

The last stage in the process is the collating and packing of individual reports prior to despatching them to subscribers on the Friday evening.

Analysis of Viewing Data

This wealth of information on the audience to television is not only processed for the purpose of these weekly reports, but also analysed by AGB in accordance with the requirements of subscribers to the JICTAR service.

One such analysis breaks down the total audience to each channel into particular components. This may be a division into social groupings and an example of this, taking a typical weekday's viewing in the London area between 7.30 p.m. and 10.30 p.m., is shown below.

Viewing by Social Groups

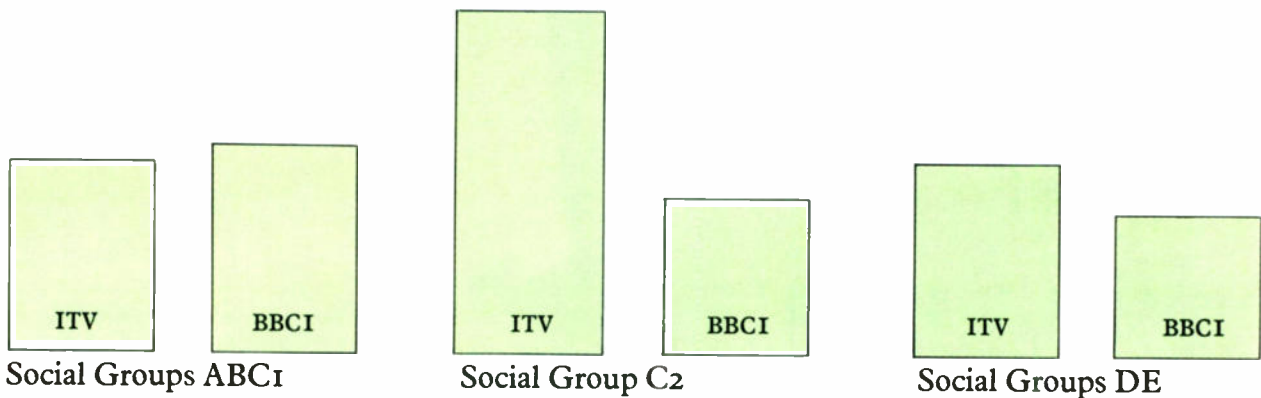
(London ITV Area, 7.30 to 10.30 p.m.)

	Social Grade		
	ABC1	C2	DE
All Households	38%	34%	28%
ITV/BBC Households	38%	36%	26%
ITV and BBC1 Total Average TV Rating*	20	26	17
ITV Average TV Rating*	10	18	10
BBC1 Average TV Rating*	11	8	7

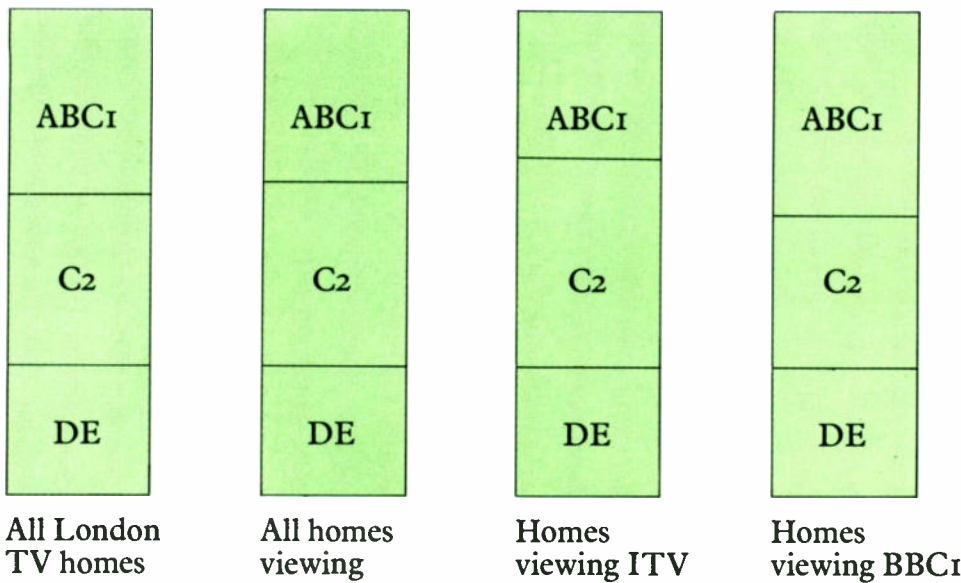
*Contribution to total TV rating from each social grade section of the audience.

N.B. Figures are rounded to the nearest whole number.

Number of London homes viewing ITV and BBC1



Composition of London TV audience



These social class groups into which the whole population is divided are one of the four main controls of the area panels. They are defined as follows:—

Social Grade	Head of Household's Occupation
ABC1	Managerial, administrative, professional, supervisory and clerical
C2	Skilled manual workers
D	Semi and unskilled manual workers
E	State pensioners, widows (no other earner), casual or lowest-grade workers

JICTAR and the BBC

The audience share figures quoted by AGB on behalf of JICTAR and the figures quoted by the BBC's Audience Research Department are often dissimilar and apparently incompatible. Confusion arises from the fact that both sets of findings are expressed simply as 'percentage audience shares' and, in consequence, are taken to be widely differing answers to the same question. In reality, both organizations are providing answers to two differing questions. The BBC provides 'percentage audience shares' in terms of the average individual, whilst AGB provides 'percentage audience shares' in terms of the average household's viewing.

Further, the JICTAR sample is confined to households with multi-channel receivers and excludes those

households which are considered to be incapable of receiving ITV programmes reliably, whereas the BBC embraces the whole population (excluding children under five), admitting anyone whether he has an ITV/BBC television set, a BBC only television set, or neither.

Placings in the Top Twenty

The following table classifies all programmes, both ITV and BBC, appearing in the JICTAR Top Twenty during the year to September 1970.

Programme Classification	Placings in the Top 20			
	TOTAL	BBC	ITV	ITV % SHARE
Drama Series	228	40	188	83
Current Affairs	73	2	71	97
Main News	184	—	184	100
Comedy	250	56	194	78
Variety	145	39	106	73
Films	44	44	—	—
Plays	53	—	53	100
Miscellaneous	81	29	52	64
Total	1,058	210	848	80

The Story of Television



Visitors watch a 12-screen presentation about ITN at the ITA Television Gallery.

The story of the invention of television is difficult to tell because it involves many strands spread over more than a century and because parts of it are highly technical. The Television Gallery at the ITA's London headquarters presents this technical story within a confined space and in a way that the interested layman can follow by splitting it into two parts.

The first part explains the simple basic principles of television: the persistence of vision, simulating movement with a rapid sequence of still pictures; the early days of wireless; the transmission of a still picture by scanning, looking at it a bit at a time in a series of lines in order to turn each bit into an electrical signal; the behaviour of electrons and the fundamental ideas of the valve.

The second part shows the application of these principles by concentrating on the problem of scanning. A television picture is built up by tracing it out in a series of lines and repeating the process fast enough to take advantage of the persistence of vision; that is by repeating it not less than ten times a second. The first practical way of doing this was patented by a Russian scientist, Paul Nipkow, in Berlin in 1884. His scanning disc was purely mechanical and was the basis of much later work, including that of Jenkins in America, Denes von Mihaly in Austria, and John Logie Baird in England.

Another method of scanning was patented four years later by Professor Weiller, who used a set of mirrors spaced round a rotating drum. This was the means employed in the first demonstration of television, given



by Professor Boris Rosing in St. Petersburg in 1906. Although his results were very crude, partly because the amplifier had not then been invented, his system worked after a fashion.

A great deal of work was done on both these mechanical systems, but the fatal flaw was that the amount of information needed to define a clear picture is so great that nothing mechanical could ever move fast enough to do it really well. The man who spotted this and forecast that ultimately the solution would be found in electronics was an electrical engineer, A. A. Campbell Swinton. He set out his ideas in a letter to *Nature* in 1908, but he had to confess that no photoelectric phenomenon was then known that would make his ideas possible. However he persisted to the point that in 1911 in a lecture to the Roentgen Society he presented a theoretical circuit for electronic television. This remarkable prophecy contained the basis of present-day television, even though it was to be twenty years before laboratories could build the hardware to turn his theory into practice.

The first man to start on making this theory work was Vladimir Zworykin, who emigrated to America, where he still lives, at the time of the Russian Revolution. He applied in 1923 for a patent for an electronic camera tube, which he called the Iconoscope. It was, however, some time before he got the backing and resources that he needed to complete the job and obtain his patent. Meanwhile he was overtaken by a brilliant British team working at E.M.I. under Isaac Shoenberg. They did not start until E.M.I. was formed by a series of mergers in 1930 but, working on the same lines as Zworykin, in 1932 they perfected the Emitron, the world's first electronic camera.

Meanwhile, however, those interested in mechanical means of transmitting pictures had not been idle. By the mid 1930s the Baird system had been developed to such a point that a Royal Commission under Lord Selsdon, that had been appointed to consider the future of television, was unable to choose between it and the electronic method. The Commission recommended that the BBC should open a full-scale public television service but that it should alternate the two systems week-by-week to give them both a public trial. This



1 This film projector, which was built in about 1900, is part of the display of the history of television in the ITA Television Gallery.

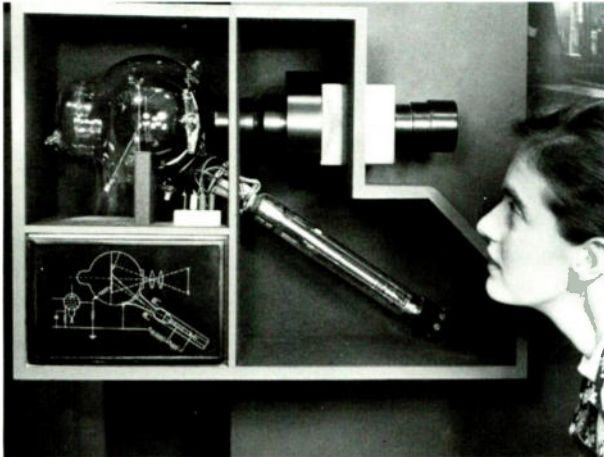
2 This early 'What the Butler Saw' machine, a mutoscope, illustrates the principle of creating an impression of movement from a series of still pictures.



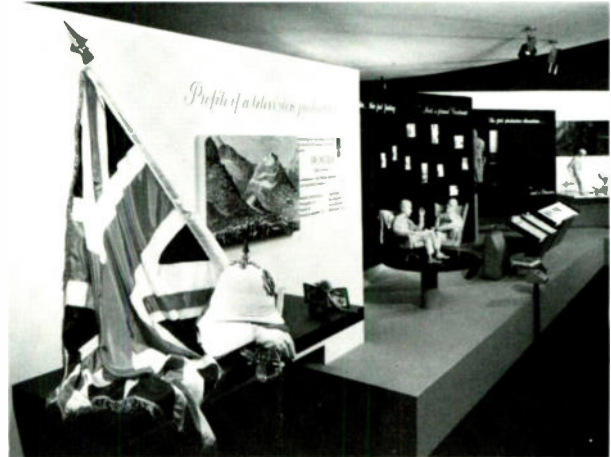
Some of the early history of television as displayed in the ITA Television Gallery.



The early history of television, set out in the ITA Television Gallery.



'Emitron' camera tube. An example of the first successful electronic camera tube developed by Isaac Shoenberg and his associates at EMI. Kindly presented to the ITA Television Gallery by EMI Limited.



Son et Lumiere techniques are used to show how a studio programme is made. This programme is one of the series 'Frontier' by Thames Television.

was done. The service opened on 2nd November 1936 and continued until, on 5th February 1937, the Postmaster General announced that the Baird system would be closed down and that a single electronic standard was to be used from then on.

The story of the invention of television is just one of the subjects covered in the Television Gallery. The position of television throughout the world is depicted and elaborate audio-visual displays explain how different kinds of programmes are made. Finance, television advertising, colour and satellites are among the many subjects shown. A tour of the Gallery takes

about 90 minutes and up to 30 can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10.00 a.m., 11.30 a.m., 2.30 p.m. and 4.00 p.m. and there is a minimum age limit of 16 years. Advance booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground Station. Bus routes 14 and 30 stop near by. The address is 70 Brompton Road, London, SW3. Telephone 01-584 7011.

£ Finance

The Authority's financial duties, set out in Section 21 of the Television Act 1964, are: to secure an income large enough to enable it to meet all its running expenses; to provide for depreciation on its assets (mainly the transmitting stations which it builds and runs); and to have a margin from which, after paying tax it can create and maintain a Reserve Fund and pay for its capital expenditure.

The Authority's income comes from rentals payable by the programme companies for the use of the Authority's transmitters. The companies earn their income by selling advertising time. From this income they provide all the programmes and meet all their other expenses. The whole system is thus entirely dependent on the revenue from advertisements.

Since July 1964 the programme companies have had to make further payments, in addition to their rentals. These are calculated by reference to their net advertising receipts and, although collected by the Authority, are transmitted immediately to the Exchequer. On 1st July 1969 a new scale was introduced which was intended to increase the annual yield of the levy by about £3m. A decline in advertising revenue, which had begun at that time, continued throughout the year. Taken in conjunction with the increasing operating costs of the companies, this led to further consideration by the Government which resulted in the introduction with effect from 14th April 1970 of a revised scale as follows:

On the first £2,000,000 per annum	<i>No additional payment</i>
On the next £4,000,000 per annum	<i>20 per cent</i>
On the next £3,000,000 per annum	<i>35 per cent</i>
On the next £3,000,000 per annum	<i>40 per cent</i>
On the next £4,000,000 per annum	<i>45 per cent</i>
On amounts in excess of £16,000,000 per annum	<i>50 per cent</i>

At the same time the Government decided that the National Board for Prices and Incomes should examine and report on the costs (including labour costs) and revenues of the companies. But the level of the additional payments was excluded from the reference.

The new scale was designed to reduce the annual yield of the levy by about £6 million at the then level of advertising revenue. Because of the way in which the levy applies, the benefit to the companies in the contract year to July 1970 was only about one quarter of this sum. The decline in advertising revenue continued throughout the year to July 1970. The result was that, despite the levy reduction in April 1970, the net advertising revenue left in the system after the payment of the levy was less than it was in the year to July 1969 by more than £4 million. In the year to 29th July 1970

the 'additional payments' to the Exchequer amounted to just over £23½ million. In the six years from July 1964 the total has exceeded £140 million.

In addition to these payments, which the companies have to make whether or not they are making profits, they are also liable to Corporation Tax, now at the rate of 45 per cent, on any taxable profits, and their shareholders bear income tax on any dividends.

The Authority, too, pays tax on its trading surplus. Up to 31st March 1970 the Authority's total tax liability has been just over £20 million.

In addition, the Television Act provides that any surplus which the Authority makes in any year, after providing for taxation, must be applied as the Minister of Posts and Telecommunications, with the approval of the Treasury and after consultation with the Chairman of the Authority, may direct. This direction may require payment of the whole or any part of such surplus into the Exchequer. This has happened six times between 1961 and 1967, the total taken now amounting to just over £6,630,000.

In the year to 31st March 1970 the Authority had to withdraw from its Reserve Fund a sum of £700,000, reducing the Fund to £6,630,000.

In taxation and appropriations from the Authority, the Exchequer has since 1954 received nearly £27 million; in 'additional payments' it has, since 1964, received over £140 million; taxation paid by the programme companies since 1954 can be put at not less than £140 million; and finally it has received the amounts deducted for income tax from distributed dividends. The total cash benefit to the public purse has thus been well over £300 million.

Because of past Exchequer appropriations the Authority has found itself as yet unable to accelerate its UHF construction programme to the pace now considered essential, and which the BBC proposes to adopt, in order virtually to complete national coverage for the duplication services by the beginning of the 1980s. It has, however, now decided that it must so revise its construction programme as to ensure that it will have caught up with the BBC's duplication construction by the mid 1970s and will thereafter remain broadly in step. This will mean that the full benefit to the national resources which derives from the ability of manufacturers to build single-standard (UHF 625-line receivers) as opposed to dual standard (625 and 405 UHF/VHF) receivers will mature earlier. To do this, however, the Authority will have to secure from the programme companies, as from the middle of 1971, additional revenue of £3½ million a year. The present and forecast financial position of the companies shows that they will not be able to pay this unless there is a further reduction in the amount taken out of the industry by the additional payments.

Summarized Revenue Accounts

	Nine years to 31 March 1963	31 March 1964	31 March 1965	31 March 1966	31 March 1967
Income	£26,028,514	£6,218,278	£7,507,598	£8,905,700	£9,439,038
Expenditure:					
<i>Engineering</i>	6,043,524	1,583,967	1,780,954	1,931,277	2,013,656
<i>Premises</i>	843,579	290,536	294,097	315,882	322,262
<i>Management & Central Services</i>	1,428,277	401,673	836,417*	519,987	553,554
<i>Superannuation Fund</i>	181,855	57,681	66,616	69,206	70,304
<i>Depreciation</i>	2,051,821	475,931	435,864	531,435	553,278
	10,549,056	2,809,788	3,413,948	3,367,787	3,513,054
Taxation	7,383,383	1,522,000	2,403,000	2,012,000	2,188,000
Surplus for the year	8,096,075	1,886,490	1,690,650	3,525,913	3,737,984
Available surplus, including any balance brought forward	8,096,075	2,086,254	1,903,904	3,757,817	3,990,801
Disposal of Surplus to Reserves:					
<i>Tax Equalization</i>	135,000	(—) 22,000	(—) 3,000	150,000	35,000
<i>Loan Redemption</i>	555,000	—	—	—	—
<i>Capital Expenditure</i>	3,275,000	115,000	575,000	455,000	45,000
<i>Reserve Fund</i>	2,820,000	1,300,000	250,000	—	1,830,000
<i>Contributions to the Exchequer</i>	981,311	400,000	750,000	2,700,000	1,800,000
<i>Increased cost of replacement of fixed assets</i>	130,000	80,000	100,000	200,000	10,000
Unappropriated Balance	199,764	213,254	231,904	252,817	270,801
	£8,096,075	£2,086,254	£1,903,904	£3,757,817	£3,990,801

Summarized Balance Sheets

	31 March 1963	31 March 1964	31 March 1965	31 March 1966	31 March 1967
Fixed Assets at Cost and payments on account of capital works in progress	5,820,949	6,387,882	7,370,791	8,307,431	8,852,442
Less Depreciation	1,992,829	2,444,253	2,851,002	3,334,500	3,837,064
Net Value of Fixed Assets	3,828,120	3,943,629	4,519,789	4,972,931	5,015,378
Reserve Fund Investments	1,919,999	2,820,010	3,860,253	4,155,355	4,361,186
Current Assets less Current Liabilities	2,366,645	3,297,615	3,561,862	3,939,531	4,729,237
Total Net Assets representing:	8,114,764	10,061,254	11,941,904	13,067,817	14,105,801
Loan Redemption Reserve	—	—	—	—	—
Capital Expenditure Reserve	3,830,000	3,945,000	4,520,000	4,975,000	5,020,000
Increased Cost of Replacement of Fixed Assets	130,000	210,000	310,000	510,000	520,000
Reserve Fund	2,820,000	4,120,000	4,370,000	4,370,000	6,200,000
Taxation Reserve	1,135,000	1,173,000	1,760,000	260,000	295,000
Contributions to the Exchequer	—	400,000	750,000	2,700,000	1,800,000
Unappropriated Balance on Revenue Account	199,764	213,254	231,904	252,817	270,801
	£8,114,764	£10,061,254	£11,941,904	£13,067,817	£14,105,801

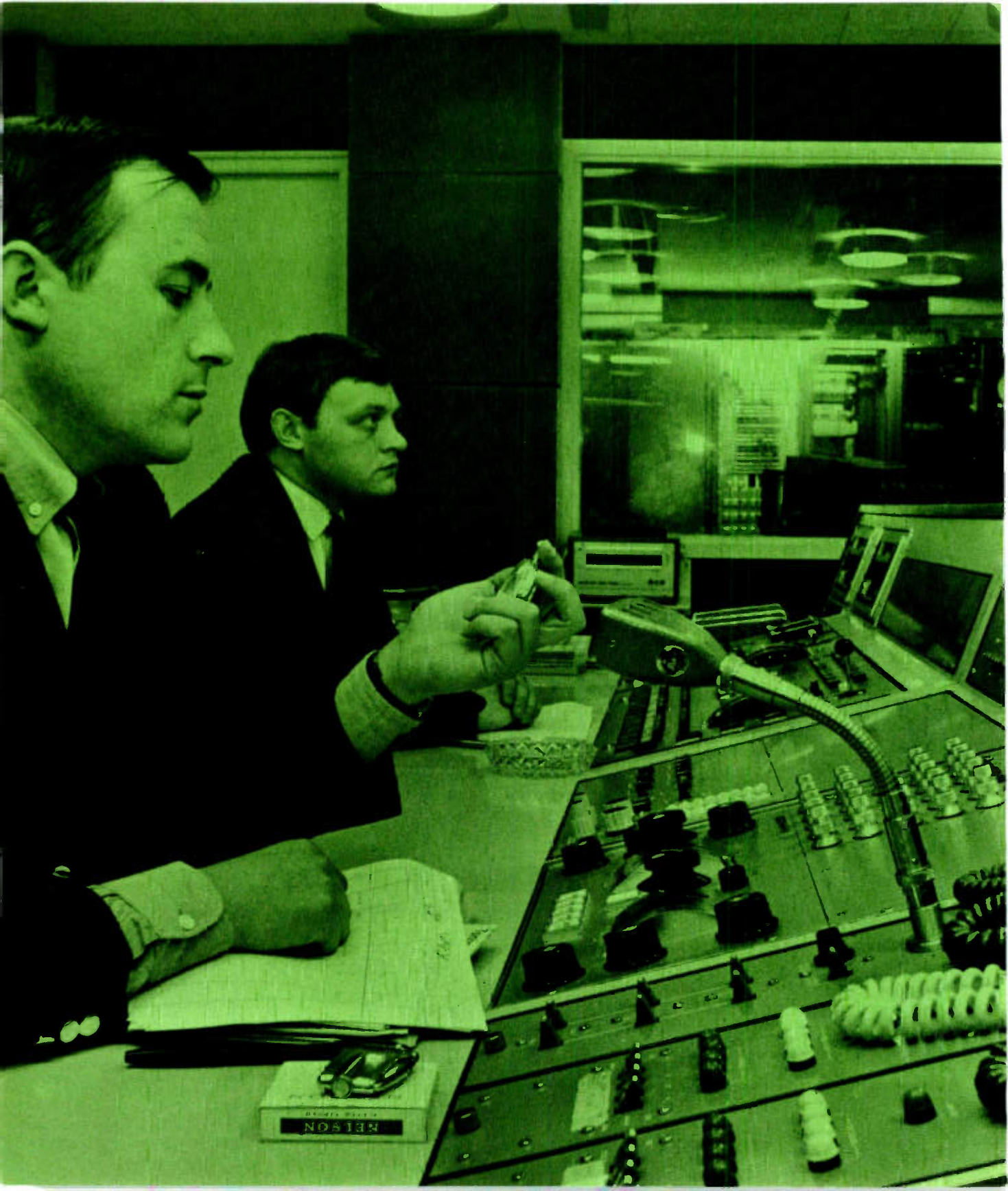
*Includes £304,850 written off the value of investments

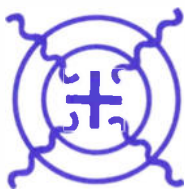
Summarized Revenue Accounts

	31 March 1968	31 March 1969	31 March 1970	Totals from 29 July 1964
Income	£9,479,510	£8,231,513	£7,722,327	£83,532,478
Expenditure:				
<i>Engineering</i>	2,225,867	2,630,837	3,128,852	21,338,934
<i>Premises</i>	343,690	380,929	487,418	3,278,393
<i>Management & Central Services</i>	591,720	780,379	797,751	5,909,758
<i>Superannuation Fund</i>	80,505	97,586	119,747	743,500
<i>Depreciation</i>	538,394	581,790	612,399	5,780,912
	3,780,176	4,471,521	5,146,167	37,051,497
Taxation	2,197,775	1,450,000	750,000	19,906,158
Surplus for the year	3,501,559	2,309,992	1,826,160	26,574,823
Available surplus including any balance brought forward	3,772,360	2,582,352	2,077,512	26,574,823
Disposal of Surplus to Reserves:				
<i>Tax Equalization</i>	270,000	335,000	400,000	1,300,000
<i>Loan Redemption</i>	—	—	—	555,000
<i>Capital Expenditure</i>	1,840,000	1,930,000	1,680,000	9,915,000
<i>Reserve Fund</i>	1,130,000	—	(—) 700,000	6,630,000
<i>Contributions to the Exchequer</i>	—	—	—	6,631,311
<i>Increased cost of replacement of fixed assets</i>	260,000	66,000	450,000	1,296,000
Unappropriated Balance	272,360	251,352	247,512	247,512
	£3,772,360	£2,582,352	£2,077,512	£26,574,823

Summarized Balance Sheets

	31 March 1968	31 March 1969	31 March 1970
Fixed Assets at Cost and payments on account of capital works in progress	11,167,069	13,646,176	15,687,368
Less Depreciation	4,307,979	4,846,530	5,213,597
Net Value of Fixed Assets	6,859,090	8,799,646	10,473,771
Reserve Fund Investments	6,200,027	6,108,385	6,209,930
Current Assets less Current Liabilities	2,748,243	3,209,321	3,259,811
Total Net Assets	15,807,360	18,117,352	19,943,512
representing:			
<i>Loan Redemption Reserve</i>	—	—	—
<i>Capital Expenditure Reserve</i>	6,860,000	8,790,000	10,470,000
<i>Increased Cost of Replacement of Fixed Assets</i>	780,000	846,000	1,296,000
<i>Reserve Fund</i>	7,330,000	7,330,000	6,630,000
<i>Taxation Reserve</i>	565,000	900,000	1,300,000
<i>Contributions to the Exchequer</i>	—	—	—
Unappropriated Balance on Revenue Account	272,360	251,352	247,512
	£15,807,360	£18,117,352	£19,943,512





Technical Operations

ITV in Colour

Independent Television is the most extensively equipped colour broadcasting operation in Europe. This is due in part to ITV's unique federated regional structure, with fifteen separate programme companies with their own studio complexes in every region of the British Isles.

No less than 187 colour camera channels, 76 colour telecine machines (for the broadcasting of films), and 60 colour-capable videotape machines are working or being installed in Independent Television. Major conversion and re-equipment of studio centres has taken place and a number of completely new studio complexes built for colour television: many new outside-broadcast mobile control centres, each costing several hundred thousand pounds, are being used to bring first rate colour and monochrome pictures from venues all over Britain.

Since the start of the colour services on 15th November 1969, Independent Television has achieved the fastest build-up of colour programming ever attempted by a major broadcasting organisation: well over 50 hours of colour each week, over 80% of peak hour programmes. High-quality colour not only for the main "spectaculars" but for almost all types of networked and local programmes.

This success has been possible only by an enormous technical programme of installation and re-equipment: by the ITA in building and commissioning new high-power UHF transmitters from a series of new regional colour control centres; by the programme companies with their extensive colour studio projects;

and by the Post Office in providing up-graded inter-city circuits suitable for distributing the colour signals from the studios to transmitters all over the country (the ITA rents 39 trunk inter-city circuits and many shorter 'local ends' circuits at an annual cost of over £1 million to serve its needs for over 5,500 miles of vision links and re-broadcast links).

By the beginning of 1971, fifteen main UHF transmitting stations have brought eleven of the fifteen programme companies into colour operation. Some seventy per cent of people in the United Kingdom already live within range of one of the new ITA 625-line combined colour/black-and-white transmitting stations. By about the end of 1971 this figure will have risen to almost four-out-of-five.

All these new transmitters are being built for unattended operation by means of automatic and remotely-controlled systems, made technically feasible by the ITA's pioneering of new types of klystron power amplifiers and solid-state drive units. For example, the two 40,000-watt transmitters at Crystal Palace provide a million watts of effective radiated power, making this station the most powerful unattended transmitting station in Europe.

This tremendous project – eventually there are likely to be some 60 main transmitters and many hundreds of low-power relays – represents the final triumph for the vision, if not always the down-to-earth engineering, of John Logie Baird who over forty years ago succeeded in transmitting extremely crude, but coloured, pictures. The real breakthrough in high-definition colour came in the 1950s when the Americans devised a system (NTSC)

The presentation control desk, where the programmes are integrated.

which could equally well be received as black-and-white pictures on normal receivers, and which did not require any broader transmission channel than the comparable black-and-white signal. The Americans also deserve credit for the practical development of the first really successful display device for colour television, the shadowmask tube which provides three independent systems in one tube to allow colour pictures to be built up from red, green and blue images. Today there are many millions of NTSC colour receivers in use.

But the NTSC system called for extremely close tolerances throughout. This encouraged European engineers to develop several variations, including the SECAM and PAL systems. The United Kingdom finally opted for 625-line PAL ('phase alternation line'). The PAL system has almost all the advantages of NTSC, but has much greater tolerance to the tiny errors which cause incorrect colours. Once correctly adjusted the receivers generally continue to provide pictures with remarkable fidelity of colour.

Independent Television is using the PAL colour system and has already amply demonstrated that it is determined that ITV colour should set a standard for others to follow.

How ITV is Transmitted

In the first place, the television picture signal must be originated: by live cameras, either in modern studio complexes or relayed from outside broadcast locations; or taken from film by means of telecine machines, from slides by slide scanners, or reproduced from pre-recorded magnetic tape by means of videotape recording (VTR) machines. All these various 'sources' must be capable of being selected by the producers, who will often be continuously switching between as many as four cameras, caption scanners, telecine or VTR machines, and many different microphones. All the various sources must be carefully synchronized by means of special pulses generated and distributed throughout the studio complex. Furthermore, all the picture and sound sources must be made as flexible as possible in the manner in which they can be assigned to specific studios or programmes. For studio productions, complex lighting arrangements are needed, preferably with many of the 'lighting plots' stored so that they can instantaneously be recalled when required.

The output from the studios or the pre-recorded film or tape (including the inserted commercials) then has to be linked to the local transmitter, or networked to one or

more outside regions anywhere in the country, or sometimes offered for international relay. To allow this to happen, the output from the programme company's studios goes via a *master control* facility before being routed through the network.

To connect the studios to the ITA's transmitters in all the possible arrangements needed in the course of a single working day involves careful advance booking of the necessary video and sound telecommunications circuits, plus the operation by the Post Office of major switching centres. From this centre the pictures travel over many thousands of miles of high-quality video and sound circuits, using special broadband coaxial cables or microwave relay stations to carry the signals to many of the transmitters. In practice this network is further extended by means of the re-broadcasting, from the smaller transmitting stations, of signals received directly 'off-air' from the main transmitters.

At the ITA's transmitting stations, the incoming signals from the network of circuits, or from a re-broadcast receiver, are then radiated from the high-power or relay transmitters. Careful checks are made of the quality of the picture and the operation of the transmitter. Since many of the transmitters are normally unattended by any operational staff, complex supervisory and remote monitoring arrangements have to be provided.

To radiate the radio-frequency energy over a wide area, the power from the transmitters must be fed to aerials mounted as high as possible on aerial-support masts and towers, ranging to heights of over 1,000ft.

With the present 'duplication' of services on two different line standards (405 and 625 lines) a further requirement is the provision of electronic standards converters at transmitters responsible for the 405-line service, since all programmes (except in the Channel Islands) are now originated in the 625-line standard.

While all these requirements are common to both black-and-white and colour television services, colour imposes much tighter tolerances on all operations; much equipment has had to be replaced with more precise equipment for colour.

The Role of the ITA

The main technical operations of the Authority are concerned with the planning, building and operating of the large networks of transmitting stations which bring Independent Television programmes to viewers throughout the United Kingdom.

The studio complexes in which the pictures are initially produced belong to the various programme companies, while the switching and the network of linking circuits are mostly provided by the Post Office. Under the Television Act, however, the ITA is responsible for the maintenance of high technical standards on its network; this naturally involves supervision of the output of the programme companies' studios and the performance of the Post Office network, as well as the Authority's own transmitters. Since ITA engineers have direct control only over the transmitting stations and their control rooms, a technical quality control section is increasingly concerned with the assessment and supervision of the technical performance of the whole chain of transmission. In practice this means that, in consultation with the programme companies and the Post Office, very strict standards of performance, especially for the colour programmes, are being established.

The ITA's network of 405-line very-high-frequency (VHF) transmitters using Band III was completed in 1970, making a total of 47 VHF transmitters. The first stations of the new network of 625-line, colour-capable transmitters using the ultra-high-frequency (UHF) Bands IV and V started in November 1969.

The New UHF Network

The first phase of the new UHF network, due to be completed by 1972, comprises 27 main stations and about 34 low-power relay stations.

It is anticipated that eventually some 60 main and over 400 relay stations will be put into operation. As a result of close co-operation between the ITA, the BBC, the Post Office and the new Ministry of Posts and Telecommunications, each of these stations is planned to carry ITV, BBC1 and BBC2; and a fourth (still unallocated) channel. The sites for these stations are the responsibility of the ITA or the BBC under a form of 'landlord and tenant' arrangement, although the transmitters are provided independently.

A series of fourteen regional colour control and monitoring rooms play a vital role in the new UHF network. National UHF coverage, with its requirement for many more stations than on VHF, could hardly have been contemplated without the development in recent years of new techniques for the remote control and supervision, including accurate quality assessment, of unattended transmitters. ITA engineers have played a major role in pioneering many new control and

monitoring systems for this application; and ITA techniques have already been widely adopted by broadcasting organizations in many parts of the world.

Apart from the London control room at the Croydon site, new control rooms have also been built at: Lichfield, Winter Hill, Emley Moor, Black Hill, Chillerton Down, Dover, St Hilary, Burnhope, Black Mountain, Mendlesham, Caradon Hill, Durris and Caldbeck. From these fourteen control rooms the entire UHF and VHF networks will be controlled and detailed assessments made of the technical quality of the colour and black-and-white programmes.

Duplication of Services

The process of 'duplicating' ITV programmes in 625-line combined colour/black-and-white systems on the new UHF transmitters, while simultaneously transmitting the same programmes in black-and-white-only on 405 lines over the Authority's VHF transmitters, has been a major engineering project, much of which had to be completed in time for the opening of the colour service.

Programme contractors (other than Channel) have had to change over to originating all pictures in 625 lines, and often in colour. This has involved a massive replacement of cameras, telecines and slide scanners, videotape recorders, and much of the other costly equipment found in modern television studio complexes. A number of programme companies set up entirely new studio centres equipped to the latest standards of colour performance. ITN in London; ATV in Birmingham; Southern in Southampton; and Thames in the Euston Centre, London, are examples of companies establishing brand-new colour television studio centres, equipped with the latest colour cameras, control techniques, lighting systems and the like. The forerunner of this latest generation of centres was that established by Yorkshire Television in Leeds, which first became operational in 1968 and which was planned from the beginning for full 625-line colour operations.

The elaborate and very complex Post Office network of video circuits linking the studio centres with the transmitters also required extensive installation of new equipment suitable for the wider bandwidth of 625-line television, and with the closer tolerances and more carefully controlled characteristics needed to transmit colour pictures over hundreds of miles with a minimum of degradation of the quality.

Within the ITA sphere, the new network of transmitters and control rooms, already described, had also to be supplemented by the installation of the latest type of electronic line-standard converters. This computer-like equipment accepts 625-line pictures and converts them to 405 lines with minimum loss of picture quality.

ITA's Engineering Activities

The large amount of work involved in planning, building and operating the new UHF network, in addition to the established VHF network, led to further expansion of the Authority's engineering division. By the adoption of the various remote control and supervisory techniques already mentioned, however, requirements for operational staff at the transmitters were kept to existing levels. Thus by the increasing use of sophisticated remote control systems, it is foreseen that well over 500 transmitters will in future be run by about the same number of station engineers as have been needed for a network of 47 VHF transmitters. But to back up the work of the station staff, it was considered essential to re-organize and expand many of the planning, construction and maintenance activities, and every effort has been made within the engineering division to benefit from the latest industrial management techniques and the increasing use of computers.

The Planning and Propagation Department is responsible for such matters as the overall planning of the transmitting network, in conjunction with the BBC and the Post Office, selecting the sites and arranging for the necessary permission to be obtained from the local authorities. This may involve carrying out many surveys and radio propagation calculations to ensure that stations will not cause mutual interference, and will provide the required service to the limits of the areas to be covered. It may also be necessary to calculate or determine by pilot experiments whether signals from other transmitters are available for re-broadcasting purposes, or to plan other forms of broadband links to provide the transmitters with the pictures.

Next to become concerned with a new station is the Station Design and Construction Department. Engineers within this department are responsible for the selection or specification of suitable transmitting equipments, the provision of the necessary masts and aerials, and also for the buildings, the electrical power arrangements, and the apparatus which accepts the vision and sound circuits from the network switching centres. The traditional television mast is a steel lattice

structure set in a reinforced concrete foundation with steel supporting guy ropes. In recent years several tubular steel masts have been erected. One of these masts, at Emley Moor in Yorkshire, collapsed during conditions of heavy icing in March 1969; similar masts at Belmont and Winter Hill have been modified and other precautions taken. The service from Emley Moor was quickly restored from temporary masts, and the permanent replacement will be in the form of a tapering reinforced concrete tower with an upper lattice section for the aerials enclosed in fibre-glass; this will come into operation early in 1971.

In terms of numbers of staff, the largest engineering department based at the ITA Headquarters is the Experimental and Development Department, which includes a large modern drawing office and workshop facility. Three main sections within this department are concerned with: (1) automation and control techniques; (2) video equipments including standards converters; and (3) radio-frequency equipment. Typical of the type of advanced engineering projects within this third category has been the development of new very high-performance receivers capable of picking up weak UHF signals and providing high-grade video signals, without incurring the various forms of distortion which tend to occur during the process of demodulating television signals.

An engineering department has overall responsibility for the booking, performance and operation of the complex network of video circuits provided both by the Post Office and the Authority; it is within this department that engineers are also concerned with the technical quality of all Independent Television colour and black-and-white transmissions. To achieve consistent high-quality colour, it is considered essential to specify carefully the various 'codes of practice' to be met by the programme companies, as well as carrying out investigations into the practical effects of various forms of distortion. To aid in this work, the Authority installed modern colour telecine and slide scanners, a special colour viewing room, and one of the first mobile, colour-capable videotape recorder vans in the country. In order to assist firms concerned with applying colour on Independent Television, many of these facilities have been made available to advertising agencies and others.

Perhaps the most vital engineering activity of the Authority, involving over 300 engineers and technicians, remains the operation and maintenance

of the networks of transmitters. The working lives of many of these staff are concerned with the new control rooms and the associated large racks of transmitting equipment, often located under the shadow of the high masts and towers which carry the aerials. Since the height of the aerials determines to a considerable extent the range of a transmitter, many of these stations have been built on the highest local hills, with commanding views of the surrounding countryside. To allow the station engineers to assess the quality of colour pictures both quantitatively and subjectively, it has been necessary to provide very carefully controlled viewing conditions of the colour monitors: special lighting and acoustic conditions ensure that the duty shift can view colour pictures under ideal conditions, with air conditioning to keep temperatures within controlled limits. At the main control desk, a careful log is kept of programme content and of any faults. At these control centres there are also slide scanners and tape record players used during the transmission of trade test material for the benefit of dealers and receiver installation engineers. It is also possible to screen announcements from the station itself in an emergency or if a breakdown occurs elsewhere.

The station engineers, by dialling over a normal telephone circuit to the relay stations, can obtain detailed information on the state of the equipment including details of the actual performance of the station on the wideband television signals. From many miles away, information can be obtained from which it is possible to provide an oscilloscope display from which the 'K-rating' (a technique providing an accurate assessment of how well, or how badly, the transmitter is handling the very complex picture signal) can be derived.

Much of the equipment under the supervision of the station engineers is gradually changing, especially the introduction of more and more semiconductors to replace valves. At the latest high-power UHF stations, the entire transmitter chain, with the exception of the final high-power klystron valve, is based on the use of semiconductors. At a number of the new UHF stations, the ITA is pioneering, for the first time in the UK, a new type

of five-cavity power klystron which has a number of advantages over alternative types.

Apart from the large vision and sound transmitters located in the main transmitter halls, including the parallel 'fall-back' transmitters which continue in operation where a fault occurs on one transmitter, a main station has a GPO Room where the incoming signals are received, and a switch room concerned with the electric power for the entire station. This power is normally taken from the national electricity grid, but automatic voltage stabilisers ensure that this is always at a steady potential. To cope with power failures on the grid, a second supply from a different area may be brought in, or a stand-by diesel generator kept available.

Important transmitting installations are the combining units where the sound and vision signals come together for feeding to the aerials, or in UHF stations where the outputs of several transmitters may be combined for radiation from the same aerial.

To keep abreast of the changes in equipment and techniques, station staff occasionally attend training courses, and many special courses have been held in connection with the coming of colour, UHF and semiconductors.

Operation of the manned control centres, the manned VHF stations and the associated unmanned relay stations is the responsibility of the local Engineer-in-Charge and his technical staff of up to about twelve. To support these operations are Regional Engineers and mobile maintenance teams, including aerial riggers who may often work at over 1,000ft above the surrounding countryside.

An increasingly important task of any major transmitting authority is to ensure that the necessary technical information on the stations reaches the trade and the viewers, and to provide answers to the many questions which inevitably arise. It is also essential to keep in touch with the many international and national committees dealing with various aspects of television broadcasting. The work of the ITA Engineering Information Service and its participation in exhibitions continues to increase.

Colour— Your Questions Answered

Colour UHF 625 Duplication

How do I watch Independent Television programmes now?

Unless you are already watching on UHF, this will be by means of 47 ITA VHF transmitters, operating in Band III (channels 6 to 13). These stations send out all ITV programmes on the 405-line system in monochrome (black-and-white television). Signals from these stations reach you either directly from your own aerial, from a master aerial of a block of flats or a hotel, or via one of the wired relay systems.

Will I be able to continue to receive these VHF transmissions in future?

Yes, certainly for some years to come. But in many areas you can already or will soon be able to receive the same ITV programmes, often rather better, on the shorter UHF wavelengths (Bands IV and V, channels 21 to 34 and 39 to 68).

But why should these new UHF transmissions be any better than those on VHF?

The new UHF stations transmit in colour and with the newer 625-line system, and are thus capable of providing pictures with better definition and less visible 'line' effects. As you have probably noticed, all television pictures are really made up of a series of horizontal lines. On the bigger screens, this line structure can be easily seen, and limits the overall quality of the picture. You may remember that the 405-line system was introduced as long ago as 1936 when Britain began the world's first regular high-definition television service.

Do I need a new receiver to watch ITA UHF 625-line transmissions?

Not for black-and-white reception if you already have a receiver capable of showing BBC2 transmissions. This should be quite suitable, without any changes, for ITA/UHF (on press-button sets the viewer should ensure that it is properly tuned to the ITA channel). On the other hand, an older 405-lines-only VHF receiver will not be able to pick up ITA/UHF, although this should continue, at least for some years to come, to provide exactly the same service from ITA/VHF as at present. The latest 'single-standard' receivers are intended for use only on 625-line UHF transmissions.

But do you consider that 625-line pictures show a real advantage over those of the 405-line system?

It would be misleading to suggest that the improvement of 625 over 405 lines is a dramatic one. But it represents a useful gain of overall picture quality for the more discriminating, particularly for viewers with larger screens.

But are the actual programmes the same on UHF as they are on VHF?

Yes, this is a process of 'duplication', not a new programme network.

And is the fact that the transmissions are on the 625-line system the only major advantage of the UHF stations?

No. While all British 405-line VHF transmissions are limited to black-and-white (monochrome) television, most of the UHF transmissions carry the additional information required for full colour pictures. And, in addition, the UHF transmissions suffer less from certain forms of electrical interference, including the spots produced by the ignition systems of passing cars.

But to see the pictures in colour, I need a colour receiver?

Yes. A monochrome receiver cannot be converted for colour reception. On the other hand, programmes sent out in 625-line colour can be viewed on a standard UHF receiver in black-and-white. And the colour receiver reproduces monochrome transmissions in black-and-white.

But let me get this clear – the ITV colour programmes which go out on UHF are the same as those which are also radiated on VHF in black-and-white?

That is correct, though we believe that programmes seen in colour add a totally new dimension to their enjoyment and impact.

Suppose I already have a colour receiver, or intend to obtain one before the ITA colour transmissions begin in my area, will this be suitable? And in the meanwhile can I use this receiver to watch the VHF transmissions of ITA and BBC1?

Any colour receiver suitable for the reception of BBC2 colour transmissions will equally be suitable for ITV and BBC1 colour. And dual-standard colour receivers provide reception of the monochrome transmissions on VHF. However, the latest single-standard (625-line only) receivers are not suitable for 405-line VHF

transmissions, but are intended for ITV, BBC1 and BBC2 on UHF.

But do I need new aerials for all these different UHF stations? I already have two different VHF aerials and a UHF aerial on my roof.

No, there should be no need for more than one UHF aerial, and this will often be lighter and more compact than the older VHF aerials. A single UHF aerial should be quite capable of giving good reception of the local UHF transmissions, whether from ITA, BBC1 or BBC2 stations. If you live in an 'overlap' area you may wish to have an additional UHF aerial to receive programmes from a second ITV company.

But I believe that my UHF aerial is highly directional and had to be very carefully pointed towards the BBC2 station. Surely this will not be right for an ITA station?

All the UHF transmitters, whether for ITA or BBC, are being installed at the same sites and will use the same aerial masts or towers, so that the signals will come from exactly the same direction when all stations are fully operational – although occasionally the receiving aerial may make this appear not to be the case.

So since I already receive BBC2 signals on my UHF aerial, is it quite certain that I will receive ITA/UHF when available in my district without any changes or adjustments whatsoever?

This usually is the case; though in some instances a certain amount of adjustment or even repositioning of a UHF aerial may be needed in order to receive equally good signals from ITA and BBC UHF transmitters. But this is the exception rather than the rule. Sets with push-button channel selection will need tuning to the right channels; if in any doubt how to do this consult your supplier.

And the same UHF aerial would be suitable for either black-and-white or colour reception?

Fundamentally, the aerial requirements for colour and black-and-white reception are the same. An aerial which gives really good black-and-white pictures will be equally suitable for colour. But on the other hand, an inadequate or poor aerial would have a much more noticeable effect on colour reception than on black-and-white. It is thus always advisable to have an efficient roof or loft aerial for colour reception, and, if possible, also for black-and-white reception. Your local dealer or rental company should be able to advise you on a suitable type of aerial for your particular location. Typically a UHF aerial having about six compact

elements will be suitable in areas of good signal strength; about ten to twelve elements for medium strength areas; and more than twelve elements, either in a single array or distributed in 'stacked' forms (two or more smaller arrays correctly used together) for longer distances or where your house is screened from the transmitter. It is always better to have too much signal than too little; and a good aerial, well installed, is likely to be cheapest in the long run.

Is there any possibility that although I now obtain good ITV pictures on VHF, I shall not get a good service on UHF?

It will take some years before the new ITA UHF network can cover as much of the country as is reached on VHF, so that for some time to come there will be areas where only VHF will give good pictures. The satisfactory service area of a UHF station is usually appreciably less than for an equivalent station on VHF. For this reason the ITA UHF network is likely, eventually, to comprise some sixty main transmitting stations and some hundreds of lower power relay stations to serve particular localities. But it is hoped to serve some four out of every five persons in the UK on UHF by roughly the end of 1971.

You said that only one UHF aerial should be needed for all three UHF services. Does this mean that once the UHF signals are available I can stop using VHF altogether and take down the VHF aerials on my roof?

Once you are able to watch ITA, BBC1 and BBC2 all on UHF, on the 625-line system (and in colour if you are lucky enough to have a colour receiver), there would be little point in watching the same programmes in VHF. In a few locations, viewers may wish to retain VHF facilities for a time in order to receive transmissions of a more distant company.

So you hope that, despite the shorter range of UHF transmissions, the UHF network when complete will cover the country roughly as well as the present VHF network?

That is true; but it must be stressed that a large network of this type cannot be built overnight. There will be some areas where UHF coverage will not be complete for a considerable number of years. But you can be sure that the ITA will press forward with building the new UHF network as fast as possible. And when complete, the network is being designed to provide relatively strong and interference-free signals in almost all areas. The viewer will benefit from the large number of main and local relay stations in this ambitious network.

Good Viewing of Independent Television

Almost the entire population of the United Kingdom is within range of one or more of the Independent Television Authority's transmitting stations. The following pages outline the factors which affect the technical quality of the picture on the viewer's television screen, and show how reception of UHF and VHF stations may be improved.

1 The Set The television receiver must be suitable for receiving signals transmitted by the ITA stations and must be in good working order, correctly tuned and adjusted. All ITA VHF transmissions on Channels 6 to 13 of Band III use the original British 405-line system. The new UHF combined colour/black-and-white transmissions, on Channels 21 to 34 and 39 to 51 on Bands IV and V, use the 625-line system (PAL colour system).

2 The Station Both the television receiver *and its associated aerial system* should be suitable for the ITA station which provides the most reliable signal in your own locality. It must be recognized that, for some years to come, the UHF/colour network will not cover as many areas of the country as the established VHF network. A local dealer should be able to advise you on the position in your own area, but if in doubt get in touch with the ITA Engineering Information Service, 70 Brompton Road, London SW3 (01-584 7011 Ext 444).

3 The Aerial Most reception problems are due to the use of an inadequate aerial system or its poor location. The strength of signals varies a great deal, depending upon how far away you are from the local transmitter and the amount of screening from intervening hills and buildings. The weaker the signal the more important is the need for a really effective aerial.

4 The Feeder Cable An important part of the aerial system is the special type of cable ('coaxial cable') which links the aerial to your receiver. Different cables vary in efficiency, although all cables introduce some loss of signal with increasing length. On VHF, if signals

are weak, and always on UHF, you should insist that your aerial installer fits a good *low-loss* cable.

The Set

For many years, television receivers manufactured in the UK were suitable for reception of ITA stations on either 405-lines (VHF) or 625-lines (UHF) or both ('dual-standard sets'). Now however there are also 'single-standard' sets which are suitable only for 625-lines (UHF). British television systems, however, differ from those used in other countries, and this should be taken into account before purchasing a receiver manufactured overseas, unless this is specifically intended for use in the UK.

Over a period of time, receivers may gradually develop faults which impair the pictures on one or more channels. If a set which in the past has been providing good pictures becomes unsatisfactory, even if only on one channel, this is most likely to be due to a fault developing in the receiver or the aerial system, and you should consult your dealer/rental company.

Most sets incorporate a method of adjustment to make them suitable for the local mains supply voltage, and it is important that this should be correctly set when moving to a new location. Occasionally, viewers encounter reception problems due to mains voltage variations at periods of peak electricity demand (see later).

The Station

While in most areas there will be little doubt in your mind as to which channels provide the local ITA UHF and/or VHF stations, there are a number of places where the final choice may well depend upon the local hills or other screening, and a local dealer will usually be in the best position to advise on this.

Since the number of local relay stations on UHF will grow to a considerable number (probably some hundreds), there are bound to be many areas where a rather weak signal from a main station will later be superseded by a much improved service from a local relay station, on a different channel, and with different aerial polarization (see later).

Some viewers may not wish to wait for 625-line colour until the local UHF relay comes into operation and may well install aerials for the more distant main station. In all such cases, if the best pictures are to be obtained, it is most important the viewer should change his aerial system, when the local ITA relay begins service, to one suitable for that station. On UHF, all ITA and BBC transmitters for a particular district will be at the same site, so that signals will come from the same direction and a single UHF aerial should cover all services. An exception is where transmissions from two different ITV programme companies are available in the same area: two UHF aerials might then be required.

The Aerial

The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try and make do with an aerial unsuitable for your location.

Although the very simple 'set-top' aerial (that is, the units which are usually placed on top of or near to the receiver and in the same room) may sometimes provide sufficient signals in districts close to a transmitter, such reception will often be marred by the effects on the picture of people moving in the room, or cars passing the house; these effects can usually be avoided completely, or minimized, by using a loft, or better still, a high outside aerial. For UHF – and especially for colour reception – a good outdoor or loft aerial should always be fitted. On VHF, a set-top aerial may sometimes be satisfactory within a few miles of a transmitter.

The simplest practical form of receiving aerial comprises a single ('dipole') element, but additional signal gain and directivity (that is, the ability of an aerial to reject signals from other than the desired direction) is achieved by adding extra elements ('directors' and 'reflectors') so as to form an aerial array. A typical VHF array might comprise four rod elements (dipole plus reflector and two directors) and this would be known as a four-element aerial. For ITA transmitters on Band III, each element is just over 2ft long (the precise dimensions depend upon the particular channel to which the aerial is tuned, and other factors). On UHF (Bands IV and V) each element may be only a matter of inches, so that it is possible for arrays containing many elements to be quite compact and lightweight. Where signals are very weak, two or more arrays may be combined ('stacked') to provide very sensitive systems.

The more elements an aerial comprises, the more it will normally cost and the stronger will need to be the

supports. This means that an aerial will usually be chosen in accordance with the signal available in the particular district. For aerial elements it is truly a matter of 'not too few – not too many – but just right'. Though, in case of doubt, it is better to have too much signal than too little.

The aerial must be of a type intended for use on the appropriate channel. On VHF, each aerial is usually intended for one specific channel, although certain types, such as 'log periodics', are designed for use over a span of channels.

On UHF, British aerials are manufactured for use over a number of channels, so as to avoid the need for separate UHF aerials for ITA and BBC transmissions. A code has been drawn up by aerial firms, grouping all UHF aerials into five categories, often denoted by a letter or colour code. Aerials in Group A (red) cover Channels 21–34; in Group B (yellow) Channels 39–51; in Group C (green) Channels 50–66; in Group D (blue) Channels 49–68; and in Group E (brown) Channels 39–68.

In very strong signal-strength areas on VHF it may be possible to use an aerial designed for use on another channel, though this is not recommended. On UHF, and particularly for colour reception, the correct aerial for your local channel grouping should always be used.

Viewers must also ensure that their aerial is of the correct *polarization* for the transmitter they wish to receive. ITA television transmitters use either horizontal or vertical polarization which means that the rods or elements of the receiving aerial must be placed in the same plane: this means that in some areas aerial rods are mounted horizontally, in other areas the rods must be vertical (ie, running up and down).

On UHF, all the main transmitters use horizontal polarization, whereas the local satellite relay stations will mostly use vertical polarization. This is another reason why a UHF receiving aerial will need adjusting or changing if a local relay station opens in your district.

The actual signal available – and thus the selection of the number of aerial elements required – depends upon various factors: the distance away from the transmitter; the power and the aerial radiating characteristics of the station; the nature of the intervening ground; the height at which you put your aerial, etc. Signals, particularly on UHF, are easily absorbed or deflected by high buildings or hills, so forming shadow areas.

There is also the question of the so-called ghost images, brought about by signals reaching the receiving aerial after reflection from one or more hills or buildings. Because these signals travel along a slightly different path to those reaching your aerial along the direct path from the transmitter, they may result in a second (or multiple) picture, usually weaker than the main picture and slightly displaced to the right of it. Such 'ghost' images can usually be removed or greatly reduced by increasing the directivity of the aerial. Occasionally there may be difficulty in achieving completely 'ghost-free' reception on all channels – your dealer will often be able to help.

In broad terms, for ITA VHF stations a three or four element aerial will usually be satisfactory within the primary service area of the transmitter. In weaker signal and shadow areas, eight, nine or ten elements may be needed. In extreme 'fringe' area conditions, two of these larger arrays may have to be stacked.

The UHF network of transmitters is planned on the assumption that the viewer will use an efficient aerial having eight or more elements, although, in strong signal locations, where there is virtually an unobstructed path between transmitter and receiving aerial, a four or five element aerial or its equivalent should prove satisfactory. Often, where there is some degree of screening or shadow, eight, twelve, or eighteen elements may be needed, while for extreme fringe areas or badly screened sites, arrays of up to about 50 elements are available. In practice, beyond the 'line-of-sight' range, signals from UHF transmitters fall off very rapidly.

The selection and installation of an outside aerial and its associated feeder cable are tasks for experts.

Special Reception Problems

Colour. Receiving aerials for colour receivers do not differ fundamentally from those for VHF black-and-white television; however, effective performance of the aerial is even more essential than for black-and-white. This means that those aerial installations which give really first-rate black-and-white pictures on the UHF transmitters will usually be equally suitable for colour reception. But any aerial installation providing only moderate or poor black-and-white UHF pictures will almost certainly require replacement or improvement.

Provided that the aerial delivers an adequate signal over

the full bandwidth of the local group of ITA and BBC UHF stations, and that the receiver has initially been set up correctly, a viewer should have little difficulty in receiving good colour pictures. Tuning of the signal on the receiver is rather more critical.

Most set makers fit only one, or at the most two, additional controls on a colour receiver. One allows the user to adjust the degree of colourfulness of the picture – this is invariably fitted. Some makers provide a control (tint) which governs the amount of bluish tinge in the reproduction of bright shades. Viewers can generally judge a colour picture by the reproduction of flesh tones and faces, and by grass. Any persistent fault in colour reproduction will almost certainly be due to some maladjustment of, or fault in, the receiver.

Service Areas. The range of a UHF transmitter is appreciably less than that of a corresponding VHF station, and it is for this reason that the UHF network will eventually amount to some hundreds of transmitters. On service area maps, the limit of service from a main UHF transmitter is generally shown as a contour for a median field strength of 70 decibels above 1 microvolt per metre (relays, 80 dB). This does not mean that every home within this contour can expect to receive a fully satisfactory picture, or that no homes outside this area will receive good pictures. Surveys suggest that well over 90 per cent of homes within the contour should obtain satisfactory pictures provided that they have the appropriate aerial systems: the figure will be lower towards the edges of the service area, and higher towards the transmitter. Towns are included within the service contour if 70 per cent of the populated area receives a signal better than 70 dB ($\mu\text{V}/\text{m}$); for villages the corresponding figure is 50 per cent.

An area shown on a UHF map as a 'principal' service area is one in which a particular UHF station is expected to provide a stronger signal than other stations within the ITA UHF network. 'Supplementary' areas are those further areas in which the strength of the particular station, while possibly lower than that of an alternative station, is still expected to exceed the 70 dB limit. It must be appreciated, however, that in any area shown on either a UHF or VHF field strength coverage map as having a signal of adequate strength for worthwhile viewing, there are sure to be pockets of poor or very poor reception. Frequently they are the shadow areas created by natural topography or man-made objects. In such conditions a communal distribution (wired television) system can provide a solution.

In practically all cases where improvement is possible, the receiving aerial system is the key factor.

In cities, reception problems can arise suddenly and unexpectedly due to the erection of a tall building block between the receiver and the transmitter; or such a building may cause 'ghost' images where none previously existed. In such cases it may be a matter of improving the receiving aerial system to overcome the problem. In extreme cases, it may be necessary to direct the aerial system to receive an indirect (reflected) signal.

Longer-distance Reception. The service areas of UHF stations, usually calculated to the 70 dB contour for main stations, are fairly conservative in terms of the ranges that can sometimes be achieved from favourable sites with modern receivers having transistorized UHF tuners. From good sites, usually those on high ground and unscreened by local or high intervening hills, it may be possible to obtain satisfactory pictures well beyond the 70 dB contour.

The main requirements for reception at relatively long distances (up to about 100 miles from a main high-power transmitter) is the use of an extremely efficient, and often sophisticated, aerial system. This usually means a multi-element array at the maximum possible height, well clear of all surrounding obstructions; the use of a 'mast-head amplifier' (a small low-noise preamplifier mounted on the aerial structure and powered over the co-axial feeder cable) may be found most helpful.

Local Electrical Interference. Disturbances from local electrical and electronics apparatus can sometimes mar viewing, especially on the VHF Band III. Any apparatus, motor vehicle, switches, plugs or sockets that produce electrical sparks, no matter how minute, can be the cause of interference unless this spark is damped out by means of correctly designed and installed interference suppression filters at the offending apparatus.

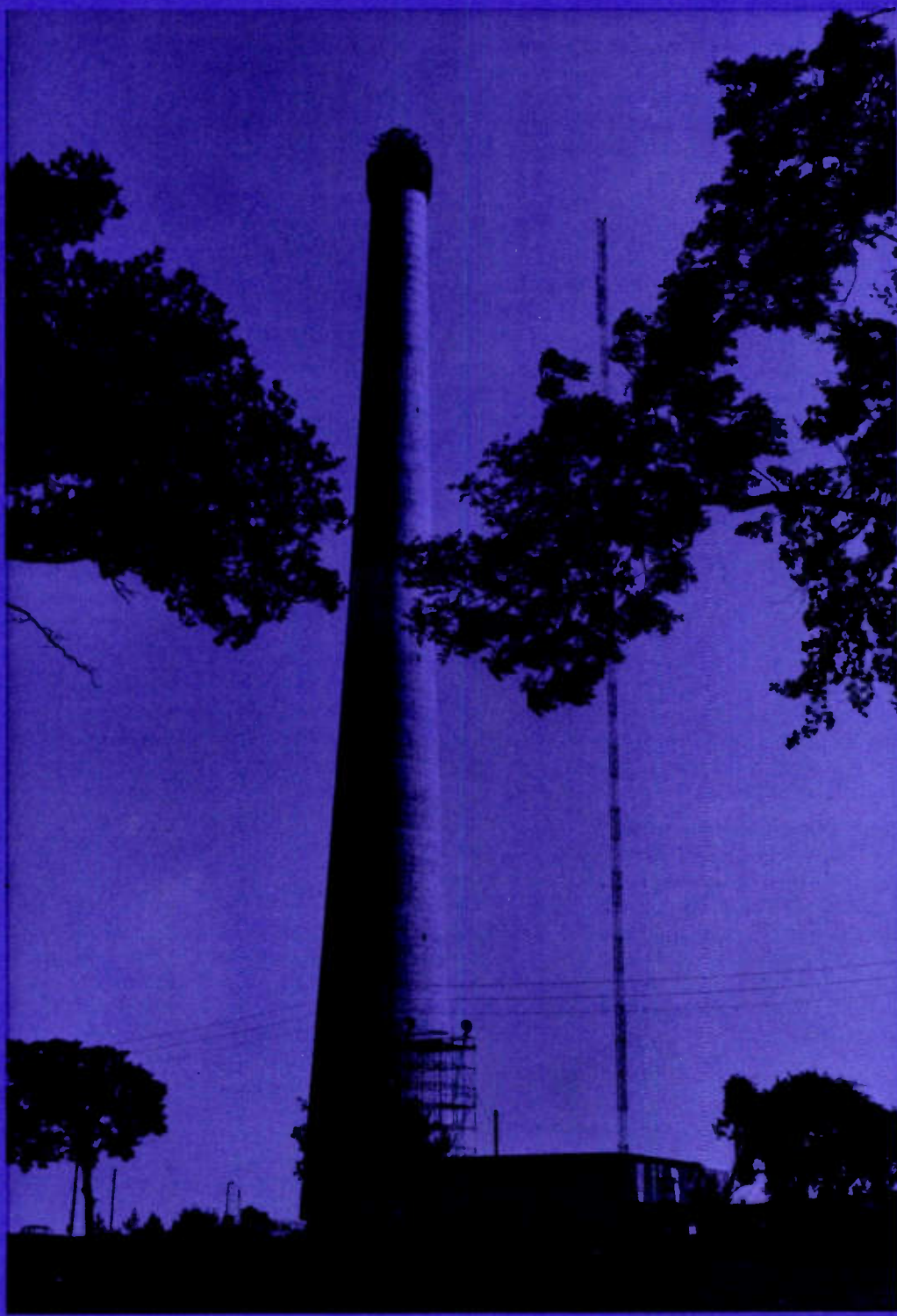
In the UK, Parliament introduced legislation which restricts the amount of interference which can be legally produced by new equipment; however, equipment which may have been satisfactory when first installed can sometimes deteriorate and become the source of interference. Electrical interference to television usually takes the form of a severe 'snowstorm' of light or dark tiny random spots on all or part of the screen, intermittent 'flashes' from thermostat controls

or a distinctive rasping whine or crackling on sound, or occasionally as a form of herring-bone patterning on the picture. Often, the source of interference is likely to prove to be apparatus in the home, quite close to the television receiver; this fact can usually be readily detected by noting when interference begins or ends while switching on and off any electrical apparatus in the home. Where a particular apparatus, such as a small motor, is found to be causing interference, the manufacturer or the dealer who supplied it should be consulted. Often a small interference suppression filter can be fitted which should clear up the trouble.

Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to ask the Post Office Radio Interference Service to help. This can be done by completing a Post Office form (T113G 'Good radio and television reception'). This includes a 'request for investigation' in which to include details of interference experienced over a period of two weeks. Post Office investigation officers will then usually call; they have the experience and apparatus necessary to help them detect the source of the interference or to advise on any steps to be taken.

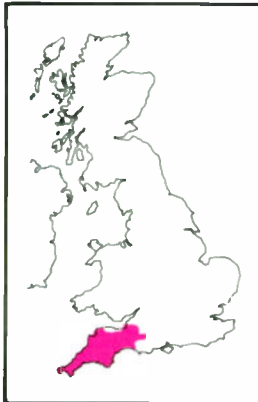
Power Mains Variations. In some country and suburban districts, viewers' receivers may be affected by reduced mains voltages resulting from the electricity demand suddenly rising due to cold weather. In a few cases there may be a regular variation in mains voltages each evening. Most modern sets will cope with an appreciable change in supply voltage but if difficulty is experienced it may be advisable to consult your local Electricity Supply Board.

Unusual Atmospheric Conditions. At certain times of the year, during conditions giving rise to the meteorological condition known as inversion, reception in some areas is severely interfered with by signals coming from distant transmitters working on the same channel frequency, either in the UK or on the Continent. During these conditions, which usually last only a few hours but exceptionally may return over a period of some days, some patterning in the form of diagonal stripes of light and dark shades, or an interference to the sound channel, may be experienced. This interference is most evident in areas of weak signal, and can sometimes seriously detract from the quality of the picture.



South-West England

Programme Company: Westward Television



VHF Stations

- 31 Caradon Hill
- 32 Stockland Hill
- 32,1 Huntshaw Cross

Service Area Boundaries

- Primary (solid pink line)
- Secondary (dashed pink line)
- Primary (solid blue line)
- Secondary (dashed blue line)
- Primary (solid purple line)
- Secondary (dashed purple line)

- Fringe (dotted pink line)
- Fringe (dotted blue line)

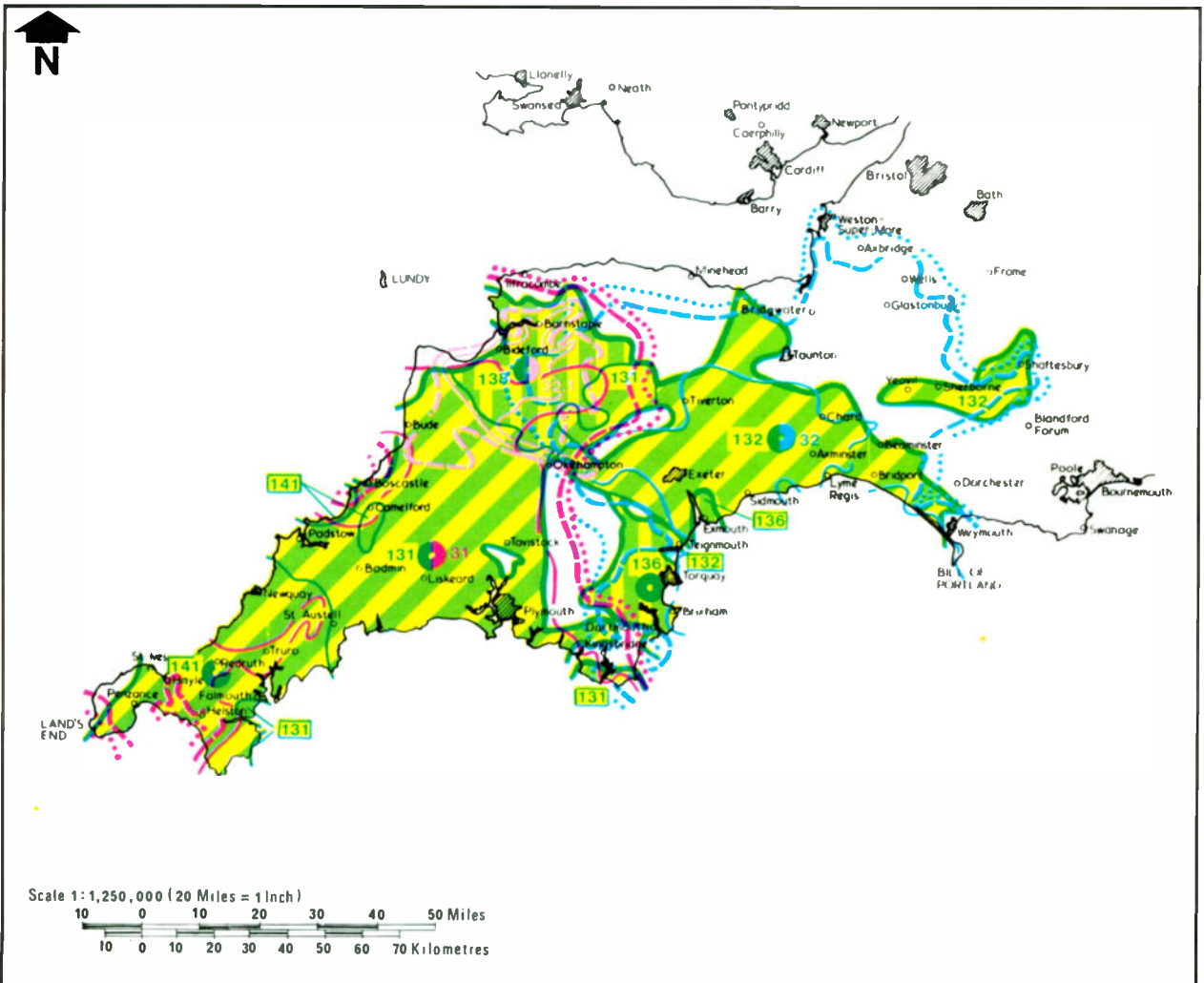
UHF/Colour Stations

- 131 Caradon Hill 1971
- 132 Stockland Hill 1971
- *136 Beacon Hill 1973*
- 138 Huntshaw Cross *
- 141 Redruth 1971

Principal Service Areas

- 1971 (diagonal hatched pattern)
- after 1971 (vertical hatched pattern)

* Tentative, plans provisional



Wales and West of England

Programme Company: HTV

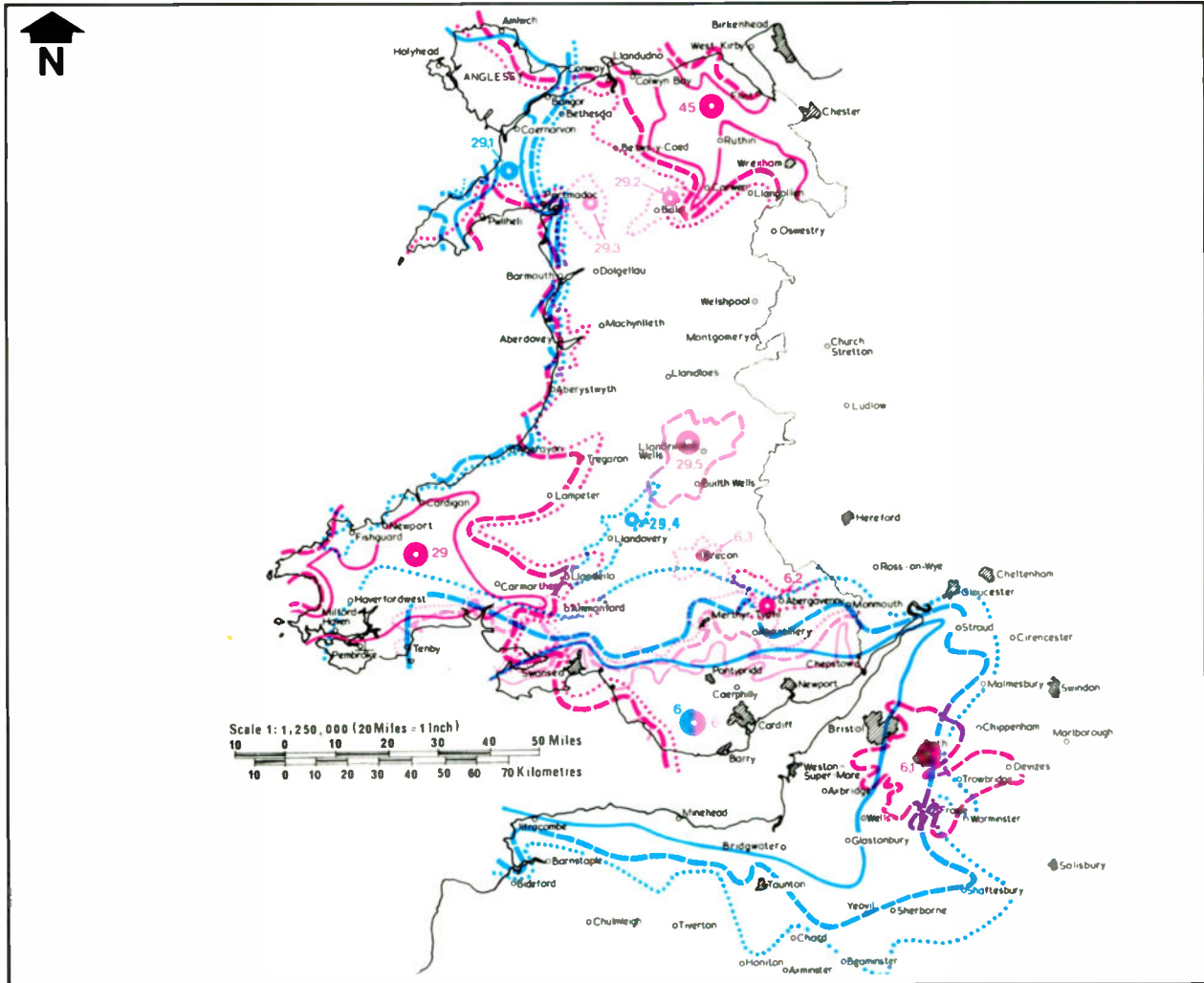
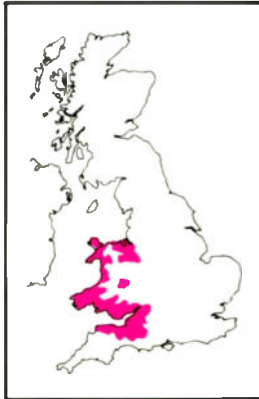
VHF Stations

- 6 St Hilary
- †6 St Hilary
- 6,1 Bath
- †6,2 Abergavenny
- †6,3 Brecon
- †29 Presely
- †29,1 Arfon
- †29,2 Bala
- †29,3 Ffestiniog
- †29,4 Llandoverly
- †29,5 Llandrindod Wells
- †45 Moel-y-Parc

† Welsh Service

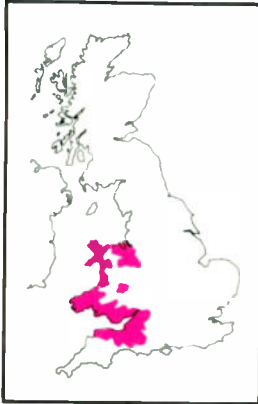
Service Area Boundaries

- | | | | | | |
|--|---------|--|-----------|--|--------|
| | Primary | | Secondary | | Fringe |
| | Primary | | Secondary | | Fringe |
| | Primary | | Secondary | | Fringe |
| | Primary | | Secondary | | Fringe |
| | Primary | | Secondary | | Fringe |



Wales and West of England

Programme Company: HTV



UHF/Colour Stations

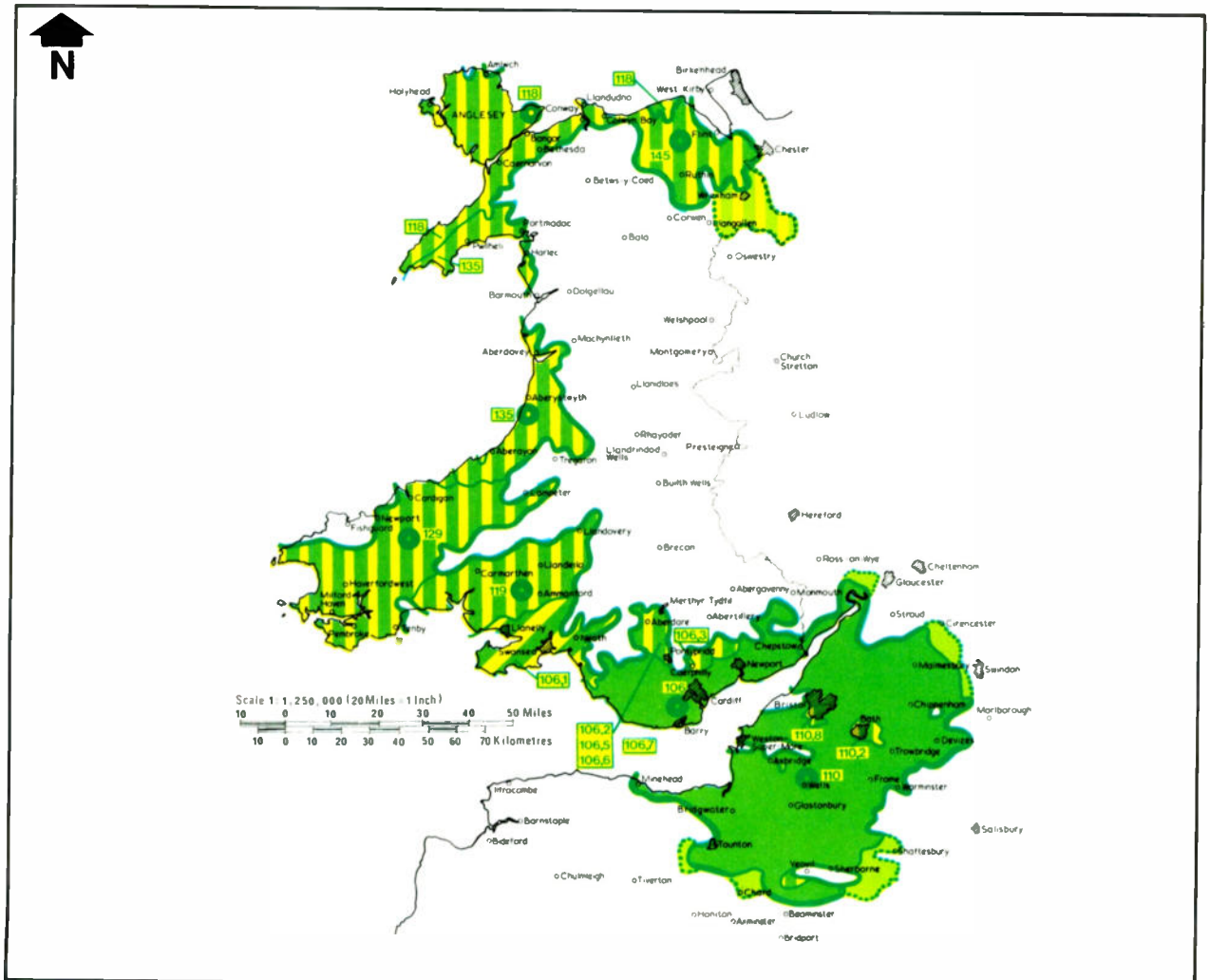
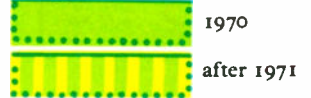
106	Wenvoe	In service	110	Mendip	In service
106,1	Kilvey Hill	1971-72	110,2	Bath	1971-72
106,2	Rhondda	1971-72	110,8	Bristol	*
106,3	Mynydd Machen	1971-72	110,8	Llanddona	1974*
106,4	Maesteg	*	*118,1	Betws-y-Coed	*
106,5	Pontypridd	1971-72	*118,3	Conway	*
106,6	Aberdare	*	*118,4	Bethesda	*
106,7	Merthyr Tydfil	*	119	Carmel	1973*
106,8	Bargoed	*	*129	Presely	1974*
106,9	Rhymney	*	135	Blaen-Plwyf	1973*
106,15	Pontypool	*	145	Moel-y-Parc	1974*
106,17	Blaenavon	*			

* Tentative, plans provisional

Principal Service Areas

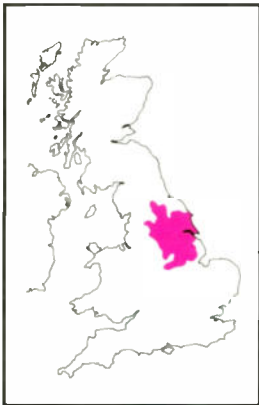


Supplementary Service Areas



Yorkshire

Programme Company: Yorkshire Television



VHF Stations

- 4 Emley Moor
- 4,1 Scarborough
- 4,2 Sheffield

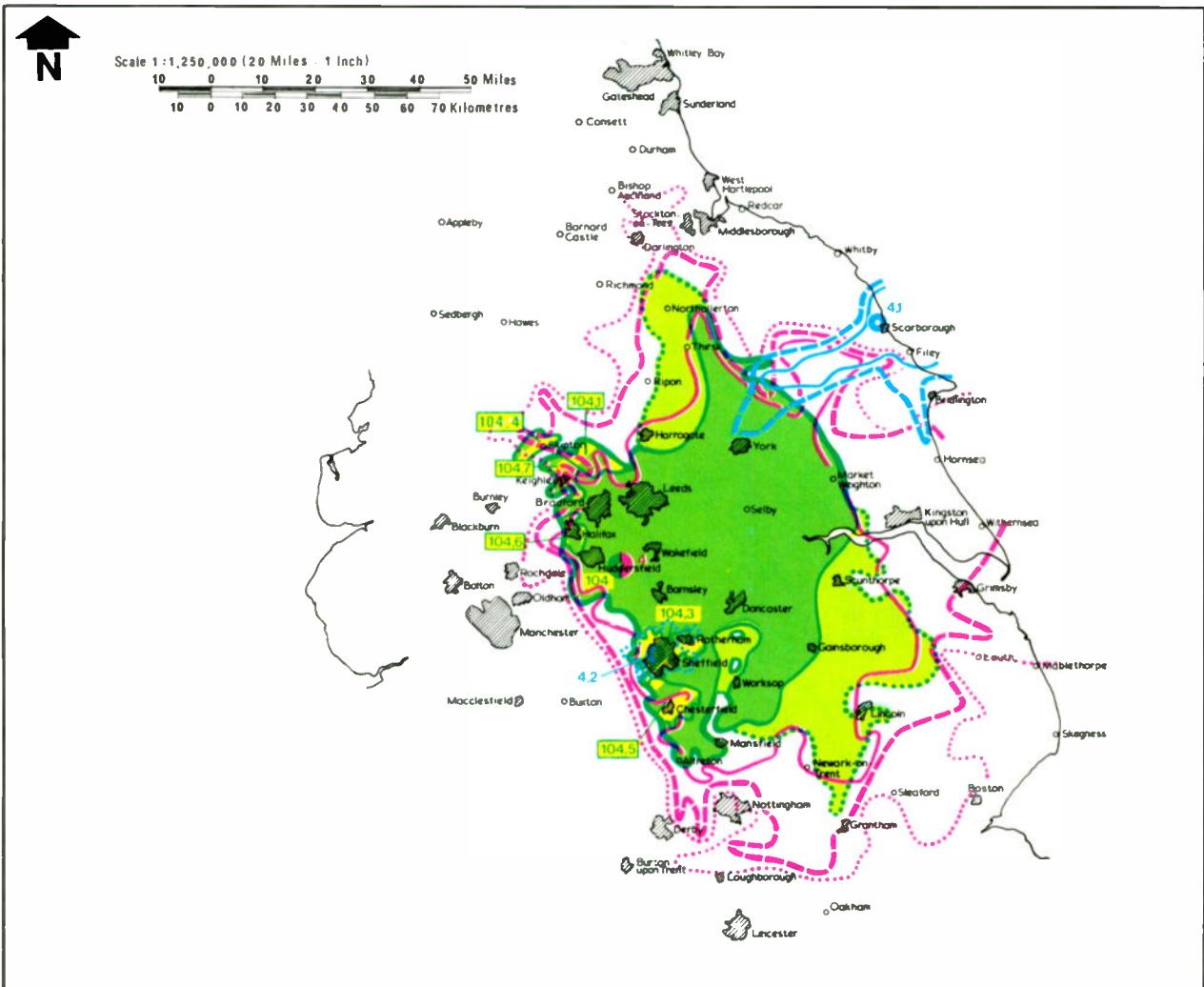
UHF Colour Stations

- 104 Emley Moor
- 104,1 Wharfedale
- 104,3 Sheffield
- 104,4 Skipton
- 104,5 Chesterfield
- 104,6 Halifax
- 104,7 Keighley

Service Area Boundaries

- Primary
- - - Secondary
- ⋯ Fringe
- Primary
- - - Secondary
- ⋯ Fringe

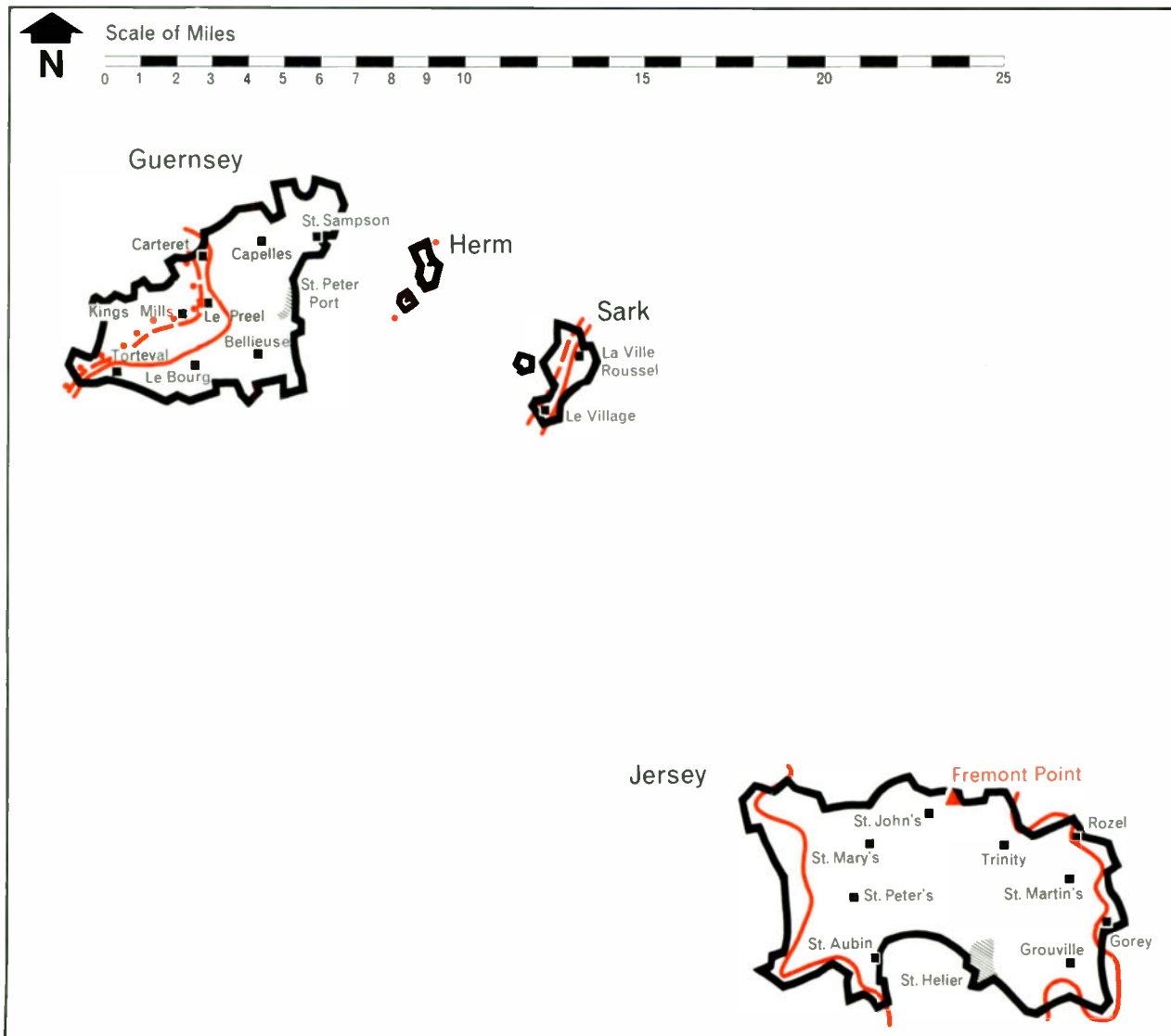
- | In service | Principal Service Areas | Supplementary Service Areas |
|------------|--|---|
| 1970-71 | 1970 | 1970 |
| 1970-71 | 1971 | |
| 1971 | 1971 | |
| 1970-71 | after 1971 | |
| 1971-72 | after 1971 | |
| 1971 | after 1971 | |



Channel Islands

Programme Company: Channel Television

VHF Station 28 Fremont Point **Service Area Boundaries**
——— Primary - - - - - Secondary Fringe





ITV's Regional Pattern

The regional pattern of Independent Television springs from an act of policy: the decision that the shape of the system should be not unitary but plural, as little as possible centralized, as much as possible dispersed and varied. During a period when more and more institutions have tended to be concentrated in London, the development of Independent Television on the basis of a number of separate programme companies each serving a particular part of the country has brought a new emphasis to local life and customs and provided creative centres in the provinces stemming from local initiative.

Fifteen programme companies have been appointed by the Authority to provide the programmes in fourteen areas for the six-year contract period until the end of July 1974. The ITA's headquarters is in London while twelve regional offices maintain close contact with the local programme companies. In Scotland, Wales and Northern Ireland regional committees meet regularly under the chairmanship of members of the Authority who have as their special care the interests of these regions. ITA staff maintain and operate the transmitting stations which broadcast the programmes in each region.

Sir Robert Fraser, Director General of the ITA from its creation in 1954 until his retirement in October 1970, spoke of the Authority's regional policy in an address at Goldsmiths Hall in September. He said:

'We came to see that good television was more likely to come from all-round seven-day stations, and that some of these must be network stations, providing national programmes and spreading the high cost nationally, and some must be local stations accepting the national programmes, and adding purely local programmes to them. . . . I think the Authority at the time regarded its decision to construct the network on a plural, co-operative, and internally competitive basis as the most fundamental of all its decisions. For 30 years there had been only one permitted broadcaster in the whole country, centralized, unitary, and very large.

Once it had been decided that other broadcasters were to be allowed, it seemed suddenly more in keeping with the desirable forms of communication in a free society that the new institutions should be plural and decentralized, take the form of a group of independent companies, as many as technical and financial limitations would allow. How, we asked, could you sensibly refuse the right to broadcast if it was not technically or financially necessary to restrict it? By what principle of freedom would any such restriction be defended?

Then, if there were to be a number of broadcasters to provide the network programmes, it seemed that power and opportunity, as far as they were concerned, should obviously be spread evenly rather than unevenly, that



ITV's Regional Pattern

there should be a balance of equal forces rather than the dominance of one.

And thirdly, it seemed clear that the initial network companies should not all be based in London, that capital of everything, but that television centres in the most heavily populated regions, the North and the Midlands, should if possible be created. . . . Scotland, Northern Ireland, Wales and the regions of England are communities in their own right. The United Kingdom is not London, Manchester and Birmingham. Were they not to play any part in Independent Television save as receivers of programmes, not as producers of programmes? So it came about that the ten regional companies came into existence, one by one, as each proved its viability, taking the network programmes from the network companies, but adding those local programmes, now in total twice the number of network programmes, that are one of the strengths and virtues of Independent Television.

I am myself convinced not only that the plural and

regional structure of Independent Television – it is both plural and regional, it could be plural without being regional – is not only democratically right, and that concentrations in the power to communicate in a free society are deadly dangerous. I am also convinced that the outstanding practical success of Independent Television, the attachment to it of much the largest audience of any of the three television services, the programme standards it has achieved, are directly due to its plural and regional structure – to the wealth of talent for which a plural system provides room at all levels, to the continuous internal competition to excel, and to the co-operative strength of all its rich and varied elements.

Were the fiscal burdens placed on the system, or its inability to contain its own costs within its revenues, to threaten the structure of the system, well, it would relentlessly lead to less good television. And that would be a bad day, not only for Independent Television. It would just be a bad day.'

East of England Region



ITA REGIONAL OFFICER J N R Hallett,
MBE, Century Insurance Building,
24 Castle Meadow, Norwich,
NOR 02D Tel: 0603 23533

PROGRAMME COMPANY
Anglia Television Ltd.

This was the first predominantly rural area to receive Independent Television, when Anglia Television was given a contract in 1959. The region, while mainly agricultural, has strong industrial centres and major shipping interests in Humberside and the other East Coast ports further south; in fact, the sea is a linking element for the whole region. Programmes are provided by Anglia Television.

The new UHF 625-line combined colour/black-and-white duplicated programmes came to this area in the Autumn of 1970 by means of a series of new high-power stations: Tacolneston (Channel 59) opened at the beginning of October 1970 followed a few weeks later by Sudbury (Channel 41), with Sandy Heath expected to come into full programme service early in 1971. These three stations will be joined in late-Spring 1971 by Belmont (Channel 25), although it is planned that in 1974 this station will be

re-allocated to the area served by Yorkshire Television. With some low-power UHF relay stations expected to be commissioned in this area in a few years time, the entire region should benefit from its generally favourable topography for UHF coverage.

The continuing VHF 405-line service for the area is by means of a high-power (200kW erp maximum) station at Mendlesham in Suffolk (Channel 11), and rather lower power (20 and 30kW erp maxima) stations at Belmont (Channel 7) and Sandy Heath (Channel 6). Mendlesham, about fifteen miles north-west of Ipswich, is designed to serve the geographically large but not densely populated area of East Anglia; because of the low height of the site (210ft above sea level) a 1,000ft mast is required. The station came into operation in October 1959. Sandy Heath, ten miles east of Bedford, is designed to serve the Bedford area by means of a highly directional aerial mounted on a 750ft mast radiating a maximum of 30kW towards the north; it came into operation in July 1965. Belmont, serving East Lincolnshire, is situated high on the Lincolnshire Wolds about seven-and-a-half miles south-west of Louth and 400ft above sea level, using a 1,265ft cylindrical mast. The station became operational in December 1965. Population coverage from these VHF stations is: Mendlesham 2,570,000; Belmont 2,481,000; and Sandy Heath 2,322,000. In 1974 Belmont VHF as well as UHF will be re-allocated.

London Region



ITA HEADQUARTERS 70 Brompton Road,
London SW3 Tel: 01-584 7011

PROGRAMME COMPANIES
Thames Television Ltd.
(weekdays to 7 p.m. Friday)
London Weekend Television Ltd.
(weekends from 7 p.m. Friday)

Since 15 November 1969 the greater part of the ITA's London area has been served on UHF/625-line combined colour/black-and-white by the new Channel 23 transmitter at the Crystal Palace, South London, with aerials mounted on the 750ft BBC mast, and with all ITA equipment controlled from the ITA's VHF/405-line Croydon station on South Norwood Hill. The 1,000kW effective radiated power is achieved by means of two UHF transmitters of the high rating of 40kW. Population coverage of the new UHF transmissions is about 10½ million, compared with the 13½ million who can receive the 405-line VHF transmissions from the 400kW Croydon station, with its aerials mounted on the familiar 500ft ITA tower. To provide additional UHF coverage in the area, six UHF relay stations will be brought into service in the first phase at Guildford, Hertford, Reigate, Tunbridge Wells, Hemel Hempstead and High Wycombe. Tentative plans also exist for a further main UHF station in the North-West Kent area, and another six UHF relay stations elsewhere in the area: these stations are expected to be built after 1971.

Programmes for the London area are provided by Thames Television (weekdays to 7 p.m. Friday) and by London Weekend Television (weekends from 7 p.m. Friday).

Midlands Region



ITA REGIONAL OFFICER F W L G Bath,
Vehicle & General House, Hurst Street,
Birmingham 5 Tel: 021-692 1060

PROGRAMME COMPANY
ATV Network Ltd.

The Midlands Region contains ten and a half million people in an area of about 11,000 square miles. The

programmes are provided by ATV Network Ltd. The region can be divided into three distinct areas:

The West Midlands includes the counties of Shropshire, Staffordshire, Worcestershire, Herefordshire and Warwickshire. Parts of the West Midlands are heavily industrialized but large areas are agricultural. In particular, Shropshire is noted for hill farming and Worcestershire for fruit farming. On VHF/405-lines, this area is served by two transmitters: Lichfield, with a 1,000ft mast and an effective radiated power of 400kW; and Ridge Hill with 10kW erp. Since November 1969 the area has been provided with the 625-line combined colour/black-and-white services from the ITA's main UHF transmitting station at Sutton Coldfield (Channel 43). In addition a number of UHF satellites will be needed to complete UHF coverage in this predominantly hilly part of the region.

The East Midlands includes the counties of Nottinghamshire, Leicestershire, Rutland, most of Derbyshire and part of Northamptonshire. An extensive coal-field runs through Leicestershire and Nottinghamshire into Derbyshire; apart from this, industry is mainly concentrated in the larger towns, of which Derby, Nottingham, Leicester and Northampton are the most important. The East Midlands is served in VHF by the Lichfield transmitter and is covered in UHF partly from Sutton Coldfield and partly from Waltham (Channel 61) which opened in February 1970.

To the south of the region lies an area comprised of most of Oxfordshire and part of Berkshire, Wiltshire and Gloucestershire. Apart from the cities of Oxford, Gloucester, Cheltenham and Swindon, the area is predominantly agricultural. It is served in VHF by the Membury transmitter, using a 500ft mast and 30kW erp; and in the case of Gloucestershire by the Ridge Hill transmitter. UHF transmission comes principally from Oxford (Channel 60) which opened in June 1970.

Among the first of a series of low-power UHF relay stations to cover districts where the local topography impairs direct reception from a main transmitter will be Brierley Hill, Stoke-on-Trent, Bromsgrove, Malvern, Lark Stoke and Kidderminster – all of which are included in the first phase of the ITA's UHF coverage plans.

In the second phase of the UHF plans are further main transmitting stations such as Ridge Hill and Salop. Provisional plans also exist for further relays. The main and low-power relay stations are all controlled and supervised from the new master colour control room at the ITA's VHF/405-line station at Lichfield.

North-East England and The Borders Region



ITA REGIONAL OFFICER R J F Lorimer,
Gunner House, Neville Street,
Newcastle upon Tyne NE1 5EJ
Tel: 0632 610148 and 23710.
BORDERS OFFICE 4 The Crescent,
Carlisle Tel: 0228 25004

PROGRAMME COMPANIES
Tyne Tees Television Ltd.
(North-East England)
Border Television Ltd.
(The Borders and Isle of Man)

North-East England

Heavy industry and agriculture blend to fashion a pugnaciously independent population in the North-East England area between the eastern slopes of the Pennines and the sea. Its time-honoured dependence on coal is rapidly changing and new industries are expanding to replace the old. Tyne Tees Television Ltd is the programme company providing a service to the area.

The new UHF 625-line combined colour/black-and-white duplicated programmes were extended to this area in July 1970 with the coming into service of a new ITA transmitter (Channel 61) at the BBC site at Pontop Pike. This main station will be supplemented by several relay stations to cover areas where the local topography impairs direct reception from the main station: among these will be Newton (Channel 23) and Fenham (Channel 24) in the first phase of the plans, and there are provisional plans for a relay at Weardale. A main UHF transmitter at Bilsdale (Channel 29), due to open early in 1971, will also be allocated to this area. UHF transmissions are monitored and controlled from a new regional centre established at the ITA site at Burnhope.

The continuing VHF 405-line service is by means of a high-power station (Channel 8) at Burnhope, about ten miles south-west of Newcastle upon Tyne. To prevent shadowing in this rather hilly area, a 750ft mast is erected on a site 787ft above sea level. The maximum radiated power of 100kW is in both northerly and southerly directions, with the lower powers of 20kW and 70kW towards the west and east respectively. Total population coverage within measured contours of this station is 2,720,000. The station went into service in January 1959.

The Borders and Isle of Man

This area lies almost exactly astride the boundary of England and Scotland. It extends for about 150 miles from Berwick-on-Tweed on the north-east coast to

Douglas in the Isle of Man. Northward it reaches as far as the Lammermuir Hills, within a dozen miles of the Firth of Forth, and southward to the edge of Yorkshire. Within this area of some 4,500 square miles, nearly a tenth of the size of England, live 550,000 people, or rather more than one per cent of the population of the United Kingdom. The key to the area and its way of life is its setting, which has moulded both the characters and the occupations of its inhabitants. The programme company is Border Television Ltd.

Although the Authority will extend its new UHF/colour network to this area during 1971, for the present the service is from four VHF transmitting stations: Selkirk; Caldbeck in Cumberland; Richmond Hill in the Isle of Man; and a low-power relay near Whitehaven. Caldbeck (Channel 11) is a high-power station with a 1,000ft mast on a site 947ft above sea level. The directional aerial radiates 100kW erp (effective radiated power) to the north-east, about 70kW towards the north-west, and only 20kW towards the south-west. The Selkirk transmitter is sited on Lindean Moor, 944ft above sea level, with a 750ft mast and radiates 25kW mainly eastwards. Both of these stations came into operation in 1961. Richmond Hill (Channel 8) on the Isle of Man is about three miles from Douglas on a site 542ft above sea level; this station also provides coverage of some coastal areas of the mainland. Whitehaven (Channel 7) is a low-power relay serving the immediate area. Population coverage from these four VHF stations is: Caldbeck 364,000; Selkirk 116,000; Richmond Hill 85,000; Whitehaven 47,000. Caldbeck and Selkirk will be sites for main UHF stations, with both included in the first phase of the new network. These stations will carry Independent Television colour programmes from the time they are taken into commission: Autumn 1971 for Caldbeck (Channel 28) and early 1972 for Selkirk (Channel 59).

Northern Ireland Region



ITA REGIONAL OFFICER Dr H R
Cathcart, 5 Donegall Square South,
Belfast BT1 5JA Tel: 0232 41442/3

PROGRAMME COMPANY
Ulster Television Ltd.

THE ITA NORTHERN IRELAND COMMITTEE: Charles Adams;
The Rev Canon E S Barber; Mrs Margaret Chalkley;

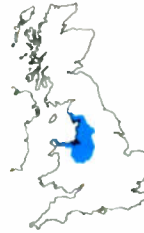
H J Curlis; John F Fulton; Mrs Patricia McNeill; The Rev T Savage; Mrs Sheila Sinclair. *Secretary*: Dr H R Cathcart.

ITV programmes for the Province of Northern Ireland are provided by Ulster Television Ltd. The committee's chairman is the member of the Independent Television Authority who makes the interests of Northern Ireland his special care.

The UHF 625-line combined colour/black-and-white service of programmes was extended to Northern Ireland with the coming into service in September 1970 of a new ITA transmitter at the BBC Divis site (Channel 24). It will be further extended, during the second phase of the building programme, by two more main stations: Limavady (Channel 59) which may open in 1972; and a provisional station at Brougher Mountain. Tentative plans also exist for low-power relay stations at Larne, Kilkeel, Killowen Mountain, Londonderry and Strabane. For this service a new colour monitoring and control centre has been established at the ITA's Black Mountain site.

The continuing 405-line service for Northern Ireland is by means of VHF transmitters at Black Mountain (Channel 9), Strabane (Channel 8), and a relay station at Ballycastle (Channel 13). The ITA Black Mountain site, located quite close to the BBC Divis site, overlooks Belfast and is 987ft above sea level. A 750ft mast supports a moderately directional aerial radiating about 100kW to both the north-west and south-west, 70kW to the west and 20kW to the east. The pattern is chosen to minimize interference to viewers using Winter Hill in Lancashire, which is also on Channel 9. The station opened in 1959. Strabane, opened in 1963, has a 1,000ft mast on a site some four miles south-east of Strabane and 900ft above sea level. This station has a highly directional aerial radiating about 90kW in two main lobes to the north and to the south, with only about 10kW radiated to the east and west. Population coverage of Black Mountain is 1,200,000, and that of Strabane 369,000. About 5,600 people are within range of the Ballycastle relay, opened during 1970.

North-West England Region



ITA REGIONAL OFFICER J E Harrison,
Astley House, 23 Quay Street,
Manchester M3 4AB Tel: 061-834 2707

PROGRAMME COMPANY
Granada Television Ltd.

The Lancashire area receives VHF transmissions from the ITA's station at Winter Hill (Channel 9), near Bolton. The station was first opened in 1956 and a higher mast was provided in 1966. It serves a population of over eight million in Lancashire and Cheshire as well as parts of Shropshire, Derbyshire, Staffordshire and North Wales. Programmes are provided by Granada Television Ltd.

The area was one of the first to receive the ITA UHF combined colour/black-and-white 625-line transmissions in November 1969. These programmes are radiated from Winter Hill, where a new master control room for the colour service has also been installed. The station, on a fine site, 1,450ft above sea level, is on the summit of Rivington Moor. The Winter Hill UHF transmissions on Channel 59 will later be supplemented by a series of low-power relay stations to cover areas where the local topography impairs direct reception from the main station. The population coverage from the Winter Hill UHF station is about 6,640,000. The first relay station is expected to be at Pendle Forest (Nelson/Colne), and this will be followed by a considerable number of other stations including Lancaster, Darwen, Saddleworth, Haslingden and Todmorden; several are expected to come into operation during the first phase.

Scotland Region



ITA REGIONAL OFFICER John Lindsay,
Fleming House, Renfrew Street,
Glasgow C3 Tel: 041-332 8241

PROGRAMME COMPANIES
Scottish Television Ltd.
(Central Scotland)
Grampian Television Ltd.
(North-East Scotland)

THE ITA SCOTTISH COMMITTEE: T F Carbery
(Chairman); William Emslie; Mrs W Forbes of

Callendar; Mrs D Gardner; J F Hurry; The Rev Ian Mackenzie; G E Richardson; B Smith; D K Thomson.

Central Scotland

Programmes are provided by Scottish Television Ltd. The new 625-line combined colour/black-and-white UHF duplicated transmissions in this area are initially from a main (500kW erp) station at the Authority's Black Hill site, where a new colour monitoring and control room for the region has also been installed. In Autumn 1971 the areas able to receive UHF transmissions will be extended by a further main station (100kW erp) at a new ITA site at Craiggelly, on the north bank of the Firth of Forth, a few miles to the north of Edinburgh. Some 2,850,000 people live within range of the Black Hill UHF station.

The Authority's 405-line VHF network in the Central Scotland area includes the high-power station at Black Hill, serving nearly four million people in the central lowlands of Scotland, plus three unmanned, low-power relay stations at Rothesay, Rosneath and Lethanhill in Central Ayrshire, which provide improved service in the south-west and west of the region. At the Black Hill site, the original 750ft mast was replaced by a new 1,000ft mast which came into use in 1961, resulting in a useful extension to the service area. Population coverage from the four VHF stations is: Black Hill, 3,980,000; Rosneath 1,140,000; Lethanhill 293,000; Rothesay 42,500. The main site at Black Hill is 903ft above sea level.

North-East Scotland

The main centres of population (total 1.8 million in the area) are Dundee, Aberdeen and Inverness, while there is a substantial number engaged in agriculture and fishing in the predominantly rural or small burgh area stretching from Orkney to Dundee (some 300 miles of coastline). Programmes are provided by Grampian Television Ltd.

Although the Authority will extend its new UHF network of duplicated 625-line combined colour/black-and-white transmitters to this area in the second half of 1971, for the present the 405-line service is based on four VHF transmitters: Rumster Forest (Channel 8), Mouteagle (Channel 12), Durriss (Channel 9) and Angus (Channel 11), supplemented by a low-power relay (Channel 10) at Aviemore. In readiness for the colour service, a new colour monitoring and control centre has been established at Durriss.

Durriss and Mouteagle were opened in 1961. To cover the Inverness area, the Mouteagle site is 730ft, on the Black Isle, about eight miles north of Inverness. An 800ft mast is used and the maximum power of 50kW is radiated in two directions, slightly east of north and east of south respectively. For the Aberdeen/Angus area the site at Durriss, some fifteen miles south of Aberdeen and 1,060ft above sea level, is exposed and difficult of access. With a 1,000ft mast the station beams its power in two main lobes, each of 400kW, one directed to the north and the other to the south-west towards Dundee.

The Rumster Forest station, which extends the service to Caithness and Orkney, is located some 12½ miles south-west of Wick, on a site some 725ft above sea level, and uses a 750ft mast. The Angus station, which improves coverage of the Dundee and Perth area, is located at Balcalk Hill, 1,000ft above sea level, using a 750ft mast and directional transmitting aerial. Total population coverage for the VHF stations is: Rumster Forest 132,000; Mouteagle 143,000; Durriss 1,273,000; Angus 1,240,000; and Aviemore 7,100.

The UHF plans include the main station at Durriss (Channel 25) to be opened during 1971; with further main stations at Angus (Channel 60) and Rosemarkie (Channel 49) in the second phase from about 1972 to 1974.

South of England Region



ITA REGIONAL OFFICER Cmr G W Alcock, OBE, RN, Castle Chambers, Lansdowne Hill, Southampton SO1 0EQ Tel: 0703 29115

PROGRAMME COMPANY Southern Television Ltd.

Southern Independent Television provides the programmes for Central Southern and South-East England. The ITA's 405-line/VHF transmitters at Chillerton Down on the Isle of Wight (opened in 1958) and at Dover (opened in 1960) serve a population of 4.3 million. A VHF relay station at Newhaven came into operation in 1970 to provide an improved service for viewers who previously had been badly served from the two main VHF transmitters.

The first two main UHF/625-line combined colour/black-and-white stations in this region were the Rowridge (Channel 27) station on the Isle of Wight and

South of England

Programme Company: Southern Independent Television

VHF Stations

- 8 Chillerton Down
- 8,1 Newhaven
- 13 Dover

Service Area Boundaries

- Primary
- - - Secondary
- · · · · Fringe
- Primary
- - - Secondary
- · · · · Fringe

UHF/Colour Stations

- 108 Rowridge In service
- 108,1 Salisbury 1971-72
- 108,3 Ventnor *
- 108,5 Brighton 1971-72
- 113 Dover In service
- 125 Midhurst 1972*
- 126 Hannington 1971
- 126,1 Marlborough *
- 139 Heathfield 1971-72

Principal Service Areas

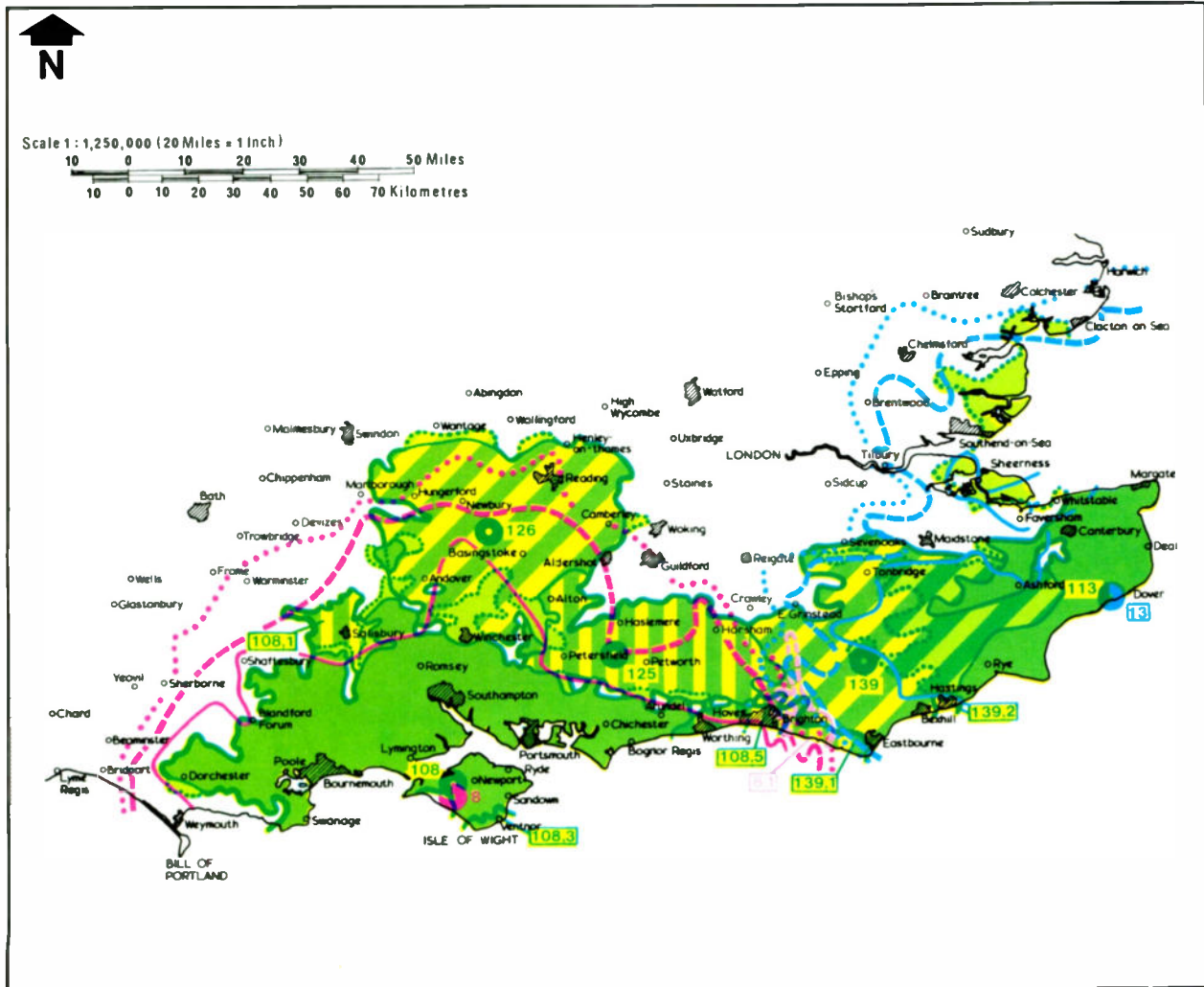
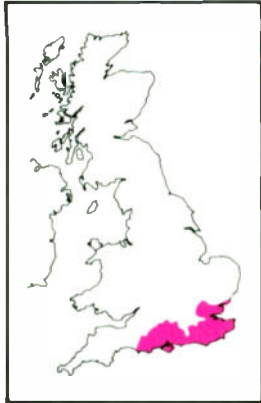
- 1970
- 1971
- after 1971

Supplementary Service Areas

- 1970
- 1971

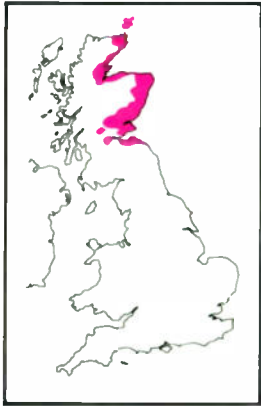
- 139,1 Newhaven 1972
- 139,2 Hastings 1972

* Tentative, plans provisional



North-East Scotland

Programme Company: Grampian Television



VHF Stations

- 12 Durriss
- 12,1 Angus
- 56 Mounteagle
- 56,1 Rumster Forest
- 56,2 Aviemore

Service Area Boundaries

- Primary
- - - Secondary
- Primary
- - - Secondary
- Primary
- - - Secondary
- Primary
- - - Secondary

- ⋯ Fringe
- ⋯ Fringe
- ⋯ Fringe
- ⋯ Fringe
- ⋯ Fringe
- ⋯ Fringe

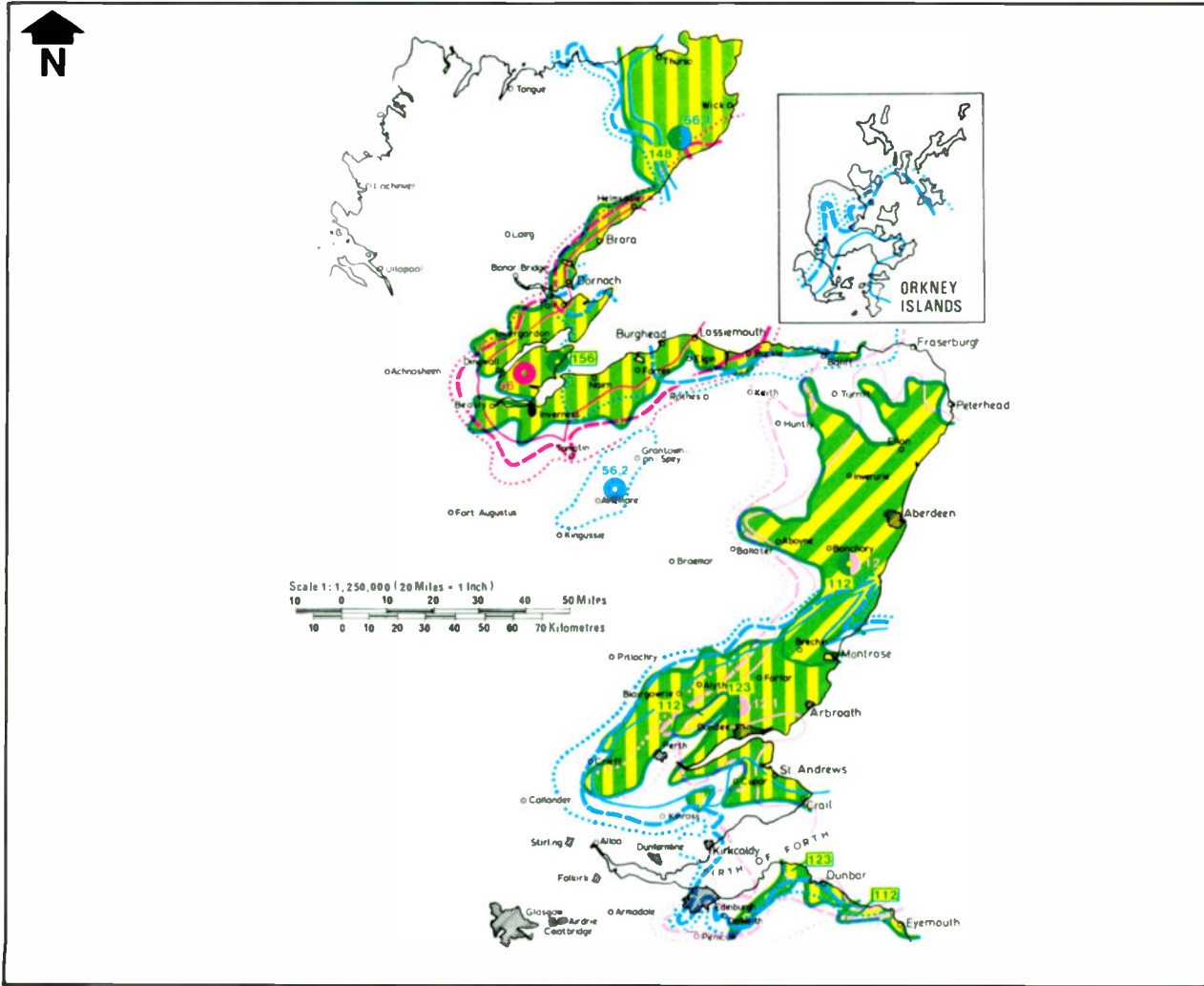
UHF/Colour Stations

- 112 Durriss 1971
- 123 Angus 1972*
- *148 Rumster Forest *
- 156 Rosemarkie 1974*

Principal Service Areas

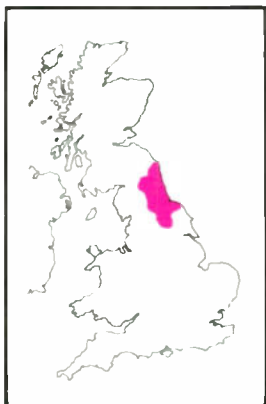


* Tentative, plans provisional



North-East England

Programme Company: Tyne Tees Television



VHF Station

9 Burnhope

Service Area Boundaries

— Primary - - - Secondary Fringe

UHF/Colour Stations

109 Pontop Pike In service
 109,2 Newton *
 109,3 Fenham 1971-72 *
 109,6 Weardale *
 116 Bilsdale 1971 *
 116,1 Whitby *

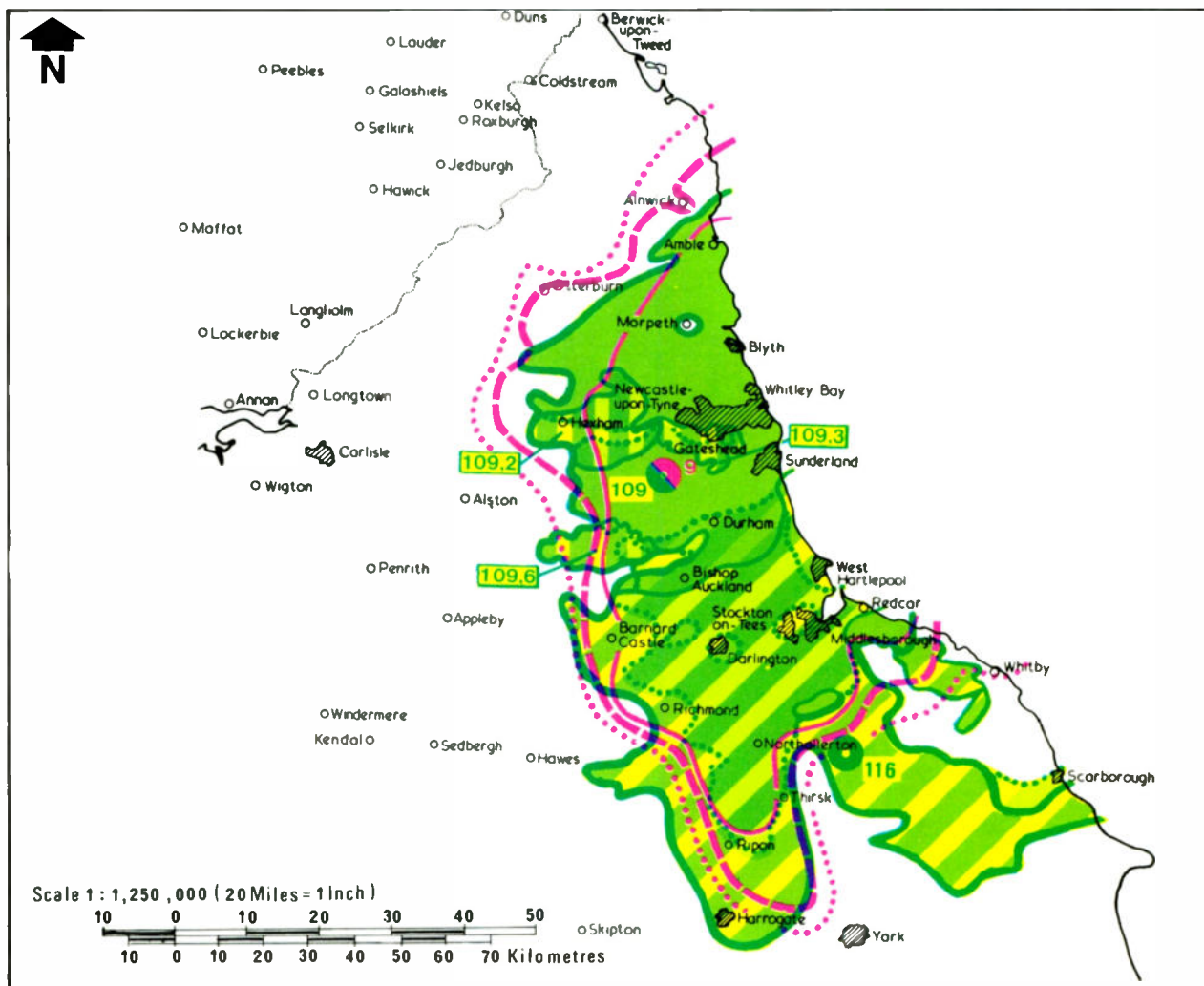
Principal Service Areas

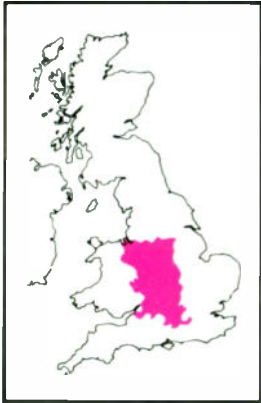
1970
 1971
 after 1971

Supplementary Service Areas

1970
 1971

* Tentative, plans provisional





Midlands

Programme Company: ATV Network

VHF Stations

- 2 Lichfield
- 2,1 Membury
- 2,2 Ridge Hill

UHF/Colour Stations

- 102 Sutton Coldfield In service
- 102,2 Kidderminster 1971-72
- 102,3 Brierley Hill 1970-71
- 102,6 Bromsgrove 1970-71
- 102,7 Malvern 1971-72
- 102,8 Lark Stoke 1971-72
- 102,11 Stoke-on-Trent 1970-71
- 111 Waltham In service
- 117 Oxford In service

Service Area Boundaries

- Primary
- Primary
- - - Secondary
- - - Secondary
- ⋯ Fringe
- ⋯ Fringe

Principal Service Areas

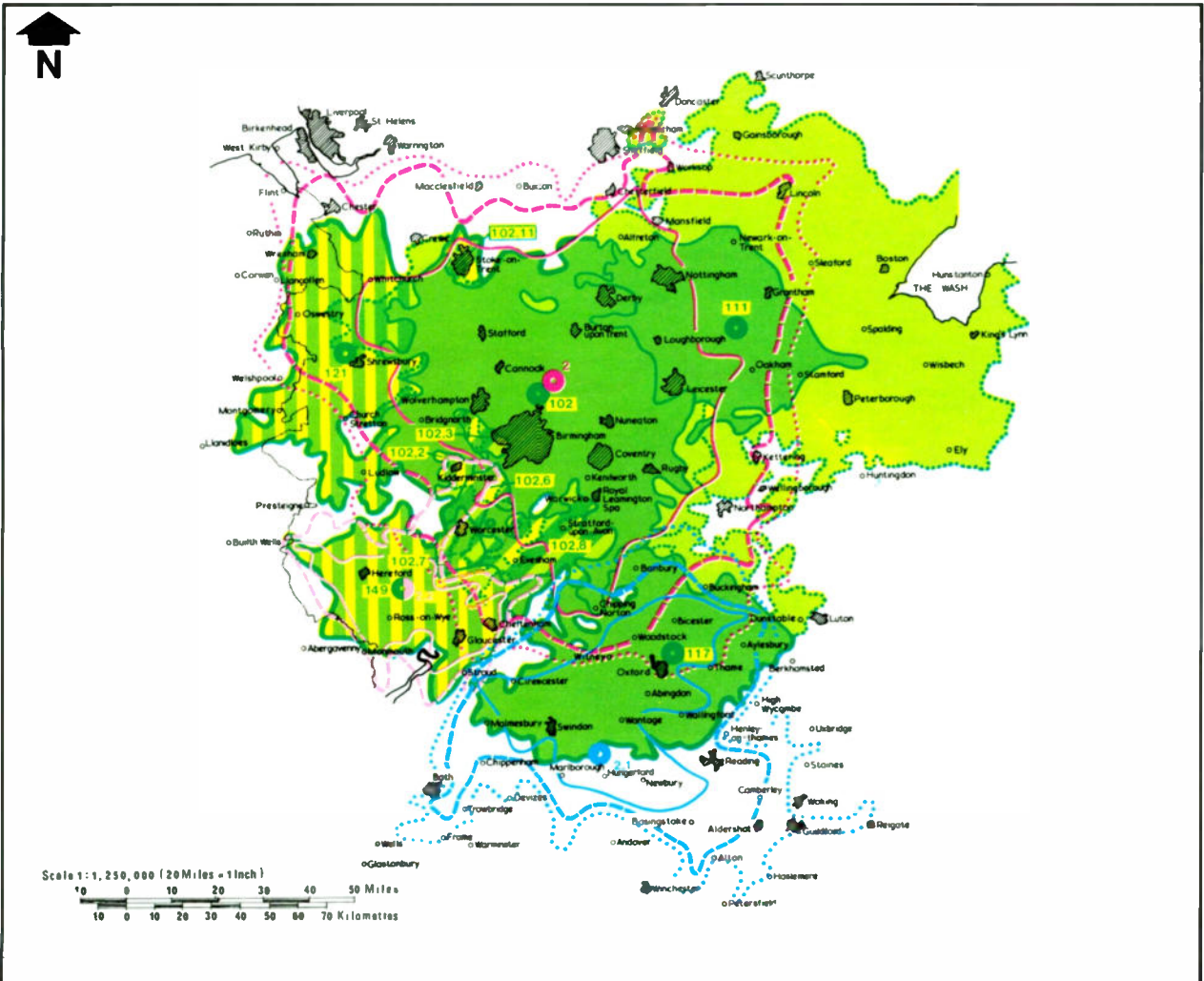
- 1970
- 1971
- after 1971

Supplementary Service Areas

- 1970

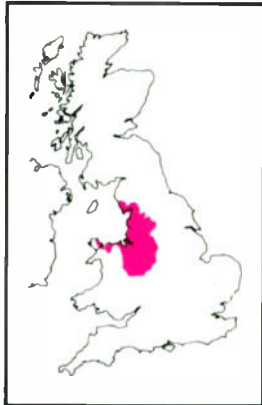
- *121 Salop 1973*
- *149 Ridge Hill 1972*

* Tentative, plans provisional



Lancashire

Programme Company: Granada Television



VHF Station

3 Winter Hill

UHF/Colour Stations

103	Winter Hill	In service
103,1	Darwen	1971-72
103,2	Pendle Forest	1970-71
103,3	Haslingden	1971-72
103,5	Todmorden	1971
103,6	Saddleworth	1971
103,14	Buxton	*
103,35	Lancaster	1971-72
103,36	Kendal	*
103,38	Windermere	*

* Tentative, plans provisional

Service Area Boundaries

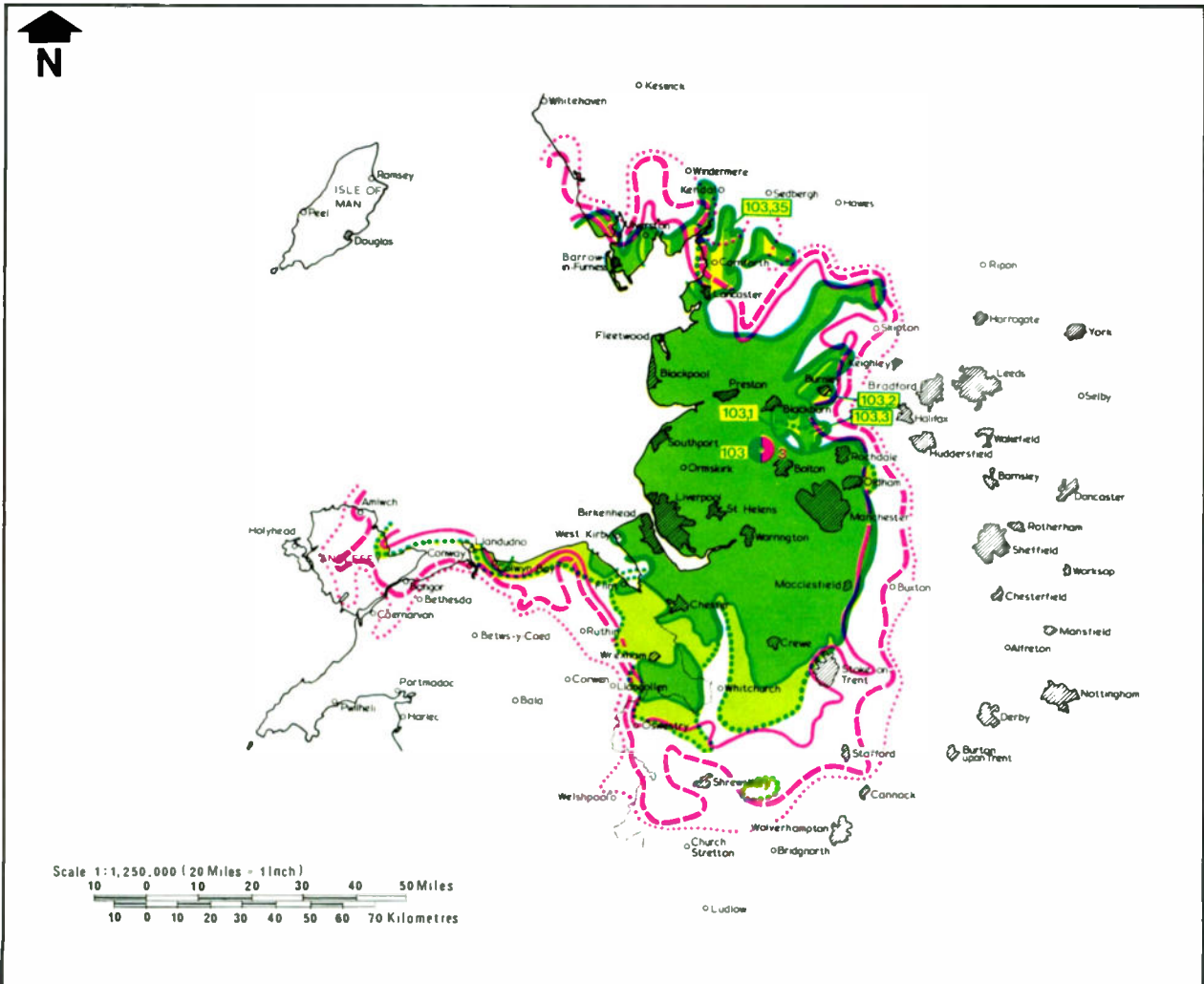
Primary ——— Secondary - - - - - Fringe ······

Principal Service Areas

	1970
	1971
	after 1971

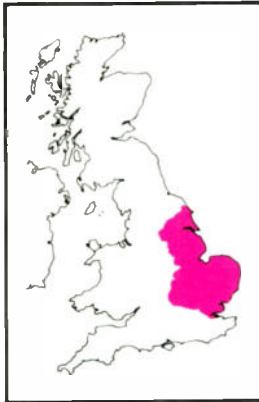
Supplementary Service Areas

	1970
--	------



East of England

Programme Company: Anglia Television



VHF Stations

- 14 Mendlesham
- 14,1 Sandy Heath
- 20 Belmont

Service Area Boundaries

- Primary (solid pink line)
- Secondary (dashed pink line)
- Primary (solid blue line)
- Secondary (dashed blue line)
- Primary (solid light pink line)
- Secondary (dashed light pink line)

- Fringe (dotted pink line)
- Fringe (dotted blue line)
- Fringe (dotted light pink line)

UHF Colour Stations

- 114 Tacolneston In service *
- 114,1 West Runton *
- 114,2 Aldeburgh *
- 115 Sudbury In service
- 120 Belmont 1971
- 124 Sandy Heath 1971

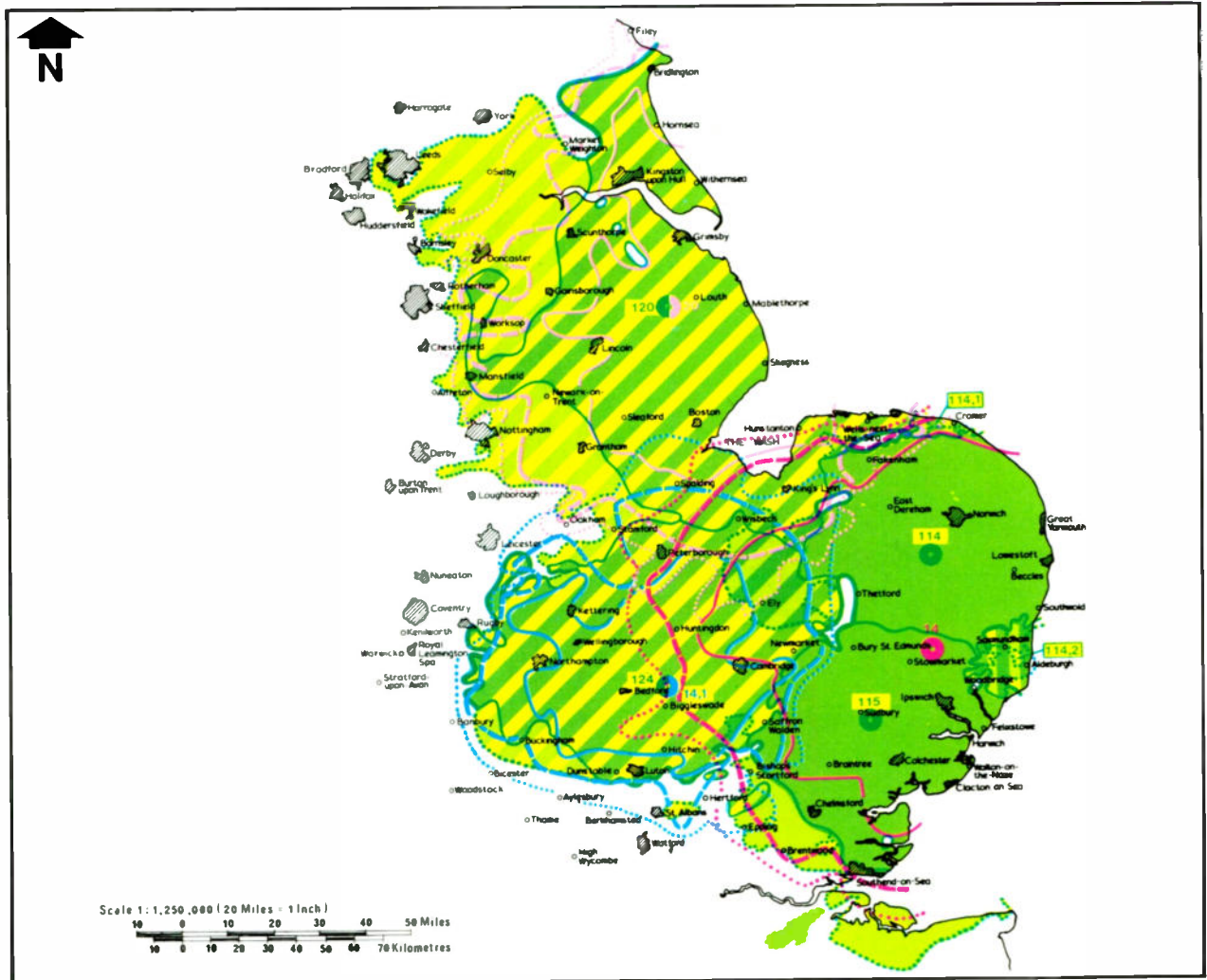
Principal Service Areas

- 1970 (solid green box)
- 1971 (diagonal hatched green box)
- after 1971 (vertical hatched green box)

Supplementary Service Areas

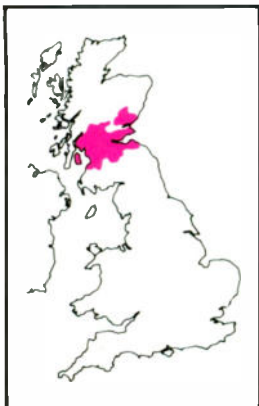
- 1970 (dotted green box)
- 1971 (dotted hatched green box)

* Tentative, plans provisional



Central Scotland

Programme Company: Scottish Television



VHF Stations

- 5 Black Hill
- 5,1 Rosneath
- 5,2 Rothesay
- 5,3 Lethanhill

UHF Colour Stations

- | | | |
|------|------------|------------|
| 105 | Black Hill | In service |
| *122 | Rosneath | 1974* |
| 147 | Craigkelly | 1971 |
| 152 | Darvel | 1972* |

* Tentative, plans provisional

Service Area Boundaries

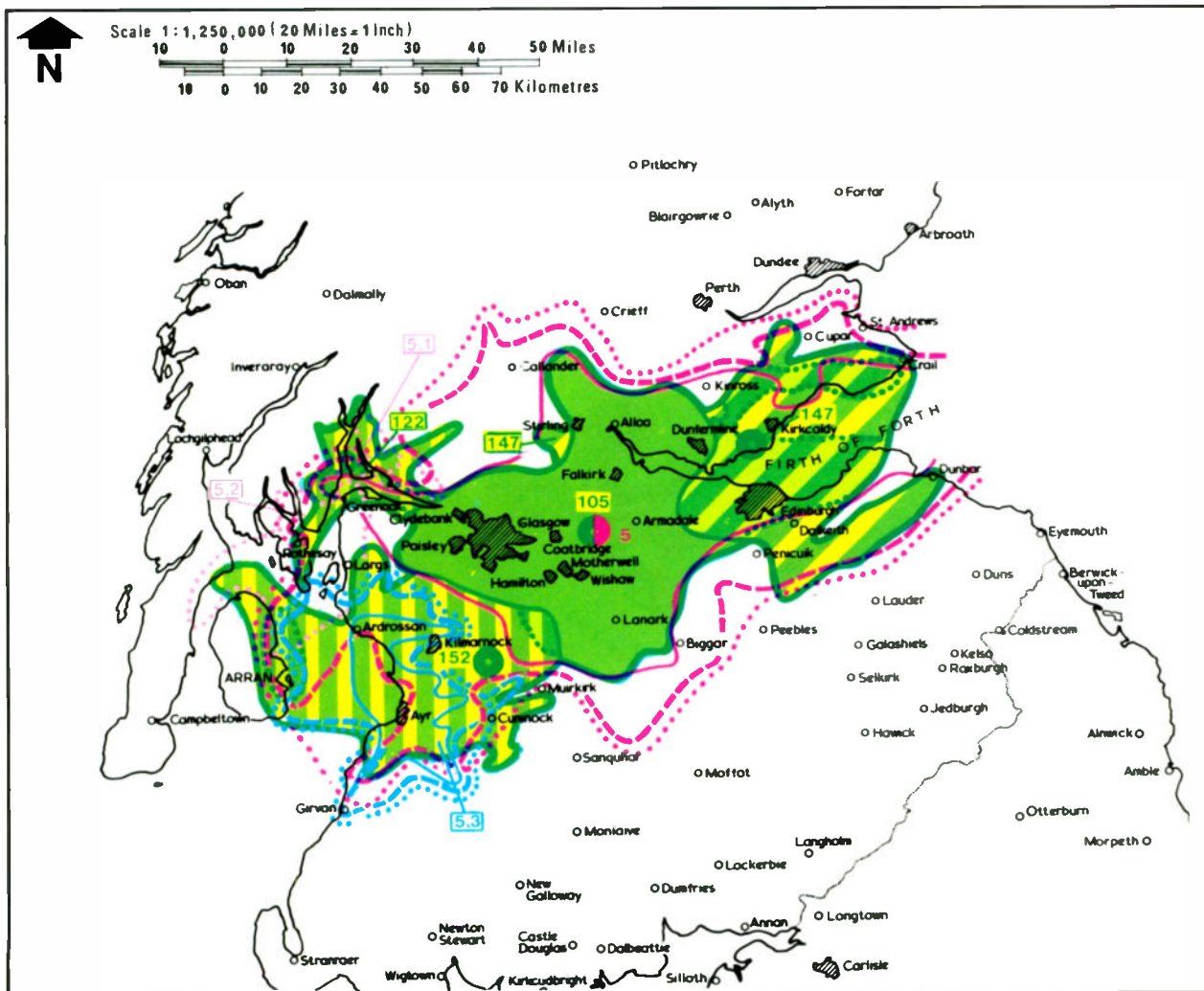
- | | | | | | |
|--|---------|--|-----------|--|--------|
| | Primary | | Secondary | | Fringe |
| | Primary | | Secondary | | Fringe |

Principal Service Areas

- | | |
|--|------------|
| | 1970 |
| | 1971 |
| | after 1971 |

Supplementary Service Areas

- | | |
|--|------|
| | 1970 |
|--|------|



VHF Coverage

ITV 405 line transmitters

The Borders and Isle of Man

- 37 Caldbeck
- 37,1 Selkirk
- 37,2 Richmond Hill
- 37,3 Whitehaven

Central Scotland

- 5 Black Hill
- 5,1 Rosneath
- 5,2 Rothesay
- 5,3 Lethanhill

East of England

- 14 Mendlesham
- 14,1 Sandy Heath
- 20 Belmont

Lancashire

- 3 Winter Hill

London

- 1 Croydon

Midlands

- 2 Lichfield
- 2,1 Membury
- 2,2 Ridge Hill

North-East England

- 9 Burnhope

North-East Scotland

- 12 Durriss
- 12,1 Angus
- 56 Mounteagle
- 56,1 Rumster Forest
- 56,2 Aviemore

Northern Ireland

- 7 Black Mountain
- 7,1 Strabane
- 7,2 Ballycastle

South of England

- 8 Chillerton Down
- 8,1 Newhaven
- 13 Dover

South-West England

- 31 Caradon Hill
- 32 Stockland Hill
- 32,1 Huntshaw Cross

Wales and West of England

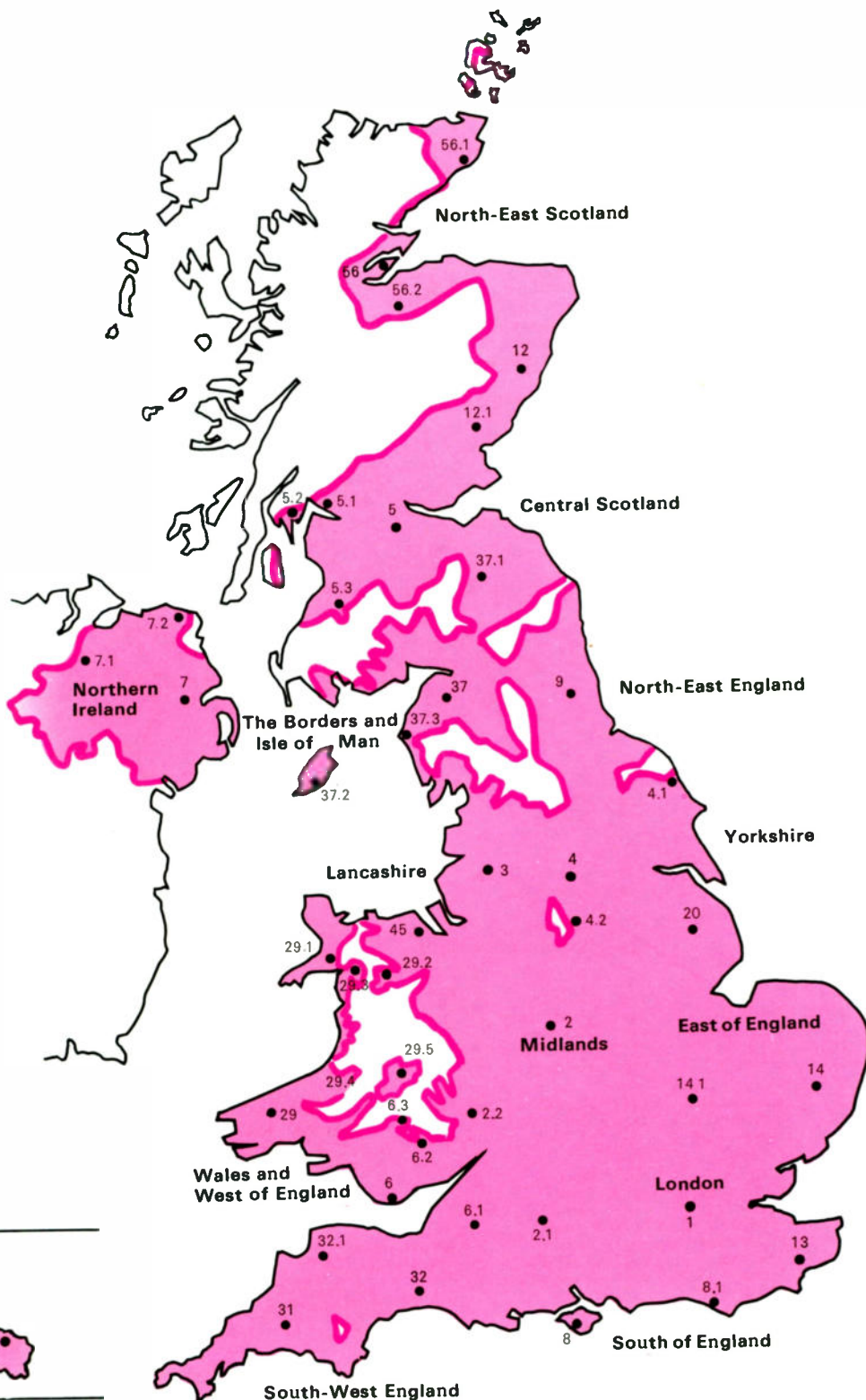
- 6 St Hilary
- 6,1 Bath
- 6,2 Abergavenny
- 6,3 Brecon
- 29 Presely
- 29,1 Arfon
- 29,2 Bala
- 29,3 Ffestiniog
- 29,4 Llandovery
- 29,5 Llandrindod Wells
- 45 Moel-y-Parc

Yorkshire

- 4 Emley Moor
- 4,1 Scarborough
- 4,2 Sheffield

Channel Islands

- 28 Fremont Point



Channel Islands



UHF Coverage

ITV 625 line colour transmitters
estimated coverage by the mid-1970s

The Borders and Isle of Man

137 Caldbeck 161 Selkirk

Central Scotland

105 Black Hill 147 Craigkelly
122 Rosneath 152 Darvel

East of England

114 Tacolneston 115 Sudbury
114,1 West Runton 120 Belmont
114,2 Aldeburgh 124 Sandy Heath

Lancashire

103 Winter Hill 103,5 Todmorden
103,1 Darwen 103,6 Saddleworth
103,2 Pendle Forest 103,35 Lancaster
103,3 Haslingden

London

101 Crystal Palace 101,4 Tunbridge Wells
101,1 Guildford 101,5 Hemel Hempstead
101,2 Hertford 101,7 High Wycombe
101,3 Reigate
158 North-West Kent

Midlands

102 Sutton Coldfield
102,2 Kidderminster
102,3 Brierley Hill
102,6 Bromsgrove
102,7 Malvern
102,8 Lark Stoke
102,11 Stoke-on-Trent
111 Waltham
117 Oxford
121 Salop
149 Ridge Hill

North-East England

109 Pontop Pike 109,6 Weardale
109,2 Newton 116 Bilsdale
109,3 Fenham

North-East Scotland

112 Durris 148 Rumster Forest
123 Angus 156 Rosemarkie

Northern Ireland

107 Divis 130,1 Londonderry
107,1 Larne 151 Brougher Mountain
130 Limavady

South of England

108 Rowridge 125 Midhurst
108,1 Salisbury 126 Hannington
108,3 Ventnor 139 Heathfield
108,5 Brighton 139,1 Newhaven
113 Dover 139,2 Hastings

South-West England

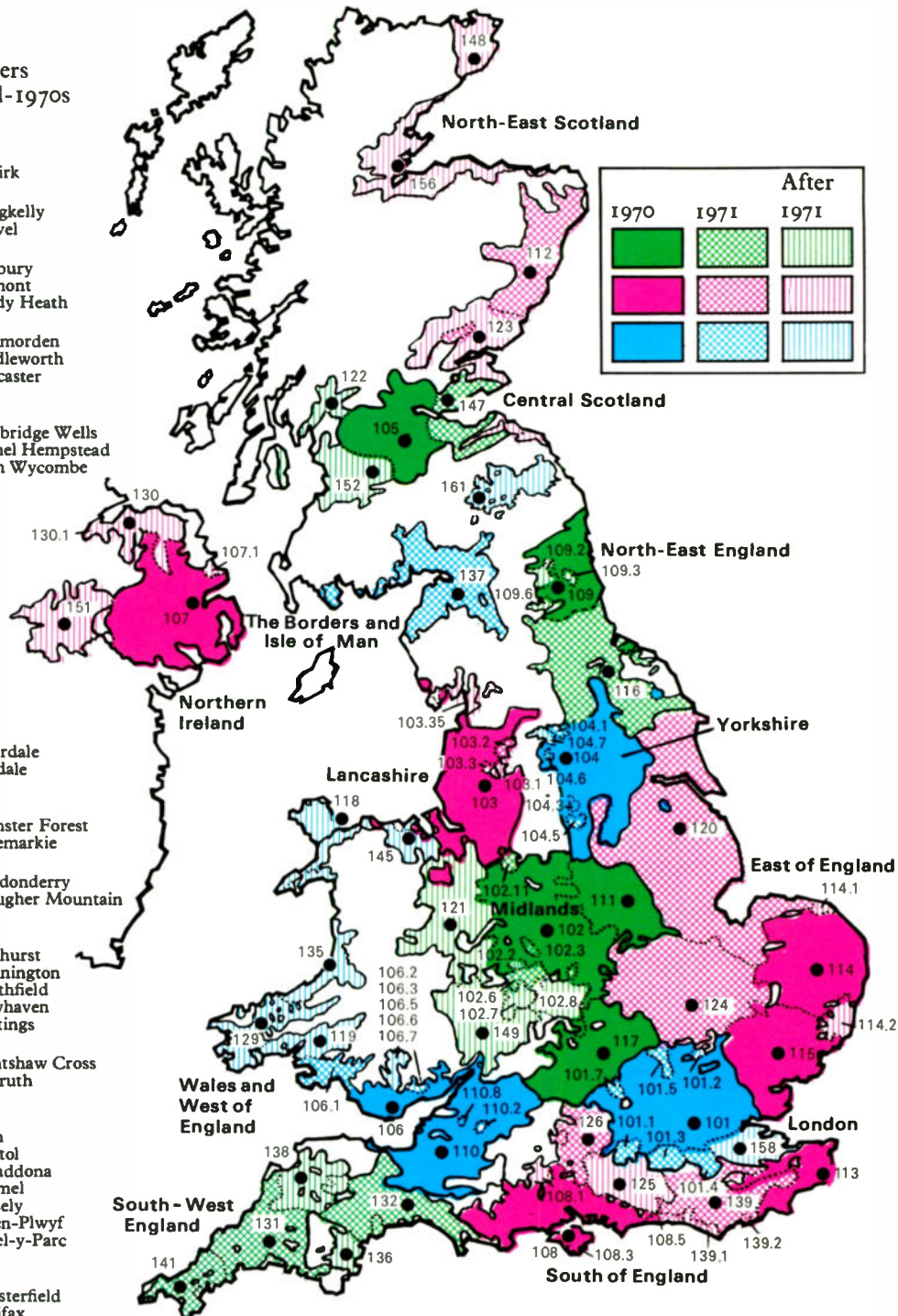
131 Caradon Hill 138 Huntshaw Cross
132 Stockland Hill 141 Redruth
136 Beacon Hill

Wales and West of England

106 Wenvoe 110,2 Bath
106,1 Kilvey Hill 110,8 Bristol
106,2 Rhondda 118 Llanddona
106,3 Mynydd Machen 119 Carmel
106,5 Pontypridd 129 Presely
106,6 Aberdare 135 Blaen-Plwyf
106,7 Merthyr Tydfil 145 Moel-y-Parc
110 Mendip

Yorkshire

104 Emley Moor 104,5 Chesterfield
104,1 Wharfedale 104,6 Halifax
104,3 Sheffield 104,7 Keighley
104,4 Skipton



This map shows only the 'Principal' service areas. Many of the stations provide a 'Supplementary' service well beyond these boundaries (see the area coverage maps in the following pages).

ITA Transmitters/Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. o.a.d.	Air Date†	Vision Transmission Power	Effective Radiated Power (kW)	ITA Area
Rosneath	UHF 122	61H-C	815	1974		50	Central Scotland
Rothsay	VHF 5,2	8V	651	30.8.68	2 × 90W	1	Central Scotland
Rowridge	UHF 108	27H-A	917	13.12.69		500	South of England
Rumster Forest	VHF 56,1	8V	1,425	25.6.65	2 × 500W	30	North-East Scotland
*Rumster Forest	UHF 148	24H-A	1,480	*		100	North-East Scotland
Saddleworth	UHF 103,6	49V-B	1,291	1971		2	Lancashire
St Hilary	VHF 6	10V	1,113	14.1.58	20kW	200	Wales and West
St Hilary	VHF 6	7V	1,043	15.2.65	5kW	100	Wales and West (S. Wales)
Salisbury	UHF 108,1	60V-C	515	1971-72		10	South of England
Salop	UHF 121	23H-A	1,480	1973		100	Midlands
Sandy Heath	VHF 14,1	6H	875	13.7.65	2 × 500W	30	East of England
Sandy Heath	UHF 124	24H-A	951	1971		1,000	East of England
Scarborough	VHF 4,1	6H	759	11.6.65	2 × 360W	1	Yorkshire
Selkirk	VHF 37,1	13V	1,644	1.12.61	2 × 500W	25	Borders
Selkirk	UHF 161	59H-C	1,699	1972		50	Borders
Sheffield	VHF 4,2	6H	949	23.3.69	2 × 10W	0.1	Yorkshire
Sheffield	UHF 104,3	24V-A	969	1970-71		5	Yorkshire
Skipton	UHF 104,4	49V-B	690	1971		10	Yorkshire
Stockland Hill	VHF 32	9V	1,475	29.4.61	2 × 5kW	100	South-West England
Stockland Hill	UHF 132	23H-A	1,515	1971		250	South-West England
Stoke-on-Trent (Fenton)	UHF 102,11	24V-A	790	1970-71		10	Midlands
Strabane	VHF 7,1	8V	1,867	18.2.63	2 × 2.5kW	100	Northern Ireland
*Strabane	UHF 151,1	60V-C	1,920	*		2	Northern Ireland
Sudbury	UHF 115	41H-B	745	18.11.70	2 × 10kW	250	East of England
Sutton Coldfield	UHF 102	43H-B	1,297	15.11.69	2 × 25kW	1,000	Midlands
Tacolneston	UHF 114	59H-C	724	1.10.70	2 × 10kW	250	East of England
Todmorden	UHF 103,5	49V-B	895	1971		0.5	Lancashire
Tunbridge Wells	UHF 101,4	41V-B	564	1970-71		10	London
Ventnor	UHF 108,3	49V-B	895	*		2	South of England
Waltham	UHF 111	61H-C	1,443	28.2.70	2 × 10kW	250	Midlands
Weardale	UHF 109,6	41V-B	1,490	*		1	North-East England
Wenvoe	UHF 106	41H-B	1,158	6.4.70	2 × 25kW	500	Wales and West
West Runton	UHF 114,1	23V-A	491	*		2	East of England
Wharfedale	UHF 104,1	25V-A	856	1970-71		2	Yorkshire
Whitby	UHF 116,1	59V	351	*		0.25	North-East England
Whitehaven	VHF 37,3	7V	571	30.1.68	2 × 10W	0.1	Borders
Windermere	UHF 103,38	41V-B	825	*		0.5	Lancashire
Winter Hill	VHF 3	9V	2,127	3.5.56	10kW	100	Lancashire
Winter Hill	UHF 103	59H-C	2,402	15.11.69	2 × 10kW	500	Lancashire

*Tentative, plans provisional †Dates for UHF low power relays (less than 25kWerp) approximate only

Name	Station Number	Channel/ Polarization/ UHF Aerial/ Group	Aerial Height ft. o.a.d.	Air Date†	Vision Transmission Power	Effective Radiated Power (kW)	ITA Area
Halifax	UHF 104,6	24V-A	926	1971-72		2	Yorkshire
Hannington	UHF 126	42H-E	1,209	1971		250	South of England
Haslingden	UHF 103,3	23V-A	1,295	1971-72		10	Lancashire
Hastings	UHF 139,2	28V-A	415	1972		1	South of England
Heathfield	UHF 139	64H-D	985	1972		100	South of England
Hemel Hempstead	UHF 101,5	41V-B	740	1971-72		10	London
Hertford	UHF 101,2	61V-C	318	1971		2	London
High Wycombe	UHF 101,7	59V-C	691	1971-72		0.5	London
Huntshaw Cross	VHF 32,1	11H	1,130	22.4.68	2 × 50W	0.5	South-West England
Huntshaw Cross	UHF 138	59H-C	1,180	*		100	South-West England
Keighley	UHF 104,7	61V-C	1,166	1971		10	Yorkshire
Kendal	UHF 103,36	61V-C	746	*		2	Lancashire
Kidderminster	UHF 102,2	61V-C	437	1971-72		2	Midlands
Kilkeel	UHF 107,3	49V	997	*		2	Northern Ireland
Killowen Mountain	UHF 107,30	24V	1,425	*		0.15	Northern Ireland
Kilvey Hill	UHF 106,1	23V-A	798	1971-72		10	Wales and West
Lancaster	UHF 103,35	24V-A	604	1971-72		10	Lancashire
Lark Stoke	UHF 102,8	23V-A	914	1971-72		10	Midlands
Larne	UHF 107,1	49V-B	556	*		2	Northern Ireland
Lethanhill	VHF 5,3	12V	1,135	31.1.69	2 × 90W	2	Central Scotland
Lichfield	VHF 2	8V	1,453	17.2.56	20kW	400	Midlands
Limavady	UHF 130	59H-C	1,293	1972*		100	Northern Ireland
Llanddona	UHF 118	60H-C	828	1974*		100	Wales and West
Llandovery	VHF 29,4	11H	1,154	30.8.68	2 × 10W	0.1	Wales and West
Llandrindod Wells	VHF 29,5	9H	1,605	1.7.69	2 × 100W	2.5	Wales and West
Londonderry	UHF 130,1	41V-B	936	*		8	Northern Ireland
Maesteg	UHF 106,4	25V	1,006	*		0.5	Wales and West
Malvern	UHF 102,7	66V-C	691	1971-72		10	Midlands
Marlborough	UHF 126,1	25V-A	795	*		0.5	South of England
Memberbury	VHF 2,1	12H	1,155	30.4.65	2 × 500kW	30	Midlands
Mendip	UHF 110	61H-C	1,970	30.5.70	2 × 10kW	500	Wales and West
Mendlesham	VHF 14	11H	1,160	27.10.59	2 × 5kW	200	East of England
Merthyr Tydfil	UHF 106,7	25V-A	1,010	*		0.5	Wales and West
Midhurst	UHF 125	58H-C	1,155	1972*		100	South of England
Moel-y-Parc	VHF 45	11V	1,815	28.1.63	2 × 500W	25	Wales and West
Moel-y-Parc	UHF 145	49H-B	1,880	1974*		100	Wales and West
Mounteagle	VHF 56	12H	1,465	30.9.61	2kW	50	North-East Scotland
Mynydd Machen	UHF 106,3	23V-A	1,346	1971-72		2	Wales and West
Newhaven	VHF 8,1	6V	385	3.8.70	2 × 60W	1	South of England
Newhaven	UHF 139,1	43V-B	420	1972		2	South of England
Newton	UHF 109,2	23V-A	695	1971-72		2	North-East England
North-West Kent	UHF 158	43H-E	780	1973		25	London
Oxford	UHF 117	60H-C	948	15.6.70	2 × 10kW	500	Midlands
Pendle Forest	UHF 103,2	25V-A	1,076	1970-71		2	Lancashire
Pontop Pike	UHF 109	61H-C	1,478	17.7.70	2 × 25kW	500	North-East England
Pontypool	UHF 106,15	24V-A	977	*		1	Wales and West
Pontypridd	UHF 106,5	25V-A	811	1971-72		2	Wales and West
Presely	VHF 29	8H	1,812	14.9.62	5kW	100	Wales and West
Presely	UHF 129	43H-B	1,865	1974		100	Wales and West
Redruth	UHF 141	41H-B	1,250	1971		100	South-West England
Reigate	UHF 101,3	60V-C	921	1970-71		10	London
Rhondda	UHF 106,2	23V-A	1,215	1971-72		4	Wales and West
Rhymney	UHF 106,9	60V-C	1,520	*		0.75	Wales and West
Richmond Hill	VHF 37,2	8H	730	26.3.65	2 × 500W	10	Borders and Isle of Man
Ridge Hill	VHF 2,2	6V	1,120	30.7.68	2 × 100W	10	Midlands
Ridge Hill	UHF 149	25H-A	1,200	1972		100	Midlands
Rosemarkie	UHF 156	49H-B	1,061	1974*		100	North-East Scotland
Rosneath	VHF 5,1	13V	460	13.12.68	2 × 7W	0.1	Central Scotland

ITA Station Details

Name	Station Number	Channel/ Polarization/ UHF Aerial Group	Aerial Height ft. o.a.d.	Air Date†	Vision Transmission Power	Effective Radiated Power (kW)	ITA Area
<i>Aberdare</i>	<i>UHF 106,6</i>	<i>24V-A</i>	<i>1,092</i>	<i>*</i>		<i>0.5</i>	<i>Wales and West</i>
<i>Abergavenny</i>	<i>VHF 6,2</i>	<i>11H</i>	<i>1,567</i>	<i>23.4.69</i>	<i>2 × 6W</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Aldeburgh</i>	<i>UHF 114,2</i>	<i>23V-A</i>	<i>265</i>	<i>*</i>		<i>10</i>	<i>East of England</i>
<i>Angus</i>	<i>VHF 12,1</i>	<i>11V</i>	<i>1,727</i>	<i>13.10.65</i>	<i>2 × 460W</i>	<i>50</i>	<i>North-East Scotland</i>
<i>Angus</i>	<i>UHF 123</i>	<i>60H-C</i>	<i>1,797</i>	<i>1972*</i>		<i>100</i>	<i>North-East Scotland</i>
<i>Arton</i>	<i>VHF 29,1</i>	<i>10H</i>	<i>1,904</i>	<i>9.11.62</i>	<i>2 × 400W</i>	<i>10</i>	<i>Wales and West</i>
<i>Aviemore</i>	<i>VHF 56,2</i>	<i>10H</i>	<i>1,505</i>	<i>29.11.69</i>	<i>2 × 100W</i>	<i>1</i>	<i>North-East Scotland</i>
<i>Bala</i>	<i>VHF 29,2</i>	<i>7V</i>	<i>1,151</i>	<i>26.7.67</i>	<i>2 × 10W</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Ballycastle</i>	<i>VHF 7,2</i>	<i>13H</i>	<i>606</i>	<i>6.7.70</i>	<i>2 × 10W</i>	<i>0.1</i>	<i>Northern Ireland</i>
<i>Bargoed</i>	<i>UHF 106,8</i>	<i>24V-A</i>	<i>1,120</i>	<i>*</i>		<i>1.5</i>	<i>Wales and West</i>
<i>Bath</i>	<i>VHF 6,1</i>	<i>8H</i>	<i>678</i>	<i>13.5.68</i>	<i>2 × 100W</i>	<i>0.5</i>	<i>Wales and West</i>
<i>Bath</i>	<i>UHF 110,2</i>	<i>25V-A</i>	<i>715</i>	<i>1971-72</i>		<i>0.25</i>	<i>Wales and West</i>
<i>*Beacon Hill</i>	<i>UHF 136</i>	<i>60H-C</i>	<i>968</i>	<i>1973*</i>		<i>100</i>	<i>South-West England</i>
<i>Belmont</i>	<i>VHF 20</i>	<i>7V</i>	<i>1,411</i>	<i>20.12.65</i>	<i>2 × 500W</i>	<i>20</i>	<i>East of England</i>
<i>Belmont</i>	<i>UHF 120</i>	<i>25H-A</i>	<i>1,563</i>	<i>1971</i>		<i>500</i>	<i>East of England</i>
<i>*Bethesda</i>	<i>UHF 118,4</i>	<i>60V</i>	<i>630</i>	<i>*</i>		<i>0.03</i>	<i>Wales and West</i>
<i>*Betws-y-Coed</i>	<i>UHF 118,1</i>	<i>24V</i>	<i>1,167</i>	<i>*</i>		<i>2</i>	<i>Wales and West</i>
<i>Bilsdale</i>	<i>UHF 116</i>	<i>29H-A</i>	<i>2,247</i>	<i>1971</i>		<i>500</i>	<i>North-East England</i>
<i>Black Hill</i>	<i>VHF 5</i>	<i>10V</i>	<i>1,853</i>	<i>31.8.57</i>	<i>2 × 10kW</i>	<i>475</i>	<i>Central Scotland</i>
<i>Black Hill</i>	<i>UHF 105</i>	<i>43H-B</i>	<i>1,780</i>	<i>13.12.69</i>	<i>2 × 25kW</i>	<i>500</i>	<i>Central Scotland</i>
<i>Black Mountain</i>	<i>VHF 7</i>	<i>9H</i>	<i>1,687</i>	<i>31.10.59</i>	<i>4kW</i>	<i>100</i>	<i>Northern Ireland</i>
<i>Blaenavon</i>	<i>UHF 106,17</i>	<i>60V</i>	<i>1,355</i>	<i>*</i>		<i>0.75</i>	<i>Wales and West</i>
<i>Blaen-Plwyf</i>	<i>UHF 135</i>	<i>24H-A</i>	<i>1,097</i>	<i>1973*</i>		<i>100</i>	<i>Wales and West</i>
<i>Brecon</i>	<i>VHF 6,3</i>	<i>8H</i>	<i>872</i>	<i>30.4.70</i>	<i>2 × 6kW</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Brierley Hill</i>	<i>UHF 102,3</i>	<i>60V-C</i>	<i>591</i>	<i>1970-71</i>		<i>10</i>	<i>Midlands</i>
<i>Brighton</i>	<i>UHF 108,5</i>	<i>60V-C</i>	<i>563</i>	<i>1971-72</i>		<i>10</i>	<i>South of England</i>
<i>Bristol (Ilchester Crescent)</i>	<i>UHF 110,8</i>	<i>43V-B</i>	<i>325</i>	<i>*</i>		<i>0.5</i>	<i>Wales and West</i>
<i>Bromsgrove</i>	<i>UHF 102,6</i>	<i>24V-A</i>	<i>651</i>	<i>1970-71</i>		<i>10</i>	<i>Midlands</i>
<i>*Brougher Mountain</i>	<i>UHF 151</i>	<i>25H-A</i>	<i>1,200</i>	<i>*</i>		<i>100</i>	<i>Northern Ireland</i>
<i>Burnhope</i>	<i>VHF 9</i>	<i>8H</i>	<i>1,487</i>	<i>15.1.59</i>	<i>4kW</i>	<i>100</i>	<i>North-East England</i>
<i>Buxton</i>	<i>UHF 103,14</i>	<i>24V-A</i>	<i>1,576</i>	<i>*</i>		<i>1</i>	<i>Lancashire</i>
<i>Caldbeck</i>	<i>VHF 37</i>	<i>11H</i>	<i>1,902</i>	<i>1.9.61</i>	<i>4kW</i>	<i>100</i>	<i>Borders</i>
<i>*Caldbeck</i>	<i>UHF 137</i>	<i>28H-A</i>	<i>1,967</i>	<i>1971</i>		<i>500</i>	<i>Borders</i>
<i>Caradon Hill</i>	<i>VHF 31</i>	<i>12V</i>	<i>1,936</i>	<i>29.4.61</i>	<i>2 × 5kW</i>	<i>200</i>	<i>South-West England</i>
<i>Caradon Hill</i>	<i>UHF 131</i>	<i>25H-A</i>	<i>1,976</i>	<i>1971</i>		<i>500</i>	<i>South-West England</i>
<i>Carmel (Carmarthen)</i>	<i>UHF 119</i>	<i>60H-C</i>	<i>1,351</i>	<i>1973*</i>		<i>100</i>	<i>Wales and West</i>
<i>Chesterfield</i>	<i>UHF 104,5</i>	<i>23V-A</i>	<i>766</i>	<i>1970-71</i>		<i>2</i>	<i>Yorkshire</i>
<i>Chillerton Down</i>	<i>VHF 8</i>	<i>11V</i>	<i>1,246</i>	<i>30.8.58</i>	<i>4kW</i>	<i>100</i>	<i>South of England</i>
<i>*Conway</i>	<i>UHF 118,3</i>	<i>43V</i>	<i>535</i>	<i>*</i>		<i>2</i>	<i>Wales and West</i>
<i>Craigkelly</i>	<i>UHF 147</i>	<i>24H-A</i>	<i>1,024</i>	<i>1971</i>		<i>100</i>	<i>Central Scotland</i>
<i>Croydon</i>	<i>VHF 1</i>	<i>9V</i>	<i>830</i>	<i>22.9.55</i>	<i>2 × 5kW</i>	<i>350</i>	<i>London</i>
<i>Crystal Palace</i>	<i>UHF 101</i>	<i>23H-A</i>	<i>1,055</i>	<i>15.11.69</i>	<i>2 × 40kW</i>	<i>1,000</i>	<i>London</i>
<i>Darvel (Ayrshire)</i>	<i>UHF 152</i>	<i>23H-A</i>	<i>1,461</i>	<i>1972*</i>		<i>100</i>	<i>Central Scotland</i>
<i>Darwen</i>	<i>UHF 103,1</i>	<i>49V-B</i>	<i>1,026</i>	<i>1971-72</i>		<i>0.5</i>	<i>Lancashire</i>
<i>Divis</i>	<i>UHF 107</i>	<i>24H-A</i>	<i>1,681</i>	<i>14.9.70</i>	<i>2 × 25kW</i>	<i>500</i>	<i>Northern Ireland</i>
<i>Dover</i>	<i>VHF 13</i>	<i>10V</i>	<i>1,165</i>	<i>31.1.60</i>	<i>4kW</i>	<i>100</i>	<i>South of England</i>
<i>Dover</i>	<i>UHF 113</i>	<i>66H-C</i>	<i>1,226</i>	<i>13.12.69</i>	<i>2 × 10kW</i>	<i>100</i>	<i>South of England</i>
<i>Durris</i>	<i>VHF 12</i>	<i>9H</i>	<i>2,016</i>	<i>30.9.61</i>	<i>2 × 4kW</i>	<i>400</i>	<i>North-East Scotland</i>
<i>Durris</i>	<i>UHF 112</i>	<i>25H-A</i>	<i>2,083</i>	<i>1971</i>		<i>500</i>	<i>North-East Scotland</i>
<i>Emley Moor</i>	<i>VHF 4</i>	<i>10V</i>	<i>1,807</i>	<i>3.11.56</i>	<i>2 × 10kW</i>	<i>200</i>	<i>Yorkshire</i>
<i>Emley Moor</i>	<i>UHF 104</i>	<i>47H-B</i>	<i>1,881</i>	<i>15.11.69</i>	<i>2 × 25kW</i>	<i>1,000</i>	<i>Yorkshire</i>
<i>Fenham</i>	<i>UHF 109,3</i>	<i>24V-A</i>	<i>555</i>	<i>1971-72</i>		<i>2</i>	<i>North-East England</i>
<i>Ffestiniog</i>	<i>VHF 29,3</i>	<i>13V</i>	<i>1,145</i>	<i>28.2.69</i>	<i>2 × 10W</i>	<i>0.1</i>	<i>Wales and West</i>
<i>Fremont Point</i>	<i>VHF 28</i>	<i>9H</i>	<i>753</i>	<i>1.9.62</i>	<i>2 × 500W</i>	<i>10</i>	<i>Channel Islands</i>
<i>Guildford</i>	<i>UHF 101,1</i>	<i>43V-B</i>	<i>616</i>	<i>1970-71</i>		<i>10</i>	<i>London</i>



ITA Transmitters

The following pages describe the Authority's transmitters which form both the 405-line VHF and the new 625-line UHF networks. The ITA builds, owns and operates all transmitters radiating Independent Television programmes, allocating transmitters to carry programmes originated by the various programme contractors.

The original VHF network was started with the opening of ITV programmes in the London area on 22nd September 1955. Today it numbers 47 stations reaching the homes of over 98·7 per cent of the population of the United Kingdom. The VHF network will not be extended further, though it will remain in use until the Government decides to terminate 405-line transmissions.

The first batch of four of the new UHF transmitters, radiating the duplicated 625-line combined colour/black-and-white pictures in the PAL colour system, came into programme service on 15th November 1969. A further three stations opened in December 1969 and another eight stations came into programme service in 1970. At the beginning of 1971 over two-thirds of the population is within range of the UHF transmissions. The UHF network will continue to build up for many years to come, with the objective of providing a full national service comparable in coverage to the existing VHF

network. It is estimated that some sixty main transmitters and many hundreds of low-power local relays will be needed to achieve this. The UHF network will thus eventually include over ten times the number of transmitters used for VHF. All these transmitters will form co-sited stations carrying also BBC1 and BBC2 programmes, thus allowing viewers to receive the various local channels on a single receiving aerial.

In the field strength maps included in this section rather different conventions are used for VHF and UHF. For VHF three areas are usually indicated: those receiving a 'primary' service (field strength better than about 2mV/m); or 'secondary' service (better than $\frac{1}{2}$ mV/m); or 'fringe' service (better than $\frac{1}{4}$ mV/m). On UHF a general limit of satisfactory UHF service is indicated (usually corresponding to a field strength of 70dB above 1 μ V/m).

A 'Principal' UHF service area is that area where the transmitter concerned is expected to provide a stronger signal than any overlapping neighbouring station (though this may not come into operation until a later stage of the project). The 'Supplementary' areas are those areas in which the strength of the particular station, while possibly lower than that of the alternative station or stations, is still expected to be satisfactory, although in some cases reception in such areas may be subject to interference.

The new concrete tower at Emley Moor, at a height of 625ft. in mid 1970. It will reach its full height of 1,080 ft. in 1971 when it will replace the temporary mast seen on the right.

the Dover (Channel 66) station in Kent, both opened in December 1969. Each of these transmitters has its own colour monitoring and control facilities: that for Rowridge is located at the ITA's VHF 405-line station at Chillerton Down, while Dover has its own control facilities. Further main UHF stations in the region are expected in operation by about the end of 1971 at Hannington (Channel 42) in Hampshire and Heathfield (Channel 64) in East Sussex. UHF coverage from these main stations will be further supplemented by a series of relay stations, of which the first are likely to be at Salisbury, Brighton, Newhaven and Hastings. Some 1,600,000 people live within range of the Rowridge UHF transmitter and about 500,000 within range of Dover.

South-West England & Channel Islands Region



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PROGRAMME COMPANIES
Westward Television Ltd.
(South-West England)
Channel Television
(Channel Islands)

South-West England

The area includes Cornwall, Devon and parts of Somerset and Dorset. A population of 1.7 million is served by the ITA's stations. Programmes are provided by Westward Television Ltd.

The Authority will extend its new UHF network of 625-line combined colour/black-and-white transmitters to this region during 1971 when three main transmitters are expected to come into programme service: Caradon Hill (Channel 25) and Redruth (Channel 41) in the late Spring; followed in the Autumn by Stockland Hill (Channel 23), the opening of which has been brought forward from the original date of 1972. Later a number of UHF relay stations are expected to be built to cover districts where the local topography impairs direct reception from any of the main transmitters.

The main VHF transmitters for the 405-line service are at high sites at Caradon Hill (1,211ft above sea level), near Launceston, for Cornwall; and at Stockland Hill (750ft above sea level), near Axminster, for Devon. Both stations use 750ft masts with highly directional aerials to minimize interference with other ITA and with

Continental stations. Careful shaping of the Caradon Hill radiation pattern was also needed to avoid interference to a station in the Dublin area. Both these stations came into operation in 1961 and provide coverage throughout almost the whole area. One small area around Westward Ho! was in 1968 provided with a local VHF relay transmitter at Huntshaw Cross. A subsidiary purpose of the Stockland Hill transmitter is to provide a link with Alderney, Channel Islands, to allow the mainland programmes to be relayed by the Fremont Point station in Jersey. Population coverage of the VHF stations is: Caradon Hill 730,000, Stockland Hill 915,000, and Huntshaw Cross 82,000.

Channel Islands

This area is served by the ITA's transmitter at Fremont Point, Jersey, opened in 1962. The programme company is Channel Television.

The VHF 405-line service for the Channel Islands is radiated from an ITA transmitter (Channel 9) at Fremont Point on the north coast of Jersey. By means of a directional aerial, a power of some 10kW is radiated across the sea to Guernsey, while approximately 1kW of radiated power serves the island of Jersey, and at the same time complies with the need to restrict the power radiated towards the French coast. Because of the unique problems involved in providing a service for the Channel Islands, this remains the one ITA area where no Phase I plans have been made for the extension of the 625-line combined colour black-and-white service. However 625-line services are expected to be extended to this area in a few years time.

The supply of mainland programmes to the Jersey station for rebroadcasting in the islands presented unusual problems, especially since Stockland Hill in Devon, the nearest mainland transmitting station, shares the use of Channel 9 with Fremont Point. The solution has been to install on the small island of Alderney an 'off air' receiving station using diversity reception techniques to pick up Stockland Hill, 80 miles away, and to route the incoming signals over a multichannel microwave link to Fremont Point; the overseas path length of this link is 40 miles. To prevent interference from Fremont Point in Alderney, the power radiated in this direction is restricted to the low value of 200 watts; fortunately many viewers on this island are able, by means of good aerials, to view directly, if somewhat inconsistently, the transmissions from Chillerton Down on Channel 11. On occasions the transmissions from Chillerton Down or from Caradon

Hill are received at Alderney to provide the link, according to propagation conditions. The programme service from Fremont Point began in 1962 and total population coverage is 107,100.

Wales and West of England Region



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PROGRAMME COMPANY
HTV (Harlech Television Ltd.)

THE ITA WELSH COMMITTEE: T Glyn Davies, CBE (*Chairman*); Miss Violet Brown; The Rev M L Davies; Mrs Elizabeth Jones; W J Jones; Gordon Parry; P J Walters. *Secretary*: L J Evans, OBE.

Wales and the West of England is probably the most complex of all the Authority's contract areas. It is the least homogeneous, extending over two countries – the whole of Wales and part of the West of England. It consists not only of two nationalities, but of three distinct categories of people – the Welsh speakers, the English-speaking Welsh people, and the English of the West Country. Geographically the area is a large one extending for some 300 miles from Anglesey in the north to Devon and Dorset in the south, with a total population of over four million. In Wales there are high mountains and deep narrow valleys that run in all directions, a topography that has been described on many occasions as 'a television engineer's nightmare'.

The programme company is Harlech Television Limited (HTV). Different ITV services are provided. A 'general' service for South Wales and the West of England is transmitted from the Authority's VHF stations at St Hilary (Channel 10) and Bath. The Principality is provided with its own programme service which is known as the HTV (Wales) service, transmitted from St Hilary (Channel 7), Presely, Arfon and Moel-y-Parc; in addition there are six relay stations at Bala, Ffestiniog, Llandovery, Llandrindod Wells, Abergavenny and Brecon. A distinctive feature of the HTV (Wales) service is its Welsh language content which amounts to an average of 5½–6 hours per week; in addition the service provides programmes in English of special interest to Welsh viewers.

The St Hilary station is sited at St Hilary Down, on the Welsh side of the Bristol Channel between Cardiff and Swansea on a site 413ft above sea level. The mast height, due to the proximity of Rhoose Airport, is restricted to 750ft. Presely station is at Foel Drych in Pembrokeshire, 1,100ft above sea level. The unattended Arfon station is at Nebo, eight miles north-east of Pwllheli, where a 1,000ft mast allows the station to 'see' over the mountains of Portmadoc. At Moel-y-Parc a 750ft mast on a site 1,115ft above sea level allows the station to serve the coastal resorts from Conway to Prestatyn. Population coverage of the VHF stations is: St Hilary (Channel 10) 3,248,000 and Bath 259,000; St Hilary (Channel 7) 1,500,000; Arfon 163,000; Moel-y-Parc 342,000; Presely 365,000; Bala 4,250; Llandovery 7,600; Abergavenny 35,100; Ffestiniog 22,600; Llandrindod Wells 13,100 and Brecon 8,400.

The new UHF 625-line combined colour/black-and-white network was extended to this region during 1970 with the coming into service of main ITA transmitters at Wenvoe (Channel 41) and Mendip, Wells (Channel 61). These transmitters will be supplemented by a series of further main and relay stations to be built during the next few years, including main stations at Llanddona, Carmel, Presely, Blaen-Plwyf and Moel-y-Parc, and a considerable number of relay stations of which the first are likely to be at Kilvey Hill near Swansea and at Bath, both of which are likely to open during 1971. The UHF 625-line colour service from Wenvoe includes Welsh language programmes; that from Mendip is the English-language HTV West of England programme.

Yorkshire Region



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PROGRAMME COMPANY
Yorkshire Television Ltd.

Since the end of July 1968, Yorkshire has been established as a separate Independent Television region. Programmes are provided by Yorkshire Television.

The area began to receive the combined colour/black-and-white 625-line UHF transmissions on Channel 47 from the ITA site at Emley Moor in

November 1969. But throughout 1970 the range of these transmissions has been limited by the necessity of using a low, temporary aerial and reduced power. It is expected that transmissions using full power from the new 1,080ft concrete aerial support tower will begin early in 1971 on UHF, followed a few months later by the use of this tower for the VHF 405-line service. A number of low-power UHF relays are also expected to come into operation during the period 1970-71, including Sheffield (Channel 24), Wharfedale (Channel 25), Chesterfield (Channel 23), Keighley (Channel 61), Halifax (Channel 24), Skipton (Channel 49).

For the continuing VHF 405-line monochrome transmissions, the Yorkshire area is now served by three stations: the main VHF station at Emley Moor near Huddersfield uses Channel 10. A Channel 6 relay station covers the Scarborough area. A further Channel 6 relay was brought into operation at Sheffield in March 1969 and a permanent aerial for this station was installed during 1970.

Many problems in this area arose from the collapse of the 1,265ft tubular steel mast on 19 March 1969. This disaster, the first time that the Authority had ever had a

Senior members of the ITA and Programme Companies at a dinner in honour of Sir Robert Fraser, the retiring Director General of the ITA.

mast collapse, deprived the entire Yorkshire area of programmes. However, the Emley Moor VHF station was back on the air in under four days by means of a 217ft 'zip up' mast. Subsequently an interim 675ft lattice steel mast was brought into operation on 16 April. This mast, supplemented by a relay station at Sheffield, restored the VHF service to virtually all viewers previously receiving VHF transmissions from the 1,250ft mast, but was not suitable for carrying UHF aerials. Early in July 1969, the Authority announced that as a permanent replacement it would build a new 1,080ft, 14,000 ton, aerial support tower. This tower, to the 900ft level, is a self-supporting tapered concrete tower. This has a base diameter of 80ft tapering to 20ft diameter at the 900ft level, where there is an enclosed room to be equipped as a microwave link station. The final 180ft section is of triangular lattice steel section.

ITA Regional Engineers

Three Regional Engineers, responsible for co-ordinating the ITA's engineering activities in their regions, have offices at Southampton (Southern Engineering Region), Birmingham (Midlands Engineering Region) and Leeds (North Engineering Region).



Standing		B. Henderson (Ulster)															
A. J. Gorard (HTV)	Aubrey Buxton (Anglia)	C. D. Wilson (Southern)	Alex Mair (Grampian)	J. J. Bredin (Border)	K. A. Killip (Channel)	Tom Margerison (London Weekend)	Bernard Sendall (ITA)	J. A. Jelly (Tyne Tees)	Anthony Pragnell (ITA)								
Seated		Denis Forman (Granada)															
G. E. Ward Thomas (Yorkshire)		Howard Thomas (Thames)		Sir Robert Fraser (ITA)		Lord Aylestone (ITA)		Cecil Bernstein (Granada)		Sir Lew Grade (ATV)		The Earl of Lisburne (Westward)					





The Programme Companies

Independent Television, by its federal structure, has brought a strong regional element into British television. The programmes are provided by the programme companies selected and appointed by the Independent Television Authority to serve the separate areas of the country. The companies must consult the Authority in advance about their programme schedules, and within the approved schedules the Authority may subsequently call for detailed information about particular programmes. The programme companies obtain their revenue

from the sale of advertising time and pay a rental to the ITA and a levy to the Exchequer. Fifteen companies have been appointed by the Authority to provide the programmes in the ITA's fourteen areas. In thirteen of the areas a single company is responsible for providing the full week's programmes. In the London area one company is responsible for weekday programmes until 7pm on Fridays, another company for weekend programmes from 7pm on Fridays.

Area		Company	ITA Homes (AGB)
The Borders and Isle of Man	<i>All week</i>	Border Television	168,000
Central Scotland	<i>All week</i>	Scottish Television	1,155,000
Channel Islands	<i>All week</i>	Channel Television	32,000
East of England	<i>All week</i>	Anglia Television	1,035,000
Lancashire	<i>All week</i>	Granada Television	2,460,000
London	<i>Weekdays to 7pm Friday</i> <i>Weekends from 7pm Friday</i>	Thames Television London Weekend Television	4,270,000 4,270,000
Midlands	<i>All week</i>	ATV Network	2,600,000
North-East England	<i>All week</i>	Tyne Tees Television	850,000
North-East Scotland	<i>All week</i>	Grampian Television	320,000
Northern Ireland	<i>All week</i>	Ulster Television	341,000
South of England	<i>All week</i>	Southern Independent Television	1,260,000
South-West England	<i>All week</i>	Westward Television	455,000
Wales and West of England	<i>All week</i>	HTV	1,250,000
Yorkshire	<i>All week</i>	Yorkshire Television	1,840,000



Anglia Television/East of England

Head Office: Anglia House, Norwich NOR 07A Tel: 0603 28366
 London Office: Brook House, 113 Park Lane, London W1Y 4DX Tel: 01-493 8331
 Northern Sales Office: Television House, 10-12 Mount Street, Manchester M2 5WT
 Tel: 061-834 8575
 Hull Offices: Regent House, Paragon Square, Kingston upon Hull Tel: 0482 20101
 Grimsby Offices: Hainton House, Hainton Square, Grimsby, Lincs. Tel: 0472 57026

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



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
14	Mendlesham	11H	} 1,035,000
14,1	Sandy Heath	6H	
20	Belmont	7V	
UHF Colour			
114	Tacolneston	59H	1st October 1970
114,1	West Runton	23V	<i>Tentative, plans provisional</i>
114,2	Aldeburgh	23V	<i>Tentative, plans provisional</i>
115	Sudbury	41H	18th November 1970
120	Belmont	25H	1971
124	Sandy Heath	24H	1971

Directors

The Marquess Townshend of Raynham (*Chairman*);
 A Buxton*, MC; L Scott*; J Woolf*; R G Joice*;
 D S McCall* (*Secretary*); D Albery; W O Copeman,
 CBE, JP; G Daniel, Litt D, FSA; Sir Peter Greenwell, Bt.

* Executive Directors

Officers

J F M Roualle (*Administration Controller*);
 J P Margetson (*Sales Controller*); R J Pinnock
 (*Assistant Company Secretary/Deputy Chief
 Accountant*); D S Little (*Contracts Officer*); A Barnett
 (*Station Engineer*); P Garner (*Assistant Head of Local
 Programmes*); J Jacobs (*Head of Drama*); C Willock
 (*Head of Natural History Unit*); F Taylor (*Head of
 Documentaries and Adult Education*); J Wilson (*Head of
 News*); C Ewing (*Head of Farming*); K Elphick
 (*Programme Planning Executive*); F O'Shea
 (*Production Manager*); N Wood (*Film Unit Manager*);
 P J Brady (*Head of Press and Public Relations*); P Welton
 (*P. R. Executive*); D Dawson (*Head of Stills*);
 R D Miller (*London Sales Manager*); R D Crombie
 (*Local Sales Manager (Norwich)*); C Bond (*Northern
 Sales Executive (Manchester)*).

Religious Advisers

Canon A R Freeman (*Church of England*); The Rev
 R G Manley (*Roman Catholic*); The Rev E F Jones
 (*Free Church*).

Education Adviser

Glyn Daniel, Litt D, FSA.

Schools' Liaison Officer

C W Newman-Sanders.

Staff

Anglia Television employs a staff of 425, with
 additional staff for particular programmes.

Visits to Studios

A limited number of tickets are available for audiences
 at certain shows.

Enquiries

General enquiries from the public should be made to
 the Public Relations Department in Norwich;
 enquiries by artists' agents to the Contracts
 Department, Norwich. Press enquiries should be made
 to the Press Officer.

Submission of Scripts

Material required: 80-minute plays in *script* form.
 Outlines of ideas are not acceptable unless submitted
 through recognized agencies by authors who have had
 previous experience in television writing. All
 submissions to The Drama Department at the London
 office.

Programme Journal

TV Times publishes a separate edition for the Anglia
 Television area.

Engineering

Anglia Television Headquarters are situated in the centre of the city of Norwich and include Anglia House (the production and administration centre), Cereal House (general offices) and Cattle Market Street (scenery construction and storage facilities, Accounts and Local Sales Departments). Office accommodation in Anglia House is being extensively modernized.

Two main production studios are in use: Studio A, 52 ft by 62 ft (3,224 sq ft), and Studio B, 25 ft by 41 ft (1,025 sq ft). A third studio, 18 ft by 13 ft (234 sq ft) is used for continuity purposes only. Studio A is equipped with four colour cameras and Studio B with three colour cameras. Both studios have been extensively modified for colour broadcasting.

The new Central Technical Facilities area contains:

TELECINE: three channels of 16 mm with sep mag facilities (full colour), and three channels of 35 mm (full colour). A colour slide scanner and three caption/slide colour facilities are also provided. **VIDEOTAPE**

RECORDING: two full colour record and replay videotape recording machines. The new Master Control, together with its attendant Presentation Suite, can handle monochrome or colour programmes. **OUTSIDE**

BROADCASTS: The OB unit is equipped with monochrome image orthicon cameras and its own videotape recording machine; there are plans to reconstruct this for colour.

Film Facilities

There are two feature sound units and four news units – all fully colour operational. Six cutting rooms are at Norwich while three more in London handle the work of the Natural History Unit. The London premises also have a 16 mm/35 mm preview theatre and there is an RCA 'rock and roll' 4-channel dubbing theatre and 16 mm/35 mm preview theatre in Norwich.

News and Weather Facilities

Anglia operates four staff news film units: two in Norwich and one each in the Hull and Grimsby news offices, where full editorial staffs work direct to the station's main news centre at Anglia House. There are also 60 correspondents and 30 attached cameramen throughout the region.

Programmes

NEWS AND NEWS MAGAZINES: *About Anglia*; *Anglia Newsroom*; *Anglia Weather Service*; *Police Call*.

NEWS SPECIALS: Full Election coverage. **TALKS AND DISCUSSIONS:** *Arena*; *Probe*; *The Brian Connell*

Interviews. **FEATURES AND DOCUMENTARIES:** *John Constable*; *We're Planemakers*; *Sea Beat*; *Mr. John and Mr. Len*; *King's Thousand*; *The Cranwell Squadrons*; *A Cast Iron Gamble*; *Thoroughbred*; *Festival in Mexico*; *After Dinner With Rene Cutforth*; *Bygones* (second series); *Project X*; *Fairley's World* (series). **FARMING:** *Farming Diary* (part network). **CHILDREN:** *The Wind in the Willows* (network); *Winter of Enchantment*; *A Christmas Carol*; *The Romper Room*; *The Survival Game* (network). **RELIGION:** *Men Who Matter*; *Reflection*; *It's Christmas Day in the Morning*; *Stranger Ashore*; *Church Services* (some networked); *A Chapel at Churchill* (network); *Christians in Action*; *Forum*; *Letters to Malcolm*. **LIGHT ENTERTAINMENT:** *Mr. and Mrs.*; *Glamour '70*; *Music Match*. **SPORT:** *Match of the Week*; *The Watney Cup*. **SPECIAL EVENTS:** *Anglia's Afternoon Out* (Colchester Tattoo); *The British Timken Show*.

Drama

Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network.

Natural History

The Anglia Television Natural History Unit has completed a further *Survival* series. It has also made a number of special one-hour programmes, including: *Now or Never*, a film on world conservation introduced by H.R.H. The Duke of Edinburgh and filmed with him in Africa; *The Last Great First*, the epic story of the British expedition up the Blue Nile; *The World of the Beaver*, introduced by Henry Fonda. The winning school team in *The Survival Game* network natural history quiz were awarded a visit to the Carmargue.



Anglia House, Norwich

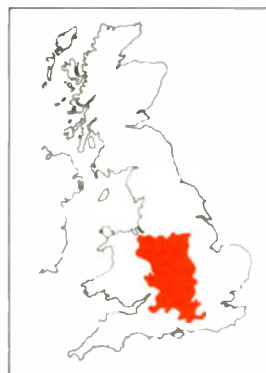


ATV Network / Midlands

ATV Centre, Birmingham B1 2JP Tel: 021-643 9898
 Rutland House, 150 Edmund Street, Birmingham B3 2JL Tel: 021-236 5191
 ATV Studio Centre, Eldon Avenue, Borehamwood, Herts. Tel: 01-953 6100
 ATV House, 17 Great Cumberland Place, London W1H 8AA Tel: 01-262 8040



ATV Network Ltd is the company which, under agreement with the Independent Television Authority, provides the television programmes in the Midlands during the whole week.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
2	Lichfield 8v	17th February 1956	} 2,600,000
2,1	Membury 12H	30th April 1965	
2,2	Ridge Hill 6v	30th July 1968	
UHF Colour			
102	Sutton Coldfield 43H	15th November 1969	
102,2	Kidderminster 61V	1971	
102,3	Brierley Hill 60V	1970-71	
102,6	Bromsgrove 24V	1970-71	
102,7	Malvern 66V	1971	
102,8	Lark Stoke 23V	1971	
102,11	Stoke-on-Trent 24V	1970-71	
111	Waltham 61H	28th February 1970	
117	Oxford 60H	15th June 1970	
121	Salop 23H	1973	
149	Ridge Hill 25H	1972	*Tentative, plans provisional

Directors

Lord Renwick, KBE (*Chairman*); Sir Lew Grade (*Deputy Chairman and Managing Director*); Jack F. Gill (*Finance Director*); Sir Eric Clayson; Norman Collins; Sir George Farmer; Dame Isabel Graham-Bryce; Leonard Mathews, OBE; Bill Ward, OBE.

Officers

Bill Ward, OBE (*Director of Programmes*); Leonard Mathews, OBE (*General Manager Midlands*); Dennis Basinger (*Controller, Elstree Studios*); Clif Fox (*Controller, Midland Studios*); Gerry Kaye (*Head of Engineering*); Cecil Clarke (*Executive Producer Plays*); Robert Heller (*Head of Documentaries and Factual Programming*); Anthony Lucas (*Legal Adviser*); Derck Williams (*Company Secretary*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Peter Gibson (*Head of Staff Relations*); Anthony Flanagan (*Head of Outside Broadcasts*); Billy Wright, CBE (*Head of Sport*); Robert Gillman (*News Editor*); David Stevens (*Chief Press Officer*).

Sales Department

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

Educational Advisers

Professor F H Hilliard, PhD; Miss L. Brayford, Headmistress, Ronkswood Infants School, Worcester; S G Austen, BA, Leamington College, Leamington Spa; M J Gifford, BSc, Director of Education, West Bromwich, Staffs; A M Parker, MA, Director of Extra Mural Studies, University of Birmingham; B P Hayes, HMI, Department of Education and Science, Worcestershire.

Religious Advisers

The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Robert Duce, Minister of Castle Gate Congregational Church, Nottingham (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of St Joseph's, Chasetown, Staffs. (*Roman Catholic*).

Enquiries

Enquiries about artistes and programmes should be addressed to Viewers' Correspondence at ATV's Edmund Street, Birmingham offices.

Tickets for Programmes

A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree

Studios. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Borehamwood, Herts. The minimum age is 16.

Submission of Programme Material

As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with Miss Renée Goddard, Head of the Script Department at ATV's Borehamwood Studio Centre.

Studios

ATV's studios are housed in two locations, the main transmission complex at the ATV Centre, Birmingham and a large production unit at Borehamwood, Herts. The two centres between them have all the facilities necessary to provide a complete colour television service to Midland viewers.

ATV CENTRE. Three production studios provide a total of 11,000 sq ft of floor space and share eleven 4-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100 ft x 56 ft) has seating for an audience of nearly 200. In the Central Technical Area, which serves both the studios and the transmission and network outputs, pulse generation and distribution, assignment switching, monitoring and measuring equipment are located in the Central Apparatus Room. Adjoining areas house telecine and VTR machines and Master Control facilities include a Presentation Studio equipped with one 4-tube colour camera mounted on a remotely controlled pan and tilt head, fitted to a pedestal with a remote height adjustment.

BOREHAMWOOD. At this Centre, three colour studios, of which one has permanent seating for an audience of 300, provide a total production floor area of 24,000 sq. ft. The two largest studios share eight 4-tube cameras, and a third studio has been reinstalled to work with a mobile unit fitted with four 3-tube colour cameras. The new Technical Facilities block contains multi-standard (625 PAL & 525 NTSC) pulse generation and distribution, assignment switching, telecine, VTR, slide scanning and post production facilities.

The Queen's Award to Industry

Associated Television Corporation, the parent company of ATV Network Ltd, has twice won this honour for its outstanding record in the field of exports.



Princess Alexandra opening the new ATV Centre at Birmingham

Programmes

ATV's productions have included: **NEWS:** *ATV Today*. **DOCUMENTARIES:** *The Violent Earth; Send Up the Sun; The Snooper Society; The Tribe that Hides from Man; The Turn Around Man; Bernadette Devlin; See-Through Fashion; Doing Her Own Thing; Spiro Agnew Answers Bernard Levin*. **FEATURES:** *Women Today; Midland Member; Your Stars Tomorrow*. **LIGHT ENTERTAINMENT:** *Lonnie; The John Davidson Show; The Dave King Show; This Is . . . Tom Jones; The Bachelors; The Engelbert Humperdinck Show; The Des O'Connor Show; The Golden Shot; Music Hall; An Evening with Burt Bacharach and The Stars*. **DRAMA:** *The Insider; The Pretenders; Wolly Wenpol, the Complete Works; The Master and the Mask; The Rocco Bush; Hands with the Magic Touch; The Family is a Vicious Circle; Private Lillywhite's Dead; The Bridesmaid; A Family and a Fortune; Brother and Sister; Twice as Natural; Up School*. **DRAMA SERIES:** *Happy Ever After; The Misfit; Crime of Passion; Fraud Squad; Crossroads*. **COMEDY SERIES:** *The Worker; Girls About Town; Norman; The Best Things in Life; The Gold Diggers; From a Bird's Eye View; The Peggy Mount Series*. **FILM SERIES:** *Strange Report; Department S; Randall & Hopkirk (Deceased); The Champions; Man in a Suitcase; The Prisoner; The Saint; U.F.O*. **SPECIALS:** *The Players and the LSO; Victoria De Los Angeles at the Royal Festival Hall; Twelfth Night*. **CHILDREN'S PROGRAMMES:** *Tingha and Tucker Club; Secret Service; The Adventures of Rupert Bear; If I Were You; The Secrets of the Deep; Timeslip*. **RELIGION:** *Object in View; Beyond Belief; Who Knows!* **EDUCATION:** *Primary French; Towards Mathematics; Karl und Christa; Rules, Rules, Rules; Living and Growing*. **ADULT EDUCATION:** *Better Driving; Music Room; Camping and Caravanning; Bridge for Beginners*. **SPORT:** ATV participates in network sports programming in addition to covering sporting events within the Midlands area. *Star Soccer* is a regular feature of ATV's weekend programming during the football season.



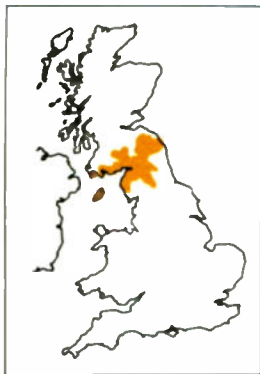
Border Television

Border Television

The Borders and Isle of Man

Television Centre, Carlisle CA1 3NT Tel: 0228 25101
14 Curzon Street, London W1Y 7FH Tel: 01-499 7541

Border Television Limited is a public company which, under agreement with the Independent Television Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumberland, Westmorland, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
37	Caldbeck 11H	1st September 1961	} 168,000
37,1	Selkirk 13V	1st December 1961	
37,2	Richmond Hill 8H	26th March 1965	
37,3	Whitehaven 7V	30th January 1968	
UHF			
*137	Caldbeck 28H	Autumn 1971	
161	Selkirk 59H	1972	

*Tentative, plans provisional

Directors

John L Burgess, OBE, TD, DL, JP (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); B C Blyth, M Inst M (*Sales Director*); Major T E Brownsdon, OBE, JP; P Francis, BA; The Earl of Lonsdale; G S Marr; J I M Smail, OBE, MC, TD; Colonel The Earl of Stair, CVO, MBE, JP; W S Trimble; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (*General Manager and Company Secretary*); Esmond Wright, MA.

Officers

D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, CEng, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); A P Logie (*Sales Manager*).

Religious Advisers

Canon Robert Holtby (*Church of England*); Rev Dr John Marsh (*Free Church*); Rev Dr A W Sawyer, OBE, MC (*Church of Scotland*); Rt Rev Monsignor R L Smith (*Roman Catholic*).

Staff

Total members of staff 149.

Visits to Studios

Official visits for limited numbers by application to Public Relations Manager.

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

Production facilities are concentrated at Carlisle in a building specifically designed for the purpose. Studio facilities for local productions comprise three studios, with areas of 1,050, 645 and 227 sq ft. The two larger studios employ vidicon cameras and are served by a control suite designed and equipped by the company's staff. Solid-state production lighting control equipment is provided and this can be made available in either studio through a specially-designed power changeover system. A modern suite of make-up and dressing rooms, and a scenery production and storage area complete the studio complex. The 227 sq ft presentation studio forms part of a suite containing announcers' office and changing room, adjacent to the master control area. A solid-state vidicon camera with remotely-controlled zoom lens and panning head is used in this studio. Studios, technical and film areas occupy almost 10,000 sq ft of a total area of approximately 23,500 sq ft.

Technical Facilities

Three multiplexed vidicon telecine machines are available, while an interlock system provides SEPOPT and SEPMAG facilities in both 35mm and 16mm film gauges. The telecine suite also provides limited 16mm edge-stripe magnetic recording facilities. Two videotape machines provide for both high-band and low-band recording and replay.

Film Facilities

Two sound camera units operate from the centre, reinforced by free-lance film cameramen throughout the service area. Editing facilities include a dual picture head six-plate table and a projection table which enables production teams to view in comfort. The latest film processing equipment is installed in the Laboratory suite which also includes full 'stills' facilities.

Programmes

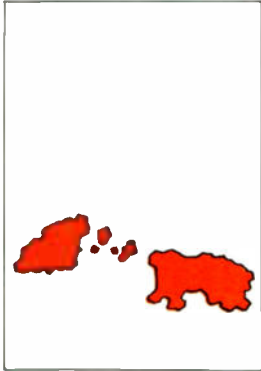
Border Television's local programmes include *Border News and Lookaround*, Monday to Friday, a magazine of news and features about people and events in the region; *Border Diary*, a summary of forthcoming events; *Border Forum*, an after dinner conversation programme; *Border Roundabout*, a weekly magazine of fashion, cookery, antiques, music and gardening; *Mr and Mrs*, a quiz show with Border participants and cash prizes; *Border Sports Report*, a round-up of weekend sport (Saturdays); *Anniversary*, birthday greetings to children; *The Sound Of . . .*, a series of musical programmes of Scottish music, song and dance. A mid-afternoon news bulletin is screened every weekday and a news summary closes weekday transmissions. News flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to co-operate with the police. Occasional documentaries planned.



Andrew Seivewright, Master of the Music at Carlisle Cathedral, rehearsing the Abbey singers in the studio, preparing for the networked religious programme *Carols for All Seasons*



CHANNEL TELEVISION



Channel Television/Channel Islands

The Television Centre, St Helier, Jersey, Channel Islands Tel: 0534 23451
Les Arcades, St Peter Port, Guernsey, Channel Islands Tel: 0481 23451

Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registered in Jersey and is the programme contractor appointed by the Independent Television Authority for the Channel Islands.

ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
28	Fremont Point	9H	1st September 1962 32,000

Directors

Senator W H Kricheski, OBE (*Chairman*); K A Killip (*Managing Director*); Mrs George Troy; Conseiller E H Bodman; M J Brown; Conseiller E D Collas; Harold Fielding; G le G Peek; W N Rumball; Advocate T Cubitt Sowden.

Officers

Brian Turner (*Operations Manager*); Phil Mottram Brown (*Head of Sales*); John Rothwell (*Head of News & Features*); A G McLintock (*Company Secretary*).

Staff

The total staff of the Company is 61.

Religious Advisory Committee

Canon A S Giles, Dean of Jersey (*representing Anglican Church, Jersey*); Canon A V Olney (*Roman Catholic, Jersey*); Rev John S Naylor (*Free Churches, Jersey*); Rev Frank Cooper (*Anglican Church, Guernsey*); Rev F I Davies (*Free Churches, Guernsey*); Rev Father A Llewhellin (*Roman Catholic Church, Guernsey*).

Enquiries

Enquiries about artists and programmes should be addressed either to the Editor, *The Channel Viewer*, Smith Street, St Peter Port, Guernsey, or Viewers' Correspondence, Channel Television, The Television Centre, St Helier, Jersey.

Submission of Scripts

Channel Television's script requirements are limited to those of a local nature, although there is sometimes scope for short, one-act plays. The Head of News and Features welcomes programme ideas and scripts which could be of interest to Channel Island viewers and these should be addressed to him.

Programme Journal

The Channel Viewer is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

Studios

Jersey: Studio 1, 40 ft by 25 ft. Three Vidicon camera and normal sound facilities for television and film recording. Presentation studio with Vidicon camera. Two telecine units for 35-mm, slide and 16-mm projection with optical, magnetic and 'Sepmag' facilities. **Guernsey:** Studio measuring 30 ft by 20 ft designed for live television usage but at present equipped for 16-mm film production.

Film Facilities

Channel has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16-mm Pro-600 and Bolex Reflex electrically driven hand-held sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot synch. are used with the above cameras. The station is equipped



The Television Centre

with transfer facilities from Neopilot ¼" tape to double-headed working, using Leever-Rich magnetic film recorders. Channel is equipped to process its own reversal film and almost all film is transmitted positive. If prints are required, they are normally reversal prints.

Programmes

Channel News, a local newscast and newsreel, is transmitted Monday to Friday, together with a two-minute weather forecast supplied by the States of Jersey Meteorological Department. *Channel News Headlines*, a three-minute Sunday bulletin. *Farming Topics*, a weekly programme of news, information and features on the oldest industry in the Channel Islands. *Channel Lookaround*, a weekly magazine programme featuring people and events in the Channel Islands. This programme covers a wide range of subjects such as light industry, fashion and the arts. *Sports Round Up*, a weekly newsreel and magazine of sport in the Islands, transmitted on Thursdays. *Channel Report*, a weekly magazine programme, transmitted on Fridays. *What's on Where*, a weekly diary of events in the Channel Islands, transmitted every Monday. *Police File*, a five-minute crime information programme bringing up to date crime news from the police forces of the Bailiwicks of Jersey and Guernsey, transmitted on Tuesdays. The States of Jersey Lottery is broadcast live on alternate Wednesday afternoons during the

summer and once a month during the winter, providing results as the winning numbers are drawn. *The Bitter Years*, a colour documentary on the Nazi occupation of the Channel Islands in 1940-45, was shown in many areas.

Actualités, a newscast in the French language which is broadcast on Monday, Wednesday, Thursday and Friday (late night). *Commentaire*, a short programme in the French language transmitted on Tuesday evenings, which reports a current affairs talking point in depth. *Bulletin Météorologique*, a weather forecast in the French language, broadcast Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer sends birthday messages to young viewers. *Link-up*, which is a monthly programme about the activities of the churches in the Channel Islands. *Channel Report 'Special'*, an irregular programme mounted to cover events of special interest in the Islands. A series of programmes is presented from time to time featuring bands and musicians playing locally. Special one-act plays are also presented at irregular intervals but these are confined primarily to presentations in the local patois of the Islands. Channel Television serves a community which, by virtue of ancient charters, has self-government. Because of this, special political programmes are provided from time to time.

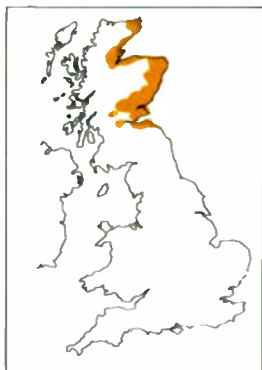


Grampian Television

North-East Scotland

Queen's Cross, Aberdeen AB9 2XJ Tel: 0224 53553
 103/105 Marketgait, Dundee DD1 1QT Tel: 0382 21777
 10 Wardour Street, London W1V 4JQ Tel: 01-734 7779

Grampian Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East Scotland during the whole week.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
12	Durris 9H	30th September 1961	} 320,000
12,1	Angus 11V	13th October 1965	
56	Mounteagle 12H	30th September 1961	
56,1	Rumster Forest 8V	25th June 1965	
56,2	Aviemore 10H	29th November 1969	
UHF/Colour			
112	Durris 25H	1971	
123	Angus 60H	1972*	
*148	Rumster Forest 24H	Tentative, plans provisional	
156	Rosemarkie 49H	1974*	*Tentative, plans provisional

Directors

Captain Iain M Tennant, JP (*Chairman*); Alex Mair, MBE, ACWA (*Chief Executive*); James Buchan (*Programme Controller*); Sir John Carmichael, KBE; The Dowager Viscountess Colville of Culross, OBE; The Lord Forbes, KBE, DL, JP; John N Milne, MA, LL B, B Com, LL D; Neil Paterson, MA; Major Michael Crichton Stuart, MC, DL, JP; Lord Tayside, OBE, CA, JP.

Officers

Alexander Dey (*Company Secretary*); Derrick Neiman (*Facilities Controller*); Jeremy Taylor (*Production and Planning Controller*); Charles Smith, MBE (*Controller of News and Current Affairs*); Alastair Beaton (*Publicity and Promotions Executive*); Robert Christie (*Labour Relations Officer*); Anthony Elkins (*Head of Film*); Alex Ramsay (*Station Engineer*).

Religious Advisers

Rev Dr George T H Reid (*Church of Scotland, Aberdeen*); Rev Thomas R S Campbell (*Church of Scotland, Dundee*); Rev Provost Arthur Hodgkinson (*Episcopal*); Rev Father Charles McGregor (*Roman Catholic*); James D Michael (*layman*).

Schools Advisory Committee

James R Clark, CBE, MA, B Sc, M Ed (*Director of Education, Aberdeen*); James Scotland, MA, LL B, M Ed (*Principal, Aberdeen College of Education*); James Carson, MA (*Director of Education, Dundee*); J P Forsyth (*HM Chief*

Inspector, Scottish Education Department); R Munro, MA, M Ed (*Educational Institute of Scotland*); Rev P Craik McQuoid, JP, MA (*Aberdeen County Council*); James C Smith, MA (*Educational Institute of Scotland*); Councillor Roy Pirie (*Aberdeen Education Authority*); James A Shand, MA (*Educational Institute of Scotland*).

Education Officer

Mrs Elizabeth Garrett, MA

Staff

Total members of staff: 141.

Awards made by the Company

Grampian Golf Trophy competed for annually; Grampian Giant Slalom Trophy competed for annually on ski-slopes in the Grampian area; annual trophy for the Grampian Television Personality of the Year.

Studios

ABERDEEN: The studios occupy an area of 40,600 sq ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Three multiplex telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq ft and 750 sq ft can be linked to form a floor area of 2,750 sq ft.

Three Marconi MK V solid state image orthicon cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16-mm cameras. Outside broadcast facilities are provided by a 4-camera channel Marconi OB unit. Auxiliary equipment includes a mobile RCA TR 4 recorder. The Facilities area is at present being fully re-equipped for colour operation.

DUNDEE: A film interview studio with associated offices is maintained in Dundee. A 16-mm sound film unit is based here.

Programmes

Grampian produce the following:

NEWS AND NEWS MAGAZINES: *Grampian News* (daily, Monday to Friday), a local newscast and newsreel; *Grampian Week* (weekly), a topical news magazine covering Scottish affairs; *Country Focus* (fortnightly), a news magazine for the farming community; *Ron Thompson Reports* (weekly), an "off-beat" magazine

featuring Scottish characters and personalities. DISCUSSIONS AND FEATURES: *Points North* (monthly), discussion by Scottish MPs on economic and social problems; *Grampian Special* (periodically), investigations into various aspects of public affairs; *Grampian Interview* (periodically), interviews in depth with international figures. LIGHT ENTERTAINMENT: *Cairngorm Ski Night* (weekly), après ski entertainment; *Bothy Nights* (weekly), the traditional folklore and music of the North-East Lowlands; *McCue's Music* (weekly), Bill McCue sings his kind of music. *Win a Word* (weekly), a general knowledge quiz; *Talent By George* (weekly), a local talent show. CHILDREN'S PROGRAMMES: *Rumble Jumble* (weekly), playtime and stories for the young viewer; *Junior Win a Word* (weekly), educational quiz. RELIGIOUS PROGRAMMES: *Action News* (periodically), details of voluntary Christian Action work; *Sunday Talks* (weekly); *A Kind of Living* (weekly), young people talk about their voluntary work overseas; *The Christian Now* (weekly). SCHOOLS PROGRAMMES: *Let's See Why*; *Living and Growing*; *Our Police*.



Exterior of Grampian's Aberdeen Studios



Granada Television / Lancashire

Granada TV Centre, Manchester M60 9EA Tel: 061-832 7211
36 Golden Square, London W1R 4AH Tel: 01-734 8080

Granada Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties

ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
3	Winter Hill 9V	3rd May 1956	2,460,000
UHF/Colour			
103	Winter Hill 59H	15th November 1969	
103,1	Darwen 49V	1971-72	
103,2	Pendle Forest 25V	1970-71	
103,3	Haslingden 23V	1971-72	
103,5	Todmorden 49V	1971-72	
103,6	Saddleworth 49V	1971-72	
103,14	Buxton 24V	Tentative, plans provisional	
103,35	Lancaster 24V	1971-72	
103,36	Kendal 61V	Tentative, plans provisional	
103,38	Windermere 41V	Tentative, plans provisional	



Directors

Julian Amyes; Lord Bernstein of Leigh (*Chairman*); Cecil G Bernstein (*Joint Managing Director*); Alex Bernstein; J Denis Forman (*Joint Managing Director*); Philip Jacobs; David Plowright (*Programme Controller*); Joseph Warton; Professor Frederick Williams.

Executive Directors

Leslie Diamond (*General Manager*); Barrie Heads (*Managing Director Granada International*); Peter M Rennie (*Sales Director*).

Officers

Bill Cheevers (*Director of Engineering*); Leslie Diamond (*General Manager*); Bill Dickson (*Company Secretary and Financial Controller*); Keith Fowler (*Chief Engineer*); Norman Frisby (*Press Officer*); Alan Gilbert (*Chief Accountant*); Michael Murphy (*Press Executive*).

Programme Committee

Lord Bernstein of Leigh; Julian Amyes; Alex Bernstein; Cecil G Bernstein; Kenneth Brierley; Peter Eckersley; J Denis Forman; Barrie Heads; Michael Murphy; David Plowright; Michael Scott; Jeremy Wallington; Joyce Wooller.

Studios

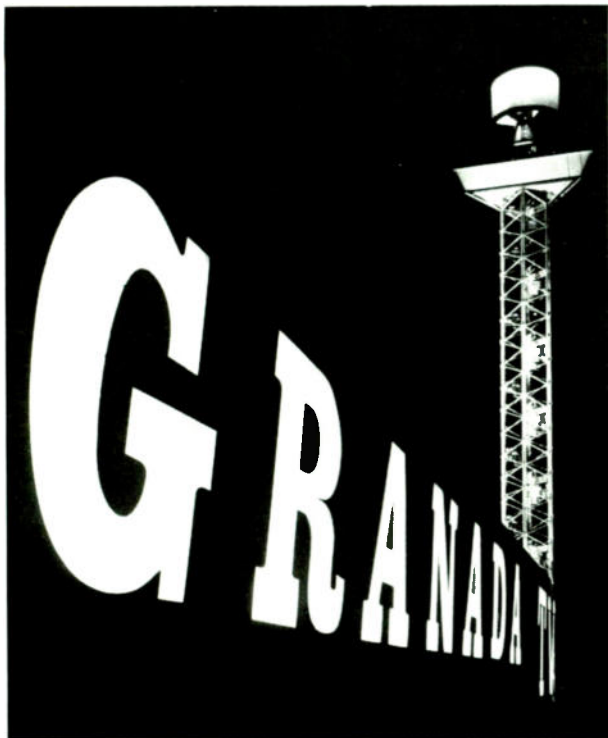
THE TV CENTRE MANCHESTER 3. Tel: 061-832 7211.
The Granada Television Centre was the first building

in Britain specifically built and designed for television.

It covers a five acre site in the centre of Manchester with an eight storey administrative building topped by a 100 ft tower, a landmark on the skyline of the new city. A three-and-a-half million pound technical re-equipment scheme has now been completed making it a highly modern and efficient production unit. Granada has three large drama studios (the largest, Studio 12, with 8,000 square feet floor space) and current affairs and continuity studios.

Programmes

GRANADALAND PROGRAMMES: *Six-O-One* daily round-up of regional news. *Put it in Writing*. Viewers write to Bob Greaves and tell him what they think. *Take me to your Leader*. A series of depth interviews with North-West leaders. *Songs from the Two Brewers*. Professional folk singing from a Lancashire pub. *This Is Your Right*. A viewers' guide through the jungle of government and municipal red tape. *Police File*. Spot the crook - if there is something suspicious tell the police. *Octopus*. A new way of looking at the Arts. CURRENT AFFAIRS: *World in Action*. A weekly report on the way the world is going. *What The Papers Say*. Granada's longest running programme in which national journalists criticize the press over the week. *All Our Yesterdays*. The newsreels of 25 years ago reflect the life and times



of the world at war and peace. *Cinema*. Films and stars and the men who make them. *SPECIALS: Faces of Justice*. Three programmes on the administration of the law in Britain, Germany and the USA, filmed in the courtrooms using the real judges, lawyers, and defendants to reconstruct the cases. *The Disappearing World*. A series on the Indian tribes of Amazonia as they face twin dangers – civilisation and extinction. *I was a Soldier*. A young American tries to re-adjust to life back home after a year in Vietnam. *If the Village Dies*. India – a look at a country which has lost its innocence but has not found a future. **PLAYS AND DRAMA SERIES: Coronation Street**. For more than 1,000 episodes over ten years it has been Britain's most popular programme. *A Family at War*. A Liverpool family during the Second World War – those who fight and those who wait. *Persuasion*. The dramatization of Jane Austen's romantic novel. *Husbands and Lovers*. Ferenc Molnar's sketches of the marital merry-go-round in turn-of-the-century Budapest. *The Sinners*. A dramatised Irish anthology drawn from the stories of Sean O'Faolain and Frank O'Connor. **GAMES: University Challenge**. Teams from Britain's universities battle to

answer questions. **LIGHT ENTERTAINMENT: Nearest and Dearest**. Jimmy Jewel and Hylda Baker. Family squabbles in a Lancashire pickle factory. *The Dustbinmen*. The adventures of the crew of Britain's most famous dustcart "Thunderbird III". *The Lovers*. Boy meets girl – an odd couple. **CHILDREN: Anything You Can Do**. The stars judge a knock-out talent competition between teams from other Independent Television areas. *Lift Off*. The swinging pop scene for swinging youngsters. **MUSIC: Barenboim on Beethoven**. The leading conductor and pianist talks about and plays the works of Ludwig van Beethoven. *Doing Their Thing*. The Pop sound of the 70's. **SCHOOLS: The Captured Years**. Twentieth century history captured on film. *It's Fun to Read* with the help of Bill and Penelope. *Our Neighbours*. A look at the life of immigrant families. The new Britons. *The Facts Are These*. Social problems. An objective study of drugs, alcohol, VD, smoking, cancer and mental health. *The Messengers*. How do the communicators communicate? A look at the world of mass media. For 14–16 year olds.

Arts and Science

Granada endowments to universities in the North of England include a Chair of Drama at Manchester, a Chair of Landscape Architecture at Sheffield, a Television Research Fellowship at Leeds, Annual Arts Fellowships at York and Lancaster, and Dual Degree scholarships in Arts and Sciences at York. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North.

Overseas

Granada has interests in television stations in Canada and Northern Nigeria.



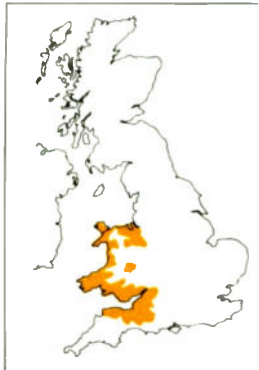
HTV / Wales and West of England

HTV Television Centre, Cardiff CF1 9XL Tel: 0222 26633

HTV Television Centre, Bath Road, Bristol BS4 3HG Tel: 0272 70271

99 Baker Street, London W1N 2AE Tel: 01-486 4311

HTV (Harlech Television Limited) is the public company which, under agreement with the Independent Television Authority, provides a general Independent Television service for the West of England and South Wales and a separate service for Wales.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
6	St Hilary	10V	14th January 1958
	St Hilary	7V	15th February 1965
6,1	Bath	8H	13th May 1968
6,2	Abergavenny	11H	23rd April 1969
6,3	Brecon	8H	30th April 1970
29	Presely	8H	14th September 1962
29,1	Arfon	10H	9th November 1962
29,2	Bala	7V	26th July 1967
29,3	Ffestiniog	13V	28th February 1969
29,4	Llandovery	11H	30th August 1968
29,5	Llandrindod Wells	9H	1st July 1969
45	Moel-y-Parc	11V	28th January 1963
UHF/Colour			
106	Wenvoc	41H	4th April 1970
106,1	Kilvey Hill	23V	1971-72
106,2	Rhondda	23V	1971-72
106,3	Mynydd Machen	23V	1971-72
106,5	Pontypridd	25V	1971-72
110	Mendip	61H	30th May 1970
110,2	Bath	25V	1971-72

1,250,000

n.b. Future tentative UHF plans also include main stations at Blaenplwyf, Carmel, Llandona, Moel-y-Parc and Presely; and low power relay stations at Aberdare, Bargoed, Bethesda, Betws-y-Coed, Blaenavon, Bristol, Conway, Maesteg, Merthyr Tydfil, Pontypool and Rhymney.

Directors

The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); A J Gorard (*Managing Director*); J Aeron-Thomas; Stanley Baker; W G Beloe; Sir F Bennett, MP; Richard Burton; W F Cartwright, DL; J E C Clarke; A T Davies, QC; A R Edwards; Sir Geraint L Evans, CBE; M Geraldo; W A Hawkins, FCA; T Hoseason-Brown; J James; A Llywelyn-Williams; G E McWatters; Sir A Nicholas, CBE; Lady E J Parry-Williams; W G Poeton; G H Sylvester, CBE; E Thomas; W Vaughan-Thomas.

Officers

P Dromgoole (*Programme Controller, West of England*); M Jones (*Planning Executive*); T Knowles (*Company Secretary*); T Marshall (*Chief Engineer*); J Morgan (*Programme Adviser*); A A Neales (*Administrative Executive and Head of Public Relations*); W Vaughan-Thomas (*Director of Programmes*); A Vaughan (*Programme Controller, Wales*); N Witt (*Production Manager*); R W Wordley (*Sales Controller*).

Studios

HTV WALES, TELEVISION CENTRE, CARDIFF. A purpose-built TV centre with studio working areas totalling more than 6,600 sq ft. Studio 1 (monochrome): 80 ft by 60 ft. Studio 3 (colour): 50 ft by 36 ft. There are two full-colour videotape recording machines, two monochrome recorders, three colour telecine machines and four monochrome machines. The Master Control centre at Cardiff is capable of handling up to three simultaneous programmes which may be directed to any combination of UHF/VHF transmitters by remote control switching. The Master Control area covers 3,712 sq ft and includes two independent transmission control studios, each of which has an announcer's studio. Cardiff has 16 mm (monochrome) film processing facilities, six editing rooms, a fully equipped dubbing theatre and a film preview theatre.

HTV WEST, TELEVISION CENTRE, BRISTOL. The Bristol studios have been largely rebuilt and re-equipped for

colour productions and the launching of the HTV West service. They now offer a total floor area of 7,500 sq ft. Studio 5: 90 ft by 65 ft. Studio 7: 33 ft by 53 ft, a new studio which provides a permanent home for the news and other programmes. Both studios can be slaved and used as one and have circuit links with Cardiff. Equipment at Bristol includes one colour videotape recorder, a monochrome recorder, a colour telecine machine and a monochrome machine. There are colour and monochrome 16 mm film processing facilities, plus a colour and monochrome stills department; four editing rooms and a viewing theatre.

OUTSIDE BROADCASTS. A mobile three-camera colour Outside Broadcast unit enables HTV to undertake productions in any part of the region. There is also a four camera monochrome unit and a mobile VTR unit, but both are in process of being phased out. Power and micro-wave link equipment is available.

Staff

HTV employs a staff of approximately 470.

Visits to Studios

Small parties of visitors from organisations within the region are taken on conducted tours of the Bristol and Cardiff studios. Applications to: The Press Office, Bristol or Cardiff.

Submission of Scripts

Scripts should be submitted to Patrick Dromgoole, Programme Controller West of England, or to Aled Vaughan, Programme Controller Wales.

Programmes

HTV produces 13 hours of local programming each week, and operates four services, two of them in colour. It is an operation recognised as the most complex of its kind in the industry. Programmes, which span the full range of production, have been augmented to provide a service to the West Country, a service made possible by the opening of the Mendip UHF transmitter. In news programming alone HTV produces well over one hour each evening with three distinct editions, *Report*, *Scene West* and *Y Dydd*.

Fade Out, the Stanley Baker/George Sanders play, received a full network showing in *Saturday Night Theatre*, and the company continues to foster local playwrights with the production of such dramas as *The Rule Book*, *Wedlock*, *Day Off*, *Desirable Residence* and *It's All In The Game*. A Freddie Jones play, *Anthony Purdy, Esq.*, was also completed.

Documentaries include *Countryside Seventy*, the

networked programme in which Prince Charles acted as interviewer; *This Won't Hurt A Bit*, on the countrywide scandal of dental health; *Murder Of Enthusiasm*, a serious study of secondary school children whose latent talents lie undeveloped; *Shows Promise – Should Go Far*, a networked co-production with Yorkshire Television; *Supermin*, a portrait of Wedgwood Benn; *Black Pastures*, the first TV film on pit ponies; *Just How Homeless Do You Have To Be?*, *Portrait In Oil* and *Everyone Wants To Know The Score*.

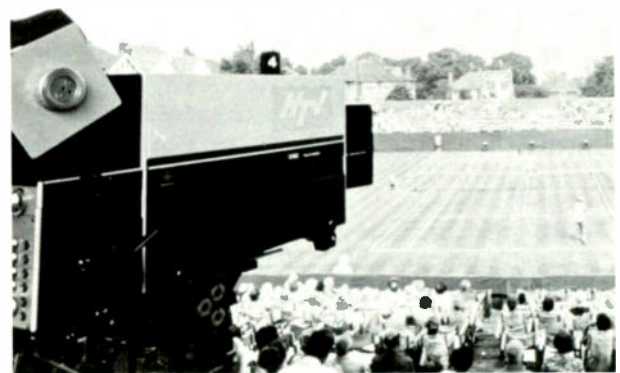
A new series, *Funny You Should Ask*, introduced a fresh panel game to British television. *Just Watch It*, *It's A Trad*, *Trad Christmas* and *Mr And Mrs* were other light entertainment productions.

Programmes on the arts and music have had special prominence. Among them have been *Seeds Of Love*, a series of six on regional folk song; *Sounds Of Love And Music*, which featured opera stars Anne Howells and Ryland Davies; *Poetry And Jazz In Concert* and *Gallery*, a monthly arts magazine. Also completed was a series of six programmes with Acker Bilk.

Two religious programmes, *The Quiet King* (Marius Goring and Freddie Jones), and *Showforth* were both screened by the network. In educational broadcasting the company produced *And Gladly Teach*, a series for teachers; *Arthur To Alfred*, a series that sought to set the region in historical perspective; and *Stories Of The World*, a series for Welsh infant schools.

In an important new interview series John Morgan met writers, actors, trade unionists and other men and women of influence who have their homes in Wales and the West. *Sunday Parliament* was a forum for political debate on issues of the day.

HTV's outside broadcast team covered tennis, swimming, show jumping and religious services for the network and a variety of local productions.





London Weekend Television

London (Weekends)

25-28 Old Burlington Street, London W1X 1LB Tel: 01-734 9431
 Station House, Harrow Road, Wembley, Middlesex Tel: 01-902 8846
 Wembley Studios, Empire Way, Wembley, Middlesex Tel: 01-902 8811

London Weekend Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London from 7 pm on Fridays to close down on Sundays.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
1	Croydon	9V	22nd September 1955 4,270,000
UHF Colour			
101	Crystal Palace	23H	15th November 1969
101,1	Guildford	43V	1970-71
101,2	Hertford	61V	1971-72
101,3	Reigate	60V	1970-71
101,4	Tunbridge Wells	41V	1970-71
101,5	Hemel Hempstead	41V	1971-72
101,7	High Wycombe	59V	1971-72
158	North-West Kent	43H	1973 <i>* Tentative, plans provisional</i>

Directors

Aidan Crawley (*Chairman*); Lord Campbell of Eskan (*Deputy Chairman*); Dr Tom Margerison (*Chief Executive*); Guy Paine (*Assistant Chief Executive*); The Hon David Astor; Vic Gardiner (*Production Controller*); Lord Hartwell; David E C Hawkins; Sir Geoffrey Kitchen; Duncan McNab; The Hon David Montagu; Rupert Murdoch; Stella Richman (*Controller of Programmes*); J Martin Ritchie; G H Ross Goobey; Evelyn de Rothschild; Lord Stokes.

Officers

John Blyton (*Deputy Controller of Programmes*); Peter McNally (*Financial Controller*); Bill Fletcher (*Controller, King's Reach Development*); Cyril Orr (*Company Secretary*); Barry Took (*Head of Light Entertainment*); Jimmy Hill (*Head of Sport*); Michael Yates (*Head of Design*); Harry Rabinowitz (*Head of Music Services*); Roy van Gelder (*Head of Personnel*); Peter Heneker (*Head of Information*); Peter Golsworthy (*Sales Controller*); Desmond Pryor (*General Sales Manager*); Brian Pover (*Controller of Engineering*); Margaret Morris (*Head of Scripts*); Martin Case (*Head of Casting*); Eric Flackfield (*Head of Programme Planning*); Ron Andersen (*Head of Promotion*).

New South Bank Studio Centre

London Weekend Television has obtained approval from the Lambeth Borough Council and the Greater

London Council to build a new studio centre on a 2½ acre site at Prince's Meadow Estate in the King's Reach between Waterloo Bridge and Blackfriars Bridge on the South Bank of the Thames. The buildings and equipment are expected to cost £7 million, and construction on site has already started.

The projected studio complex will consist of three major studios, offices and other production accommodation and will be designed for colour and the demands of television in the 70s. The studios should become operational in 1972. The South Bank site will be a unique location for an Independent Television studio centre, and acknowledges the cultural importance of television in the life of the nation. The new studios will be situated at the eastern end of the cultural centre which includes the Royal Festival Hall, Queen Elizabeth Hall, the Hayward Gallery, the National Film Theatre and, in due course, the new National Theatre.

Programmes

London Weekend Television has a franchise which is unique among the Independent Television companies. The company broadcasts in London exclusively during the period from 7.00 pm Fridays, the end of the week's work for most people, to close down on Sunday night, when the prospect of a new working week is imminent. Television programmes during this period are, for the

average family, part of the general pattern of leisure activities which are enjoyed at the weekend, and they must reflect this in their general style and content.

Programmes like *The Kenny Everett Explosion*, *Crowther's In Town*, *Please Sir !*, *World of Sport* and the best available feature films are designed to fit the more relaxed and informal mood of the weekend. But it is the company's belief that a weekend's viewing which was entirely undemanding would soon pall. This is why programmes like *The Frost Programme*, *Aquarius*, and *On Reflection . . .*, and play series like *Conceptions of Murder* or *Big Brother*, are an integral part of London Weekend's schedule of viewing. No less entertaining than a pop show, old-fashioned vaudeville or a football match, these programmes offer something besides – something stimulating, thought-provoking or even moving.

This is the basis of London Weekend's programme philosophy. The aim is to give the weekend viewer the feeling that, at least at some point between Friday

evening and Sunday night, he has watched something on television which was not simply designed to blend with the wallpaper, but which gave him a positive reward for switching on.

Submission of Programme Material

Interested writers are asked, in the first instance, to write to the Head of Scripts, who will be able to give the latest information.

Tickets for Programmes

A limited number of tickets are available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Office, London Weekend Television, Station House, Harrow Road, Wembley, Middlesex. The minimum age is fifteen.

Enquiries

Enquiries about artists and programmes should be addressed to: Viewers' Correspondence, Station House, Harrow Road, Wembley, Middlesex.



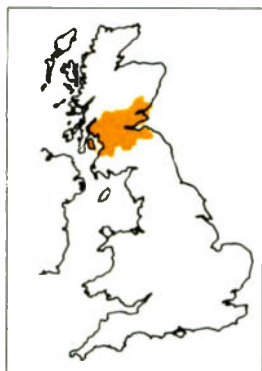
London Weekend Television, Wembley, London



Scottish Television/Central Scotland

Theatre Royal, Hope Street, Glasgow C2 Tel: 041-332 9999
 70 Grosvenor Street, London W1X 0BT Tel: 01-493 5201
 Station Tower, Coventry, Warwickshire Tel: 0203 29724
 Thomson House, Withy Grove, Manchester 4 Tel: 061-834 7621
 The Gateway, Edinburgh EH7 4AH Tel: 031-556 5372

Scottish Television Limited is the public company which, under agreement with the Independent Television Authority, provides the programmes in Central Scotland during the whole week.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
5	Black Hill	10V	} 1,155,000
5,1	Rosneath	13V	
5,2	Rothsay	8V	
5,3	Lethanhill	12V	
UHF Colour			
105	Black Hill	43H	13th December 1969
122	Rosneath	61H	1974
147	Craigkelly	24H	1971
152	Darvel	23H	1972*

*Tentative, plans provisional

Directors

James M Coltart, LL D (*Chairman*); Sir Iain M Stewart (*Deputy Chairman*); William Brown (*Managing Director*); Sir Samuel Curran, DL, FRS; Hugh W Henry (*Sales Director*); Mrs Barbara Leburn, MBE, JP; Charles N McQueen; Andrew Stewart, CBE, LL D; Lord Taylor of Gryfe; Sir William G N Walker, TD, DL; Viscount Weir, CBE, LL D; The Earl of Wemyss & March, KT, LL D; Sir William McEwan Younger, Bt, DSO, DL.

Chief Executives

Anthony Firth (*Controller of Programmes*); David Johnstone (*Assistant Controller of Programmes*); L J M Hynd (*Secretary*); Don Kane (*Technical Controller*); John Loch (*Public Relations Manager*); F E Morris (*Business Manager*); Colin S Waters (*Personnel and Labour Relations Manager*).

Staff

Total members of staff 435.

Enquiries

Enquiries about artists and programmes should be addressed to the Controller of Programmes, Scottish Television Limited, Theatre Royal, Glasgow, C2. Other enquiries to the Public Relations Department.

Submission of Scripts

All scripts should be addressed to the Script Editor,

Scottish Television Limited, Theatre Royal, Glasgow C2.

Studios

THEATRE ROYAL: Hope Street, Glasgow. A fire in November 1969 resulted in the loss of Studio 'A' and current production is concentrated in Studio 'C', 3,600 sq ft; Studio 'B', 1,100 sq ft; Studio 'D', 180 sq ft; Studio 'E', 180 sq ft. Operational studio floor area is 5,060 sq ft. Work is soon to begin on a new 5,500 sq ft colour studio and central control complex with colour capable VTR machines and full telecine facilities for 35-mm and 16-mm film and slides in colour. A colour OB vehicle is used to colour studios 'B' and 'C' until the permanent control rooms are installed.

THE GATEWAY: Edinburgh. This was Scotland's first colour television theatre. The 4,500 sq ft studio is fully colour capable with four 4-tube colour cameras and all supporting equipment, including a complete control room suite. 200 seats have been retained for audience shows and the Gateway will be made available for theatrical productions during future Edinburgh Festivals.

Sales and Research

STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission area are available from the Managing

Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. STAGS is a new company formed by STV and Grampian TV to concentrate their sales operations. The Company offers a service to advertisers which enables them to advertise in the Central Scotland and North-East Scotland region or individually in the STV or Grampian areas. The company has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

Education

Scottish Television is served by an Educational Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of groups interested in education. At intervals, study groups of teachers and lecturers are invited to the studios. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

Religious Advisers

Rev George Candlish, B SC, BD (*Church of Scotland*); Rev Francis Duffy (*Roman Catholic*); Rev Arthur H Gray, MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev Andrew MacRae, MA, BD (*Baptist*). Final year Divinity students visit the studios.

Scottish Life

Scottish Television continues to make a significant contribution to the artistic, educational and social life of the nation.

At the Edinburgh Festival in 1970, the Gateway was made available as a public theatre for three drama and two musical productions in the official Festival; STV's fourth exhibition of the work of Scottish contemporary artists was staged in the studio; and in a Festival of ITV Documentaries, six of the best documentaries produced by ITV companies were shown to the public at six viewing sessions in the Gateway.

The Annual STV Theatre Awards Scheme, designed to encourage drama in Scotland, is now well established in the Scottish theatrical calendar.

Programmes

STV produces over 1,000 programmes a year designed specifically for Scotland, ninety per cent in colour. This average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting. DRAMA: During 1970, there was a

significant increase in drama production. *High Living*, the contemporary drama series about life in multi storey flats, is now regularly a contender for the leading position in the "Top Ten". A new series of half hour dramas, *The Winners*, was produced at the end of 1970 and, after the Edinburgh Festival, STV televised the Prospect Theatre Company's production *Boswell's Life of Johnson* for the network. NEWS AND CURRENT AFFAIRS accounts for almost half of STV's output. The news and events of the day are reported in the daily *Dateline* and *Scotland Early*. Current affairs programmes include *In Camera* (a weekly review of local and national government), *Raw Deal?* (in depth probe of Scotland's personal problems), *The Lion's Share*, *Debate* and regular documentaries. SPORT: *Match Report* on Saturdays and *Scotsport*, a Wednesday transmission which examines controversial issues in Scottish sport. RELIGION: *Late Call* every evening and regular Church Services. *No Easy Answer* on Sundays studies the controversial topics affecting the Church in Scotland. ADULT EDUCATION: *Singing for Your Supper*; *Fact and Fantasy*; *Post Graduate Medicine*. Planned for 1971 is a new series on the visual arts in Scotland. EDUCATION: *Past and Present*; *Look and See*; *Think It Over*; and a group of programmes in the Thames Television series *Finding Out*. CHILDREN: *Cartoon Cavalcade*.

The most significant series of programmes made by STV in 1970 was *Gateway*, in which for the first time on television a precise examination was made of the underground activities in the visual, musical and dramatic arts in Scotland.



The Gateway—Scotland's first colour television theatre



SOUTHERN
INDEPENDENT TELEVISION

Southern Independent Television

South of England

Southern Independent Television Centre, Northam, Southampton SO9 4YQ

Tel: 0703 28582

Glen House, Stag Place, Victoria, London SW1 Tel: 01-834 4404

Dover Studios, Russell Street, Dover Tel: Dover 2715

Peter House, Oxford Street, Manchester M1 5AQ Tel: 061-236 2882 0893

2 Copthall House, Station Square, Coventry CV1 2FZ Tel: 0203 29551/2

38 Earl Street, Maidstone IO Tel: 0622 53114

63 High West Street, Dorchester, Dorset Tel: Dorchester 3324

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37 1/2 per cent), Associated Newspapers Limited (37 1/2 per cent) and D C Thomson Limited (25 per cent). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
8	Chilerton Down 11V	30th August 1958	1,260,000
8,1	Newhaven 6V	3rd August 1970	
13	Dover 10V	31st January 1960	
UHF Colour			
108	Rowridge 27H	13th December 1969	
108,1	Salisbury 60V	1971-72	
108,3	Ventnor 49V	Tentative, plans provisional	
108,5	Brighton 60V	1971-72	
113	Dover 66H	13th December 1969	
125	Midhurst 58H	1972*	
126	Hannington 42H	1971	
126,1	Marlborough 25V	Tentative, plans provisional	
139	Heathfield 64H	1972	
139,1	Newhaven 43V	1972	
139,2	Hastings 28V	1972	*Tentative, plans provisional

Directors

John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Professor Asa Briggs, MA, B SC (ECON); G R Dowson; The Hon V H E Harmsworth; M J Hussey; J W Miell (*Sales Director*); Sir Robert Perkins, MA; R M Shields, B SC (ECON); Berkeley Smith (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane; Sir David Webster, BA.

Officers

F W Letch, FCA (*General Manager and Company Secretary*); Jack Hargreaves (*Deputy Controller of Programmes*); A F Jackman (*Head of Programme Administration*); D R Baker, FCA, ACWA (*Chief Accountant/Labour Relations Manager*); Basil Bultitude (*Chief Engineer*); Tony Salisbury (*Executive Sales Manager*); John Fox (*General Sales Manager*); Michael Crawford (*Head of Programme Planning and*

Presentation); Stephen Wade (*Head of Outside Broadcasts*); Keith Samuel (*Press Officer*); John Braybon, PHD, B SC (*Education Officer*).

Religious Advisers

Rev Dudley Allon-Smith, BSC (*Free Church*); Rev Gerard Dwyer (*Roman Catholic*); Rev W C D Todd (*Church of England*).

Facilities

Southern Independent Television has one of the most modern studio centres in the world, built and equipped for full-colour operation at a cost of £2,500,000 on land reclaimed from the River Itchen at Southampton. This Centre, completed in the middle of 1969, has four studios: Studio 1, 6,000 sq ft; Studio 2, 3,000 sq ft; Studio 3, 1,200 sq ft; Studio 4, 350 sq ft. Ancillary facilities include four Uniplex 35 mm colour telecine machines, four Uniplex 16 mm colour machines, and

two dual colour slide scanners – all of the flying-spot type. There are also two vidicon caption scanners and two 16 mm magnetic sound reproducers and three Ampex VR 2000 videotape recording machines.

DOVER STUDIO: One studio of 1,125 sq ft. One 16 mm telecine machine with film processing facilities, and one RCA TR4 VTR machine.

FILM: Three fully equipped 16 mm sound-film units, with full-colour reversal film processing facilities. The specially designed Film Department section of the new Southampton studio complex embodies six cutting rooms, a film assembly area, library and projection room servicing two preview theatres and dubbing suite.

OUTSIDE BROADCASTS: Four-camera colour unit, including generator, mobile VR 1200 multi-standard videotape recorder, three micro-wave links.

SOUTHERNER, ITV's only marine outside broadcast unit, is a 71½ ft-long power vessel capable of 34 knots. In 1970 she was converted for full colour operation, and now accommodates two camera channels, a videotape recorder, a micro-wave link transmitter and built-in electricity generator. She is also used for filming.

Programmes

Nearly 70 children's programmes were screened nationally during the year. They included a further 13-part *Freewheelers* adventure serial, the lively junior variety series *Little Big Time*, the outdoor film series *Country Boy* and two series of *How*, the long-established fact-packed information programme. *Bright's Boffins*, another 13-part series, provided a new-style knockabout situation comedy format.

Junkin, with John Junkin taking a light-hearted look at the world of women, moved from the afternoon to the evening. With *Houseparty*, it maintained Southern's five-day-a-week service for women viewers most of the year.

A Goodly Manor For A Song provided one of ITV's major documentaries of 1970. This hour-long profile of the Glyndebourne Festival Opera drew wide praise.

Storyline South, *The South Tomorrow*, *Southern Scene* and *Man Of The South* provided further regional experimentation. Two dramatised documentaries, *The Point About Inga* and *Some Way Off The Road*, examined respectively the problems of an au pair girl and a preparatory school struggling for survival. Gyles Brandreth took a highly individual look at the Canterbury Festival in *The Saint and the Cynic*. The work of a drug rehabilitation centre was examined in *Everybody's Children* and among eminent Southerners profiled were Lord Hailsham, Lord Porchester and



Southern Television's new £2½ million colour studios at Southampton

Norman Schofield. Aspects of planning were considered in *Town of the Future* and other programmes included *The End of the Cottage Hospital*, *Colour Comes South*, *It's Not All Sunshine*, *Here To Stay*, and *The Price of Sunshine*. Production was begun on *Dog's Best Friend*, a major documentary on the relationship between dogs and humans. Jack Hargreaves' popular countryside expeditions continued in *Out Of Town*, its tenth year. News and news magazine programmes are a vital ingredient of the regional service. *Day By Day*, the lively and long-established regional magazine, continues to be presented five-days-a-week. *Scene South East* is produced weekly exclusively for viewers in the Dover area. A staff meteorologist presents a daily weather report, and other features include *Crime Desk*, *Complaints Box* and *Weekend*. On weekdays separate *Southern News* bulletins are transmitted simultaneously to the Central Southern and South Eastern areas. *Southern News Extra* late night bulletins and additional week-end newscasts contribute to a comprehensive seven-day-a-week regional news service.

The 1970 General Election received extensive regional coverage. Southern's busy outside broadcast unit provided networked colour coverage of the *Liberal Party Assembly* at Eastbourne and the *Trades Union Congress* at Brighton. Other OBS, almost invariably networked, included *Show Jumping* from Hickstead, *Racing* from Salisbury and Goodwood, *Tennis*, *Motor Cycle Scrambling*, *Southern Soccer* and *Sailing*.

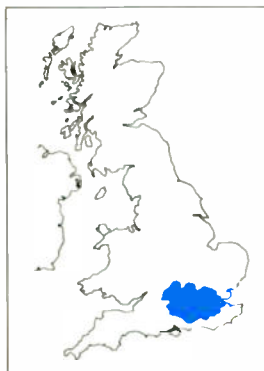
Two adult education series were seen in other regions: *Farm Progress*, a postgraduate course for experienced farmers, and *Training The Family Dog*, a seven part series featuring the animal trainer John Holmes. Also networked was *Wheel of Fortune*, with Michael Miles. Viewers in other regions have been able to see many of Southern's religious programmes, including outside broadcast *Church Services*, the documentary film *Oberammergau*, and two popular competitions designed to find *A Song For Easter* and *A Hymn for Children*. Weekly groups of epilogues have examined Christian involvement in the crisis areas of modern society.



Thames Television London (Weekdays)

Thames Television House, 306 Euston Road, London NW1 3BB Tel: 01-387 9494
Teddington Studios, Teddington Lock, Teddington, Middlesex Tel: 01-977 3252
Sales Office: Norfolk House, Smallbrook Ringway, Birmingham 5 Tel: 021-643 9151

Thames Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
1	Croydon	9V	22nd September 1955 4,270,000
UHF Colour			
101	Crystal Palace	23H	15th November 1969
101,1	Guildford	43V	1970-71
101,2	Hertford	61V	1971-72
101,3	Reigate	60V	1970-71
101,4	Tunbridge Wells	41V	1970-71
101,5	Hemel Hempstead	41V	1971-72
101,7	High Wycombe	59V	1971-72
158	North-West Kent	43H	1973

*Tentative, plans provisional

Directors

Lord Shawcross, PC, QC (*Chairman*); Howard Thomas, CBE (*Managing Director*); George A Cooper (*Director of Sales*); John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Bernard R Greenhead, OBE (*Director of Studios and Engineering*); Clive G D May, FCA (*Director of Finance*); Brian Tesler, MA (*Director of Programmes*); T H Tilling; Colin S Wills, MA, ACA (*Director of Administration*).

Executives

Ben E Marr, CA (*Company Secretary*); Jack Andrews (*Controller, Programme Department*); Ken E Fletcher (*Controller, Overseas Sales*); David Graham (*Labour Relations Adviser*); John Hambley (*Publicity Manager*); Jeremy Isaacs (*Controller of Feature Programmes*); Philip Jones (*Controller of Light Entertainment*); Alan Kaupe (*Controller of Publicity*); Max Lawson, FCA (*Chief Accountant*); Guthrie Moir, MA (*Controller of Education & Religious Programmes*); Terry W Pace (*Controller, London Studios*); Eric E Parry (*Controller, Administration*); Lewis Rudd (*Controller of Children's Programmes*); J Stuart Sansom, AMIERE (*Technical Controller*); James F Shaw (*Sales Controller*); Lloyd Shirley (*Controller of Drama*); J A Muir Sutherland, MA (*Programme Co-ordinator*); Douglas Thornes (*Research Manager*); Grahame Turner (*Controller of Outside*

Broadcasts); Edwin Whiteley (*Head of Schools Broadcasting*).

Staff

Total members of staff 1,350.

Visits to Studios

A limited number of tickets is available for audiences at certain shows. Applications, enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television House, 306 Euston Road, London NW1 3BB. The minimum age is sixteen, except for some programmes specially for children.

Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306 Euston Road, London NW1 3BB.

Submission of Scripts

While Thames will always welcome the submission of proposals for plays and series, drama plans are subject to change over the year. Writers are advised in the first place to contact the Story Supervisor at Teddington Studios.

Sales and Marketing

Thames offers advertisers a complete marketing and



Thames Television House, the company's central London headquarters

merchandising service within the London television area. Facilities include research, the Thames Manpower auxiliary sales force, a 24-hour Ansafone service for direct response to commercials, and the twice-yearly *Holiday Time* feature for tour and travel advertisers. Full information is available from the Sales Controller.

Studios

LONDON: At Thames Television House, Thames' central London headquarters, there are presentation and audience studios with VTR and telecine facilities, including the *Today* studio from which London's daily live magazine programme is transmitted. The building also houses the company's extensive Film Department and transmission control.

TEDDINGTON: Thames' main studio production centre is on the Thames riverside at Teddington in Middlesex, ten miles from Thames Television House. There are three studios, of which the largest is 7,500 sq ft, equipped with full facilities, including scene building and rehearsal rooms. Technically they are among the world's most advanced studios, and were the first to incorporate many of the features now being introduced into new ITV studios. All studios are fully operational in colour, and the entire output of the centre is produced on 625 lines.

MOBILE DIVISION: The company's outside broadcast units, mobile recording units, microwave link and other mobile units are based at Hanworth, near Teddington. The equipment includes two four-colour camera units, a self-contained two-colour camera-plus-VTR unit, a mobile VTR unit and such auxiliaries as hydraulic tower vehicles.

Colour Television

Much of the original colour television development in Independent Television was carried out at Teddington, and all Thames' facilities are converted to colour. With several years' experience and the most up-to-date equipment, Thames produces a high standard of colour programmes.

Programmes

DRAMA: *Armchair Theatre; Callan; Rumour; The Mind of Mr J G Reeder; Public Eye; Special Branch; Man at the Top; Shadows of Fear; The Rivals of Sherlock Holmes.* **CHILDREN'S:** *Maggie; Two D's and a Dog; Wreckers at Dead Eye; Ace of Wands; The Sooty Show; Pinky and Perky; Smith; Zingalong; Once Upon a Time; Anita in Jumbleland; Sexton Blake.* **LIGHT ENTERTAINMENT:** *This is Your Life; Max; For the Love of Ada; Father, Dear Father; Never Mind the Quality, Feel the Width; Opportunity Knocks !; Mike and Bernie's Scene; David Nixon's Magic Box; Benny Hill Specials; Max Specials; Inside the Mind of Dave Allen (Special); Mike and Bernie Winters Special.* **FEATURES:** *This Week; Report; Today; The Day Before Yesterday.* **OUTSIDE BROADCASTS:** *Wrestling; Racing; Football; Specials, etc.* **SCHOOLS:** *Seeing and Doing; Finding Out; The World Around Us; Writer's Workshop; Drama; Patterns of Expression; Living Now; Advent of Steam; French.* **ADULT EDUCATION:** *Living Writers; People to People; The Garden Indoors; Cooking Price-Wise.* **RELIGION:** *Last Programmes.*



Tyne Tees Television North-East England

The Television Centre, City Road, Newcastle upon Tyne NE1 2AL Tel: 0632 610181
29-30 Old Burlington Street, London W1X 2PU Tel: 01-734 4070
73-79 King Street, Manchester M2 4NG Tel: 061-834 2521/2

Tyne Tees Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East England during the whole week.

ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
9	Burnhope 8H	15th January 1959	850,000
UHF Colour			
109	Pontop Pike 61H	17th July 1970	
109,2	Newton 23V	1971-72	
109,3	Fenham 24V	1971-72	
109,6	Weardale 41V	Tentative, plans provisional	
116	Bilsdale 29H	1971	
116,1	Whitby 59V	Tentative, plans provisional	



Directors

Professor G H J Daysh, B Litt, DCL (*Chairman*); R H Carr-Ellison, TD, JP (*Deputy Chairman*); J A Jelly (*Managing Director*); R H Dickinson, MA; Professor E J R Eaglesham, MA, B Ed, LL B; J P Graham, FCIS; E A Levine, LL B; D G Packham, AMIEE; Viscount Ridley, TD, DL; T Dan Smith, DCL; Peter Wrightson, OBE.

Officers

John P Graham (*Business Manager*); Dennis G Packham (*Technical Controller*); David Harrison, MA (*Sales Controller*); Malcolm Morris (*Programme Controller*); Arthur E Clifford (*Head of Public Affairs Programmes*); Walter A Williamson, DFC (*Press and Public Relations*); Gordon S Wood, MA, FCIS (*Company Secretary*).

Religion

HEAD: R Maxwell Deas, TD, LGSM. ADVISERS: Rev Charles Smith, MA (*C of E*); Rev Father Thomas Towers, MA (*Roman Catholic*); Rev Stanley O Jones (*Free Church*).

Sales and Research Departments

London, Newcastle upon Tyne and Manchester. Comprehensive market research services; marketing planning statistical information for the Tyne Tees transmission area; specialist retail product sales force; the Tyne Tees 'Through Plan'. Full details from David Harrison, London.

Technical Facilities

The company has spent £1½ million preparing for colour broadcasting. This required major studio and technical area alterations, and rebuilding of control rooms. Equipment now includes ten Marconi Mk VII colour cameras with full mixing and special effects facilities; six Rank Cintel solid state flying spot telecine machines; two Rank Cintel solid state flying spot slide scanners; four Ampex Colour VR 2000 VTRs, all with electronic editing; 40-channel Pye sound mixers; lighting for colour with Thorn Q-file computer operation. The Outside Broadcast unit operates with four colour cameras, and a colour VTR. Film Section has five self-contained units with sound and silent cameras; and Debie Lawley colour film processing equipment.

Programmes

NEWS AND CURRENT AFFAIRS: *Today At Six* opens a window on the region, projects the newsmakers and probes the controversies. In specialised reporting, *The Young Idea* revealed the inventive, science-minded North East in sixth-form classrooms. In-depth coverage embraced university research, archeological digs and, with underwater cameras, brought alive on network screens the exploration of an ancient galleon wreck off the Farne Islands. *In Your Garden* is a regular Friday item. *North East Newsroom*, a full-scale newscast with newsfilm, gives mid-afternoon viewers the regional



Studio One: new sound control suite with 40-channel mixer

picture. *Late News Extra* provides a final round-up of the North East day. *Christian Comment* looks at the main news from a Christian standpoint. In political programming, *Focus* and *Front Page Debate* were weekly platforms for robust political argument. In *Focus On Youth*, politicians were confronted by the region's young. Throughout the 1970 election campaign *Election Newsdesk* and *Late Election News* told the daily story of the North East hustings. *Police Call* continued to involve viewers in the fight against crime. *Where The Jobs Are* highlighted fresh opportunities for workers stranded by the tides of change. Current affairs Specials included week-long "live" coverage of the third Teesside International Eisteddfod (with special performances for *Today At Six*) and intensive reporting, with outside broadcast cameras and news teams, of the 1970 Annual Meeting of the British Association for the Advancement of Science, held in Durham. SPORT: *Sportstime* cast a lively eye on the regional sports scene. *Shoot* provided coverage and expert analysis of major Football League games. Other outside broadcast operations brought North East horse racing and top-class cricket to the nation. FEATURES AND PUBLIC AFFAIRS: In *Face The Press*, the world's newsmakers were questioned by panels of leading journalists. Many editions were seen by London viewers. In a new feature series, *The Way I See It*, leading North East figures, including the Bishop of Durham, offered provocative views on their work and the region. A special documentary, *The Blackboard Revolution*, traced a century of State education in the North East. Another fresh venture, *Making The Most Of Your Money*, provided a guide to savings and investment in the 1970s. In *Women On The*

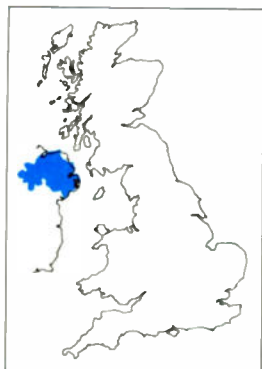
Warpath, North East women questioned men whose actions affect the quality of feminine life. *Farming Outlook* continued to examine trends on the land, and in food marketing. Two major projects, whose impact was heightened by the advent of colour, were *The State Of The Region*, a series of full-scale documentaries exploring the texture and quality of contemporary North East life; and *Challenge*, a studio-based series, with strong audience participation, which swiftly developed as an important regional forum for social and political debate. Further *Post-Graduate Medicine* programmes were produced in co-operation with the Newcastle medical education authorities. Special *Election '70* programmes included *Question Time*, in which North East voters and newspaper editors questioned Party spokesmen; and a series of *Constituency Reports*. RELIGION: *Burning Water*, a documentary produced in Mexico about language teaching among primitive tribes, was fully networked. *Gladsome Mind* involved North East choirs and soloists. *The Other Man's Church* examined different denominations making up the Christian faith in Britain. The nightly *Epilogues* included special series for Holy Week, People-to-People Week and the Week of Prayer for Christian Unity. ENTERTAINMENT: *Brannigan* featured Owen Brannigan himself and music ranging from Geordie folk songs to opera. Guests included North East choirs and brass bands. In *Freud On Food*, Clement Freud served up more dishes seasoned with wit; while *Something Else* explored North East leisure habits. Wally Whyton and his guests continued to provide non-stop music and singing in *Wally Whyton Style*.



Ulster Television/Northern Ireland

Havelock House, Ormeau Road, Belfast BT7 1EB Tel: 0232 28122
19 Marylebone Road, London NW1 Tel: 01-486 5211

Ulster Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in Northern Ireland during the whole week.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
7	Black Mountain 9H	31st October 1959	} 341,000
7,1	Strabane 8V	18th February 1963	
7,2	Ballycastle 13H	6th July 1970	
UHF Colour			
107	Divis 24H	14th September 1970	
107,1	Larne 49V	<i>Tentative, plans provisional</i>	
107,3	Kilkeel 49V	<i>Tentative, plans provisional</i>	
107,30	Killowen Mountain 24V	<i>Tentative, plans provisional</i>	
130	Limavady 59H	1972*	
130,1	Londonderry 41V	<i>Tentative, plans provisional</i>	
*151	Brougher Mountain 25H	<i>Tentative, plans provisional</i>	
*151,1	Strabane 60V	<i>Tentative, plans provisional</i>	

*Tentative, plans provisional

Directors

The Rt Hon The Earl of Antrim, KBE, DL, JP (*Chairman*); William B MacQuitty, MA (*Deputy Chairman*) (Alternate as director - Mrs Betty MacQuitty, B SC (ECON)); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; J P Herdman; M R Hutcheson (*Sales Director*); G C Hutchinson; Barry S Johnston, VRD, FCA (*Company Secretary*); Major G B Mackean, DL, JP; Mrs J A Mackie, CBE, LL D; J B McGuckian; J L MacQuitty, QC, MA, LL B; E M R O'Driscoll (*Alternate as Director* - E J O'Driscoll); S S Wilson.

Officers

F A Brady (*Chief Engineer*); J A Creagh (*Head of Presentation Press & Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); R McCoy (*Accountant*); S R Perry (*Programme Controller*).

Religious Advisory Panel

The Rev David Burke, BA; The Rev E R Lindsay; The Rev Father Gerard McConville, MA, CC; The Rev H I. Uprichard, MA.

Educational Advisory Panel

J J Campbell, MA; F J G Cook, MA; W C H Eakin, M SC; E G Quigley; Dr F A Vick, OBE; W Singer, JP, MA, Dip Ed.

Schools Liaison Officer

Mrs M C Ellison.

Staff

Ulster Television employs a total staff of 179, 26 of whom are located in the London Sales Office.

Enquiries

General enquiries from the public concerning programmes should be made to the Publicity Department.

Scripts

The Company's staff provide the majority of scripts but occasionally they are commissioned from other sources.

Programme Journal

A special Northern Ireland edition of the *TV Times* is published which gives details of programmes from Ulster Television.

Sales and Research

To provide an efficient service to national advertisers and agencies the majority of the company's sales personnel are based in the London, Marylebone Road office, while the Northern Ireland regional sales team is located in Havelock House. The sales staff are also responsible for marketing facilities, sales presentation and reception facilities.

An increasing number of sales research publications are available to clients, including "The Northern Ireland Market" prepared by the Economist

Intelligence Unit Limited; "The Distribution of Consumer Goods in Northern Ireland" prepared by Industrial Market Research; "Census Of Retail Distribution" prepared by the Government of Northern Ireland Ministry of Commerce; "Northern Ireland Family Expenditure Survey" prepared by the Government of Northern Ireland Economic Section, and "A Marketing Guide to Northern Ireland No. 2" published by the company.

News and Weather Facilities

Ulster Television operates three news film units covering the Northern Ireland region from the news room base in Havelock House; in addition to a resident editorial staff, correspondents are located in each of the major towns in Northern Ireland. A large number of stringers around the Province are also used by the company.

Programmes

In 1970, the tenth anniversary of Ulster Television, the company entered the era of colour, and continued with even greater determination to serve the region with local programmes and a complete reflection of the life and issues of Northern Ireland. The programme which won most praise from critics and public alike was the top rating news and topical magazine *UTV Reports*. Its short summer break was filled by the twice-weekly magazine *Viewfinder*; *UTV Reports* returned in the autumn. A different approach to current affairs was taken by a new Friday night production which took a searching look at a major issue. The programme, *Deadline Friday*, went into production in the autumn. Ulster life was reflected in a gay mood in another series of *Seven Degrees West* at the beginning of the year. The programme included songs and stories from all over the region. Ulster songs and stories were also featured in *From Glen to Glen* in a unique and refreshingly simple format, using many of the top traditional musicians in Ireland.

A young folk singer, Gillian MacPherson, made her television series debut in August with *Free And Easy*, a show which featured music to relax with in the country, folk and blues vein. Tommy James began the year with his weekly old-time music hall show from the stage of *Tommy's Tavern*. He returned later in the year with the best of the new artistes from his 1969 talent tour. This programme invited viewers to *Take Time With Tommy*. Music in the jazz idiom was supplied by pianist Billy White and his group in the series *The White Line*.



Studio floor, Ulster Television

The first series of *Short Story* ended at the beginning of 1970. The programme took the form of stories adapted from "The Experiences Of An Irish R.M." by Somerville and Ross. *Romper Room* continued with yet another successful year and celebrated its 1,000th edition.

An exciting new series *An Evening With . . .* was designed to fill the gap in television entertainment using the best of all types of artists from the region. The Friday evening "Sportscast" programmes continued to find out what was happening in Ulster sport during 1970, and started a series of *Sportscast Boxing Specials* featuring the best of the big professional fights in the Province. A comprehensive *Ulster Sports Results* programme on Saturday night gave way to a combined news, views and results programme on Saturday during the autumn.

Religious programmes during 1970 included *What's It All About ?* which looked at all aspects of religion in Ulster, and the very successful *By This I Live* interviews with personalities from many walks of life.

Let's Look At Ulster, the first television schools production dealing with environmental studies, was screened during the first term of 1970.

The General Election in June held special significance for the region and as such an important series of productions was embarked upon before the Election. Entitled *Campaign Ulster* they took a long hard look at the various candidates and their progress and included several hard-hitting studio confrontations. *Ulster Verdict* provided a post mortem into the results.



Westward Television

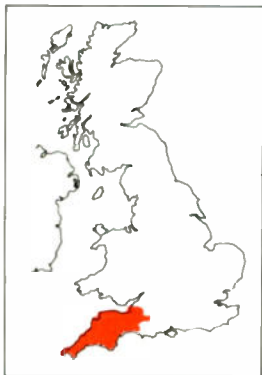
South-West England

Derry's Cross, Plymouth PL1 2SP Tel: 0752 69311

PO Box 2LE, 4-7 Woodstock Street, New Bond Street, London W1A 2LE Tel: 01-493 8262

Dominion House, 23-25 St Augustine's Parade, The Centre, Bristol 1 Tel: 0272 292240

Westward Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in South-West England during the whole week.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
31	Caradon Hill 12V	29th April 1961	455,000
32	Stockland Hill 9V	29th April 1961	
32,1	Huntshaw Cross 11H	22nd April 1968	
UHF Colour			
131	Caradon Hill 25H	1971	
132	Stockland Hill 23H	1971	
136	Beacon Hill 60H	1973	
138	Huntshaw Cross 59H	Tentative, plans provisional	
141	Redruth 41H	1971	*Tentative, plans provisional

Directors

Peter Cadbury, MA, ARAES (*Chairman and Joint Managing Director*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Sir John Carew Pole, Bart, DSO, TD, JP (*Vice Chairman*); Ronald Perry (*Joint Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; George H Lidstone; Col Eric Palmer, TD, DL, JP; R Miller, FCA, FCIS (*Company Secretary*).

Officers

PLYMOUTH: J Cooper (*Head of Films*); D Dickinson (*Technical Controller*); R Elliott (*Head of Publicity*); T Fleet (*Head of News and Current Affairs*); J Graham (*Studio Facilities Manager*); J Oxley (*Programme Controller*); Mrs R Stoner (*Administration Officer*); H. Stracey (*Regional Sales Manager*); D Sunderland (*Head of Presentation*); M Warren (*Head of Programme Planning*). LONDON: G Affleck, AMCIA (*Chief Accountant*); H Turner (*Head of Sales*).

Religious Advisers

Rev John Parkinson (*Church of England*); Rev John Ashplant (*Free Church*); Rev C A C Hann (*Roman Catholic*).

Agricultural Advisers

R G Pomeroy (*Chairman*); V H Beynon; Cmdr F W B Edwards, RN (Retd); P Jones; D Matthews; D Rickard; T S Roseveare.

Programmes

Colour comes to ITV in the South West in 1971 and Westward TV welcomes the fresh challenges it brings despite the economic problems which accompany the large capital investment required for equipment. Already the company has attained a high standard of colour film production which was recognised in 1970 by a Pye Award for the best regional colour production. This was for *The Potter's Art*, a 30-minute documentary about the St Ives potter, Bernard Leach. The award went to programme director Derek Fairhead and it completed a rare hat-trick, an award for each of the staff programme directors. Some years ago Roger Gage won an International Emmy for a programme in the *Wyvern At War* series, and in 1969 Westward TV's other full-time programme director, John Bartlett, won a gold medal and first place in the Public Service Programme Section of the International Film and Television Festival, New York, for *The Loss of the SS Schiller*.

Now with the Caradon Hill and Redruth transmitters becoming operational on 625-lines in the spring and Stockland Hill in the autumn of 1971, West country viewers will be able to see programmes like *The Potter's Art*, *Barbara Hepworth* and *The Jumpers* in colour. Indeed, many viewers throughout the world have also been able to see the productions of Westward TV: *The Potter's Art* in Japan; *The Stag*



Westward TV cameramen have many unusual assignments

Hunters in Sweden; Barbara Hepworth in Switzerland; and The Loss of the SS Schiller in Belgium.

The primary aim, however, is always to produce programmes of information and entertainment for the company's own West country audience. Subsequent sales are purely a bonus and not an objective. The company also aims to cater for as many tastes and age groups as possible. *Dig and Run* was such a programme, in which sixteen West country schools took part in a quiz. Another type of audience will be catered for by a domestic horticultural series in colour being made with the co-operation of the Trustees of Dartington Hall, Devon. A further series will be devoted to West country choirs, while those with an interest in history are catered for by a programme on the industrial archaeology of the Tamar Valley, featuring the Devon Great Consuls Mine. The major documentary *This is my Contract*, a one-hour colour production about the Army Staff College at Camberley, will be of interest to the large Service population, both retired and active, in the South West. Special programmes such as these are moulded into the normal productions of a regional company such as the most important nightly news and magazine

programme *Westward Diary*. This, too, occasionally provides special documentaries.

Sports Desk on Mondays and Fridays looks at the West country sporting scene, covering practically every sport. Included is an annual Westward TV darts contest which attracts entries from around 250 clubs and such special events as the finals of the English Schools Swimming Championships in October 1970. *Treasure Hunt* continues to maintain its three-year waiting list for audiences to see Keith Fordyce and contestants in action in this quiz show, while the annual *Miss Westward* competition brings in a growing number of entrants. *Open House*, an afternoon programme for women, has consolidated its success with Angela Rippon. *Date with Danton*, featuring weatherman Graham Danton and his stories, has produced a book of the same title. The important agricultural community is not forgotten, with *Farming News* and *Acre for Profit* attracting a high percentage of the farmers. For children the station's rabbit, Gus Honeybun, continues to bring in a prodigious fan mail. Finally there are the Epilogues and the occasional religious production both for local screening and on behalf of the network. These network programmes have included a church service marking the centenary of the passing of the Education Act and another from the Methodist Central Hall, Plymouth in March 1970. Westward TV aims to continue its policy of planning particularly for the tastes of the region. The success of this is proved by the fact that the company's share of the audience is consistently at the top of the table of ITV companies. But the activities of Westward TV do not end with the programmes, for there is a firm policy of involvement in all types of community affairs.

Sales Department

The Westward TV region has been successfully used by advertisers as a test area. Westward TV sales personnel are located in London, Plymouth and Bristol and the department is also responsible for the advertisement sales of Channel TV. A comprehensive range of marketing aids is available to advertisers.

Studios

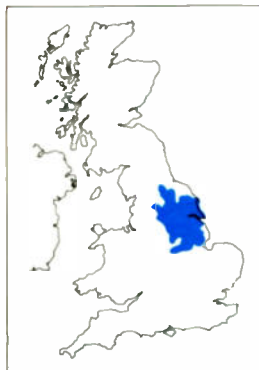
Studio 1 has an area of 2,500 sq ft while Studio 2 covers 400 sq ft with facilities for news, sport and interview programmes. There is also an announcer's studio beside Master Control. £250,000 is to be spent on the first phase of converting the technical areas for colour transmissions and this includes alterations to Studio 2 and the announcer's studio.



Yorkshire Television/ Yorkshire

The Television Centre, Leeds LS3 1JS Tel: 0532 38283 Telex 557232
 Yorkshire House, 7 Portland Place, London W1N 3AA Tel: 01-636 8622 Telex 265941
 Charter Square, Sheffield S1 3EJ Tel: 0742 23262
 Paragon Street, Hull Tel: 0482 24488
 Brazennose House, Brazennose Street, Manchester 2 Tel: 061-834 4228/9

Yorkshire Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in Yorkshire.



ITA Station	Channel & Polarization	Opening Date	ITA Homes (JICTAR)
VHF			
4	Emley Moor	10V	1,840,000
4,1	Scarborough	6H	
4,2	Sheffield	6H	
UHF Colour			
104	Emley Moor	47H	15th November 1969
104,1	Wharfedale	25V	1970-71
104,3	Sheffield	24V	1970-71
104,4	Skipton	49V	1971
104,5	Chesterfield	23V	1970-71
104,6	Halifax	24V	1971-72
104,7	Keighley	61V	1971

Directors

Sir Richard B Graham, Bt, OBE, DL (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); G E Ward Thomas, DFC (*Managing Director*); The Lord Archibald; Donald Baverstock, MA (Oxon) (*Director of Programmes*); Stanley H Burton; The Lord Cooper, MA; The Lady Gaitskell; James S Harrower, FCA (*Commercial Director*); Professor Sir Brynmor Jones, Ph D, Sc D, FRIC; W H Mosley Isle, CBE, FCA; J G S Linacre, AFC, DFM; Peter S Paine, DFC (*Sales Director*); George Brotherton Ratcliffe; The Lord Riverdale, DL; T H Summerson, DL; Professor William Walsh, MA; E Stuart Wilson, BA (*Assistant Managing Director*); G Oliver Worsley, TD.

Executives

Kenneth Bellini (*Head of Programme Planning*); Miss Muriel Cole (*Head of Casting*); Robert Corder (*Head of Programme Administration*); Paddy Crookshank (*Head of International Sales*); Jeffrey Edwards (*Head of Film Operations*); Anthony Essex (*Head of Documentaries*); John Fairley (*Head of News*); Lawrie Higgins (*Head of Sport*); Peter Holmans (*Programme Production Controller*); Miss Enid Love (*Head of Education*); Geoffrey Nugus (*Business Manager*); Philip Parker, AMIEE (*Chief Engineer*); Brian Rose (*Regional Sales Manager*); David Sumner (*Facilities Controller*);

Leslie Thornby, FCIS (*Company Secretary*); John Thorpe (*General Sales Manager*); Alec Todd (*Head of Public Relations*); Peter Willes (*Head of Drama*); Jess Yates (*Head of Children's Programmes*).

Submission of Scripts

All scripts should be addressed to David Crane, Script Editor, Yorkshire Television Limited, The Television Centre, Leeds 3.

Programme Journal

A special Yorkshire edition of the *TV Times* gives full details of all the programmes.

Staff

Total number of staff is approximately 900.

Studios

The Leeds Studio Complex has been designed specifically for colour television, and has been constructed on a seven acre site between Kirkstall Road and Burley Road in Leeds. The centre incorporates production and technical areas, together with administrative offices in a self-contained unit. All the technical equipment in the studios and control areas has full colour capabilities. There are two small presentation studios, 1 and 1A, which share a single Marconi Mark VII camera. There are three production studios: studio 2, of 1,225 sq ft, equipped with three

Marconi Mark VII cameras; studio 3, of 4,430 sq ft, with four Marconi Mark VII cameras; and studio 4, of 7,650 sq ft, which is furnished with five EMI Type 2001 camera channels. The studios are equipped with modern computer type lighting control and are provided with luminaires to permit colour operation. In addition to the necessary central apparatus for processing and switching signals a range of six telecine machines is incorporated. Three of these are twin lens flying-spot, and three Multiplex Marconi Plumbicon machines. All combinations of married and unmarried 35-mm and 16-mm stock can be handled, and in addition three caption scanners are available. A suite of six RCA multistandard high band recorders is available with full electronic editing facilities. Two four-camera outside broadcast vehicles, embodying Marconi Mark VII cameras, and one Marconi mono-chrome unit are in use together with one mobile videotape machine. Mobile generating equipment is provided together with sets of microwave link gear. Filming facilities include six fully equipped crews, using Arriflex BL, and Bolex cameras with Nagra sound equipment together with complete processing, editing and dubbing facilities.

Programmes

DOCUMENTARY SERIES: *Whicker in Europe; Whicker's Walkabout; The Scientists*. DOCUMENTARIES: *The Struggle for China; The Struggle for Israel; Broken*

Hill - Walled City (Alan Whicker); *The Last Dictator* (Alan Whicker); *The All-or-Nothing Man; The Ragged Revolution; A Little Place in the Sun; Shows Promise - Should Go Far; I Wandered Lonely as a Crowd*. ADULT EDUCATION: *Martial Arts* (Fencing, Judo, Archery, Shooting); *Toolbox; You and Your Child; 100 Years at School*. SCHOOLS: *My World; Working Together; Meeting Our Needs; People Work Here*. SPORT AND OUTSIDE BROADCASTS: *Miss Great Britain; A Merry Morning; United, United; Soccer in the Seventies; Yorksport; David Broome - World Champion; Sunday Sport*; various sports. DRAMA: 60 and 90 minute plays - *Unexpectedly Vacant; A Man for Loving; Dangerous Corner; Skyscrapers*. DRAMA SERIES: *The Main Chance; Kate; Castle Haven; Parkin's Patch; The Exiles; Grady*. CHILDREN'S PROGRAMMES: *Tom Grattan's War; The Flaxton Boys; Junior Showtime; Origami; Diane's Magic Theatre*. RELIGION: *Stars on Sunday*. LIGHT ENTERTAINMENT AND COMEDY: *With A Little Help From My Friends . . . George Martin Presents; Aladdin; Inside George Webley; Shine a Light; Dear Mother . . . Love Albert; Albert and Victoria; His and Hers; Never Say Die; On the House; Queenie's Castle; Jokers Wild; The Sky's The Limit; Eartha Kitt in the Penthouse Suite; Mr. Digby Darling*. NEWS, CURRENT AFFAIRS AND MAGAZINE PROGRAMMES: *Calendar; Country Calendar; Calendar Sunday*.



Yorkshire Television Studios

Independent Television News

ITN is a non-profit-making company which provides the daily programmes of national and international news to all stations throughout the Independent Television network. It also produces a number of other programmes for individual companies and is half owner in UPITN which produces a daily newsfilm agency service for overseas television.



ITN, ITN House, 48 Wells Street, London W1P 3FE
Tel: 01-637 2424

Organization

ITN is jointly owned by all the programme companies and is controlled by a board of directors representing those companies. The Director General of the ITA normally attends ITN board meetings, and the appointment of the Editor of ITN must be approved by the ITA.

Directors

C D Wilson, CBE, MC (Southern) *Chairman*; Julian Amyes (Granada); James J Bredin (Border); Aubrey Buxton, MC (Anglia); Norman Collins (ATV); Sir Geoffrey Cox, CBE (Yorkshire); Donald Edwards, CBE, *Managing Director*; Dr Tom Margerison (London Weekend); Howard Thomas, CBE (Thames).

Officers

Nigel Ryan (*Editor*); William Hodgson (*General Manager*); David Nicholas (*Deputy Editor*); Dan Moloney, ACWA, AASA (*Company Secretary/Chief Accountant*); Michael Batchelor (*Production Controller*); Peter Wilson (*Personnel Manager*).



Programmes

Daily news programmes, including the half-hour *News at Ten*; special news programmes on major events such as moon flights or international crises; general and local election reports.

Facilities

In August 1969 ITN moved to its own new studio centre in Wells Street, W1. This centre is fully equipped for colour operations and includes a main studio (2,000 sq ft) and a second studio (700 sq ft). The studios are equipped with EMI 2001 cameras. The station system has multi-standard 625/525 PAL/NTSC equipment to originate and receive colour programmes on both European and American standards. Facilities include Rank Cintel electronic standards converter, four Marconi B3402 multiplex (16mm, 35mm, and slide) telecine channels, two Marconi EDS caption cameras, four Ampex VR 2000B VTRs with Editec and four RCA sound replay channels. Film laboratory facilities include two ME4, one Gevachrome and one black and white 16mm processor and four printers. There are three projection theatres with 16mm and 35mm optical/magnetic projectors and eight separate sep.mag replay machines. One theatre is equipped for dubbing.

ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

Newsfilm Service

ITN is a joint owner with UPI of one of the leading newsfilm agencies—UPITN. Daily shipments of newsfilm are made by UPITN from London, New York and other centres to more than 100 overseas television stations.

Newscasters Andrew Gardner and Reginald Bosanquet

Independent Television Companies Association



Knighon House, 52-66 Mortimer Street,
London W1N 8AN
Tel: 01-636 6866 TELEX: 262988

Chairman: Sir Geoffrey Cox, CBE
Secretary: Laurence G Parker, TD, MA, LL B
Assistant Secretary: H L Dunn
Head of Copy Clearance: P B Woodhouse, VRD, LL B

Constitution: Incorporated in 1958 as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Television Authority. All companies appointed under the current contract arrangements with the ITA are members. The Association is financed by the member companies.

Functions: The Association is a voluntary, non-profit-making organization which does not take part in any form of trading, either on its own account or on behalf of its members. It provides a forum for discussion and a channel for joint action over a wide range of subjects of common interest and concern to the programme companies. These subjects include the maintenance of high general standards in the industry, consultation and advice on legal matters, negotiations with royalty-collecting bodies representing authors, composers and publishers, and relations with and representation on other organizations, both in this country and overseas. Matters which directly concern the business dealings of individual companies are not, however, discussed or dealt with within the Association.

Structure and Scope: The work of the Association is governed by the Council, on which all companies are

represented at high level. The Council has set up and receives regular reports from a number of committees to deal with specific subjects such as advertising, research, performing rights and technical matters. The Advertisement Committee has two sub-committees which deal exclusively with advertisement copy and the recognition of advertising agencies. Working parties and negotiating panels are set up by the various committees from time to time and committees also nominate industry representatives to a wide range of outside organizations such as the Advertising Association, the British Standards Institution, the Code of Advertising Practice Committee, and a number of technical working parties of the European Broadcasting Union. The Association is also represented on the Legal, Technical and Television Programme Committees of the EBU, of which it is an active member jointly with the ITA. The Association and the ITA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry Committee for Television Advertising Research (JICTAR).

ITCA provides accommodation and arranges for the supply of staff and administrative services to the following ancillary organizations: Independent Television Labour Relations Committee, the Network Programme Secretariat, the Independent Television Education Secretariat and ITV Sport. Secretarial services are also made available for committees set up by the member companies from time to time outside the formal structure of the Association.

Advertisement Copy Control: One of the main activities of ITCA which has grown tremendously in volume and importance in recent years is the work of the Advertisement Copy Clearance Department and the Copy Committee. This consists of an examination of all television commercials before they are transmitted to ensure that they are truthful and in no way misleading and that they conform in all respects to the Independent Television Code of Advertising Standards and Practice and to the other codes of standards and rules governing advertising. The work is carried on in co-operation with the ITA and with the assistance of a panel of expert consultants, comprising individuals who are recognized as world authorities in various specialized fields such as medicine, dentistry, nutrition, engineering and finance. More than 8,000 scripts and 5,500 filmed commercials are submitted by advertisers and are carefully scrutinized in this department each year.

Network Programme Secretariat

Knighton House, 52-66 Mortimer Street,
London W1N 8AN
Tel: 01-636 6866

Controller: Frank Copplestone
Assistant to Controller: Gillian Braithwaite-Exley

The principal inter-company forum for discussion and decision in all network programme matters is the Network Programme Committee. This committee is composed of senior representatives of all the programme companies, and meets at least six times a year. Questions relating to specific programme categories and other

areas of inter-company programme co-operation are discussed at a number of specialized sub-committees and working parties responsible to the main committee.

The Network Programme Secretariat was established by the committee to serve as a central administrative agency in programme matters for the network as a whole, to implement the decisions of the committee and its sub-committees, and in general to assist the companies in the planning and co-ordination of their networking arrangements. It is in addition a central point for administrative liaison with the ITA and other outside bodies.

The Secretariat, in conjunction with Independent Television Sport, acts as one of the focal points of ITV's activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

The British Bureau of Television Advertising Ltd

BBTA

Knighton House, 52-66 Mortimer Street,
London W1N 7DG
Tel: 01-636 6866

Managing Director: Nigel Rogers, VRD
Secretary: Laurence G Parker, TD, MA, LL B

The BBTA was created in 1966 by the Independent Television programme companies, each of which is represented on the Bureau's board of directors. The Bureau is not directly involved in the sale of airtime, but this apart, the brief is wide. It provides for general promotion of Independent Television, in addition to that carried out by the programme companies individually. BBTA aims to provide information and guidance which will help the advertiser, existing or

potential, large or small, to make the best use of television as an advertising medium. Personal presentations form an essential part of this service.

The staff are experienced in advertising, marketing, research and the production of commercials. They are backed by modern facilities and techniques for providing data and information to persons or organizations interested in television advertising. The Bureau continually seeks ways to measure the effectiveness of television for the many and varied products using it. Research is originated into specific areas of television advertising; data is maintained on all aspects of the medium.

The Bureau's services are available to both existing and potential advertisers in a variety of ways. Advice will gladly be given, in confidence, to advertisers about their plans. Presentations can be arranged for audiences of all sizes. In addition, a wide range of publications is issued covering important aspects of television, including a Marketing Manual of the United Kingdom, a valuable summary of important facts and figures, case histories of successful advertising, and occasional papers dealing with specific aspects of the medium. The BBTA Bulletin is also circulated free some six times a year. A full list of publications is available on request.

The BBTA film library contains over 2,500 commercials, available on loan to advertisers and agencies. Enquiries are welcomed, and the facilities of BBTA are freely available to individuals, firms and organizations.

Independent Television Sport



Knighton House, 52-66 Mortimer Street,
London W1N 8AN
Tel: 01-636 6866

Director of Sport: John McMillan, CBE
Assistant Director of Sport: Gerry Loftus

Independent Television Sport is a policy group responsible for central planning and co-ordination of all

Independent Television networked sports programmes. The unit is financed by all the programme companies.

The Director of Sport is responsible to the Network Programme Committee. He submits proposals for the scheduling of all network sports programmes, negotiates with international and national bodies for sporting rights, deals with such bodies regarding any general sporting matters involving ITV companies.

The Director of Sport is also the representative of the Independent Television Companies Association at the European Broadcasting Union.

ITS does not have technical facilities. Coverage and direction of network events are carried out by the relevant companies in the areas where the events take place. However, the Director of Sport ensures that all ITV networked sports programmes are kept under constant review.

Independent Television Publications Ltd



247 Tottenham Court Road, London W1P 0AU
Tel: 01-636 1599



Constitution: Independent Television Publications Ltd is the publishing house owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and other publications related to Independent Television.

TVTimes: Thirteen editions are published each week presenting comprehensive programme details and supporting articles to stimulate the greatest possible viewer interest in the local Independent Television channel.

Directors: Dr Tom Margerison (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); one nominee from each television company and, as observers, from the ITA and Channel Television.

Officers

W V Davies (*Deputy to Managing Director*); Peter Jackson (*Editor*); L J Thompson (*Financial Controller/Company Secretary*); Lewis Patience (*Deputy Editor*); R M Tagart (*Head of Production*); R L Pipe (*Associate Editor*); Nigel Cole (*Head of Promotion*); Alwyn Wise (*Marketing Manager*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); Alan Fennell (*Head of Children's Publications*).

The whole range of ITV publications is on sale at the shop at 247 Tottenham Court Road

Programmes can be judged from many viewpoints. The immediacy of a news presentation, the personalities and characterization in a play or a drama series, the unusual nature of a documentary's subject, the originality of a children's series, the sustained action of a sports event, the uniqueness of a fine arts presentation: any of these qualities can heighten the interest of a programme or series. And these qualities in combination can often bring to a programme the reward of popular appeal or critical acclaim, or sometimes both. The following programmes are a few of those which, whether judged for audience appeal, technical excellence, originality of conception, or quality of performance, have attracted particular interest in the past year: some of the top TV programmes of 1970.

Mister Lowry



Top TV Programmes

NEWS AND DOCUMENTARIES

CITIES AT WAR. Melbourne Film Festival 1970 (Special Award to 'Cities At War - Leningrad'). *Granada.*

THE LIFE AND TIMES OF LORD MOUNTBATTEN. The Society of Film and Television Arts (Allied Craft Award for Best Script (1969) to John Terraine for the Rediffusion series). *Thames.*

PAPA DOC - THE BLACK SHEEP. Alan Whicker with Dr Francois Duvalier, President of Haiti, and Madame Rosalie Adolphe, head of the Tonton Macoute. 1970 Dumont Award (the trophy and prize of £2,000). *Yorkshire.*

SWITCH ON THE CHICKENS. Factory farming in Europe: animals performing like machines. International Agricultural Film Festival, Berlin (The Golden Ear award). *Anglia.*

NEWS AT TEN. The Society of Film and Television Arts (Craft Award for Current Affairs (1969), to the production team). British Television News Film of the Year 1969 (Hard News (Sound), first prize to A. Downes, ITN; Hard News (Team), first prize to J. Howard, P. West, J. Will and P. Carleton, ITN). *ITN.*

THE BITTER YEARS. 'La Dame de Sercq', Dame Sybil Hathaway, OBE, was among those who recalled the trials of the Nazi occupation of the Channel Islands twenty-five years ago. *Channel.*

THE TRIBE THAT HIDES FROM MAN. Adrian Cowell's documentary of the expedition mounted to find and protect this unknown warrior tribe in the Amazon jungle from the encroachment of mineral prospectors, has been acclaimed one of the most outstanding and compulsive television documentaries ever made. It has been seen by millions of television viewers in 14 countries, and inspired Paul McCartney's 'Kreen-Akrore' album. It was awarded the San Francisco International Film Festival's Golden Gate Award as the best network TV documentary of 1969-70. *ATV.*

THE LAST GREAT FIRST. The *Survival* documentary of the 70-member Blue Nile expedition which, with the co-operation of Emperor Haile Selassie and led by Major John Blashford-Snell, navigated the perilous cataracts of the upper Nile. *Anglia.*

WORLD IN ACTION. *Act of God:* A statue of Christ stands, arms outstretched, above the wreckage of Yungay, Peru. This documentary, which includes a sound recording of the earthquake itself, describes the effects of the 'biggest disaster of modern times', in which more than 60,000 people were killed and another 200,000 made homeless, and shows the efforts of the country to recover from the shock. Sun Newspaper Television Awards 1970 (Top Current Affairs Series, to *World in Action*). British Television News Film of the Year 1969 (i) Winning Film Team, Granada; (ii) News Documentary, first prize to M. Dodds, N. Knowland, I. Wilson, W. Brain, G. Turner and B. Granger, Granada; (iii) News Documentary, second prize to G. Turner, Granada). *Granada.*

REPORT. And On the Eighth Day: cameramen above the Cuyahoga River, Ohio, filming a special report on pollution world-wide. This river, covered with debris and oil, had been declared a fire hazard. *Thames.*

JOHN CONSTABLE. Edinburgh Festival (entry invited, 'John Constable'). *Anglia.*

SPORTS ARENA. British Television News Film of the Year 1969 (Sport, first prize to S. MacDonnell and P. Povey for 'Sports Arena'). *London Weekend.*

ARTS AND SCIENCES

AQUARIUS. Leonard Bernstein conducted the London Symphony Orchestra in this presentation of Verdi's Requiem Mass from St Paul's Cathedral. Also appearing in the magazine series devised and presented by Humphrey Burton were Henry Moore, Andre Previn and Cecil Day-Lewis. *London Weekend.*

THE POTTER'S ART. Bernard Leach, master potter, demonstrated the techniques of his art. International Film and Television Festival, New York (the silver award). Pye Colour TV Award for the best regional colour production not nationally networked. *Westward.*

THE SCIENTISTS. A series dealing with contemporary science. *Yorkshire.*

GATEWAY. 'Pierrot In Turquoise', a mime devised by Lindsay Kemp in a new series of experimental programmes. *Scottish.*

MISTER LOWRY. Portrait of the artist as an old man. The life of L. S. Lowry. Silver Medal at the International Festival of Films on Art, Venice 1970. *Tyne Tees.*

CHILDREN

GROWING SUMMER. Awarded a Silver Medal at La Biennale di Venezia Mostra Internazionale D'arte Cinematografica, 21st International Exhibition of Films for Children, Venice, October 1969. *London Weekend.*

COUNTRY BOY. Cockney schoolboy Mike Borne leaves behind the bustle of city life to learn about life in the countryside from Jack Hargreaves. *Southern.*

CATWEAZLE. Geoffrey Bayldon as the eccentric sorcerer who, accidentally conjuring himself from Norman to twentieth century England, pits his powers against the might of modern magic. *London Weekend.*

WRECKERS AT DEAD EYE. The adventure series of smuggling, plotting and intrigue in a small eighteenth century coastal village. *Thames.*

THE WIND IN THE WILLOWS. Kenneth Grahame's classic adventures of Toad and his friends are brought to life again, with illustrations by John Worsley. *Anglia.*

TIMESLIP. In a new science fiction series, two children find themselves trapped in a turnabout technology as past and future are tangled in time. *ATV.*

EDUCATION

THE BENE MERENTI MEDAL. Awarded by the Pope to Guthrie Moir, Controller of Education and Religious Programmes, Thames Television, for meritorious work in the field of religious and educational television.

School Programmes

WRITER'S WORKSHOP. This series, devised and presented by Michael Baldwin, is designed to develop children's



The Tribe That Hides From Man



World in Action



Gateway



The Last Great First



Report



Aquarius

Papa Doc - The Black Sheep



Top TV Programmes

imaginative writing using the stimulus of exciting film with the guidance of a professional writer. *Thames*.

WORKING TOGETHER. Young people who have found satisfaction and interest in their chosen occupations discuss their experiences. *Yorkshire*.

AND THE LIVING OF IT. This series, designed for young school leavers, points out the concerns of the individual in society. *ATV*.

Adult Education

BARENBOIM ON BEETHOVEN. Daniel Barenboim, the internationally-renowned musician, talks about and plays the music of Ludwig van Beethoven, in commemoration of the 200th anniversary of the composer's birth. Barenboim appears in this series with the New Philharmonia Orchestra conducted by Sir Adrian Boult. *Granada*.

YOU AND YOUR CHILD. Prepared in co-operation with the Child Care Department of Leeds University, this series for teachers and welfare workers is a new look at the development of children from before birth to school age. *Yorkshire*.

LIVING WRITERS. Cecil Day-Lewis, the Poet Laureate, discusses his novels and poetry. Also appearing in the series are Dame Rebecca West, Dennis Wheatley and Hammond Innes. *Thames*.

RELIGION

MODERN MAN, THE LOSER. United States National Academy of Television Arts and Sciences (Emmy Award nomination). *Thames*.

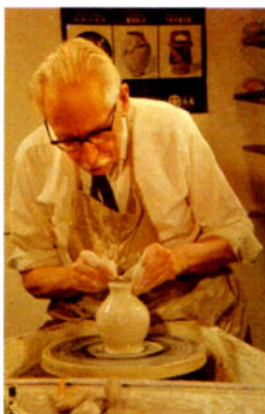
BEYOND BELIEF. The weapons of satire and humour are brought to bear on prejudice and hypocrisy in today's society. *ATV*.

LORD OF THE WILD PLACES. This programme, which showed some of the most beautiful scenery in the Highlands and Islands, takes a selection of sacred music and poetry of the Gael and presents it as an expression of the religion of the wild places. *Grampian*.

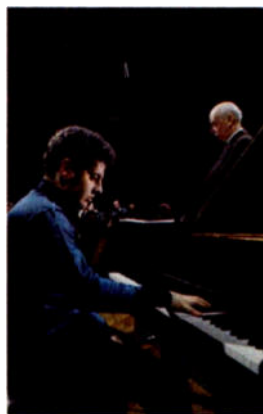
STARS ON SUNDAY. Among her many appearances during the year on ITV, Eartha Kitt appeared on this popular Sunday series. *Yorkshire*.

DRAMA

CALLAN. Anthony Nicholls (left) and Edward Woodward as Callan in the drama series. Awards in 1970: The Society of Film and Television Arts (Performance Award as Actor of the Year (1969), to Edward Woodward); Sun Newspaper Television Awards



The Potter's Art



Barenboim on Beethoven



Catweazle

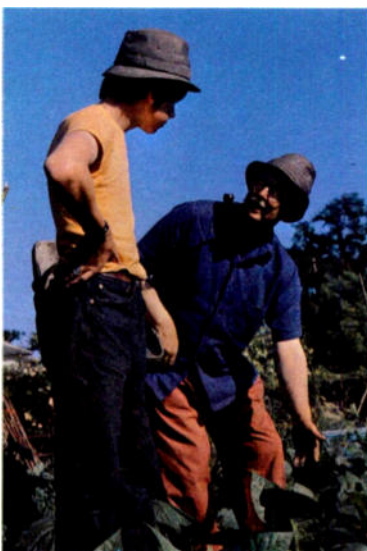


Stars on Sunday



Wreckers at Dead Eye

Country Boy



Living Writers



(Best Television Actor, to Edward Woodward as 'Callan'); Writers Guild of Great Britain Award (Best Series Writer, to James Mitchell for 'Callan'); Associated Newspapers Weekend Magazine Award (Best Drama Series, to producer Reginald Collin for 'Callan'). *Thames*.

CORONATION STREET. Patricia Phoenix and Alan Browning on their way to the wedding. 1970 saw this very popular series pass its 1,000th episode. Sun Newspaper Television Awards 1970 (Top Series). *Granada*.

MANHUNT. Cyd Hayman and Alfred Lynch, as a French underground leader and an RAF pilot attempting to escape the Nazis with the aid of British agent 'Vincent' (Peter Barkworth). Mutual distrust, intrigue and entanglement with an agent of the Abwehr (Robert Hardy) added to the excitement. *London Weekend*.

TWELFTH NIGHT. Alec Guinness appeared as Malvolio in Shakespeare's enchanting comedy of love. Also in the cast were Tommy Steele, Ralph Richardson, Joan Plowright and Adrienne Corri. *ATV*.

WICKED WOMEN. Nicola Pagett as Florence Maybrick, a young wife driven to murder, in the series based on true cases of notorious criminal women of the Victorian Era. Outstanding British actresses appearing in the series were Billie Whitelaw, Anna Massey, Vivien Merchant, Joanna Dunham and Jane Asher. *London Weekend*.

FADE OUT. Stanley Baker, George Sanders and Geoffrey Bayldon in the inside story of a television company at odds with the Establishment. *HTV*.

A FAMILY AT WAR. The tension and conflict among members of a Liverpool family in time of war are developed in this highly popular drama series. *Granada*.

SPECIAL BRANCH. Morris Perry, Derren Nesbitt, Alfred Bell and Fulton Mackay in this popular series. *Thames*.

THE MAIN CHANCE. John Stride portrays the high-powered, unconventional solicitor David Main. *Yorkshire*.

LIGHT ENTERTAINMENT

THIS IS . . . TOM JONES. The popular mix of comedy, song and dancing, with top guests and featuring the inimitable style of Tom Jones. *ATV*.

JAPAN '70. Thames Television devoted a large part of one week's programming to the theme of Japanese life and culture, sending its camera crews to the Far East and bringing to this country Miss Fusako Miyazaki to introduce the week's activities. Hughie Green's



Callan



Beyond Belief



A Family at War



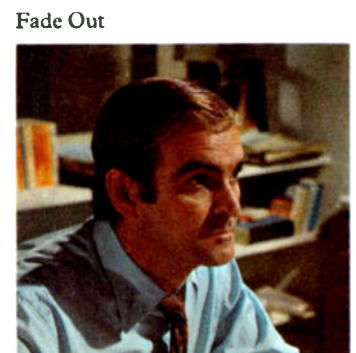
Coronation Street



Manhunt



Wicked Women



Fade Out

Top TV Programmes

'Opportunity Knocks!' found these young dancers in Tokyo. *Thames*.

ON THE BUSES. Reg Varney and Madeleine Mills in the escapades of Stan Butler, bus driver. Sun Newspaper Television Awards 1970 (Top ITV Series). *London Weekend*.

THIS IS YOUR LIFE. Guest Ronnie Corbett and his wife, with Danny La Rue and host Eamonn Andrews, in one of the most popular series on Independent Television. *Thames*.

HIS AND HERS. Sue Lloyd and Ronald Lewis played the breadwinner and breadmaker respectively in this popular comedy series. Sue Lloyd has appeared in Yorkshire's 'Hadleigh' series and ATV's 'Department S', 'The Saint' and 'Randall and Hopkirk (Deceased)'. *Yorkshire*.

PLEASE SIR! The series with Penny Spencer, John Alderton and Deryck Guyler is now seen in 15 countries. The Society of Film and Television Arts (Craft Award for Light Entertainment (1969), to Mark Stuart). Royal Television Society: Pye (Best Performer Award 1970, to John Alderton). *London Weekend*.

HARK AT BARKER. The indefatigable Lord Rustless carries on. Variety Club of Great Britain (ITV Personality of the Year (1969), to Ronnie Barker for 'Hark At Barker' and 'Frost'). The Society of Film and Television Arts (ITV Personality of the Year (1968), to Ronnie Barker). *London Weekend*.

TOMMY COOPER. Songs and comedy and the unpredictable Tommy Cooper. Sun Newspaper Television Awards 1970 (Top Comedian). *London Weekend*.

SPORT

DERBY DAY 1970. A special outside broadcast. *Thames*.

WORLD OF SPORT. Sun Newspaper Television Awards 1970 (Top Sports Programme). *London Weekend*.

SPORTS ARENA. 1969 Grenoble Film Festival (The Silver Platter, the international sporting press prize, to 'Channel Swim'). 1969 Cortina Film Festival (Trophy of Italian Central Sport, to 'It's All In the Game, In't It' (boxing film on Jimmy Anderson); second prize Medaglia D'argento Coni, to 'It's All In the Game, In't It'). *London Weekend*.



On the Buses



Special Branch



Japan '70



World of Sport



This is Your Life



Derby Day 1970



This Is ...
Tom Jones



Staff and Organisation

The staff of Independent Television as a whole amounts to some 8,500 people. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies, and also excludes the considerable numbers employed in ancillary industries serving Independent Television. Details of the programme companies are given on pages 186–215. The following section contains details of the Independent Television Authority itself.

ITA Organization

The Authority's establishment at the end of 1970 totals 980, made up as follows: Headquarters 540; Regional Staff 55; Transmitting Stations 385.

A further increase in the Headquarters staff was made during the year, largely due to the expansion programme being undertaken in the Engineering Division to provide for transmissions in UHF and colour. The number of twenty manned transmitting stations has not increased, but the VHF network is now completed with 47 stations and the first phase of the UHF network, 27 main and 34 relay stations, should be nearing completion by early 1972.

Under the Director General, the Headquarters staff is divided into five main divisions: Programme Services; Administrative Services; Engineering; Finance; Information.

Programme Services

This division, under the Deputy Director General (Programme Services), is responsible for the whole range of the output of Independent Television in both the programme and the advertising fields, its control and supervision.

The Programme Department deals with the approval and supervision of programmes in relation to matters such as balance, quality, good taste and decency, and the maintenance of political impartiality; and to detailed matters such as the administration of control of hours of broadcasting and the requirements concerning foreign material.

The Advertising Control Department deals with the whole range of advertising on television and is

responsible for ensuring that the strict control provisions which apply to advertisements are observed.

The Research Department is responsible for obtaining, by audience research, knowledge of the state of public opinion about Independent Television programmes.

The Regional Offices also form part of this division.

Administrative Services

This division, under the Deputy Director General (Administrative Services), consists of two departments:

The Secretariat, under the Secretary of the Authority, is responsible for the conduct of the business of the Authority and for the contractual relations with the programme companies. The Secretariat also services the General Advisory Council, the Standing Consultative Committee which constitutes the formal link between the Authority and the programme companies, and the advisory committees which assist the Authority on advertising, education and religion.

The Establishments Department is responsible for all personnel and establishment matters, including the welfare of staff and the office administration, accommodation and services. It is also responsible for trade union liaison and negotiation.

Engineering

This division, under the Director of Engineering, is responsible for the development and maintenance of the Authority's transmitting system.

The Planning and Propagation Department is responsible for all the work leading up to the choice of a site for a transmitting station and for planning and providing programme linking.

The Station Design and Construction Department undertakes all the work concerned with design, construction, installation and commissioning of transmitting stations.

The Station Operations and Maintenance Department takes over responsibility for a station as soon as it is ready to start transmitting. It maintains and operates

the equipment and monitors the transmitted signal. For increased administrative efficiency, the country has been divided into three regions which are under the immediate control of Regional Engineers based in Leeds, Birmingham and Southampton.

The Network Operations and Maintenance Department, which works in close co-operation with the Station Operations and Maintenance Department and the Post Office Corporation, has operational and maintenance responsibility within the Authority for the rented programme links network throughout the country, and for developing in association with the Planning and Propagation Department the 'private' micro-wave programme links employed in various parts of the country.

The Experimental and Development Department is concerned with studies relating to all aspects of the work of the Engineering Division. Current work is mainly aimed at the introduction of new techniques of measurement and the development of special equipment, particularly in the field of automation, which should lead to economies in the use of skilled manpower on such duties as monitoring and supervision of the system. Some of the studies relate to the equipment used in studios.

The Engineering Information Service exists to provide technical information to viewers and the trade, and to provide answers to any technical problems that may arise in the reception of Independent Television programmes. This department also provides information to the other Engineering Departments on such matters as international standards and developments.

Finance

This division, under the Director of Finance, is responsible for the Authority's internal financial controls and procedures, eg budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority. It is also responsible for advising the Authority on matters of financial policy and on the financial aspects of general policy. A computer has been installed at the Authority's Headquarters to assist in the analysis of financial, engineering and programme information.

Information

The Head of Information is responsible for the provision of information to the public about the

Authority's activities, and is assisted in this work by specialists dealing with publications, press relations and exhibitions. A comprehensive reference library covering general broadcasting and engineering topics is also the responsibility of this division.

Recruitment/Training

a) Engineers. Staff recruited for work on ITA transmitting stations must normally possess an HNC in Electrical Engineering or Electronics. Staff join the Authority as Junior Engineers in Training, and serve a probationary period in that capacity. During their initial training they are based at one of the Authority's transmitting stations but receive formal instruction in advanced television engineering at the Plymouth Polytechnic, where the Authority has helped develop a number of special courses in television engineering. Practical on-station training is also given during the probationary period. Promotion to higher grades is determined by ability and merit.

For engineers already established, or who join the staff with higher qualifications and wider experience, increasing emphasis is being placed by the Authority on providing further training in colour and semi-conductor techniques. Television and electronics engineering is progressing at such a pace that the engineer needs to be constantly up-dating his knowledge by extensive reading of the professional journals, by attending technical conferences and seminars, and by 'going back to the classroom' in the form of special training courses.

b) Non-Engineering Administrative. The Authority covers such a wide range of tasks in its day-to-day work that there are no basic educational requirements which could be quoted as ensuring entry to an administrative post. Most of these posts require specialist knowledge and experience in the field they are to cover and are advertised accordingly. The Authority does, however, make extensive use of courses run by professional organizations and emphasis is being given to management training.

c) Secretarial/Clerical. The Authority employs around 220 secretaries and clerks. The minimum qualification for entry to a junior clerical grade is a good basic education, with a number of GCE certificates. The same basic educational standards are required for secretaries plus speeds of at least 100 wpm shorthand and 50 wpm typing. In both cases, applicants with previous and relevant business experience are recruited to fill more senior posts.

The Staff of the Authority

Director General

Brian Young

Deputy Director General (Programme Services)

Head of Advertising Control
Senior Advertising Control Officer
Head of Programme Services
Senior Programme Officers
Religious Programmes Officer
Education Officer
Programme Officers
Head of Research

B C Sendall, CBE
A Graham, OBE
H Theobalds
J Weltman, OBE
S D Murphy, D Glencross
C J N Martin
B Groombridge
D P O'Hagan, M Gillies
Dr I R Haldane

Deputy Director General (Administrative Services)

Secretary to the Authority
Head of Establishments
Deputy Head of Establishments
Personnel Officer
Training Officer

A W Pragnell, OBE, DFC
B Rook
R L Fox, OBE
R H R Walsh
F B Symons
J A Fredericks

Director of Finance

Chief Accountant
Deputy to Chief Accountant
Senior Accountant
Data Processing Manager

A S Curbishley, OBE
R D Downham
R Bowes
R M Rainbird
C F Tucker

Director of Engineering

Deputy Director of Engineering

F H Steele
A M Beresford-Cooke,
OBE

Assistant Director of Engineering
Head of Engineering Information
Service

T S Robson, OBE

Head of Planning and
Propagation Department
Head of Site Selection Section
Head of Service Area Planning
Section

A James, MBE

Head of Network Planning Section
Head of Station Design and
Construction Department
Head of Transmission Group
Head of Masts and Aerials Section
Head of Power Section
Head of Transmitter Section
Head of Building Section
Head of Progress and Contracts
Section

A L Witham
Col. L J D Read, MBE

Head of Telemetry and
Automation Section

R J Byrne
C Tonge

Head of Station Operations and
Maintenance Department

R C Hills
S G Bevan

Head of Maintenance Section
Head of Building Maintenance
Section

J A Thomas
J Belcher
R Wellbeloved
P J T Haines

Head of Operations Section

B T Rhodes

Head of Electronics Maintenance
Unit

P A Crozier-Cole

H W Boutall, MBE
J D V Lavers, MBE

G S Story
P S Stanley

R P Massingham

Head of Network Operations and
Maintenance Department
Head of Technical Quality Control
Section
Head of Lines Section
Head of Experimental and
Development Department
Head of Automation and Control
Section
Head of Video Section
Head of Radio Frequency Section
Head of Engineering Services
Section

J B Sewter

P J Darby
B R Waddington

W N Anderson, OBE

G A McKenzie
J L E Baldwin
F H Wise

G S Twigg

Head of Information

Publications Editor
Press and Public Relations Officer
Publicity and Television
Gallery Manager

B C L Keelan
E H Croston
D Cullimore

M Hallett

Regional Officers

East of England
Midlands
North-East England and
The Borders
North-West England
Northern Ireland
Scotland
South of England

J N R Hallett, MBE
F W L G Bath

R J F Lorimer
J E Harrison
Dr H R Cathcart

J Lindsay
Cmdr. G W Alcock,
OBE, RN

South-West England and
Channel Islands
Wales and West of England
Yorkshire

W A C Collingwood, OBE
L J Evans, OBE
R Cordin

Regional Engineers

South
Midlands
North

H French
G W Stephenson
H N Salisbury

Engineers-in-Charge

Belmont
Black Hill
Black Mountain
Burnhope
Caldbeck
Caradon Hill
Chillerton Down
Croydon
Dover
Durris
Emley Moor
Fremont Point
Lichfield
Mendlesham
Moel-y-Parc
Mounteagle
Presely
St Hilary
Stockland Hill
Winter Hill

J R Clarke
P T Firth
R Cameron
L Evans
A V Sucksmith
K Archer
E A Harman
G E Tagholm, MBE
A D B Martin
D H Rennie
I C I Lamb, MBE
W D Kidd
N G Payne, MBE
W D Thomas
E Warwick
W G Learmonth
F L Firth
W Woolfenden, MBE
P G James
S Catterall

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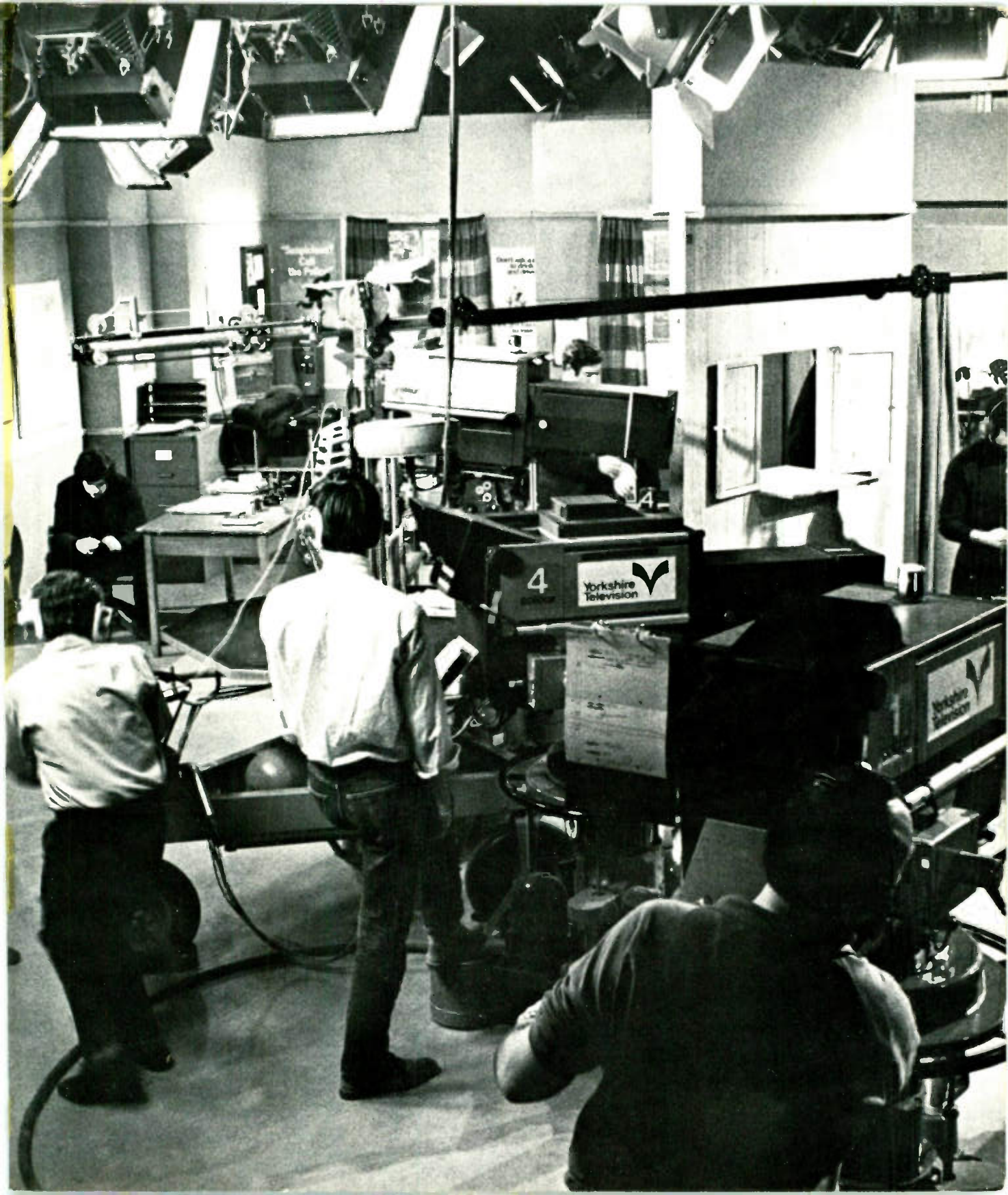
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