



City Research Online

City, University of London Institutional Repository

Citation: Goldstein-Jackson, K. (1991). Westward Television, TSW - Television South West and West Country Television: A study of the independent broadcasting authority's contract procedure in the south west of England. (Unpublished Doctoral thesis, City, University of London)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/28510/>

Link to published version:

Copyright: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

Reuse: Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

City Research Online:

<http://openaccess.city.ac.uk/>

publications@city.ac.uk

WESTWARD TELEVISION, TSW - TELEVISION SOUTH WEST
AND WEST COUNTRY TELEVISION: A STUDY OF THE INDEPENDENT
BROADCASTING AUTHORITY'S CONTRACT PROCEDURE IN THE
SOUTH WEST OF ENGLAND

Kevin Grierson Goldstein-Jackson,
BA, M.Phil, FRSA

PhD thesis

CITY UNIVERSITY: Department of Arts Policy & Management

September, 1991

© Kevin Goldstein-Jackson, 1991.

CONTENTS

	<u>page</u>
Acknowledgements	4
Declaration	5
Abstract	6
Introduction	7
Chapter One: THE ITV STRUCTURE TO 1980	14
Chapter Two: THE HISTORY OF WESTWARD TELEVISION: 1958-1979	28
Chapter Three: IBA CONTRACT PROCEDURES 1979-81	55
Chapter Four: TSW - TELEVISION SOUTH WEST	68
Chapter Five: WEST COUNTRY TELEVISION	98
Chapter Six: THE WESTWARD CAMPAIGN; 1979-80	106
Chapter Seven: THE IBA'S DECISION-MAKING FOR THE SOUTH WEST ITV FRANCHISE: 1980	118
Chapter Eight: THE FRANCHISE CHANGE: EXPECTATIONS AND RESULTS	129
Chapter Nine: FUTURE DEVELOPMENTS	145
Appendices	162
Reference Notes	199

A list of Appendices is given on page 3.

LIST OF APPENDICES

	<u>page</u>
APPENDIX A: The Commencement Dates Of ITV Area Services, 1955-1968	163
APPENDIX B: ITV Franchise Areas In 1980	165
APPENDIX C: Biographical Details Of The Members Of The Independent Broadcasting Authority And Senior IBA Staff Involved With The ITV Franchise Decisions In 1980	166
APPENDIX D: Share Of Viewing 1959 To 1989	173
APPENDIX E: Analysis Of ITV Programme Production 1976-1980	175
APPENDIX F: Programmes Produced By Regional ITV Companies For Viewers In Their Own Area (Local Interest/Regional Programmes) 1976 To 1980	178
APPENDIX G: Programmes Produced By ITV Companies For Viewers In Their Own Area (Local Interest/Regional Programmes) 1985-1989	181
APPENDIX H: IBA Members' And Senior Officials' Tenure Of Office (for those members and officials who served during the franchise decision-making process in 1980)	183
APPENDIX I: ITV Companies: Numbers of Employees 1987-1990	184
APPENDIX J: ITV Companies: Income And Profit Margins	185
APPENDIX K: Independent Television Commission: Public Responses Received On ITV Licence Applications	187
APPENDIX L: Average Weekly Transmissions Of Selected Types Of Programmes Screened On ITV 1976 To 1990	188
APPENDIX M: Country Of Origin Of TV Drama Programmes Broadcast in Europe In 1990	190
APPENDIX N: US Cable TV Growth: 1981-1990	192
APPENDIX O: UK Cable Broadcasting	193
APPENDIX P: Survey Of Specified Preferences Of TV Viewers In The London Area In 1985 And 1990	194

ACKNOWLEDGEMENTS

I wish to acknowledge the assistance of my supervisors in the preparation of this thesis. In particular, I wish to offer a warm tribute to Dr. John Elsom and Professor John M. Pick whose advice and encouragement were major factors in its completion.

The staff of City University library, the library of the ITC (Independent Television Commission), the library of the International Institute of Communications, and the Canford Cliffs and Poole Central branches of Dorset County Council library service have been unfailingly helpful.

I would also like to thank Peter Cadbury (founder and Chairman of Westward Television: 1969-80), Tony Christopher, CBE (Independent Broadcasting Authority Member: 1978-83), Simon Day (founder and Chairman, West Country Television: 1979-81), John Harriott (Chief Assistant, Television Contracts and Hearings, IBA: 1978-88), Anthony Purssell (IBA member: 1976-81), Bryan Rook (Secretary of the Independent Television Authority and then the IBA, 1967-88), Colin Shaw (Director of Television, IBA: 1977-83) and Sir Brian Young (Director-General, IBA: 1970-82) for their comments on various aspects of the ITV franchise process.

DECLARATION

The University Librarian is granted powers of discretion to allow this thesis to be copied in whole or in part without further reference to the author. This permission covers only single copies made for study purposes, subject to normal conditions of acknowledgment.

CITY UNIVERSITY

ABSTRACT

Department of Arts Policy & Management

Doctor of Philosophy

WESTWARD TELEVISION, TSW-TELEVISION SOUTH WEST AND WEST COUNTRY TELEVISION: A STUDY OF THE INDEPENDENT BROADCASTING AUTHORITY'S CONTRACT PROCEDURE IN THE SOUTH WEST OF ENGLAND

by Kevin Grierson Goldstein-Jackson, BA, M.Phil, FRSA

A study of the Independent Broadcasting Authority's (IBA) contract procedures for awarding franchises for the operation of commercial television, focussing on the South West of England television area.

An historical perspective is given of the creation and operation of the TV companies in the area and of their rivals for the franchise. Particular reference is paid to the ITV programme networking system and the IBA's decision-making.

Many of the influences on the content of the ITV programme schedule are revealed for the first time in print. Completely original research demonstrates the effects the franchise renewal process has had, not just on the programme plans of a regional company like Westward or TSW, but for the whole of the ITV system. It is demonstrated that the franchise renewal process brings about changes in the type of programmes scheduled, with there being a greater emphasis during "franchise renewal time" on documentaries and other programmes of a serious nature.

The impact of the expansion of satellite and cable television systems is assessed. With many ITV companies having to pay considerably higher financial sums than in the past to operate an ITV franchise from January 1993 onwards, and with the expansion of new technologies in television, ITV audience shares and sources of income are likely to be reduced.

Throughout the thesis the network schedule of the ITV system plays a central role. Original research has been undertaken and much never before revealed has now been uncovered. It is shown that unless the Independent Television Commission takes steps to ensure that the networking system is changed to greatly increase the availability of quality, high-rating TV programmes throughout the UK, then the ITV system as a whole will be diminished.

INTRODUCTION

According to the 1977 Annan Report on the Future of Broadcasting:

"Good broadcasting depends on talent - the talents of the men and women who make the programmes and for which there is no substitute. But it also depends in part on the way broadcasting is organised; and those who point out that the output of individuals is to some extent conditioned by the structure of the industry in which they work, are not in the wrong."(1)

The current structure of commercial television operations in Britain has been laid down by various Acts of Parliament, notably the Television Act, 1964 and the Independent Broadcasting Authority Acts of 1973, 1974 and 1978, the Broadcasting Acts of 1980 and 1981 and the Cable and Broadcasting Act of 1984.

It was the responsibility of the Independent Broadcasting Authority (the IBA) to appoint "programme contractors" to provide the commercial television service in Britain. In 1980, the IBA selected sixteen separate companies (also known as "franchise holders") to provide that service.²

The Broadcasting Act of 1990 created the Independent Television Commission (ITC) to replace the IBA, and the Act imposed new terms and conditions for applicants for commercial television franchises. This Act will have considerable implications for the future structure of commercial television in Britain.

This thesis, Westward Television, TSW - Television South West, And West Country Television: A Study Of The Independent Broadcasting Authority's Contract Procedure In The South West Of England, is concerned with an

examination of the events which led to the selection by the IBA (in 1980) of TSW - Television South West to hold the ITV franchise for the South West of England in preference to Westward Television (which had operated the franchise for the area since 1961) and the third applicant for the contract, West Country Television.

I am in a unique position to write on this matter since I was the founder of TSW. I was also responsible for TSW acquiring, as the result of a take-over bid in 1981, the former South West of England ITV franchise holder, Westward Television. I therefore had first-hand knowledge of many of the events and much of the decision-making that took place with regard to the South West of England ITV franchise.

Mr. Simon Day, the founder of the rival consortium (West Country Television), and Mr. Peter Cadbury (the founder of Westward Television) have also provided much useful information, as have a number of people who worked for the IBA.

Soon after TSW was awarded the franchise I became the company's Joint Managing Director and Programme Controller, and subsequently was appointed its Chief Executive and Director of Programmes.

However, such practical experience of "winning" an ITV franchise also has the drawback of having to convince the reader that certain events with which I was closely involved happened exactly as described and have not been coloured in retrospect by any personal bias or prejudice.

According to Nicholas Garnham:

"Media men have a greater tendency than most to be full of their own importance. When one attends meetings at which such people contemplate their navels in adoration or scratch their scabs in guilt, one is tempted to question the importance of the debate."(3)

In January, 1985, I resigned from TSW in order to spend more time writing, and thus ceased to be a TV "media man." Hopefully, this has enabled me to distance myself from the events that took place concerning the ITV franchise application process, and to re-examine them in the same way as would an independent, but well-briefed, observer.

To assist in this examination, in the following chapters I have referred to myself in the third person throughout, and made extensive use of my own diaries, company records and other documents, press cuttings, and interviews with people actually involved in the franchise application procedures.

People spend a considerable amount of time "in front of the box." According to the Central Statistical Office's Social Trends, the average weekly time spent watching television in the UK in 1989 was 24 hours 44 minutes per head.⁴

Television can have enormous influence. Phillip Drummond and Richard Paterson believe that "Television is the major contemporary cultural medium in developed societies."⁵

Conrad Lodziak has noted that "more people have seen a Shakespeare play on television than the sum total of all theatre audiences over the past three hundred years."⁶

Anthony Sampson has described TV as "a medium which colours nearly everyone's life."⁷

Despite this "influence" which reaches into most homes in Britain, apart from The Franchise Affair by Asa Briggs and Joanna Spicer,⁸ so far as I am aware, there have been no other books solely devoted to a study of the British commercial television company licensing procedures as they existed in 1980 and the influences those procedures have had on programmes. This thesis should, therefore, be particularly useful to researchers on the commercial television system in the United Kingdom.

By concentrating on one ITV region - the South West of England - the thesis has a focal point from which wider issues (affecting the whole ITV system) have been examined and discussed.

Chapter One of the thesis gives a brief outline of the history of the independent television (ITV) system in the UK. It concentrates on two of the main factors that had a considerable impact on the results and effects of the 1980 franchise awards in the South West of England: the "networking system" and the Independent Television Authority's decision (in 1967) not to renew the television franchise held by Television West and Wales (TWW).

The networking system, whereby five of the fifteen ITV companies control much of the ITV programme schedule, has serious implications for the future of ITV, as will be seen from later Chapters of the thesis.

It was the non-renewal of TWW's franchise in 1967 that was to inspire fear amongst the ITV companies: they now knew that if they did not appear to "perform"

as well as a rival applicant for their franchise area, then they would not have their franchise renewed. Directors and senior executives of a "losing" company could lose their jobs.

Chapter Two: THE HISTORY OF WESTWARD TELEVISION: 1958 TO 1979 describes how that company came to be formed and outlines some of its operational history.

Television, perhaps more than most industries, can be shaped by the character of the people involved. The people on the boards of non-TV companies (with the exception of banks and certain other financial institutions) do not have to "appeal" to a regulatory body which has the power of "life or death" over the future of their companies. This is one of the reasons why this thesis has placed some emphasis on the people involved with the ITV companies concerned in this study: Westward, TSW-Television South West and West Country Television.

Chapter Three outlines the IBA's contract procedures under which the applicants for the South West of England ITV franchises were "judged" by the members of the IBA.

Chapter Five is concerned with the history of TSW-Television South West. In particular, it shows how the TSW consortium was shaped as a result of its founder's earlier experiences with the formation of a commercial radio station. Although TSW's founder did not realize it at the time, TSW's initial stages of formation bore a remarkable similarity with the way in which Mr. Peter Cadbury had embarked upon the creation of Westward Television.

Chapter Five: WEST COUNTRY TELEVISION, deals with the origination and plans of the third applicant group for the South West of England ITV franchise.

Westward Television's campaign to retain its ITV franchise is outlined in Chapter Six.

The historical and regulatory scene having been set and explained, the later chapters of the thesis concentrate on the reasoning behind the IBA' decision to award an ITV franchise to TSW. It also deals with some of the consequences of that decision. Again, it will be seen that people are of paramount importance in determining the nature of the ITV system.

In Chapter Eight: THE FRANCHISE CHANGE: EXPECTATIONS AND RESULTS, many of the influences on the content of the ITV programme schedule are revealed for the very first time in print. Completely original research demonstrates the effects the franchise renewal process has had, not just on the programme plans of a regional company like Westward or TSW, but on the whole of the ITV system.

It is clearly demonstrated that the franchise renewal process brings about changes in the type of programmes scheduled, with a greater emphasis during "franchise renewal time" being placed on documentaries and other programmes of a serious nature.

Chapter Nine considers future developments as they may affect television in the South West of England, and describes how the expansion of satellite and cable television systems will have a considerable impact on the ITV system. Not only will many of the ITV companies to operate from 1st January 1993 onwards have to pay considerably higher financial sums than in previous years for the right to operate an ITV franchise, but the new technologies of television are likely to reduce ITV audience shares and sources of income.

Throughout the thesis, the network schedule of the ITV system has played a central role. Unless the Independent Television Commission takes steps to ensure that the networking system is dramatically changed to increase the availability of quality, high-rating TV programmes throughout the UK, then the ITV system as a whole will be diminished.

As will be seen from many of the Appendices, also referred to in the text, a considerable amount of original research has been undertaken and much never before revealed has now been uncovered.

Hopefully, therefore, this thesis will lead to greater interest and understanding of some of the ways in which ITV operates and is shaped and controlled by the networking system and the regulatory authority.

CHAPTER ONE

THE ITV STRUCTURE TO 1980

Appendix A gives the commencement dates of the ITV area services between 1955 and 1968; and Appendix B shows the geographical locations of the fifteen ITV companies which existed in January 1980, when the IBA invited applications for the television contracts held by those companies - the contracts to take effect from 1st January 1982.¹

The fifteen ITV companies in 1980 were: Anglia, ATV, Border, Channel, Grampian, Granada, HTV, London Weekend, Scottish, Southern, Thames, Tyne Tees, Ulster, Westward and Yorkshire. The areas they covered ranged from the London area of about 12.3 million people (served by Thames Television during weekdays and by London Weekend at weekends from 7pm Fridays) to Channel Television (serving about 114,000 people) in the Channel Islands.²

Right from its earliest days, the ITV system had a regional structure. In 1954 the Independent Television Authority (the forerunner of the IBA) had been set up to establish and supervise the commercial television system in the UK.³

The ITA's first Director-General was Sir Robert Fraser. He stated that in 1955 the ITA believed:

"that one thing in Britain beginning to go wrong was the over-concentration of the control, ownership and direction of the means of communication; a process which had reached its absolute extreme in the BBC, the only permitted agency of broadcasting in the country, an agency of the State, and nationalized. The Authority

therefore thought it wise to carry as far as the economy of ITV would allow the principle of dispersion and pluralisation."(4)

The ITA also believed "in the value of the separate communities that make up the United Kingdom as a whole: distinctive, recognisable regional communities."⁵

Sir Robert Fraser told the Annan Committee:

".....the structure of ITV had been modelled on a rough analogy with the national and local press. The Authority had wanted to create a system where power was dispersed but had accepted that a broadcasting service could not exist without a supply of network programmes."(6)

"Network programmes" were those that would be screened by a "network" of all, or a group, of the ITV companies, rather than only being screened in the producing company's own area. The companies screening such programmes would share the costs of producing them. This would enable certain areas to screen (and/or produce) some expensive UK-made programmes which they might not otherwise have been able to have afforded. It would also help to increase the number and range of programmes available in each area.

Interviewed for a book by Nicholas Garnham and Joan Bakewell, Sir Robert Fraser stressed:

"The Authority always felt a strong aversion on broad social grounds to the concentration of power in any means of communication. quite apart from the division of power, it was likely that we would get a better standard of programmes from a competitive network than from a unitary one."(7)

By this, Sir Robert meant that the network companies would compete against each other in the supply of programmes for the network, while the

regional companies might also, on occasion, wish to strive to produce programmes for screening throughout the country.

In deciding which parts of the country should form a particular television region, the ITA "just went by local demand." Sir Robert said:

"If we felt we were dealing with a region with its own life, and if there were a group of risk-takers interested in television and prepared to take the risk and responsibility, we went ahead."(8)

At the start of commercial television in Britain it was not known exactly how profitable it would be and, as Sir Robert Fraser has said: "In the very beginning, it looked for a while as if Independent television might fail financially. It was touch and go in 1956. Then came prosperity....."⁹

It was on the 22nd September 1955 that Britain gained its first commercial television station when ATV and Rediffusion started the service in London. A year later, the Midlands service started.¹⁰

According to Jeremy Tunstall:

"ITV was launched with excessive speed and with grossly inadequate planning and finance. For 12 long months - autumn 1955 to 1956 - it fought desperately for audiences, for advertising and for survival. In the winter of 1956-57 signs of its survival were increasingly apparent; by 1958 the profits were coming in, and by 1959 it was a 'licence to print money' (in Roy Thomson's immortal - and costly - phrase)."(11)

It was not until 1961 that commercial television came to the people in the South West of England when Westward Television first went "on air"¹²

Westward Television was regarded by the ITA as a regional company - it was not expected to provide many programmes for screening outside its own transmission area.

By the 1970s, the ITV networking system had evolved into a rigid structure of programming. Lord Windlesham (Managing Director of ATV Network from 1975 to 1981)¹³ has described how the networking system operated at that time:

"What happens is that the five companies operating in what are known as the central areas: ATV, Granada, London Weekend, Thames and Yorkshire, have the responsibility of providing a range of programmes every week which are suitable for national audiences. It is specified in their contracts with the IBA that they should do so."(14)

Each of the five network companies exchanged their programmes so that they could be seen in each other's areas - and these network programmes were offered to the other ten companies (the "regional" companies) in return for a fixed annual payment based on each company's share of the advertising revenue derived from commercials on ITV. The greater the income from selling advertising time for commercials, the greater the payment to the five network companies for screening their network programmes.¹⁵

The "guaranteed network supply" included most of the best known programmes on ITV. Together with film material (feature films and mainly U.S. TV series) "which was also acquired on a network basis," these network programmes "occupied the peak viewing hours between 6.30pm and 10pm every weekday evening, with the main national and international news following at ten o'clock."¹⁶

The national news programmes were supplied by Independent Television News (ITN), an organization owned by all the ITV companies.¹⁷

Sometimes, programmes made by a regional company, such as Anglia Television with its Survival natural history series, were also accepted for networking.¹⁸

It was because of the networking system that programmes such as Coronation Street and Crossroads were screened at the same time on the same day throughout the whole country.

The IBA, in its contracts with the fifteen ITV companies, laid down for each of them a certain number of hours that had to be produced each week specifically designed to cater for local needs.

For example, although Thames TV and London Weekend produced many comedy shows, drama series, quiz shows and similar programmes - screened by all the ITV companies - they were also "expected" by the IBA to produce, between them, at least seven hours per week of programmes specifically aimed at people living within their franchise area.¹⁹

In the Westward region, for the year ending 1st April 1979, the IBA required Westward Television to produce 6.5 hours of local programmes each week.²⁰ As with most companies, at least half an hour per weekday was taken up with a local news magazine programme, thus providing 2.5 hours of the IBA's requirements. Add to this epilogues, local documentaries, news reports, and the 6.5 hours local requirement was soon filled. Indeed, more

than twenty minutes each week of Westward's local output consisted of reading out birthday requests between programmes.²¹

This local programming requirement therefore took only a modest proportion of each ITV company's average weekly programme transmissions of 160 hours and 56 minutes of programming.²²

Between 1955 and 1980 there had been many changes to the ITV structure. For example, on 11th June 1967, the ITA announced that two of the oldest ITV companies (ABC and Rediffusion) would be merged to form Thames Television.²³ TWW - Television West and Wales - did not have its licence renewed. Instead, the licence for its transmission area was awarded to a new company, Harlech Television.²⁴

What had influenced the ITA in its decision to remove an ITV company from its operations? Lord Hill, at that time Chairman of the ITA, has defined the principles which had guided the Authority as being:

"First, and all the time, we have borne in mind the quality of the programme service which Independent Television will offer in the new contract period. We have scrutinized the applications from this point of view because the Authority can have no more important consideration in awarding contracts."(25)

"The second principle may be put in the form of an answer to a question. Must the doors of Independent Television remain for ever closed to new applicants, however good they are? If the answer is 'yes,' then those companies already appointed are there for all time. But the Authority's answer must, of course, be 'no.' It follows that the choice may well not be between a good applicant and a bad applicant, but between a good application and one which,

after full consideration, the Authority believes will be a better one."(26)

In 1967, in order to seek a commercial television licence, a company's promoters had to submit a written application - detailed answers to questions put to the applicants by the ITA - as well as attend an interview by the ITA

At the interviews, Lord Hill said he began "by asking our visitors to accept that we had studied with care the bulky documents which comprised their application, as indeed we had. Was there anything new they wished to add? At the end of the questioning they would be free to say anything they wished in support of their application. This was the stage at which there were often given to us in complete confidence the names of a number of BBC staff who were willing to join the applicant if he were successful but who had not told the BBC of their intentions. In retrospect, "wrote Lord Hill, "I find some of the names proffered very interesting, for they include one or two holding high office in the BBC today."

"After the preliminaries," Lord Hill "put two rather general opening questions intended to get the talk going. Then came the financial questions..... and questions from members of the Authority to which other members often put supplementaries."

"Finally the chairman of the applicant company would usually make a summing-up statement and the interview closed. The interviews were thorough and usually long. Only when all the applicants for a particular franchise had been seen did a general discussion of their merits and demerits begin."(27)

In looking at the London Weekend application - a group led by Aidan Crawley, David Frost, Michael Peacock, Humphrey Burton, Cyril Bennett and John Freeman - Lord Hill wrote:

"It is an understatement to say that the Authority liked this application. The financial basis was sound. Even allowing for the fact that promising is so much easier than performing, it was difficult to resist the thought that here was a group which would bring new thinking, fresh ideas and a lively impetus to weekend broadcasting. It had to have its chance whatever the repercussions."(28)

Thus, the new company, London Weekend Television was awarded a new licence to serve the London area at weekends.

Why did TWW not have its licence renewed?

According to Lord Hill:

"Bearing in mind the fundamental difficulty of geography" (the region covered both Wales and the West of England) TWW "had not done too badly, though there had been some grumbling in Wales that it was a London-based company too little involved in and too insensitive to the real life of Wales. Its managing director, its programme controller and others of its senior staff lived and worked in London."(29)

At the interview stage with the ITA, the deputation from TWW "did not include the programme controller" due to what Lord Hill described as "the unconvincing grounds that to bring him as well as his juniors, the Welsh controller and his associate producer, was unnecessary."³⁰

It is possible that one of the reasons for TWW not having its licence renewed was partly due to its attitude towards creative people: feeling that the programme controller - the man in charge of deciding the TV station's creative output - was of so little importance to the company that he need not be interviewed by the ITA.

After interviewing TWW, the ITA saw the Harlech consortium led by Lord Harlech, Wynford Vaughan-Thomas, and others. According to Lord Hill, Harlech had based its application on "the need to foster and encourage" regional loyalty. Ownership and control of the company, according to Harlech, would "spring from the area" and full use would be made of the talent available in the region.³¹

The Harlech group stated that it would pursue a conservative dividend policy and would not diversify (although subsequently Harlech diversified into publishing and other activities). Harlech also promised to establish an education trust "which would be financed partly from the profits which would be earned by the special programmes initiated by a group of international stars" such as Elizabeth Taylor, Richard Burton and Stanley Baker. From this education trust contributions would go to bodies concerned with the arts, such as the Welsh National Theatre, the Bristol Old Vic Company and the Bath Festival.³²

Lord Hill thought "the trust idea was an exercise, if unintentional, in gimmickry," and the trust proposal played "little part" in Lord Hill's decision to support Harlech in preference to TWW.³³

What did influence Lord Hill was Harlech's programme ideas "in the description of which John Morgan played a prominent part."³⁴

Thus, it seems that in 1967, TWW lost its licence because Harlech appeared to have better programme ideas. It was also a financially viable consortium: and the ITA seems to have paid almost as much attention to financial viability as to programme ideas, for it is little use having wonderful

programme plans if the company concerned does not have the financial resources with which to carry out those plans.

It was not the interview alone that had impressed the ITA. According to Lord Hill, the fact that "TWW had interviewed unevenly was not important; that Harlech had done well at the interview was not a dominant factor." What had influenced the ITA was the overall belief that within Harlech "lay the greater talent, the fuller potential" over the period of the new licence."³⁵

Also in 1967, Scottish TV came near to losing its licence. According to Lord Hill, Scottish TV "tended to think it was much better than its programmes indicated that it was." Lord Hill recalled how on one visit to meet Scottish TV's board in Glasgow he had been shown, "as a demonstration of its excellence", one of the company's regular programmes of which the board was "particularly proud." Lord Hill thought the programme "pretty poor" and when he was invited to comment on it at lunch with the board he expressed himself in "forthright terms."

Some time later he warned one of Scottish TV's senior executives that "unless there was a speedy and substantial improvement in programme quality and range the chances of gaining another contract seemed....remote." That executive "acted immediately, almost within hours, making sweeping changes in the top layers of the company." It introduced some "new blood," including Francis Essex.

According to Lord Hill, "the combination of Bill Brown and Francis Essex brought about a striking change in the vigour and style of the company and its programmes."³⁶

Thus, when the ITA interviewed the board of Scottish TV, they were aware of its "improved performance in the previous eighteen months or so: it was on the upgrade, as it needed to be."³⁷

But Scottish TV was challenged by Central Scottish Television, led by Jo Grimond, Alasdair Milne, Alastair Burnet, and others. This application greatly impressed Lord Hill, although he felt that one weakness of their "evidence" was "an over-emphasis on the flaws in the performance of Scottish Television" - such over-emphasis coming particularly from "a woman member of the deputation, Dame Jean Roberts."³⁸

Lord Hill believed that Central Scottish Television should be awarded the licence, but other members of the Authority, "greatly influenced by the recent and substantial improvement in Scottish Television" thought that Scottish deserved another chance. It was, according to Lord Hill, Scottish TV's creative television people like Francis Essex and Bill Brown who had enabled Scottish TV to continue in operation.³⁹

In 1967 the whole process of "assessing" competing claims for television franchises was conducted in secrecy: there were no public meetings in the regions concerned - the IBA did not even publish the application documents of the various consortia so that the public could know just who

had promised what if awarded the licence for a particular area.

The press had speculated at the time on the results of the ITA's deliberations. The Times thought that T. Dan Smith's Trans-York television company had "won the fight for the lucrative Yorkshire area ITV contract."⁴⁰ The Times was wrong, as the contract went to Yorkshire Television.

The ITA announced their decisions regarding all the ITV contracts on 1st June 1967 - a Sunday. This was two days after the ITA had made its decision, but the "results" were announced on a Sunday because it was felt that to make an announcement on a weekday would have Stock Market repercussions. The shares of a company which had lost its licence could well fall rapidly.

The ITA called a press conference in London on the afternoon of that Sunday - although the applicants' representatives had been told of the ITA's decisions at a private meeting with the ITA in London on the Sunday morning.

Not unnaturally, the directors of TWW were upset at losing the licence for Wales and the West. Lord Derby, at a TWW press conference on 2nd June 1967 stated that TWW had been "completely unaware of any criticisms. We were given no opportunity to defend ourselves before losing our licence."⁴¹ Lord Derby also raised the position of TWW's shareholders.

In his reply to Lord Derby, Lord Hill wrote:
"When our procedures were over and the decision reached, we could not come to you and say:
'You have lost. You had better amend your

application in this and that respect, and then we will appoint you.' We could no more do that than go to Harlech Consortium and say: "You have not succeeded, but if you make this change and that you will win."

Lord Hill also wrote:

"I refer also to the suggestion that the Authority owes a duty to the shareholders of TWW since their money has financed the operation over the last years. Let me refer first of all to the founders. On our estimate, anybody who made and retained an original investment in TWW has an investment worth, at Friday's price, about £10,000. He will also have received a further £10,000 in dividends after tax."

Lord Hill ended his letter to Lord Derby:

"Let me say this. It is no pleasure to the Authority to be parting in due course from a company with which it has worked for ten years. It would be easier in so many ways to leave things alone. But that is not what the Television Act says we should do. However adequate its programmes, a company always lives with the risk that it will encounter a better competitor. In the nature of things, it may not happen often. This time it did."(42)

Writing after the event, Lord Hill believed that the ITA should have conducted its investigation of the various applicants in a more public manner. He recommended that "the programme policy statement of the applicant could be made public before the application is considered" as that statement was in effect, the applicant's "promise to the public against which, in the case of the successful applicant, its performance can be judged."⁴³

This was something that the Annan Committee took up, and one of the recommendations of that Committee in 1977 was: "The Authority should

conduct public hearings in the locality in which a franchise would be held before awarding or renewing a programme contract."⁴⁴

As will be seen from Chapter Three, on IBA contract procedures, this was to be one of the requirements for the assessment and decision-making processes for the ITV licences that would be awarded to take effect in January 1982.

However, it is important to remember that the IBA's decisions were final - there was no right of appeal to any other body. The IBA built, owned, and operated all the ITV transmitters, so it had the power and ability to immediately "pull the switch" and take any ITV company "off air."⁴⁵

The IBA monitored programme and technical standards. It received no grant from public funds, but charged the ITV companies a "transmitter rental fee" to cover its costs.⁴⁶

It is in this context of an independent, statutory body, with the powers of "life or death" over each ITV company, that we have to consider the history and fate of Westward Television: one of the ITV "regional" companies.

CHAPTER TWO

THE HISTORY OF WESTWARD TELEVISION: 1958 TO 1979

Westward Television was largely the creation of Peter Cadbury. He was born on 6th February, 1918 in Great Yarmouth, Norfolk, the son of Sir Egbert Cadbury, DSC, DFC.¹

As a small boy, Peter Cadbury had been out walking with his father when he saw a flock of wild ducks flying in perfect formation. "Who decides which duck flies in the point?" he asked his father.

"There are leaders among ducks as there are leaders among men," replied Sir Egbert. It was then, according to Peter Cadbury, that he knew that he, too wanted to be a leader.²

After Cambridge University, Peter Cadbury served in the Fleet Air Arm in 1940 and was then, in 1942, released to the Ministry of Aircraft production section as a Research and Experimental Test Pilot. In 1945 he contested the Stroud constituency in Gloucestershire as a Liberal candidate; and in 1946 he was called to the Bar at the Inner Temple and practised as a barrister from 1946 to 1954.³

In 1954 he became Chairman and Managing Director of the Keith Prowse Group, a travel and theatre ticket agency. In 1957, while still with Keith Prowse, he was invited to be one of the News Chronicle's two representatives on the board of the consortium which had (on 12th December, 1957) been awarded the commercial television licence for the North East of England.

Peter Cadbury accepted that invitation and was closely involved in all the organizational work of getting the consortium "on air" as Tyne Tees Television.⁴

The consortium included Sir Richard Pease (a local industrialist), Claude Darling (a senior partner in a firm of local solicitors), George and Alfred Black (who had much experience in the North East and elsewhere as impresarios "specializing in variety and revue"), and the News Chronicle.⁵

There had been ten other applicants for the licence - including a group led by Viscount Tenby (Gwilym Lloyd George) and another group which included Isaac Wolfson, Michael Balcon, the Hulton Press, Odhams, and the Manchester Guardian.⁶

The Independent Television Authority had awarded the licence to the Sir Richard Pease consortium because it had been impressed "by its strong local links and flavour of their programme thinking."⁷

The consortium had also made a firm commitment to "maximum involvement in regional community life" by establishing "a special department to foster local contacts."⁸

However, it is one thing to win a licence, and another to actually "get on air." Studio premises had to be acquired, equipment needed to be purchased and installed, staff had to be recruited. Peter Cadbury was heavily involved in all this work.

As preparations continued, Peter Cadbury became aware that the original investors in the consortium "now owned shares worth £80 for every £1 they had invested" and it seemed to him that he had somehow "missed the boat." He therefore asked if it was possible for him to be allocated "some of the golden shares." The consortium members told him that all the shares had already been allocated. Instead, he was offered a permanent seat on the board of Tyne Tees Television with director's fees of £300 per year.⁹

According to Mr. Cadbury: "When I saw what the others were making out of this new bonanza, £300 was peanuts and I immediately lost interest in that company" for which he had done much to "convert from a piece of paper to a going concern."¹⁰

Thus, while still involved with Tyne Tees, Peter Cadbury looked around for another consortium which might make use of his talents. The next franchise to be awarded was that for the East Anglia area and he approached one of the applicants for the franchise, but he was "too late" and could not persuade the consortium that they would benefit from his participation.¹¹

The successful applicant for the East Anglia ITV region was the Anglia TV consortium, headed by the Deputy Lieutenant for the County of Norfolk, the Marquess Townshend of Raynham. Other members of the consortium included John Woolf of Romulus and Remus Films, Laurence Scott of the Manchester Guardian, Donald Albery of Wyndham Theatres, Aubrey Richards and Glyn Daniel from Cambridge University, Aubrey Buxton, the naturalist, and Sir Robert Bignold, President of the Norwich Union insurance company.¹²

The ITA awarded the Anglia TV consortium the franchise in June, 1958¹³ because not only did it have "glittering talents" but also a "very substantial element of local participation in boardroom and in shareholdings." The group's "declared local programme intentions also impressed."¹⁴

According to the Daily Express, the "last big plum in the present commercial TV set up" would be the ITV franchise for the South West of England region.¹⁵

Peter Cadbury felt he had "learned the formula for success from Tyne Tees and then from Anglia" and decided to apply for the South West of England ITV franchise. He believed that the successful formula "amounted to a mixture of well known local squires to provide the integrity and social standing, with a degree of professionalism to make the business work."¹⁶

He found that the professionals were readily available, but the problem was "the selection of local dignitaries of repute, who could convince the ITA" of his consortium's worth, "not just financial, but also socially." However, his "list of friends and acquaintances West of Bristol was minimal."¹⁷

Peter Cadbury's father mentioned to him the name of Sir John Carew-Pole, a director of Lloyds Bank who lived in the West Country. Apart from him, Peter Cadbury had no other introductions to people in the region.

Thus, in 1958, Peter Cadbury set off with his friend John, Viscount Vaughan (later to become the Earl of Lisburne) armed "with a copy of Who's Who and a roadmap"¹⁸ to travel the South West, being driven by Cadbury's father's chauffeur, Thomas.

Peter Cadbury planned to recruit to his consortium a wide cross-section of the local population, but would first "get the leaders of the community in every possible way."¹⁹

At Sir John Carew-Pole's house he met several local businessmen and landowners, and the following day he went to the house of Sir George Hayter-Hames "and thence to other stately homes" where he was "received in most cases with warm hospitality, but also with a slight suspicion of this new fangled science of television."²⁰

To encourage local people to invest in his consortium, Peter Cadbury offered to underwrite their investments and pay back the amounts invested - plus an extra ten per cent - should the venture not prove to be a success. He has said:

"I did not want their money - I wanted their names, but I could not over-emphasize this for fear of causing them to think they were lending respectability to some form of confidence trick. But they signed up in stakes of £250 or in some cases £500, and in a very few instances up to as much as £1,000, on the strict understanding that they would not be called on to contribute one penny unless we won the licence, and even at that stage they could still drop out by taking up my offer to underwrite their investment."(21)

After some weeks of travelling all over the South West, he paused en route for London at the Imperial Hotel in Exeter. On arrival, he found - standing in the reception area - David, the Earl of Westmorland. Cadbury knew that there were now rival groups to his own and he suspected that the Earl of Westmorland was representing one of them.

At first, the Earl pretended that he was only in Exeter for "a few days' rest," but shortly afterwards admitted that he was "on the hunt for syndicate members."²²

The Earl of Westmorland commented: "Wherever I go I am told Peter Cadbury has already been here, and it is most depressing," and he then asked if Mr. Cadbury would swap Sir George Hayter-Hames for two of his bishops.²³

Peter Cadbury declined to "take on" any bishops as he believed that bishops would not have much appeal to the ITA, and if he did include a bishop in his consortium he felt that he would then have to find the equivalent for all the other religious denominations in order to preserve a religious balance.²⁴

By this time Mr. Cadbury had recruited to his group the Chairmen of all four County Councils in the region (Devon, Cornwall, Dorset and Somerset) together with the four Lords Lieutenant, and almost every "leading figure in every sphere of interest involving local good works or charities" as well as covering what Mr. Cadbury termed "the more democratic sides of local life" with a "selection of midwives, postmen, railwaymen.....and a number of hoteliers."²⁵

Having gained what he believed to be the necessary "local" and "social" element of his group, Peter Cadbury then set about recruiting "the professionals, the men and women who were likely to impress the Authority with their knowledge of the television medium in the fields of engineering and also programme production."²⁶

Baynham Honri, a former member of the BBC's Engineering Research Department, with technical experience of theatres gained while he was with Stoll Moss theatres, was recruited as the consortium's technical director. Frank Hoare, CBE, who had considerable experience of management in the film industry, was to share the duties of Managing Director with Peter Cadbury while the latter would also be Chairman.²⁷

On financial matters, the group was advised by Freddie Corbin who, at that time, was also the financial controller of the Horlicks company. It was Freddie Corbin who advised Mr. Cadbury that his first priority as regards share structure was to ensure that at least fifty per cent of the voting shares were in the hands of people on whom Peter Cadbury could always rely upon for their support. It was for this reason that Westward Television, as the consortium became known, was to have a share structure comprising a relatively small number of voting "A" shares and a much larger number of non-voting "B" shares.²⁸

Meanwhile, in June, 1958, the announcement was made that Anthony Jelly was to become the Managing Director of Tyne Tees Television. He was thirty-seven years old, the sales director of Scottish Television and a former sales manager with ATV.²⁹

Tyne Tees "went on air" for the first time on 15th January, 1959.³⁰ Peter Cadbury resigned from the Tyne Tees board five days later.³¹

On 14th October, 1959 the ITA invited formal applications for the contract for the ITV franchise for the South West of England.³²

The ITA received three applications from groups already operating commercial television licences in other parts of the country: Southern Television, Associated Rediffusion, and TWW. The latter company, serving "the West and Wales," had already discussed with the ITA the possibility of shared studio facilities in Bristol with whichever company was to be awarded the licence for the South West - this suggestion being made in order that the companies could more easily cover the northerly parts of the South West television area.³³

In addition to the applications from three existing TV contractors, the ITA also received twelve applications from other groups.³⁴

On 8th December 1959 the ITA members interviewed all twelve of the latter groups - but of the twelve, only five were thought by the ITA to be serious contenders "by virtue of the distinction of their members, their degree of regional commitment and the attractiveness of their programme plans."³⁵

Out of these five groups, Westward Television was thought by the ITA to be the best. Indeed, the Authority members were unanimous in their choice and were considerably impressed by the support for Westward by the representatives of many local interests and that "out of 208 named individual shareholders 194 were residents of the area."³⁶

According to Bernard Sendall, at that time Director General of the ITA:

".....above all, the Authority could not fail to be convinced by the evident care and professional know-how with which, in a ten-page Appendix to their application, the Cadbury group had set out their detailed programme intentions under nine separate headings: farming, the arts, women's programmes, children's programmes, sports magazine, light entertainment, news and news magazine, religion, and miscellaneous programmes on such varied topics as tin mining, local cheeses, sea fishing, local careers for school leavers, mead, oysters and Axminster carpets."(37)

The "Foreword" to Westward Television's licence application document stated that during the consortium's formation, "three basic principles were considered of paramount importance and have been observed throughout, namely:

1. That the control of the station should be and remain in the hands of residents in the South-West.

2. That the Group should be representative not only of every interest in the area but of every class of society and shade of political opinion, covering the area geographically with not less than 100 local shareholders.

3. That the best technical and administrative staff available should be recruited to ensure responsible and efficient management."(38)

The Foreword went on to outline the backgrounds of some of the many people involved with Westward Television, including many voluntary workers in the British Red Cross Society, the Women's Voluntary Services, the Council for Social Service, the St. John's Ambulance Brigade, the Federation of Women's Institutes, the Townswomen's Guild, the Diocesan Mothers' Union, the Territorial and Auxiliary Forces' Associations, The British Legion, the Soldiers' Sailors' and Airmens' Families Association, the Federation of Chambers of Commerce, the Traders' Associations of both Counties, the Chamber of Mines, the Rotary International, the County Cricket Clubs and the main Association and Rugby Football Clubs.³⁹

The Foreword pointed out that the Westward Group was non political "although all the principal political parties are represented within the Group by individuals." The Group stated:

"To avoid any risk of the charge of political bias no Member of Parliament has been invited to join this Group. Similarly, no clergymen or minister has been included, although the members of the syndicate include members of the Church of England, the Roman Catholic faith and all the principal Non-Conformist Churches."(40)

Shortly before Christmas, 1959, Sir Robert Fraser (Director General of the ITA) telephoned Peter Cadbury and told him that his consortium had been successful and that the "official announcement" would be made soon after Christmas.⁴¹

Although the contract for providing the commercial television service for the South West of England was awarded to Westward Television at the end of 1959, the ITA still had to organize the construction of the TV transmitters in that area. Westward had to find a studio site and construct and equip its TV studios. The Post Office had to arrange for the installation of the necessary sound and vision lines between the studio premises and the main transmitters. The ITA therefore suggested that the "on air" date should not be before August, 1961.⁴²

Peter Cadbury and his colleagues, however, wanted "an opening date in mid-March, 1961."⁴³

Meanwhile, further staff were being recruited for the new TV company. Emile Littler, a theatrical impresario, was appointed Westward Television's Programme Controller.⁴⁴

A site was sought in Plymouth on which to build a TV studio, and negotiations eventually began with the local council over a bombed site in the City centre. These negotiations took much longer than Peter Cadbury had expected; the Post Office took longer than anticipated to provide the necessary vision lines; the studio buildings took longer to construct than had at first seemed possible; and the building and equipping work cost more than originally planned.⁴⁵

One of the reasons for the building delays was that soon after construction work started, the site was found to be one of the burial grounds for French prisoners during the Napoleonic Wars⁴⁶ and various skeletons had to be removed.⁴⁷

The "on air" date was now to be 29th April, 1961 and in order to publicize the start of the new TV service to the region, Westward hired a steam train (the City of Truro) to pull a number of exhibition carriages to various parts of the South West.⁴⁸

The train was given a "send off" at the start of its journey from Olympia station in London by the Lord Mayor of London as well as by members of the Crazy Gang.⁴⁹ This attracted much press coverage - as did the progress of the train to twenty-three different station events in thirty-six days.⁵⁰

During the six months before the "on air" date it was estimated that over thirty thousand pounds had been spent on press advertising, the train exhibition, television dealer promotions, posters, and other publicity.⁵¹

As well as all this promotional activity, according to Peter Cadbury:

"For good measure we worked up a public row with Lord Derby who at that time ran TWW, the ITV station operating out of Bristol and Cardiff, by accusing him of poaching on our territory with the object of limiting our audience to the man in the Eddystone lighthouse. It was all designed to make the public aware of our imminent arrival."(52)

This "row" had arisen out of the "overlap" of transmitter coverage from the transmitter at St. Hilary serving TWW and the transmitter serving Westward at Stockland Hill: well over 100,000 people in those areas could receive both Westward Television and TWW.⁵³

TWW had issued to advertisers a map which could have led some people to believe that the TWW area included a large part of the Westward Television region.⁵⁴ Peter Cadbury declared this to be an act of "unrestricted piracy"⁵⁵ and the map was withdrawn.

Eventually, the "on air" day of 29th April, 1961 arrived and Westward started transmissions with the networked Saturday afternoon sports programmes and these were followed by other programmes provided by the network. It was not until 11pm on that day that Westward's first own-produced programme was shown. This programme, Hello From Westward, featured various members of Westward's staff "in their working environment."⁵⁶

Hello From Westward had encountered problems in rehearsal. Peter Cadbury had the idea of introducing to the viewers the Westward board of directors and some of the company's staff. According to Mr. Cadbury:

"I lined them all up in the studio and told them that all they had to say was 'Good evening.'" Unfortunately, "even this simple statement was too much for some of them and they wanted to rehearse how they should say those two words and whether to emphasize the word 'good' or the word 'evening.'" (57)

The Western Morning News claimed that Hello From Westward "conveyed well enough the spirit of enthusiasm among the new production team" although it felt the programme was "a scrappy affair, with forced continuity and plenty of meaningless statements."⁵⁸

Westward's local output increased over the following months to include a quiz series (Ordinary People), a twice-weekly local news magazine (Westward Diary), a local lunch-time light entertainment series (Look In For Lunch), and a number of other programmes.⁵⁹

In the autumn and winter of 1961 the actors' union, Equity, was on strike and so the whole of ITV suffered the loss of many of its popular drama and comedy programmes. This, inevitably, affected the ratings of the ITV service.⁶⁰

Earlier that year the Government had imposed a ten per cent tax on television advertising revenue. This Television Advertising Duty (TAD) had also had an adverse effect on television company profits.⁶¹

Peter Cadbury campaigned vigorously for the abolition of the "iniquitous" TAD which was seriously affecting the finances of the small regional ITV companies, including Westward Television. He also asked the ITA to reduce the transmitter rental charges which Westward had to pay to the ITA,⁶² and asked for the contractual obligation of Westward to produce six to seven hours per week of local programmes to be reduced to, at most, four hours per week.⁶³

However, Sir Robert Fraser (Director General of the ITA) was not impressed. In an internal ITA document in 1962, Sir Robert stated:

"Westward has had a lot of bad luck, but it has also had a lot of bad management. The internal quarrels.....are a byword in the business and it is still rather erratically conducted with too much part-time absentee direction."(64)

Bernard Sendall, at that time the ITA's Deputy Director General, has stated:

"By comparison with the operational cost of comparable regional companies, there can be no doubt that Westward's expenditure on both fixed assets and operations were on an extravagant scale."(65)

Peter Cadbury believed that a regional ITV company had a duty to spend considerable sums of money on providing the best possible studios and quipment in order to best serve the people of the region.⁶⁶

The ITA felt that any concessions made to Westward "would have been rightly seen by other companies as rewards for inefficiency, over-staffing and poor management. The company had to be told to put their own house in order."⁶⁷

Westward's twenty-two directors waived their salaries for a year, thus saving £6,000; the press and public relations department was "liquidated" and the management proposed a twenty-five per cent reduction (eighteen people) in the company's technical staff. This latter move provoked the ACTT (Association of Cinematograph, Television and Allied Technicians) union to threaten strike action.⁶⁸

The industrial dispute at Westward looked as if it might escalate into a nationwide ITV stoppage and so the central labour relations office of the Independent Television Companies Association (of which all the ITV companies were members) intervened. A "peace settlement" was found in which the eighteen redundancies at Westward were reduced to fourteen and the other ITV companies promised to find jobs for those fourteen elsewhere within the industry.⁶⁹ George Elvin, then General Secretary of ACTT, believed that this agreement was the first time in which "any industry as a whole has accepted responsibility for anybody losing his job in a single firm in that industry. It is a great step in the right direction."⁷⁰

Although Westward continued with its six hours of local programmes per week in 1963, the budgets of those programmes were severely cut. The farming, religious and gardening programmes were replaced by cheaper programmes.⁷¹

One of the reasons for Westward's financial difficulties at that time - besides expensive programmes and a lack of control of costs in the Plymouth studios - was due to the ITA charging Westward a transmitter rental based on an ITA-claimed viewing population of 1,400,000 when Westward itself estimated that the number of viewers in the region was probably one third less than that figure due to overlap and other transmitter problems.⁷²

An audience survey was commissioned by Westward from the research company TAM (Television Audience Measurement Ltd). This company duly reported that the number of viewers able to receive Westward's programmes was, indeed, much lower than the ITA had claimed (although not as low as Westward had earlier stated it to be) and so in 1963 the ITA decided to "grant an abatement of 20 per cent" of the transmitter rental fee which was applied retrospectively to the "on air" date in 1961.⁷³

In February 1963, the Postmaster General announced that the Television Advertisement Duty was to be abolished.⁷⁴ The Television Act, 1963 received the Royal Assent on 31st July of that year. One of the provisions of the Act was to replace TAD with a new levy based on NAR: Net Advertising Revenue (ie: gross advertising revenue less 15 per cent advertising agency commission). The levy would only become payable by an ITV company when its NAR reached more than £1.5 million per annum.⁷⁵ As Westward's net advertising revenue did not exceed £1.5 million p.a. until 1966⁷⁶ it thus significantly benefited from the replacement of TAD by the levy.

The new levy system also imposed a levy of 25 per cent on NAR between £1.5 million and £6 million per annum, and a 45 per cent levy applied to NAR above £6 million p.a.⁷⁷

Meanwhile, there had been changes in management at Westward Television. According to Peter Cadbury, conflicts had occurred between the Joint Managing Director, Frank Hoare, and the Programme Controller, Emile Littler. At one board meeting Mr. Hoare and Mr. Littler "actually threw rolled up pieces of paper, including board minutes, across the table at each other." It eventually proved "impossible to reconcile these two volatile characters" and "Emile washed his hands of the production side and Frank retired."⁷⁸

William Cheevers, Westward's Head of Engineering, was appointed Joint Managing Director in 1963.⁷⁹ Peter Cadbury remained Chairman and Joint Managing Director.

For the ITA, 1963 was also a "busy time"⁸⁰ as all the ITV companies' contracts expired in 1964 and so they had to be re-advertised.⁸¹ The advertisements inviting applications for three-year ITV licences from July 1964 onwards appeared in the press on 16th September 1963. The closing date for applications was 18th November.⁸²

All the then existing ITV companies applied for licences, together with eight new groups. Some of the applicants applied for more than one ITV licence area.⁸³

According to Lord Hill of Luton, Chairman of the ITA from 1st July 1963 to 30th June 1967⁸⁴:

"The fourth of December 1963 was the first of four exhausting days of interviewing applicants. With one or two exceptions the competition offered to existing companies was neither keen nor impressive."(85)

Although there were four applications (including Westward's) for the South West of England ITV licence, Westward was re-awarded the franchise.⁸⁶ Indeed, the ITA announced on 8th January 1964, that all fourteen companies holding ITV licences in 1963 were to have their licences renewed.⁸⁷

This new contract period was to prove extremely profitable for Westward Television. This was a sharp contrast to the first two years of Westward's operations. Its first year's trading had produced a net profit of just under £100,000, but this turned into a deficit of £66,654 when set against the previous, non-trading year's debit balance.⁸⁸

However, for the year ending 30th April 1965, Westward made a profit before tax of £294,000 on an income, largely from advertising revenue, of £1,363,000. The following year's profit was even greater, at £385,000 before tax.⁸⁹

Westward's programming, too, had increased in quantity and quality. The news magazine programme, Westward Diary, became, in April 1964, a five-nights-a-week programme.⁹⁰ In 1966, the Westward documentary Wyvern At War, won an international Emmy award in the USA. This programme "told the story of the 43rd (Wessex) Division from their landing in Normandy in 1944 to victory in Europe a year later."⁹¹

Peter Cadbury seemed to have made an impression on the Chairman of the ITA, Lord Hill, who readily recalled:

"the occasion of a visit to Westward's Plymouth station. I had yielded to the blandishments of the irrepressible and air-minded Peter Cadbury to travel with him in his private plane. The pilot was not quite sure where the landing ground was. Peter Cadbury, a wartime pilot, was so generous with his

advice yelled to the fortunately serene and unconcerned commercial pilot that I was moved to ask him 'Who is flying the bloody plane?'"(92)

In 1966, the ITA decided to extend all the ITV companies' licences by an extra year, until the end of July 1968.⁹³ This enabled the ITA to advertise in the press on 28th February 1967, inviting applicants for the ITV franchises.⁹⁴ Under the Television Act 1964, the licences were to be for a period of six years.⁹⁵ The closing date for applications was 15th April 1967.⁹⁶ Thirty-six applications were received,⁹⁷ only two of which (Westward and Tor Television) were for the South West of England area ITV franchise.

In Westward's application for the licence, Peter Cadbury stated that Westward now felt "fully integrated into the life of the South West Region"; its programmes "are well received in the area" and "the majority of the Company's staff have been recruited locally or have now made their homes and their lives in the Westcountry."⁹⁸

The ITA had set each of the applicants for the various ITV licences a series of questions that had to be answered in writing as part of their application document. Amongst these questions was: "How would the applicant describe its basic programme philosophy?"

Westward replied:

"Westward Television has always held that its primary function is to provide a responsible public service to the region. Covering nearly three quarters of the population in the South West area, television is a significant influence in the community and we believe its greatest field of usefulness and greatest challenge is to find ways to arouse in people's minds a greater awareness, understanding and appreciation of the world around them."

"Our policy is to achieve this by carefully balanced presentation of entertainment, information and education in our Programme Schedules.

Our experience in programming over the past six years has given us the knowledge to meet the requirements of this diverse and developing region. We have served an audience which has grown from 219,000 to over 400,000, and during this development in audience we have improved both our ratings and audience share in a region which was traditionally strong in its BBC loyalty and detached from the mainstream of national cultural and economic development.

The growth and support of our audience has given us no reason to change our aims, but it has intensified our determination to fulfil them."(99)

In answers to other questions, Westward gave details of its management structure, programme plans, financing, and provided much other information. In the field of education, Westward planned "a larger investment in the production of Adult Educational programmes with the close co-operation of Exeter University." The company revealed plans for the 1967/68 production of "approximately 26 programmes" of an educational nature and anticipated "an extension of this production in the years ahead."¹⁰⁰

Westward also proposed the inauguration of a monthly half-hour series "devoted to the arts in the Westcountry."¹⁰¹ The company also promised "more programmes of a broadly religious nature earlier in the evening",¹⁰² and "to devote a larger proportion of our resources to children's programming."¹⁰³

Westward Television had felt the constraints of the ITV networking system, where all the commercial television companies were expected to take a large proportion of their programmes, sight unseen, from the then four main ITV companies and to screen those programmes at times virtually dictated by the four main companies.

Thus, in answer to the ITA's question: "What developments would the applicant wish to see in the programme policy of Independent Television as a whole?" Westward's application document commented:

"whilst appreciating the production costs and problems of the major programme companies, we feel it is desirable that the programme policy of Independent Television as a whole should aim at encouraging more flexibility, outside peak hours, in programming so that each region can more adequately programme to the needs of its audience. We would like to see the federal image of Independent Television made more vital by enabling more participation by the regions in overall network programming."(104)

Westward also stated:

"We would like to see a more comprehensive and rational assessment of programmes made prior to network exposure, in the same way as the Theatre pre-tests its productions in the provinces, and advertisers test their commercials and product acceptability prior to launching."(105)

Tor Television's application for the South West of England ITV licence only became public knowledge a matter of days before the final application date.¹⁰⁶ The Chairman of Tor Television was the Yeovil member of Parliament, John Peyton.

Tor Television criticized Westward's performance in children's programmes and commented that Westward's local programmes were generally of a poor professional quality.¹⁰⁷

The ITA, after examining Tor's application document, felt that its "programme thinking" was not "particularly impressive." The ITA's staff believed that Westward had made substantial progress in the previous three years and so, after separate interviews with Westward and Tor Television, the ITA offered Westward a new contract.¹⁰⁸

The period of the new contract was to be an eventful one for Westward. In 1969 Westward's programmes included Open House ("Angela Rippon's afternoon magazine for women") and The Ball Game (a documentary recording "the unique annual custom in the Cornish village of St. Columb, where the mayor hurls a silver ball into the crowd of villagers and outsiders, who fight to take and keep it for the rest of the day"). Westward also produced a number of other documentaries, a farming series, three hour-long "football specials", The Dreamers ("a fantasy drama set in North Devon") and Crucible ("a twice-yearly look at the South West arts scene"). The company continued with its news coverage and news magazine programme.¹⁰⁹

On 21st January 1970 there was a "boardroom coup" and Westward issued a statement claiming that Peter Cadbury no longer retained the confidence of the board and had been "removed from his office as chairman of the company and from all executive offices which he holds in the company."¹¹⁰

It would appear that Mr. Cadbury's forthright manner had annoyed some members of Westward's board. According to one report, he had been "waging war" on a number of fronts: he had wanted to increase Westward's transmission area to include certain parts of Somerset that were allocated to HTV; and he had campaigned against the television advertising levy - a tax he believed was a drain on the company's resources "which just cannot be absorbed."¹¹¹

According to one press report: "There was wide talk of low morale at Westward" and the managing director (Bill Cheevers) and Peter Cadbury had been "at odds over company policy and the three non-executive West Country directors rallied behind the managing director."¹¹²

The board meeting that removed Peter Cadbury had taken place in London, with five directors voting against Cadbury: Bill Cheevers, Ronald Perry (General Manager), and three non-executive directors Winston Brimacombe (of Dingle's department store in Plymouth), George Lidstone (chairman of a local newspaper group) and Col. Eric Palmer (a Devon landowner). Sir John Carew-Pole (a non-executive director) abstained, and Peter Cadbury and his good friend, the Earl of Lisburne, naturally voted against removing the Chairman.¹¹³

On 24th January, Peter Cadbury called for an Extraordinary General Meeting of the company to consider his resolution to remove Messrs. Brimacombe, Palmer and Lidstone from the board. Peter Cadbury was quoted as saying that he had been "criticised by the three directors for his comments on the financial implications for the company of the television levy." Yet "these comments" had been made "with the full support of the managing director, Mr. Cheevers. The shareholders and the public were entitled to know that it was not possible economically to absorb the burden of the levy in a small regional company, however unpalatable such an admission may be."¹¹⁴

The EGM was duly convened but, before it could take place, the board held a three hour meeting at the Hyde Park Hotel in London. After that meeting the directors issued a statement: "The misunderstanding between Mr. Cadbury and some of his fellow directors has been fully discussed and resolved."¹¹⁵

The directors stated that they had expressed their "unanimous confidence in Mr. Cadbury as executive chairman of the company." The directors were "determined to work together" to "fulfill their obligations to the Independent Television Authority, the staff of the company, the shareholders and the people of the West Country whom they serve as television contractors."¹¹⁶

Winston Brimacombe had proposed, and Col. Palmer had seconded, a resolution that restored Peter Cadbury as Chairman.¹¹⁷

The Financial Times pointed out that it had been clear, even before the meeting, "that Mr. Cadbury probably had enough cards to win the battle. Even though he had been removed from the chair, Mr. Cadbury's ally, Lord Lisburne, became acting chairman and the West Countrymen never regained the initiative." He had been backed by at least 35 per cent of the voting equity compared with the assured 10-15 per cent of the others.¹¹⁸

Four days later, it was announced that "by unanimous resolution of the board," Bill Cheevers had been "summarily dismissed as managing director."¹¹⁹

On 12th March, Peter Cadbury was again warning about the effects of the levy on advertising revenue and said he viewed the future "with grave apprehension." Later that month, the Government cut the levy in order to assist the smaller ITV companies like Westward.¹²⁰

Westward's annual report for its financial year ending 30th April 1970 included Peter Cadbury's comments as Chairman that the levy had been "an intolerable burden" and that if the levy "had not

been removed from our shoulders, it is unlikely that we could have continued in the form we have come to expect, and comments of mine to this effect were published in the Press and elsewhere."¹²¹

Peter Cadbury stated that he had been "accused of exaggerating the dangers" but "an inspection of these accounts will show beyond peradventure that our fears were justified."¹²²

The accounts revealed that whereas in 1969 the company had made a profit after tax of £136,187, in 1970 this had slumped to £64,384.¹²³

In 1971 Westward celebrated its tenth anniversary and issued various press releases - one of which included another plea from Peter Cadbury that the Bristol area should be served by Westward Television and not by HTV. He wrote:

"It is incontestable that Bristol is part of the West country. It is equally an insupportable contention that Bristol and Wales are an ideal marriage - a Pakistani and an Eskimo would be more logical bedmates than Bristol and Wales."(124)

The press packs issued by Westward quoted various congratulatory letters that had been received by the company - including praise from Jeremy Thorpe (Leader of the Liberal Party), and Harold Wilson (Leader of the Opposition). Edward Heath (the Prime Minister) wrote:

"Westward Television has achieved so much in a decade that it would be almost a defiance of the laws of evolution to expect similar progress in the Seventies. Nevertheless, with a secure base such as has been achieved, I am sure that your progress will be as spectacular as it has been so far. I wish you every success. The name of Westward Television has become synonymous with one of the most beautiful parts of the British Isles, with an unequalled coastline and its own regional culture for which Westward Television has done so much."(125)

Westward prospered. By 1973 its after-tax profits were £263,955.¹²⁶

Programmes produced in 1973 included: A Family Tree ("how to dig up your ancestors, with Gordon Honeycomb"), Generation Three ("retirement, how to prepare for it and enjoy it"), Politics And The West ("keeping the Westcountry and Westminster in touch with a series of weekly programmes"), and Format ("Westward's quarterly look at the arts"). Other programmes ranged from a farming series to a darts competition, from documentaries to holiday and sports specials.¹²⁷

However, in the 1974 financial year, Westward-like all the other ITV companies - suffered a downturn in advertising revenue. According to Peter Cadbury, "our costs rose by 15 per cent" but "our sales of advertising....fell heavily as a result of the economic troubles caused by National strikes and the effects of the three day week."¹²⁸

Profits had fallen to £74,812 after tax, and Peter Cadbury pointed out to shareholders:

"When I first collected the Syndicate to apply for the Licence I told shareholders that this would be no way to quick and easy fortune. There are too many factors outside the control of management that can affect our profitability to an extent that is not acceptable in many other industries. However, I make no apology for our record over the last 14 years, as those who joined me in 1960 have seen an investment of £100 grow into £700 and and have enjoyed dividends of 560% over the years. During this period our initial capital of £230,000 increased by £1,417,000 to capital and reserves now totalling £1,647,000. During this time we have paid £473,000 in Levy and £1,614,000 in tax to the Government and £1,079,000 in dividends to the shareholders."(129)

The following year, due to improved economic circumstances and a revised method of assessing the Exchequer Levy (a special tax on ITV companies) Westward was able to boast profits after tax of £130,886.¹³⁰

The company's annual report for that year (1975) revealed that the Independent Broadcasting Authority had agreed to extend Westward's ITV licence for a further three years to July 1979.¹³¹

The IBA had also extended all the other ITV companies' licences for a similar period because the Government was reflecting on the future of broadcasting in Britain and was awaiting the recommendations of the Annan Committee.¹³² The Committee on the Future of Broadcasting, under the chairmanship of Lord Annan, had been established on 10th April 1974.¹³³

Before offering extensions of contracts to the ITV companies, the IBA had carried out "appraisals" of each company. The IBA stated that it had

"a high regard for the service which Westward provides for its area; its local programmes cover a wide range of material and its technical operations are efficiently run. The company has attracted a large measure of audience loyalty through the interest its programmes show in the area and through the friendliness of its approach on the screen." (134)

Westward's profits steadily increased, and for its 1978 financial year it revealed after-tax profits of £416,000.¹³⁵ The company also decided to diversify and in May 1978 it started Air Westward, providing scheduled passenger air services from Exeter Airport to and from Glasgow, Amsterdam, Paris and Gatwick.¹³⁶

In 1979 Westward's programmes included Preview West ("a monthly look at the arts scene"), Warhorse Of The Britons ("a study of the thousands of years of evolution of the Exmoor pony"), Lifespan ("a weeknight religious series examining Shakespeare's seven ages of man in contemporary terms"), a series of concerts, an "adult education series on angling",

and Vice Chancellor's Lecture ("outside broadcast coverage of the second annual lecture at Exeter University - delivered by Sir Frederick Dainton").¹³⁷

That year also saw a general ITV strike when a pay dispute with the ITV unions took the whole ITV network (except for Channel Television) off air from 10th August to 19th October.¹³⁸ According to Jeremy Potter (a director of London Weekend Television): "The strike ended in victory for the unions and a costly humiliation for the company managements, who were obliged under the settlement to meet vastly inflated wage bills."¹³⁹

Jeremy Tunstall wrote:

"Some argued that this strike was worth-while in terms of the benefits gained; others believed the strike to show that people as well paid as television technicians could survive a long strike. Another cynical interpretation was that the government in effect financed the strike via lower profits and thus lower levy. Certainly ITV's share of the advertising cake shrank in 1979. But another interpretation of the ACTT strike was that it was fundamentally a macho demonstration - a kind of thumping of the chest before the franchise carve-up of 1980." (140)

Due to political uncertainties, the ITV franchises which had all been due to expire in 1979, were extended to 31st December 1981.¹⁴¹ A General Election in May 1979 resulted in a change of Government from Labour to Conservative.

All the ITV companies (and most of the rivals for their franchises) were busily preparing themselves for the IBA's lengthy "franchise application process" and assessment for the new ITV contracts under which the ITV service would be provided for six years from 1st January 1982.

The next chapter outlines some of the rules and regulations that applied in the "franchise game."

CHAPTER THREE

IBA CONTRACT PROCEDURES 1979-81

In February 1979, the Independent Broadcasting Authority announced that, as part of the process leading up to the award of new contracts for ITV franchises, it would be inviting the public to make known their opinions "on the present (ITV) service and how it might develop in future" and to "have an opportunity of expressing their views when the time comes for choosing programme companies."¹

Earlier, the IBA had commissioned an independent research company, The British Market Research Bureau Ltd., to conduct a national survey on "Attitudes To ITV." This survey was based on interviews with 7,697 people (aged 15 years and over) living in homes which received ITV programmes. The interviews were conducted between 29th January and 7th April 1979.²

The public were also invited to attend 224 meetings throughout the country in order to give their views on ITV and its programmes.³

The use of public meetings to help the IBA in its consideration of future ITV programme contractors had been strongly urged by the Annan Committee⁴ and by the 1977-78 Session of the House of Commons Select Committee on Nationalised Industries.⁵

The Broadcasting Act 1980 (Clause 33) placed a duty on the IBA "before entering into any contract with a programme contractor for the provision of programmes in any area or locality" to "take such steps" as appeared appropriate to the IBA, "including if they think fit the holding of public meetings" to "ascertain the opinions of the public in that area or locality about the service proposed to be provided there by the Authority" and "to encourage the making of comments and suggestions about that service by members of the public in that area or locality, and shall take into account those opinions and any such comments and suggestions received by them."

The public meetings organized by the IBA were usually chaired by the IBA's local Regional Officer for the ITV area in which the meeting was held. The IBA sent invitations to attend to various groups and organizations, such as Chambers of Trade, Church societies, ratepayers' associations, Trades Unions and "women's groups."⁶ The meetings were also advertised and open to any members of the public who wished to attend.

John Harriott, the IBA's Chief Assistant, Television Contracts and Hearings (CATCH), was closely involved in the organization and assessment of the meetings. He has commented:

"In practice, interpreting the many voices of the public seemed at times hardly less simple than deciphering Linear B, or interpreting the gossip of a school of dolphins through fathoms of turbulent ocean, over faulty headphones, in a howling gale." (7)

The meetings were run as informally as possible. They were not legalistic and were not like tribunals. The public were encouraged to contribute their true feelings and views.⁸

According to John Harriott:

"The meetings were not.....mere window-dressing, nor were they an exercise in political democracy. Did they have any affect on the Authority's decisions? The answer must be, yes. Did public opinion compel decisions against the grain of other evidence? The answer must be, no. And perhaps these answers can best be illustrated by describing the Authority's response to the outstanding feature of the meetings taken as a whole, the repeated call for more and better regional television. The fact itself is beyond dispute. No subject was raised as often or as passionately as the subject of regional television. Speaker after speaker in every region pressed for more coverage of their own locality, more local news and current affairs, more coverage of local culture, history and achievements. There were complaints that some regions" were "so large that no particular town or village received as much attention on the screen as the inhabitants would like."(9)

After the first round of public meetings in 1979, the IBA felt able (in January 1980) to announce that while it would continue consultations and public meetings on programme related matters, it had decided the shape of the ITV regions to be offered to the best applicant groups.¹⁰

The IBA had considered whether there should be fewer and larger companies, but had come to the conclusion that fifteen companies was a sensible number in view of local interests and financial viability, bearing in mind the proposed 1982 start of the new national TV channel, Channel 4. The IBA pointed out that in its "early stages" Channel 4 "was likely to cost more than would be earned in additional revenue." It therefore followed that "there will be a need for financially strong contractors."¹¹

However, the IBA did make a number of changes to the geographical spread of certain of the contract areas. Various areas in the Lake District were transferred from being served by the Lancashire ITV contractor to that of the Border contractor - thus increasing the latter's population coverage by about 75,000.

The transmitter covering the Medway towns and an area extending south beyond Maidstone and eastwards along the North Kent coast to include Sittingbourne and the Isle of Sheppey was transferred from the London contractor to that of the Southern contractor.

Various other minor changes were made in geographical coverage. The IBA also announced its plans for a national breakfast-time service for which applications would be invited; and two of the existing ITV regions were to become "dual regions."

The Midlands region was to be divided into East and West Midlands, but both areas would belong to the same contractor. Each of the two areas would be expected to have a "separate identity" with specially made local programmes for each area.

The Southern area was re-named as the South and South-East England ITV area, and the IBA stated:

"The contractor appointed will be required to establish a suitably located studio centre in the South-East in addition to its main studios, which are expected to be in Southampton. Its Board structure will be expected to represent the dual character of the region; and it will be required to appoint executive staff based at the South-East studio centre of sufficient strength and status to ensure a satisfactory service of regional programmes independent of the rest of the company's output, as well as some programmes which would be broadcast as part of the company's output for the area as a whole, and perhaps for the network."(12)

Note the comment "perhaps for the network", for the IBA was still maintaining the view that it was the five major companies' duty to provide the bulk of the network service, while the regionals were expected to concentrate largely on programmes for their own areas.

In the South West of England area, the IBA saw "no compelling reason" for expanding the area to include Bristol. It considered re-allocating the Weymouth relay transmitter to the South of England contractor rather than the South West. The transmitter served about 50,000 people, and the IBA's public meetings had indicated "mixed preferences" - some people preferring to receive an ITV service from the Southern contractor, others from the South West. The IBA therefore felt "that a change of allocation.....would cause at least as much disappointment as would no change" and so the IBA decided that the transmitter should continue to be part of the South West of England contract area.¹³

At all the public meetings, representatives of the ITV companies could attend and, if they wished, speak briefly at the end of the meeting in order to deal with any points raised¹⁴ - such as to answer a complaint that the company was not providing sufficient news coverage of a particular area. Representatives of other applicant groups for ITV franchises could also attend the meetings.

Towards mid-1980 the IBA started a series of twenty "public hearings" around the country - each meeting being chaired by a member of the IBA with two other members present plus at least one senior IBA staff member. The IBA provided a full record of the "hearings" to all members of the IBA.¹⁵

The "hearings" were similar to the public meetings in their lack of great formality - but they were mainly designed to give the public an opportunity to express their views on the various applications for ITV franchises¹⁶ since in May 1980 the IBA had made publicly available copies of the precis of every franchise application.

Copies of the full application documents (excluding any "confidential material") were also made available for inspection at the IBA's London office, the IBA's regional offices, and the largest public libraries in each ITV area.¹⁷

Thus, members of the public had access to each applicant's promises of programme and other plans and so, if they wished, could comment on them at the public hearings. At the end of each "hearing", representatives of the applicant groups were each allowed to speak for about five to ten minutes on their application.

Each applicant group had to follow the appropriate legal requirements as well as the IBA's instructions in formulating their application. For example, clause 34 of the Broadcasting Act 1980 disqualified individuals and companies based outside the European Economic Community from being ITV programme contractors.

The Independent Broadcasting Authority Act 1973 (clause 12) stated that an individual or a company that carried on business as an advertising agency (or had control over such an agency) would be a "disqualified person" from becoming an ITV programme contractor.

The IBA also imposed various other restrictions on applicants for ITV franchises, and these were contained in its General Conditions of ITV Contracts (published in January 1980) and sent to all franchise applicants.

The Conditions included the statement that the franchise contract "will contain a clause to the effect that directors of television programme companies should not be appointed, or continue in office, beyond the age of seventy without The Authority's approval." The IBA stated that such approval would only be given in "exceptional circumstances."¹⁸

The IBA also expressed its "preference" for "a diversity of ownership in contracting companies, and for an appropriate degree of local ownership."¹⁹

The IBA also laid down conditions as to certain of the contents of the application documents and their precis, and set out a series of questions that had to be answered by each applicant. The questions asked of the applicants for the South West of England franchise included:

"Supply names, addresses and nationalities of proposed directors and senior staff."

"Describe the intended staff structure." (20)

Although the applications were published, the IBA stated:

"If an applicant considers information about persons connected with the group or about companies' business activities to be confidential, then this may be kept private; but an indication should be given in the application at the points where there is such information to be supplied. The intention is that only such information should be kept private as is strictly necessary and the Authority will wish to discuss with applicants any circumstances where information seems to be unreasonably withheld." (21)

This privacy clause was primarily designed to allow television personnel in particular companies to keep their involvement in various applicant groups a secret.

For example, it could seriously damage a person's career if he or she was to be revealed in a published application document as being a potential director of that applicant's consortium while at the same time he was currently working for the incumbent contractor for that area. Also, a senior BBC executive might well not wish his involvement in a consortium to be known in case he missed out on chances of promotion while the application process continued or, indeed, stood the real risk of the consortium not being successful at all.

Other questions that required answering in the application document included:

"How far is the applicant company or group representative of the area for which it seeks a programme contract? If the group or company was formed specifically to apply for a programme contract, what considerations governed its composition in its present form?"

"What experience in broadcasting education, information, entertainment, or other activities relevant to carrying out the duties of the programme contractor is present in the applicant group or company?"

"Give a full statement of the group's financial resources and plans." The IBA also required detailed financial forecasts for three years, the names of prospective holders of voting shares and people or companies who would hold five per cent or more of any other class of share or loan capital, and applicants had to give "sufficient details to show clearly where control of the company will lie."(22)

As regards programme policy, the IBA asked a number of questions, including:

"How would the applicant describe its basic programme intentions?"

"What are the applicant's plans for the quantity and nature of programmes it would produce? What proportion would be of specifically local or regional appeal, and what proportion of wider interest?"

"In the case of programmes specifically for the regional audience, how would the applicant try to secure that all parts of the region received due coverage?"

"Which post would have prime responsibility for deciding upon the shape of the programmes, and for developing new programme ideas? What would be the relationship between this person and the company's Board?"

"What developments would the applicant wish to see in the programme policy of Independent Television?"

"What are the applicant's views about the proportion of acquired material which is shown on ITV?"

"What assurances would the applicant be prepared to give to the Authority that it would make its proper contribution towards ensuring that the Fourth Channel was a successful and worthy addition to broadcasting in the United Kingdom?"

The IBA also asked detailed technical questions, including:

"Would it be the intention to attempt to acquire the studio facilities of an outgoing contractor? If so, would the facilities be modified? Please give details."(23)

The applicants were also asked to give:

"The dimensions of each of the studios; the type of construction; acoustical treatment; the type of heating and ventilation equipment; the lighting arrangements; and principal technical equipment." Plus "video recording and editing arrangements" and "Particulars of master and presentation control and other central facilities, and other principal rooms in the studio centre", and many other details, ending with "Details of the studio operational arrangements and staffing should be given in as much detail as possible."(24)

The IBA also asked a number of questions concerning staff relations and training. This was partly in response to clause 35(1) of the Broadcasting Act 1980 which required "The contracts between the Authority and the various programme contractors" to "contain such provisions as the Authority think necessary or expedient to ensure that each programme contractor makes adequate provision for the training of persons employed by him in the preparation or making of programmes."

However, the IBA asked more questions about staff relations (perhaps mindful of the 1979 ITV strike) than it did about staff training. Indeed, the only question on training was: "What plans are in mind for staff training, either in-house or outside the company?"

On industrial relations, the IBA's questions included:

"How would the applicant describe its policy in regard to industrial relations?"

"What would be the arrangements for consulting staff and for involving them responsibly in the affairs of the company?"

"Have any discussions taken place with the recognised trade unions in ITV about the position arising if the applicant company were offered a contract?"

"Who would be responsible for the day-to-day conduct of industrial relations within the company? What part is the Board seen as playing in this field?"

The IBA asked new applicant groups to comment on:

"how any requirement that an incoming contractor should give first consideration when recruiting staff to those employed by the outgoing contractor would fit into its general plans for its establishment as a new programme contractor and its operations generally."(25)

It can be seen, therefore, that the IBA was looking for applicants who had some knowledge of finance and of the creative and technical areas of television; who had connections with the region concerned; and also had sufficient funds to at least get the consortium "on air" should it be awarded the licence.

The IBA published detailed requirements as to the contents of the precis of the applications, stating that each precis should "run to about, but not more than, twelve sides of paper size A4."(26)

As well as having to gain some public support for their plans, attend public meetings and hearings, raise finance, prepare detailed plans and answer all the IBA's written questions in an application document, each applicant group was also to be interviewed by the members of the Independent Broadcasting Authority.²⁷

By the closing date for applications (12 noon on Friday, 9th May 1980) the IBA had received thirty-six applications for the fifteen ITV franchises plus a further eight applications for a national breakfast-time contract.²⁸

According to Sir Brian Young (Director General of the IBA):

"When applications were in, it became clear that the fifteen contests would in fact be very different in the strength of challenge that was offered: in some areas, there would be a walkover, except in so far as The Authority thought it saw real inadequacies; in others, people would come forward who might not seem very strong contenders, though the Authority would appraise and interview them very thoroughly; but in about half of the regions it was clear that there were not only decent companies in possession but also decent challengers. The fight was on. Neither old ties and a sound record nor pressures to twiddle the cube to show our dexterity were to be allowed to sway the issue."(29)

Some of the applicant groups were required to answer in writing a number of "supplementary questions" from the IBA, which followed on from matters raised in the applicants' earlier submissions. Some of the franchise contenders also had to attend more than one interview with the members of the IBA.

The final decisions were taken by the twelve Authority members:

Lady Plowden (IBA Chairman. Chairman, Central Advisory Council for Education (England) 1963-66. Chairman, Professional Classes Aid Council 1958-73).

Lord Thomson of Monifieth (IBA Deputy Chairman. Former Labour MP and Government Minister).

The Marchioness of Anglesey (Chairman of the National Federation of Women's Institutes, 1966-69).

A.M.G. Christopher, CBE (General Secretary, Inland Revenue Staff Federation).

Mrs. Ann Coulson (Assistant Director, North Worcestershire College).

Mrs. Jill McIvor (Librarian, Department of the Director of Public Prosecutions, 1977-79).

Rev. Dr. W.J. Morris (Minister of Glasgow Cathedral since 1967, a Chaplain to the Queen in Scotland since 1969).

Professor Huw Morris-Jones (Professor, University College of North Wales, Bangor; Head of Department of Social Theory and Institutions, University College since 1966).

A.J.R. Purssell (Managing Director, Arthur Guinness Son & Co. Ltd. since 1975).

Professor James Ring (Professor of Physics and Associate Head of the Physics Department, Imperial College of Science and Technology).

George Russell (Assistant Managing Director, Alcan Aluminium (UK) Ltd).

Mrs. Mary Warnock (Senior Research Fellow, St. Hugh's College, Oxford since 1976).

The Authority members were advised by senior IBA officials, including:

Sir Brian Young (Director General, IBA. Director of the Nuffield Foundation, 1964-70).

A.W. Pragnell, OBE, DFC (Deputy Director General, IBA).

Colin Shaw (Director of Television, IBA).

T.S. Robson (Director of Engineering, IBA).

Fuller biographies of the IBA members and the above-mentioned senior staff are given in Appendix C.

In the South West of England there were three applicants for the franchise: TSW - Television South West, West Country Television, and the existing ITV contractor Westward Television. The following three chapters describe how each group set about appealing to the IBA.

CHAPTER FOUR

TSW - TELEVISION SOUTH WEST

On 28th February, 1975, the Independent Broadcasting Authority announced that Radio Kennet had been awarded the independent local radio franchise for the Reading area.¹

This event led Kevin Goldstein-Jackson to think about the possibilities of forming a consortium to apply for a commercial television franchise. He had founded Radio Kennet, which had managed to gain the radio franchise against strong competition from a number of rival groups.²

The experience with Radio Kennet's formation and certain events leading up to its "on air" date were to have a significant impact on the nature of the TV consortium to be founded by Kevin Goldstein-Jackson - a consortium that was later to become TSW - Television South West.

Radio Kennet had been registered as a limited company in 1972, although it was not until 31st July 1974 that the Government announced the "go ahead" for the IBA to invite applications for the commercial radio franchise for the Reading area.³

The IBA's "deadline" for the receipt of licence applications was 7th January 1975⁴ and by that date it had received applications from four companies: Sounds of Berkshire, Thames Valley Radio, Thameside Radio and Radio Kennet.

Sounds of Berkshire was "eliminated" from the contest after a preliminary interview by members of the IBA, reportedly because that company appeared to lack the required guaranteed financial backing to set up the commercial radio operation.⁵

Thameside Radio's board of directors included Frank Butters (Vice-Chairman of Berkshire County Council), Richard Todd (the actor) and Ken Rivers (a local recruitment consultant).

Thames Valley Radio, which attracted the most press publicity for its application, was formed by Larry Forrester (an author/film screenplay writer), Ralph Levy (an American TV producer) and Pat Dunlop (the radio and TV personality) and Peter Hall (the then National Theatre director). Chairman of the company was the Duke of Wellington.⁶

Radio Kennet had the Duke of Wellington's son, the Marquess of Douro, as its Vice Chairman. The Marquess had been invited to become a director of Kennet as a result of Kevin Goldstein-Jackson scouring the pages of Who's Who looking for prominent people who lived in the Reading area.

However, the approach to the Marquess was made by Neil French Blake, who had contacted the Kennet group in October 1974 seeking to become involved with the company. Mr. French Blake had begun his career as a journalist on the Newbury News and had then worked for the BBC for six years and had been involved on one of the unsuccessful bids for the London commercial radio franchise.⁷ Mr. French Blake was appointed a director of Kennet on 15th October 1974 and he was soon to play a leading role in producing the company's licence application document and subsequently to steer the company towards its successful "on air" date.

The Marquess of Douro brought to the group Sir John Colville, who had been a private secretary to Sir Winston Churchill. Sir John was a director of Hill Samuel merchant bank, Grindleys Bank, Ottoman Bank and a number of other companies. Sir John was appointed chairman of Kennet.

Sir John and the Marquess of Douro introduced Rupert Hambro, a director of Hambros Bank, to the group and Mr. Hambro, who lived at Kidmore End, near Reading, became a director of the company.

Prior to these people becoming involved with Kennet, Kevin Goldstein-Jackson had secured the support of a number of people whom he had first met while a student at Reading University from 1967 to 1970. David Taylor a former student and then a typographer, was appointed a director of Kennet in 1972; and Patricia McQuade, President of Reading University Students' Union in 1973 was appointed a director of the company during her year as President. Both Mr. Taylor and Ms. McQuade resigned as directors of the company in January 1975, but continued to give Kennet their support.

Mr. Ted Bell, Senior Assistant Registrar at Reading University, became a director of Kennet in January 1975.⁸

Neil French Blake brought to the company three people who became directors: Tony Salisbury (General Manager of Capital Radio), Gerald Harper (the actor) and Viscount Exmouth.

Radio Kennet's programme plans, described in its application document to the IBA, included music, local news and traffic reports, an "advice" service and an access services where individuals and groups in the area could create programmes in order to express their creative viewpoints. The company also hoped to work closely with Reading University.⁹

The IBA interviewed a number of Kennet's directors on 8th February 1975 with a further interview on 20th February. On 25th February there were discussions between various representatives of Radio Kennet and the IBA which culminated on the IBA's announcement on 28th February that Kennet had been awarded the Reading area commercial radio franchise.¹⁰

It was not only Kennet's programme plans that had attracted the IBA, but also its perceived financial soundness, with three merchant bankers (Colville, Hambro and Douro) as directors.¹¹

However, the IBA appeared to regard Radio Kennet's Board of directors as being rather "upper class." Even the actor director (Gerald Harper) was well-known for his "upper class" role in the TV series Hadleigh. Kennet's Programme Controller, Neil French Blake, was married to a daughter of the Duke of St. Albans. Kevin Goldstein-Jackson, although a founder of Radio Kennet, was only a non-executive director of the company as he wanted to continue with his career in television as he had worked on a wide variety of programmes for Southern TV in the UK (including the children's series, HOW) and for HK-TVB in Hong Kong. The IBA were unaware that he had a working class background being brought up in a council house and his father worked as a maintenance mechanic in Mars sweet factory.

Lord Aylestone, Chairman of the IBA, wrote to Sir John Colville on 11th March 1975 repeating some of the IBA's requirements which had earlier been discussed and agreed with Kennet's directors prior to the IBA awarding the franchise to Kennet. For example, the IBA required Kennet to include a wide "social spread of interests" and wanted written confirmation that Mr. Rivers and Mr. Butters (who

had been members of the Thameside Radio consortium) would become directors of Kennet. The IBA also wanted the company to give consideration "to a possible allocation" of shares in the company to "suitable union interests."¹²

Thus, when Kevin Goldstein-Jackson first thought about the possibilities of applying for a television franchise, his experiences with the IBA with Radio Kennet led him to believe that the IBA would particularly be looking for:

1. strong financial backing
2. interesting programme plans
3. experienced, creative personnel
4. a board of directors from a variety of social backgrounds with a wide range of interests
5. trade union involvement.¹³

The importance of strong, committed, financing was emphasized when Radio Kennet's first offer of shares to the public was unsuccessful. Standard Industrial Trust had been appointed by Radio Kennet to issue, on 22nd April 1975, a prospectus on behalf of the company in a bid to raise £300,000 to finance the construction and operation of radio studios and associated activities.¹⁴

For a few months it looked as if the company would never be able to raise the necessary finance as the share issue had flopped; so few investors had shown interest in the issue that it had failed to meet the minimum level of subscription necessary to fund the radio station and so those people who had subscribed had to have their cheques returned.

In September 1975 a new prospectus was produced, this time seeking to raise £220,000 by the issue of 220,000 shares at £1 each. News International agreed to subscribe for 99,000 of the shares.¹⁵

This was a disappointment to Kevin Goldstein-Jackson who had always urged the company to secure as much committed financing as possible by direct approaches to local businesses and certain pension funds before inviting others to invest.¹⁶

It had also been planned, right from the earliest days of the company, that Radio Kennet would be independent of other media organizations and would not have any dominant shareholders.¹⁷ The fact that Kennet had failed in these objectives made Kevin Goldstein-Jackson determined that if he put together a consortium to apply for a TV franchise, then secure commitments of financing from a wide variety of sources, with no dominant shareholders, would be one of the main priorities.¹⁸

In early 1976, Radio Kennet changed its name to Thames Valley Broadcasting and it officially went "on air" on 8th March 1976.¹⁹ At that time Mr. Goldstein-Jackson was working in the Sultanate of Oman as Head of Film for the Dhofar Region TV Service.

Prior to his departure for Oman (in November 1975) he had already decided which ITV franchise he stood the best chance of gaining. He believed that the IBA would consider him too young to be allowed to be "in charge" of one of the five major ITV companies - ATV, Granada, London Weekend, Thames and Yorkshire. Sir Brian Young (Director General, IBA: 1970-82) subsequently confirmed that view.²⁰

The average age on appointment to a managing director role within the fifteen ITV companies existing in 1975, had been 45.²¹ At that time, Kevin Goldstein-Jackson was 29, which meant that if his TV licence application was successful in 1980, he would occupy a managing director role at the age of 34.

At a City University seminar discussion prior to submitting his ITV application, Kevin Goldstein-Jackson outlined why he had chosen to form a consortium to bid for the ITV licence then held by Westward Television. He believed that Ulster Television was unlikely to lose its franchise, partly due to the sensitive political climate in Northern Ireland. Anglia was frequently held out as the "model" regional ITV company and seemed sure to retain its licence; and Scottish TV and Grampian also appeared to be well thought of within the TV industry.

In Wales there had already been a contract change some years earlier when HTV had taken over from TWW, so it was unlikely that HTV would lose its licence so soon. Channel TV and Border TV were not really profitable enough to make it worthwhile for major financial institutions to back a bid for their licences.

This meant there was now only a choice between Southern TV, Tyne Tees and Westward. Southern TV's excellent track record in programme making (particularly documentaries, children's programmes and regional programming) made it look as if that company would retain its licence, particularly if it widened its shareholder base from the three organizations which owned it (Rank Organization, The Daily Mail group and D.C. Thomson Company) by seeking a public share flotation.

A bid for the Tyne Tees franchise would require local contacts and knowledge of that area and Goldstein-Jackson felt that it would be difficult to match Tyne Tees's local connections and goodwill. Thus, only Westward remained as a likely candidate to lose its licence.²²

One of Mr. Goldstein-Jackson's friends was Jonathan Harvey. They had both gained BA degrees at Reading University and Mr. Harvey had gone on to gain a diploma in arts administration from City University. When Jonathan Harvey founded the Acme Housing Association in 1972, to provide homes and studio space for "needy artists" in the London area, he had sought and gained the assistance of Mr. Goldstein-Jackson.

Jonathan Harvey was Cornish and had an extensive knowledge of Devon and Cornwall. He also had a keen interest in all the visual arts, so Kevin Goldstein-Jackson discussed with him the possibilities of a bid for the South West of England ITV licence. They agreed that they wanted to create a television company that would provide:

"A television service which genuinely cares about what people want to see on TV; a service which promotes the region and reflects its unique character and which does not underestimate the intelligence of the viewer; a service which entertains as well as informs; and a service which encourages the backing of 'hunches' and the taking of risks in creating new programmes."(23)

Bearing in mind his experiences with Radio Kennet, Kevin Goldstein-Jackson was keen to ensure that the TV consortium would have a board of directors reflecting a wide spread of interests. While in the Sultanate of Oman (1975-76) he formulated various programme plans for the TV consortium and searched through Who's Who, looking for prominent people who lived in Devon, Cornwall and the parts of Dorset and Somerset in the ITV area concerned.

However, Peter Cadbury's similar exercise, when establishing Westward Television meant that there were not many suitable "names" who did not already have some involvement with Westward Television.²⁴

On returning to England in 1977, Kevin Goldstein-Jackson began much more detailed work on the TV consortium, although he was working full-time for Anglia Television as Assistant to the Head of Drama (working on single plays and the Tales Of The Unexpected series) while based at Anglia's offices in London.

Jonathan Harvey (working full-time for Acme) and Kevin Goldstein-Jackson used their "spare time" to visit Companies House in London to research as many companies as possible that were based in the Westward TV area and produced profits of more than £50,000 per year.

Details of Westward TV's shareholders were obtained so that they could be excluded from the lists of people to be approached for support for the new TV consortium. As much detail as possible of the new group had to be kept secret from Westward TV so that Westward would not realize the strength of its "opposition" and would not be able to "poach" members of the new consortium's team.

Kevin Goldstein-Jackson and Jonathan Harvey were keen to ensure that their TV consortium was not just a "clique of friends" but was open to others who had talent and ideas and who were prepared to work in the South West of England.²⁵

Advertisements, using a box number for replies, were placed in the September 1977 issue of the Royal Television Society's Bulletin and in the film industry magazine, Screen International. "Strict confidentiality" was assured to people responding to the advertisement for people "interested in joining a consortium which hopes to apply for a small ITV station."

The response to the advertisements was not very encouraging. Indeed, only one senior person was recruited to the group as a result of an advertisement - and this was for one placed in the June 1979 issue of ACTT

Journal, published by the Association of Cinematograph, Television and Allied Technicians (ACTT) trade union. That person was Rosamund Davies, who eventually became Deputy Programme Controller (General Programmes) for TSW. At the time of responding to the advertisement, Ms. Davies was a freelance TV and film director. She had started her career with the BBC in 1954, had been a producer of Blue Peter, director of What's My Line and had worked on many other programmes for a number of ITV companies.²⁶

Many senior ITV people were reluctant to respond to advertisements to join TV consortia because they feared that their existing jobs might be in jeopardy if it became known that they were involved with another company. Broadcast magazine in May, 1979 revealed how two senior members of staff had been "relieved of their duties" at a major ITV company because they were involved in a bid for another ITV franchise.²⁷

In April 1978 Kevin Goldstein-Jackson and his wife, Jenny Mei Leng, purchased - with a mortgage - a small house in Poole, Dorset.²⁸ Although outside the official Westward TV transmission area, using a booster TV aerial it was possible to receive Westward TV's programmes. Mr. Goldstein-Jackson video-taped many of those programmes and became convinced that his TV consortium could produce a wider range - and better- local programmes than Westward TV.²⁹

Mr. Goldstein-Jackson was now ready to start writing to various people within the Westward TV region whom he felt might be able to help his consortium. In order for the group to be a "grass roots" organization, reflecting the interests of the region, he established six advisory boards,

covering: Arts, Agriculture & Fisheries, Education, Industry, Politics and Religion.³⁰

Jonathan Harvey became the consortium's Arts consultant, responsible for finding members for the Arts Advisory Board who helped to provide and comment on ideas and suggestions for arts programmes.

These advisory boards were not to be filled just by the "great and the good". By the time of the licence application, they included people from a widely varying backgrounds and with differing interests. For example, the Arts advisory board included the painters Terry Frost, Patrick Heron and Kerry Trengove; the poet Peter Redgrove; Thomas Brown (Development Officer for the English Folk Dance and Song Society); Steve Lawrence (a clown, actor, pop/rock group promoter) and many others.³¹

The Religious Advisory Board, included Rachel Davies (a Quaker), Rev. Peter Dwyer (Baptist), John Gribble (director of a fashion store in Cornwall, and a Christian Scientist), Satish Kumar ("a disciple of Vinoba Bhave"), Rev. Arthur Tuley (Methodist) and members of the Church of England and other denominations.³²

The Industry Advisory Board included the Cornwall region manager of the Co-op, a chartered surveyor, district secretary of the Transport and General Workers' Union, a hotel manager, a glove manufacturer, a divisional officer of the National Union of Railwaymen, and directors of a wide range of businesses.³³

The consortium's licence application document listed 106 advisory board members. The age range was between 26 and "over 65".³⁴ The members had been selected as a result of research and personal recommendation of other members of the consortium.

Kevin Goldstein-Jackson had "read every Year Book of every organization he could lay his hands on" and "had a standing order for every daily and evening paper in the region and he bought the other weeklies as he travelled around."³⁵ Every Friday, after work in London, Kevin Goldstein-Jackson's wife (who worked full-time as a secretary to an architect) drove her husband to their house in Poole. Then, over the weekend, they would drive around the Westward TV region meeting people, visiting numerous places of interest and generally absorbing as much information as possible before driving back to London, in their Citroen 2CV, late on Sunday night.

The first recruit from the region to eventually become a director of the consortium was John Peters, MBE. In his researches at Companies House, Mr. Goldstein-Jackson had looked at the files on a small newspaper company in the South Hams area of Devon. John Peters, one of the non-executive directors of that company was also a Lloyds underwriter so Mr. Goldstein-Jackson thought that he might be of some assistance on the consortium's industrial advisory board.

At a lunch in London with John Peters on 25th July 1978, Mr. Goldstein-Jackson felt a rapport with him and so immediately invited Mr. Peters to become a director of the company. This invitation was accepted.³⁶ Mr. Peters had been a main board director of Gillette Industries from 1955 to 1968 and had then held a number of other directorships.³⁷

The second local director to be selected, on the recommendation of John Peters, was Charles Ansell, a Devon farmer, whom Mr. Goldstein-Jackson first met at the Farmers' Club in London in February 1979. Mr. Ansell had been Chairman of Devon County Council from 1972 to 1976.³⁹

Sir John Colfox agreed to become a director of the consortium at a lunch with Kevin Goldstein-Jackson at the Royal Bath Hotel in Bournemouth in March 1979.⁴⁰ Sir John was a farmer based in Bridport, Dorset, was High Sheriff of that county in 1969, and was involved with a variety of voluntary activities and charitable organizations in the area.⁴¹

Gradually, the board was assembled. It was designed to be a board that not only represented a range of interests, but also one which would appeal to the IBA because they had certain interests in common.

For example, the IBA members at that time included Professor James Ring (Professor of Physics at Imperial College). The TV consortium had as a director Bernard Webster (Head of the School of Electrical Engineering at Plymouth Polytechnic). Mary Warnock (a Fellow and tutor of philosophy at Oxford University) was an IBA member. Dr. Jennifer Trusted, a lecturer in philosophy in the extra-mural department of Exeter University, was a director of the TV consortium. Anthony Christopher, general secretary of the Inland Revenue Staff Federation, was an IBA member. Brian Bailey, a District Organization Officer for the National Association of Local Government Officers (NALGO) was a TV consortium member. The Marchioness of Anglesey was an IBA member; the Earl of Iddeleigh was a TV consortium director.⁴²

Not all approaches to people to join the consortium were successful. Many people declined to become involved with the group because they felt that they could not be associated with a rival to Westward Television or believed that the group stood little or no chance of success, or (as with many people) they were so busy with their work or other commitments that they had no spare time available to assist the group. One person who had been recommended by a member of the consortium as an "ideal member of the religious advisory board" politely declined a written invitation to join that board because he belonged to a religious order that involved taking a vow of silence and he did not see how he could play a full role at meetings of that advisory board.⁴³

Some people who had been recommended as suitable for one of the advisory boards (or even for the board of directors) had to be turned down as a result of other people's comments on them or to preserve a wide spread of interests and geographical locations.

Commitments of finance had to be raised, but many people and firms within the Westward TV region declined to become involved. A representative of the stockbrokers, Pidgeon de Smitt, which had a branch office in Cornwall, declined to become involved with the group because he took "the view that the two licences that are likely to be revoked are those for Tyne Tees and Harlech" and he did "not feel that Westward is likely to be a victim."⁴⁴

Ralph Quartano of the Post Office Staff Superannuation Fund took the view that "this just isn't a pension fund type investment."⁴⁵

Sir Richard Cave, Chairman of Thorn Electrical Industries, stated: "I am afraid that this company would not be interested in making an investment in a commercial television licence."⁴⁶

A twelve-page "introduction" to the South West TV franchise situation (including the past profits performance of Westward TV and some of the plans for the new consortium's future) had been sent by Kevin Goldstein-Jackson to carefully selected financial institutions. His "target companies" included a few which had a good record in providing venture capital and providing "start up" finance (like Gresham Trust and ICFC) and companies for which an investment of, say, £200,000 would not cause them "sleepless nights" because it would represent only a small proportion of those companies' assets. Mr. Goldstein-Jackson did not want institutional investors "sitting on his shoulder" and forever trying to influence the consortium's television programme and other plans.⁴⁷

Within days of receiving his letter and 12-page consortium "introduction", Gresham Trust asked Kevin Goldstein-Jackson to meet with a number of their directors at their offices in London. During that meeting (in May, 1979) Gresham agreed to invest £200,000 in the consortium - the maximum amount sought from them by Mr. Goldstein-Jackson - if the group's licence application was successful.⁴⁸ A few weeks later he met with similar success at the unit trust and investment group Britannia Arrow Holdings.⁴⁹

However, one of the first major promises of investment came from Ernest Hecht, founder and managing director of the London-based book publishers, Souvenir Press. Mr. Hecht had published a number of Mr. Goldstein-Jackson's non-fiction book for children. These included Experiments With Everyday Objects, a

book of science experiments for which Mr. Hecht sold overseas publication rights to the USA, Canada, Germany, Italy and Holland. Ernest Hecht agreed, in May 1978, to invest £25,000 in the TV consortium should it be awarded the franchise.⁵⁰

Unlike some of the other early committed investors, Mr. Hecht was prepared to allow his firm's involvement to be mentioned to other potential investors and this was helpful in attracting the promises of additional finance.

Some potential investors had to be turned away because they wanted to invest too much and might exercise too much control over the group.

One company, Link House, the publishers of Exchange and Mart, declined to invest a small amount in the consortium, but later were to pledge a much larger sum to the rival West Country Television group.⁵¹

British and Commonwealth Shipping Company - which had purchased Westward Television's airline subsidiary - were approached by Kevin Goldstein-Jackson to join the consortium. The company readily agreed to become an investor in the group. It also brought in to the consortium as investors two companies (Stanley Stone and Sterling Industries) with which they were associated and which had significant interests in the TV franchise area.⁵²

The consortium needed technical expertise and a "fall back position" for TV facilities should the company's studio plans not be completed on time. Mr. Goldstein-Jackson therefore approached Television Services International, a major provider on a hire basis of television personnel and equipment to the BBC and ITV companies. The company, via its public and quoted parent (Phicom) agreed to become a major

investor in the company, as well as provide technical and other support for the writing of the application documents technical sections.⁵³

By the time it came to submit the licence application, Kevin Goldstein-Jackson had secured commitments of finance totalling £2 million from companies (also including Industrial and Commercial Finance Corporation, London Life Association, and Dartington and Company) and from over 190 private individuals. The National Association of Local Government Officers (NALGO) had agreed to invest £10,550.⁵⁴

No company controlled directly or indirectly, more than 20 per cent of the TV consortium. With the exception of Phicom, which provided a director with television technical expertise, no major investor had a representative on the board of the company.

Additional finance for the company would be sought from a public share issue in order that as many people from the region and other individuals could invest in the company. All the shares would be voting shares, but the company's Memorandum and Articles of Association would incorporate the relevant parts of the Broadcasting Acts so that "prohibited persons" (such as advertising agencies and non-EEC foreigners) would not be able to have their shares registered with the company (and would thus be unable to vote) unless the IBA gave its approval to such shareholders.⁵⁵

Further funds would be raised by bank borrowing. Barclays Bank confirmed in writing its willingness to provide £1.5 million. Technical and other equipment would be leased. Industrial and Commercial Finance Corporation guaranteed in writing a £1 million leasing facility, and Barclays Mercantile did the same for
⁵⁶
£2.5 million.

In no way could the TV group suffer the same problems as Radio Kennet had done: legally binding agreements provided strong and secure financial resources for the TV consortium.

The people and companies committed to providing the initial £2 million of finance (via share subscriptions) would only have to contribute the money if the consortium was awarded the TV franchise. Prior to that, all that was required was a modest payment towards "pre-contract expenses". For each £105.50p to be invested, a contribution of £1.84p was required. Thus, an investor committed to invest £50,007 if the consortium was awarded the licence, would pay £872.16 towards the expenses of the group.

The total to be paid in expenses would be £35,000. The contributions towards the expenses only became payable on or after October 1979, as and when an individual or company agreed to support the company. Prior to October 1979, Kevin Goldstein-Jackson had personally borne all the expenses of establishing the consortium. He was to be rewarded with a special share incentives.⁵⁷

The consortium did not have any employees. The only person it paid to work for it was Mrs. Naylor, a shorthand typist, who worked every Saturday for Kevin Goldstein-Jackson from 10th November 1979 until shortly after the group had been awarded the licence. Nor did the consortium employ a PR firm: relations with the press were largely handled by John Peters and Kevin Goldstein-Jackson.

The largest item of expenditure for the group were the printing of the licence application and the commissioning of a survey by the British Market Research Bureau (BMRB) on Viewers' Attitudes In The South West Of England.⁵⁸

As part of the IBA's contract procedures, it had contracted BMRB to produce a report, published in June 1979, titled: Attitudes To ITV: Report On A National Survey. This detailed Report assessed various aspects of every ITV company's performance as perceived by TV viewers in the regions concerned. 31% of the people questioned in the Westward region thought that Westward Television's programmes were "worse than the average standard of ITV programmes" a higher percentage than in any other region.⁵⁹

As the IBA had used BMRB, Kevin Goldstein-Jackson thought it would be helpful to his TV consortium to use the same research organization to conduct a survey for the group which could accompany, and form a part of, the consortium's licence application.

Kevin Goldstein-Jackson devised many of the questions for the survey. Not only did it ask people in the region to name their favourite programmes, but it also asked them to reveal the programme they disliked the most. The soap opera Crossroads was cited as the "most liked" programme by 32% of the people questioned, but 37% gave Crossroads as the programme they disliked the most.⁶⁰

This was to have interesting, and profitable implications. Further analysis of the survey results showed that those people who disliked Crossroads the most tended to be male who had just arrived home to find their spouse watching the programme. Kevin Goldstein-Jackson proposed scheduling the programme slightly earlier in the day, so that nearly all the people who gave Crossroads as their favourite programme would still be at home and able to watch it, while many of those who disliked it would not yet have arrived home.

Moving such a popular programme to an earlier time slot not only meant that "peak viewing advertising rates" could be charged to advertisers for this earlier time slot (and thus increase the revenue of the company) but the local news magazine programme to be scheduled soon after Crossroad would be likely to "inherit" a large part of the Crossroads audience and thus boost viewing figures for a local programme.⁶¹

To help discover the "margin of error" in the survey, Mr. Goldstein-Jackson gave a bit of Westward TV programme titles, plus some titles of non-existent programmes to the BMRB researchers. He did not inform them as to which programmes existed and which did not. The reason for this was to help prevent any researchers from accidentally changing their tone of voice or facial expression when reading out the title, or showing a viewer a card containing the name of a non-existent programme. The 583 people questioned (almost 6% claimed to watch programmes that did not, in fact, exist.⁶²

Viewers in the region were asked to say what types of programme they would most like to see a completely new, local ITV company produce. This resulted in a "Top Ten":

1. Local news magazine programmes (89%)
2. Local documentaries (85%)
3. Entertainment and comedy programmes (74%)
4. Adventure or thriller series (70%)
5. Plays (69%)
6. Quiz shows (69%)
7. Music programmes (65%)
8. Educational programmes for adults (62%)
9. Educational programmes for children (61%)
10. Local sports programmes (50%). (63)

These comments were again taken into account in devising the programme plans for the company, as was the wish expressed by 10% of respondents that they wanted a "more sophisticated" TV service.⁶⁴

Questions were also asked on a whole host of other matters, as a result of which many of the group's programme proposals were tailored to match more closely the programme requirements of the local population.

The advisory boards, too, were instrumental in shaping the consortium's programme plans. Each of the six advisory boards was chaired by a main board director.

A one-day conference was held at the Coach House Motel at Lewdown near Okehampton in Devon on 7th January 1980. 91 advisory board members attended the meeting to discuss and help formulate the company's plans.⁶⁵ By now, the group had decided upon a name: TSW - Television South West.

A board meeting of the consortium in October 1979 had seriously considered "Neptune TV" as the name for the company, with suggestions for the logo ranging from Neptune's fork rising out of the sea to a mermaid and a sea-horse. A few days after that meeting, the name of TSW was unanimously agreed.⁶⁶

Security was tight at the TSW Lewdown conference. The group did not want details of its plans revealed to Westward Television and/or West Country TV. Security men were employed to ensure that only members of the group were allowed into the conference rooms. Each "information pack" had a secret mark that made it unique. This was a procedure that had been followed right from the group's earliest days.

On one occasion, someone who had been approached by the group to join one of the advisory boards had passed on TSW material to someone at Westward Television who had then written to Lord Buxton, a director of Anglia Television, complaining that Anglia was employing a person (Kevin Goldstein-Jackson)

who was trying to take away Westward's ITV franchise and implying that all the existing ITV companies ought to stand together against interlopers.

Fortunately, Sir John Woolf, one of Anglia's founders and directors, had already given his approval for Mr. Goldstein-Jackson to be involved in the bid for the Westward TV area franchise. The TSW material sent to Lord Buxton was closely examined, and - although it was a photocopy of an original document - the secret mark had also been copied. Therefore, it was known from whom Westward had obtained the TSW material, and that person was subsequently fed misleading information about TSW's plans and the people involved with the group, while TSW let the person continue to believe that he was a participant in the TSW consortium.⁶⁷

At the Lewdown conference, many of the people attending - including nearly all the TV professional involved with the group at that time - were using pseudonyms. Even the main board did not know the real identities of all TSW's supporters.

The conference produced many ideas for new programmes and suggestions as to additional people who might be approached to support TSW. Some of the people suggested were already "secret" members of the consortium.

For example, Bernard Webster (a TSW director) successfully managed - in June 1979 - to persuade David Dickinson (Westward TV's Technical Controller) to agree to become TSW's Technical Director. In September, 1979 Michael Reinhold (Westward's Head of Education) agreed to become TSW's Deputy Programme Controller (News and Features). Mr. Reinhold had produced the networked educational series, The Television Programme, which had featured (and been

highly regarded by) a number of IBA officers, including Colin Shaw, Director of Television.

Both Mr. Dickinson and Mr. Reinhold continued to work for Westward Television: they would only join TSW if and when it was awarded the ITV licence.⁶⁸

While everything on the surface of the consortium seemed to be progressing well, there were innumerable problems. For example, on 21st May 1979 a highly experienced and talented TV professional agreed to become the consortium's Production Director. In effect, this person would have been Joint Managing Director responsible for all the technical and general production administration of the company. He would have added experience and maturity to balance against what the IBA might regard as Mr. Goldstein-Jackson's youth and relative inexperience.

The Production Director was an executive director of a major subsidiary of an ITV company and had many years experience in television at a very senior level. He had recommended to the consortium a man who had many years experience of financial matters, being a qualified accountant who had worked for a variety of entertainment and other companies. This person had agreed (in September 1979) to become TSW's Finance Director if it gained the ITV licence.

However, in February 1980, following a meeting with a number of TSW's financial backers, Mr. Goldstein-Jackson felt obliged to ask the Financial Director to stand down. This was a difficult task, as the person concerned had devoted a great deal of unpaid time to helping TSW, including attending the Lewdown conference, and there was no question on the Financial Director's integrity and expertise.

Partly due to this, and for other personal reasons, the Production Director also decided, in early March, 1980 not to continue with TSW.

The IBA required full, detailed, licence application to be submitted by 9th May, 1980. Thus, with only two months before that deadline, TSW was without a Finance Director and a Production Director/Joint Managing Director.⁶⁹

David Johnstone, a qualified accountant and managing director of the small merchant bank, Dartington & Co. was rapidly drafted in as part-time Financial Director. TSW's application document stated:

"TSW believes that a part-time Financial Director with varied interests outside TV can bring a "new look" to TSW's financial systems, and will be able to give a broad view of the economic prospects of the country as a whole rather than just of one industry. TSW aims to be a part of the community, and business life is a vital part of that community, so David Johnstone will also ensure that TSW reflects the industrial life of the region. The full-time, day-to-day control of financial matters will be in the hands of the Financial Controller.(70)

Peter Battle, who had joined the consortium in August 1979 with a view to becoming TSW's Sales Director, was persuaded by Kevin Goldstein-Jackson to become Joint Managing Director. Mr. Battle was born in 1933 and had joined Southern Television as a Sales Executive. In 1958, six months before its "on air" date.

In 1971 Mr. Battle had become Sales Manager of Anglia Television. In 1976 he returned to Southern Television and became General Sales Manager.

A new Sales Director was recruited from one of the smaller ITV companies, not Westward.

The company, recommended by one of TSW's non-executive directors, which had been entrusted with the design and layout of TSW's licence application produced a rather disappointing document. It did not help that in the map on the corner of the document, showing the South West of England ITV region, Plymouth had been placed in Cornwall. There were numerous spelling mistakes in the document which had not been in the original text written by Kevin Goldstein-Jackson.

It was now the end of April 1980 and the IBA required fifty copies of the application document within days. Thus, Mr. Goldstein-Jackson, his wife and one of his sisters-in-law, spent five evenings after work typing the document, which ran to 181 pages plus a further 54 pages of confidential information.

The typed document was rushed to a photocopying company and then sent to Ernst & Whinney, TSW's accountants, who had agreed to bind the document.

When the bound volumes were collected the day before the submission deadline, it was discovered that certain of the pages had been bound upside-down, so Mr. & Mrs. Goldstein-Jackson worked all through the night rectifying the situation. This was one of the perils of choosing to limit the amount spent on applying for the licence.⁷¹

After the application had been submitted, the board of directors had to prepare for the IBA interview. It was important that the TSW board members made a good impression on the IBA members.

Most of the TSW directors were non-executives, chosen to reflect particular interests in the region. With the exception of Peter Wayne (from Television Services International) all the non-executives lived in the ITV area covered by the licence application. All the executive directors had agreed to move to

the area if TSW was awarded the ITV franchise. This was one of the reasons why Jonathan Harvey (based in London with Acme) did not become a TSW director.

The non-executive directors were Charles Ansell (profession: farmer), Brian Bailey (NALGO union official), Sir John Colfox (farmer), Fred Hain (farmer), Douglas Hale (owner of Cornwall Aero Park tourist attraction), the Earl of Iddesleigh (a director of the Trustee Savings Bank), Gareth Keene (secretary of the Dartington Hall Trust), John Peters (non-executive director of a small group of local newspapers), Keith Sykes (Joint Managing Director of Watts, Blake, Bearne, a clay producing company whose Chairman, Claude Pike, was a director of the rival West Country Television consortium), Norman Thompson (West Cornwall branch secretary of the Post Office Engineering Union), Dr. Jennifer Trusted (philosophy lecturer), Bernard Webster (of Plymouth Polytechnic), and Peter Wayne (of Television International).⁷²

With the exceptions of Mr. Webster and Mr. Wayne, the non-executives had little direct knowledge of television production. They therefore agreed to participate in a number of two-day "training sessions."

The first of these sessions took place in London on 4th July when the non-executives (plus Kevin Goldstein-Jackson) were taken on a 90-minute tour of the IBA's Broadcasting Gallery before returning to an hotel in Bayswater where The Television Programme on "The Franchise Game" (about applying for ITV licences) was screen.

After lunch, a "mock interview" was held in which Roy Meadowcroft (an associate of British and Commonwealth Shipping Company director Peter Buckley) and Kevin Goldstein-Jackson played the roles of Lady Plowden, Colin Shaw and all the other IBA members and senior TV officials, and fired questions at the other TSW directors.

After a break for tea, two Video Arts training films were screened - one explaining "business finance for non-specialists", the other explaining how to speak well in public.

The day continued until 11.55pm with further "mock interviews", and more training films.

The next day the directors were taken on an extended tour of Television International's London studios.

However, as a result of the "mock interview" sessions on 4th July, it was clear that Sir John Colfox, a non-executive Chairman of TSW, was not his usual self. It transpired that he had suffered injury during a riding accident and he agreed to stand down as chairman.

It seemed that the board members were beginning to split into various "camps", some suggesting Keith Sykes as chairman, others putting forward different names. To avoid delay and any growing divisions in views, John Peters and Kevin Goldstein-Jackson lobbied all the non-executives, proposing that Brian Bailey become chairman - partly on the basis that Lady Plowden (Chairman of the IBA) was thought to have somewhat similar political views to Brian Bailey and because he was the only local director (apart from Sir John Colfox) not to be based in Devon or Cornwall. It was felt that Mr. Bailey, who lived in Taunton, Somerset, could help to fairly judge on any viewer accusations of unfair favouritism in news coverage of Devon over Cornwall, (and vice versa) and at least he had considerable experience of public speaking.⁷³

At a TSW board meeting at 9.30am on 5th July, 1980, it was unanimously agreed that Brian Bailey become Chairman of the company. Sir John Colfox

became Vice Chairman. This meant that TSW had two Vice Chairmen, as the Earl of Iddesleigh also held such a position.⁷⁴ The IBA were informed of the change of Chairman which had become necessary due to Sir John Colfox's riding accident.

Several other "training sessions" were held for board members including a "weekend school" in Bristol on 18th and 19th October which included a tour of HTV's Bristol studios. Certain directors of HTV had welcomed TSW's application for the South West of England ITV licence since TSW (unlike Westward) had never expressed any wish for the Westward TV area to be expanded into Bristol, taking territory away from HTV.⁷⁵

During the Bristol "weekend school", Mary-Jane Mansfield (a Programme Sales Executive with Anglia Television International, and who was TSW's Programme Development Manager), Roy Meadowcroft, and Martin L. Bell (a freelance TV producer who had worked on the first two series of Mastermind) quizzed all TSW's directors in order to help prepare them for the IBA interview.⁷⁶

It was felt by TSW's directors, that their performance at the IBA interview in London, and the reception of TSW's application document within the IBA, would be two of the main factors influencing the IBA members in their decision regarding the franchise.⁷⁷

A lot of faith vested on TSW's comprehensive application document. The confidential supplement detailed the backgrounds and careers of TSW's "TV professionals". They included Ken Seymour, who would be TSW's Head of News and Documentaries. Mr. Seymour, born in 1938, was programme organizer of Southern TV's award-winning local news magazine programme, Day By Day. He had also spent three years working for CBC in Canada.

Su Ingle, a presenter on Tomorrow's World, and who had been involved with a wide variety of natural history and science programmes, would work on a natural history series for TSW.⁷⁸

TSW's detailed programme plans included a daily news magazine programme; a weekly series dealing with "consumer matters within the region"; a weekly Police Special produced in co-operation with the local police helping to combat crime; How To Speak Cornish ("a properly structured series of programmes with appropriate back-up course material"); three 30-minute local documentaries every month; A Day In The Life Of series - featuring various people in the region; a series of "music specials" featuring "a wide variety of local and visiting musicians"; a weekly programme on local farming and fishing matters; Politics South West (a monthly political programme); a local quizz show; The Saturday Show (a Saturday morning programme aimed at young local people); What's Ahead (a Friday evening programme featuring local events during the coming week); a weekly Gardens For All series.

TSW also proposed a low-budget studio based comedy series; an adventure/thriller series filmed on location in the region; a series of six programmes on flower-arranging; Secrets Of The Coast (a natural history series); Mama Chicago (a jazz cabaret by Mike Westbrook).

TSW wanted to "experiment by commissioning and encouraging various performances by artists and musicians which could be of an extended nature." Such performances could range from electronic music to poetry readings, modern art and performance art.

Many other programme proposals were detailed and TSW expressed the view that "in addition to the adventure/thriller series" it would "like to achieve

a reputation for high-quality comedy dramas" to be networked on ITV or Channel 4. The application document stated:

"TSW already has plans for a 90-minute drama based on a well-known and successful West End farce, as well as a 90-minute play based on a novelette by a best-selling American author. TSW would commission adaptations/dramatisations of these works by British writers.(79)

In answer to the IBA's question: "What developments would the applicant wish to see in the programme policy of Independent Television?" TSW's licence application document responded:

".....we would like to see more risk-taking and experimentation not only on the 4th Channel but also on ITV.....

We also hope that small ITV companies (like TSW) will gain their fair share of Channel 4's output and be paid a fair price for such programmes.....

TSW recognizes the importance of the writer to creative television programming and wishes to see a greater awareness throughout the industry (an awareness which TSW already has) of the rights of writers to consultation and access in the production of their work.

TSW would also like to see included in the programme policy of Independent Television a greater awareness of the multi-racial, multi-cultural character of Britain, with the creation of more opportunities in television for peoples of (in Britain) minority races and cultures. TSW has already had discussions with the Commission for Racial Equality on this matter.

Another matter on which TSW has strong views is that we would like to see many more women being given technical and creative positions in television so that, perhaps, the role of women presented on the screen can be more balanced.(80)

CHAPTER FIVE

WEST COUNTRY TELEVISION

The West Country Television consortium was started by Simon Day in June, 1979 when he was formally told by Kevin Goldstein-Jackson, representing the TSW consortium, that TSW would unfortunately not be able to make use of Mr. Day's services.

Mr. Day was a farmer, businessman and Devon County councillor. He was born in Torquay in 1935, educated at the South Devon Technical College, and did his National Service in the Royal Navy. He then went on to Cambridge University, where he gained a degree in history.

On leaving university he went to India for five months to stay with a maharaja he had known while at Cambridge. The "big game trophies" from that trip decorated part of Mr. Day's 18th century house at Ermington in South Devon.

Mr. Day then went into business and became chairman of a small Somerset firm making portable buildings and then formed a business manufacturing office furniture.

Simon Day's father had long been involved in local government and had been chairman of Devon County Council. Simon Day was determined to follow in his father's footsteps and was elected to Devon County Council in 1964.

In 1966 Simon Day stood as the Conservative parliamentary candidate for the Labour stronghold of Carmarthen. In 1970 he was the Conservative candidate for North Cornwall, but the voters elected John Pardoe, a Liberal, instead.¹

At the time of forming his TV consortium, Mr. Day was Chairman of Devon County Council's Finance Committee.²

Simon Day, knew that Charles Ansell, a fellow local councillor, was involved with a television consortium and so asked Mr. Ansell if he could join the group. Charles Ansell mentioned this to Kevin Goldstein-Jackson but said that he and John Peters were not that keen for Mr. Day to join the consortium. Mr. Goldstein-Jackson felt that he ought, at least, to meet Mr. Day and so an appointment was arranged for 4th April 1979.³

At the meeting, Mr. Day stated that he was considering forming his own TV consortium, but he would welcome an opportunity to become involved with Mr. Goldstein-Jackson's group.⁴ Although very energetic and with many useful contacts, Mr. Day was not invited to join the group as the consortium already had two directors (Charles Ansell and John Peters) from the South Devon area and it was possible a third might be appointed as it was hoped that someone from Dartington Hall Trust would give the group his support. Charles Ansell and John Peters were both involved, as Conservatives, in local politics and to invite Mr. Day on to the board of the consortium would give it an "overweighting" in South Devon - and Conservative representation.

Kevin Goldstein-Jackson therefore wrote to Simon Day in June, 1979 informing him of the group's views - but pointing out:

"It may well be a good thing if you did form a rival group (if you have not already done so) as it would then appear as if the opposition to Westward was not coming just from one group but that Westward's general performance had created sufficient feeling amongst the local community as to create two opposing groups

If you do form your own group (or already have a group) I would be happy to supply you with the names of some of the companies/people who may well be open to other offers. We have already approached most people/companies of stature from within the region and have secured their active support.(5)

This offer was not taken up, but Mr. Day called upon some of his friends and began to assemble his own TV consortium, of which he would be chairman.

Daniel Cherrington, a farmer, broadcaster, and a fellow non-executive director of the local commercial radio company, Plymouth Sound, became a director of West Country Television.

Other directors included Robert Dorrien-Smith, (lessee of the Isle of Tresco), Ian Miles (Chairman and Chief Executive of Warwick Records), Felicity Waley-Cohen (an art gallery proprietor), and Anne Voss-Bark (proprietor of the Arundell Arms Hotel in Devon).

Other people to become directors of West Country Television, to help give the group a wide spread of interests, were Vivian Long (Regional Secretary of the National Union of Railwaymen), Margaret Langridge (headmistress of a primary school in Truro) and John Dancy (professor of Education at Exeter University).⁷

Simon Day also recruited a number of "West Country consultants." These included the poet Ted Hughes, ecology expert Edward Goldsmith, and fisherman Robert George.

To advise on "seafaring", the group had Captain Michael Garnett, OBE, technical manager to the International Tanker Owners' Pollution Federation. Advising on "links with Europe" was Christian Michielini, managing director of Brittany Ferries.

John Hamson, director of Social Services with Devon County Council, would advise on "social services and family" matters while Hugh Duder would assist on matters involving small businesses. Mr. Duder was the proprietor of a retailing business in Taunton.

Advising on "industry and mining" was Claude Pike, chairman of the ball and china clays firm Watts, Blake, Bearne. Mr. Pike's sister, the Rt. Hon. Lady Pike, was Chairman of the IBA's General Advisory Council from 1974 to 1979.

"Personal consultant" to Simon Day was Bernard Sendall, CBE who was Deputy Director-General of the IBA from 1955 to 1977.

West Country TV employed the PR firm Good Relations and they designed a four-page news sheet, West Country World, which outlined some of the consortium's plans.

Programme plans included:

"a children's serial based on the legend of the village buried beneath the sands, involving runic inscriptions and modern libraries, caves and mineshafts, ruined monasteries, gigantic monoliths so large that giants must have shifted them and a hoard of ancient Christian treasure with its golden beaker." (8)

There would be a "unique view" of the "seven hundred miles of coastline of the West Country" in "a series of films to be made for the national ITV network". Wildlife film producer Tony Soper would "focus a naturalist's eye" on the coastline and feature the plants and animals and other creatures of the area.

Roger Jenkins, producer of Poldark and The Onedin Line would produce a "drama series full of action and adventure" based "on the real experiences of the men in the fishery protection service."

There would also be a number of programmes designed purely for local audiences, including "a comprehensive weather service for farmers, fishermen and holiday makers"; a series exploring outdoor leisure activities such as windsurfing and fishing, providing "information on training, clubs and venues"; and a competition "to find aspiring artists - of any age and background - who want to develop their activities in a variety of areas such as painting, sculpture, writing, acting and music."

The company would provide an early evening news and current affairs programme plus a series on "success", featuring the people in the West Country who had established new businesses "creating jobs and wealth."⁹

West Country Television's licence application document revealed the company's plans for 28 half-hour "game shows" and 24 half-hour documentaries.¹⁰

Chief Executive of the company would be Tony Gorard, Chief Executive of Cardiff Broadcasting. He had been Managing Director of HTV from 1967 to 1978 and Chief Executive of HTV Group 1976-78. He was a qualified chartered accountant.

In charge of Programme Development (and Vice Chairman of the company) would be Mr. Bill Ward, a former director of ATV whose career spanned over 40 years in television as a producer of light entertainment and sports programmes.¹¹

West Country Television hoped that the experience of Mr. Ward - as a former member (for ATV) of the ITV Network Committee - would enable the company to have a number of its programmes screened nationally on the ITV network. Mr. Gorard, too, commented that the company aimed to present the South West to the rest of the country, "and that means producing first rate programmes that can compete for peak time on the ITV network."

The consortium aimed to produce not only a "full regional service" but also 28 hours per year of programming for the ITV network and 47 hours per year for the new ITV2 (Channel 4).¹²

Dan Cherrington hoped that some of the company's farming programmes would also be screened nationally. For example:

"A programme about bread making starting in January but back-tracking to show the growing, harvesting and handling of the crops through the whole year might jog a few Midlanders into booking their next holiday in the West Country. And it might even stop them having a picnic in the middle of a field of wheat in July."(13)

The programme controller would be Julian Mounter. He was born in the West Country, had worked on various local newspaper before moving to The Times, and went into television in 1972 when he joined London Weekend Television's Weekend World team. In 1973 he worked for Westward TV on a number of documentaries and a political series, and then worked as a reporter and producer for the BBC's Panorama programme. He left the BBC to work as a producer for Thames TV on Thames

Report and Inside Business. At the time of the application bid (in 1980) he was 36 years of age.¹⁴ Tony Gorard had been born in 1927 and Bill Ward in 1916.

West Country Television commissioned a survey by the independent research company Marplan which revealed, amongst other things, that Westward TV's regional news magazine programme, Westward Diary, was the only locally produced programme screened by Westward which achieved both a large audience and a "high satisfaction rate."

The company aimed to raise £7 million by issuing 5 million "A" non-voting ordinary £1 shares at par and £2 million redeemable non-interest bearing unsecured loan stock. There would also be a further 500,000 "A" shares issued to employees "in due course" in a scheme linked to profit-sharing.

In addition to the non-voting shares it was planned to issued 790,000 ordinary 1p voting shares, 240,000 of which would be held by members of the board, 50,000 would be held in trust for employees, and 500,000 would be allocated to the holders of the non-voting "A" shares on the basis of one voting share for every ten non-voting "A" shares held.¹⁶

"Pledges" of financial support for the group had been received by Link House Publication, the publishers of Exchange and Mart, who would invest £500,000.

The public quoted Samuel Properties Group would subscribe £750,000; Warwick Records £250,000; Simon Day £250,000; Exeter-based London and Manchester Insurance £100,000, and the public quoted HAT Group £100,000.

The consortium's merchant banking advisers, Singer and Friedlander, stated that they anticipated "no difficulty" in raising more than 50 per cent of the remaining finance from West Country sources.¹⁷

CHAPTER SIX

THE WESTWARD CAMPAIGN: 1979-80

Westward Television was determined to gain the renewal of its licence from the IBA and changes were made to the board of the company in 1979 and early 1980 in the hope of making it more "attractive" to the IBA.

In late 1978 the board consisted of Peter Cadbury (Chairman), The Earl of Lisburne (Deputy Chairman), George Lidstone who was a director of West of England Newspapers, (Vice Chairman), Ronald Perry (Managing Director), Terence Fleet (Programme Controller), Harry Turner (Sales Director), the Hon. Simon Lennox-Boyd (the son of Viscount Boyd of Merton and a director of Arthur Guinness, Robert Cooke (the Member of Parliament for Bristol West) and Michael Heathcoat-Amory.

The Earl of Lisburne lived in London, Harry Turner lived in Surrey and Peter Cadbury had homes in London and Hampshire; all outside Westward's transmission area.

The board agreed that more local directors were needed. In 1979 Rodney Brimacombe (a director of Dingles department store and of Harrods) was appointed a director of Westward. He had homes in Ivybridge, Devon and in London. His father, Winston Brimacombe, had been one of the original subscribers to the Westward TV consortium and had been among the first appointments to its board of directors. Winston Brimacombe had retired from the board, at the age of 70, in 1978.

In the late 1970s, Peter Cadbury had increased his campaign for the reform of the Exchequer Levy. In his 1978 Report to Westward TV's shareholders, Mr. Cadbury pointed out that the "almost confiscatory level of taxation by Exchequer Levy", together with corporation tax, took "85% of the profits" of the company.¹

During his lobbying for Exchequer Levy changes, Mr. Cadbury had been invited to meet Lord Harris of Greenwich, the Home Office minister responsible (under the Labour Government) for broadcasting. Lord Harris seemed to find Mr. Cadbury's views of great interest and further meetings followed.²

In early 1979 it seemed likely that the Labour Party would lose the General Election to be held that year. Lord Harris resigned from his Home Office position and became Chairman of the Parole Board.

Shortly afterwards, Lord Harris agreed to join Westward's board of directors as he "had always had a special regard for Westward, which was certainly an exceptionally well managed station with an unblemished record and undeniably a great future."³

The Westward board were delighted, as they believed that the ex-minister responsible for television would have considerable knowledge and contacts that would prove helpful in ensuring that Westward retained its licence. Lord Harris was appointed to Westward's board in April 1979.

Some of the Westward directors were concerned about what they called the company's lack of "regional culture". They believed the Westward board should have someone to represent "some form of art or education, which were on the list of priorities by the IBA, as being essential qualifications for a successful ITV company."⁴

To fulfil this role, Dr. Harry Kay, Vice Chancellor of Exeter University, was invited to join the board and he was elected a director in January 1980.

It was thought by many of the Westward directors that a female should be appointed to the board, especially in view of the fact that the IBA was chaired by a woman (Lady Plowden).

A number of ladies were invited to lunch at various times with Peter Cadbury and some of the other Westward directors, but none of them appeared to be "suitable" until Mrs. Penny Phillips was recommended.⁵

Mrs. Phillips had been in the French Resistance during the war, had been awarded the Croix de Guerre, was an MBE, and had been the leader of Somerset County Council since 1974. Mrs. Phillips joined the board in January 1980.

In late 1979, Ronald Perry (Westward's managing director) had recommended to Peter Cadbury that Kenneth Holmes, managing director of a Devon-based company, Renwick, would be a useful addition to the board.

On 10th May, 1979, Kevin Goldstein-Jackson (founder of the rival TSW - Television South West consortium) had been invited to meet Mr. Holmes at Dartington Hall, as several representatives of Dartington Hall Trust believed that Mr. Holmes would be a useful addition to TSW's board. TSW's founder did not share this view, especially as at that time TSW's board was "overweighted" with Devon representatives. Mr. Holmes was therefore not invited to join TSW.⁶

Mr. Holmes, however, met with a different reaction from Westward's directors and he was appointed to Westward's board in January, 1980.

To emphasize his commitment to Westward Television to the IBA, Peter Cadbury decided to buy a house within the TV region. After looking at a number of unsuitable properties, he was flying in his helicopter near Plymouth when he saw a "magnificent airstrip" in the grounds of a beautiful house. He made further enquiries about the property and eventually bought it, in 1980, for £2 million.⁷

The Lyneham estate at Yealmpton, Plymouth, included a deer park, five lakes, two swimming pools, and a farm, as well as the airstrip and the 8-bedroom house.⁸

Westward Television also took other action in a bid to improve its franchise appeal. In 1977 the company had decided to diversify by establishing Air Westward, an airline intended to operate scheduled services between the West Country and various countries in Europe.⁹

Air Westward started operations in May 1978, running a scheduled service between Exeter to and from Glasgow, Amsterdam, Paris and Gatwick. The company's 1978 Report revealed that the airline operation had made a loss of £316,000, due to start-up costs and initial operating losses.¹⁰

Westward Television had received some criticism for this diversification. The IBA preferred ITV companies to use their profits for further investment in activities related to their main TV operations. Air Westward was sold in April, 1979 to a subsidiary of British & Commonwealth Shipping Company¹¹ - a company which was then soon approached to join the TSW consortium.

According to Westward Television's licence application document, the diversification into Air Westward had not been successful and "despite our hopes about the long-term viability of the project" it had been sold "when there appeared to be a danger that delays in achieving financial equilibrium could adversely affect our mainstream activity."¹²

Westward substantially increased its expenditure on technical facilities, spending £300,000 on new studio and outside broadcasting equipment.¹³

The number of local programmes was increased. On 23rd August 1979 Westward devoted two hours to a programme taking a "comprehensive look" at the future for the South West of England and including interviews with prominent local people.

Westward initiated the first of its proposed annual "televised lectures" with William Whitelaw, Home Secretary, giving a lecture on "Law, Order and the Media."¹⁴

In November 1979 Westward announced plans for a major expansion of its studio facilities in Plymouth.¹⁵

In February, 1980 more than 500 delegates from all over the South West attended a major conference in Taunton on "Enterprise Westward", organized by the South Western Chambers of Trade and Commerce and sponsored by Westward Television. Speakers included the Chancellor of the Exchequer, Sir Geoffrey Howe, and a number of local MPs.¹⁶

Westward Television commissioned Professional Studies Ltd. to carry out a survey within the TV franchise region in order to obtain the comments and opinions of viewers in that area.

55% of people questioned for the survey thought that "the current balance of national to local programmes was about right," although 37% "felt that more time should be given to local programmes."¹⁷

9% thought that Westward's programmes were "technically inferior" to those made by the network companies.

However, when compared with the output of BBC South West, Westward's programmes scored highly. 47% thought that Westward was "go ahead and lively" (compared with 8% for BBC South West); and 33% thought that Westward had "a really wide variety of programmes" while only 18% could claim that for BBC South West.¹⁸

A major effort on the part of Westward's staff and directors was put into Westward's licence application document. In its application, Westward promised a "new drama production unit" which would "contribute programmes to the ITV service, nationally and regionally."¹⁹

The company also hoped that Channel 4 would commission drama from Westward and that it would be possible to enter into pre-sale and co-production arrangements with other companies.

Westward's application document listed a number of drama projects which it had "under consideration." These included a seven-part filmed drama based on Daphne du Maurier's The King's General, and set in Plymouth and Cornwall at the time of the Civil War; a thriller by David Martin "filmed in contemporary Plymouth", The 'Q' Stories set in Cornwall by Sir Arthur Quiller-Couch; a drama based on the "experiences of Rev. Hawker at Morwenstow, North Cornwall"; D.H. Lawrence in Cornwall - a play "based upon Lawrence's experiences in Cornwall at the time of the

first World War when he and his wife were suspected of being spies"; The Secret Sharer based on the Conrad Novel and "filmed at sea"; a series of "mystery and imagination from Cornwall, Dartmoor and Exmoor" plus a number of other plays and series.

There were also plans for children's drama series - including Stalky and Co based on Rudyard Kipling stories; Dark Treasure, a "modern adventure series set in the tin mining industry"; and Long John Silver, the "further adventures of Stevenson's famous character."²⁰

Westward's other programme plans included "an important series" on "the theme of human relationships, The Inner World".²¹

Westward recognized the importance of agriculture to the region and commented that as agriculture "accounts for about 12% of the employed population" in the area, the company's farming programmes would "continue to be of crucial importance". A weekly farming programme would be produced.²²

The application document stated: "Preparations are in hand for a wide range of major documentaries for the ITV Network and the Fourth Channel Service." Documentaries "under consideration" included: "The Bugle Brass Band Summer Festival in Cornwall", "Travels with Arthur Marshall", "Sailing cruise along West Country coast emphasising safety at sea - introduced by Edward Heath"; "Rick Wakeman - profile of a talented rock musician"; "William Rees-Mogg: profile of Somerset's farmer High Sheriff and Editor of The Times"; an "underwater series on famous West Country wrecks"; and "Inside the Holiday Industry: the view from the kitchen - series."²³

Westward's application document listed numerous other programme plans, including Sharing Life With A Pet - a "new-style pet care series."

The application document gave the names of the eleven members of its education advisory panel (two of whom were also members of the rival TSW's education advisory board); and listed the company's nine agricultural advisors and four religious advisers.²⁴

In answer to the IBA's question "What developments would the applicant wish to see in the programme policy of independent television?" Westward stressed the need for a "more adventurous approach to programming, with increased opportunities to transmit programmes produced by regional companies on the network."²⁵

On the surface, all seemed to be going well for Westward and its plans, although on 24th January 1980 the Daily Express revealed that "Two men, one of them millionaire TV chief Mr. Peter Cadbury, have been to Plymouth police headquarters to make statements in a police probe" regarding allegations contained in an anonymous letter concerning possible corruption in Plymouth's council.²⁶

On 4th March 1980 the national and local newspapers had headlines: "TV chief Cadbury accused"²⁷ and "TV Boss And Wife To Face Summons".²⁸ The summonses alleged that Mr. Cadbury and his wife had "wasted police time."

The case was adjourned three times. When the case was eventually heard, on 6th October 1980, Mr. Cadbury and his wife admitted to the offence and were each fined £200.

The Devon and Cornwall police had spent 202 hours and ten minutes investigating allegations of corruption against certain Plymouth City Council officials as a result of a letter which had been received by Plymouth's Lord Mayor. The letter, which had been written on crested paper similar to that used by Plymouth City Council, had been signed "six of your loyal civic workers". The letter, sent by the Cadburys, wrongly alleged that a "fiddle" had been operated by certain named council officials.

Mr. Cadbury had, prior to the court hearing, apologized to the named officials and paid them compensation.²⁹

The court case was headline news in the national and local newspapers and even featured in ITN's television news coverage.

While waiting for the case to come to trial, Peter Cadbury had featured in the press stating that he was selling his Lyneham house because of "police persecution".

A statement from Mr. Cadbury, written on Westward Television's headed notepaper, had been circulated to certain newspapers. It appeared that shortly after Mr. and Mrs. Cadbury had been summonsed for wasting police time, the police "investigated an alleged complaint about Mr. Cadbury shooting Canada geese on his farm", although at the time of the alleged shooting offence Mr. and Mrs. Cadbury had been overseas.

Then the police had "called at Lyneham at 10.30 at night "to inspect Mr. Cadbury's gun licence".

Mr. Cadbury was reported in The Daily Telegraph in July as stating: "When I drive anywhere I am often followed by a police car and they wait at the end of the lane leading from Lyneham onto the A38, I had to abandon my number, WTV1, because of what I feel to be police persecution."³⁰

All this publicity did not endear Mr. Cadbury to many of his fellow directors of Westward Television. At the end of a two-hour board meeting at the Rougemont Hotel in Exeter on 14th July, Mr. Cadbury was "relieved of his chairmanship" and Lord Harris was appointed chairman of Westward Television.³¹ Mr. Cadbury remained a director of the company.

This news, too, attracted headlines in the national and local press. "Tears As A TV Tycoon Quits" was the Daily Mirror headline.

Shortly afterwards, the newspapers were full of news of Mr. Cadbury's "fight-back" when he called for an extraordinary shareholders meeting to reinstate him as chairman and Lord Lisburne as deputy chairman.³²

On 10th September 1980 the shareholders' meeting was held and the votes were counted on the separate resolutions to remove Lord Harris, Ronald Perry, George Lidstone, Sir Robert Cooke, Simon Lennon-Boyd, and Michael Heathcoat Amory from the board. Including proxy votes, there were 119,140 votes in favour of the removal of Lord Harris and 3,370 against the resolution. The resolutions relating to the removal of the other named directors were also passed.

The shareholders voted in support of the appointment to the board of Westward Television, of David Dickinson, (Westward's Technical Controller), Anne Whatley (Westward's Company secretary) and John Hollowday (Financial Consultant to Westward).³³

The results of this meeting again made Westward headline news in the press. However, the directors "removed" by the votes of the shareholders did not vacate their positions as the vote "was to be a technical manoeuvre, taken for legal reasons "pending another shareholders' meeting."³⁴

The IBA received a direct request for intervention in the boardroom "struggles" from Lord Harris.³⁵ The response from the IBA was to give the company fourteen days to sort out its problems or risk losing its ITV franchise.³⁶

On 9th October 1980 the Authority members met and discussed the Westward situation for 40 minutes.³⁷

On 10th October, the Chairman, Deputy Chairman, Director-General and Deputy Director General of the IBA had a meeting with Mr. Cadbury.

The IBA felt that Mr. Cadbury should not resume being chairman or chief executive of Westward. However, this "did not imply that the Authority was moving to make him leave the board."³⁸

The IBA had the power to "withdraw the licence from Westward forthwith" and the station could be taken off the air - perhaps with transmissions being replaced with those of an adjoining area, such as from Southern TV or HTV, until such time as a new franchise holder could be appointed.³⁹

Mr. Cadbury agreed to stand down from the chairmanship of Westward, and he became a non-executive director.⁴⁰

In November, 1980 Mr. Cadbury resigned from the board of Westward Television.

On 6th November 1980, David Dickinson was formally appointed to Westward's board. Although Mr. Dickinson had agreed to join TSW's board as Technical Director, should TSW be awarded the new franchise, he had maintained Westward's confidentiality throughout and had not been closely involved with TSW's plans.⁴¹

In early December, just weeks before the IBA was due to make its pronouncements on the new ITV franchises, there were again headlines in the press concerning Westward Television.

"Trouble flares at Westward again"⁴² and "Call to bring back Cadbury"⁴³ were typical of the headlines of press reports of moves by a number of Westward shareholders to requisition an extraordinary meeting of the company in order to remove Lord Harris, Ronald Perry and Ken Holmes.⁴⁴

Eventually, a date was set for the shareholders' meeting, 29th January, 1980.⁴⁵ But by then it had already been announced by the IBA that Westward had not been re-awarded the ITV franchise for the South West of England.

CHAPTER SEVEN

THE IBA'S DECISION-MAKING FOR THE SOUTH WEST ITV FRANCHISE: 1980

On Sunday, 28th December 1980 the Independent Broadcasting Authority announced the names of the groups awarded the ITV franchises to commence on 1st January, 1982.

The IBA awarded the South West of England franchise to TSW - Television South West. The IBA's press release stated:

In the South-West area the Authority had a particularly difficult choice. Westward has earned praise in a number of fields; and the Authority had regard for the determination with which the Board tackled management problems earlier this year, and for the way in which the staff maintained the output in the disagreeable months that followed. But there were two other strong contenders here, offering a professional and interesting service. After much discussion, the Authority formed the view that TSW had particular promise for the ITV system, both in what they planned to do and in the calibre of the Chairman and Board and in the ideas of a fairly young team. It will be offering TSW the franchise. As for all new appointments, it will need to approve the company's managerial, financial, and shareholding proposals. The company will be talking to Westward Television about ways in which the transition can be most smoothly effected by the beginning of 1982.(1)

Chapter Three outlined the IBA's contract procedures, and we have already seen from other Chapters how the three rival groups for the South West franchise prepared and promoted their franchise bids.

This Chapter seeks to explore how and why the IBA came to the decision to award the franchise to TSW rather than to Westward Television or to West Country Television.

The IBA's public meetings held in the Westward TV area were all organized and attended by the IBA's Regional Officer, Peter Bath. As well as publicising the meetings with posters and small advertisements in local newspapers, Mr. Bath also sent invitations of the meetings to various local organizations. People who were unable to attend were invited to submit their views in writing, not only on Westward Television but on ITV generally.

Some people and organizations appeared not to fully understand the nature of the franchise application process. For example, one organization in Exmouth, Devon, which was unable to send a representative to the IBA meeting in that town, stated that its members had met to discuss the new franchises. "Out of 48 members present", stated the Hon. Secretary of the organization, "27 wanted the new channel to go to ITV, 6 wanted BBC and the remaining 15 'didn't know'".²

Mr. Bath was required to send reports on all the meetings to the IBA's headquarters in London. He dutifully recorded the number of invitations which had been sent out, how many people had responded accepting, and gave the number of people who actually attended. He also gave a brief description of the main points raised at each meeting.

For example, for the meeting in Redruth on the evening of 10th January 1979, Mr. Bath had issued 170 personal invitations and received 104 acceptances. Only 17 people actually attended.

The first item Mr. Bath raised as chairman of the meeting was whether or not anyone had any problems with the actual reception of the ITV service: was there interference to the pictures? There were no problems.

Questions were invited on Westward's programmes. Mr. Bath recorded that "most of the audience liked Westward Diary, and particularly approved of Kenneth MacLeod", the presenter of that regional news magazine programme.

"Several people criticized Treasure Hunt", Westward's regional quiz series, and said that "the standard of questions was moronic."

There were a number of requests for greater coverage by Westward of events in Cornwall, and for more "live outside broadcasts of outdoor festivals."

Other suggestions were for "historical programmes about Cornish people, and for five minutes of spoken Cornish immediately prior to the opening of programmes on Sunday mornings."

A number of other points were made concerning Westward's programmes and, as regards the general ITV service, one lady "asked for more public warnings of violent or disturbing programmes, particularly those shown early in the evening."³

Mr. Bath gave copies of his reports of the meetings, plus copies of the letters he had received commenting on Westward/ITV to Ronald Perry, Westward's Managing Director. Mr. Perry then circulated these to Westward's board members.⁴

By the time the IBA came to hold its public meeting in Plymouth, on 23rd September, 1980, the publicity concerning Westward's boardroom upheavals had attracted over five hundred requests from

people wanting to attend and the IBA was forced to change the venue of the meeting in order to accommodate such numbers.

Mrs. Mary Warnock, chairing the meeting for the IBA, stated that she and her colleagues had come to Plymouth "to hear what the public want from its independent television service. You know about the troubles at Westward. I would repeat that this is not what we have come to discuss."⁵

The meeting heard various complaints about Westward. "There was a lack of local news"; "not enough attention was paid to small rural areas"; Cornwall should be "regarded with more seriousness and respect".

There was also praise for Westward: Westward Diary was "homely and informative"; "much of Westward's output was equal to stations in London and the North"; Westward was "doing an excellent job."⁶

At the end of two hours of comments from the public, the three rival groups were allowed seven minutes each to comment on their plans. Robert Robinson, the TV personality, spoke first on behalf of TSW. He explained why he had been attracted to TSW's proposals which gave local people more local say in the programming. Mr. Robinson "waxed lyrically" about a series he was going to make for TSW.

Robert Robinson was followed by Brian Bailey who emphasized that TSW wanted to "create a small but pioneering station" which would "back its hunches", "take risks" and all its programmes would have their "roots in the region."

It was then the turn for Simon Day to speak on behalf of West Country Television. His group wished "to build on Westward's achievement over the last nineteen years". Local people "would have a say" in the running of the company.⁷

Terry Fleet and Lord Harris spoke on behalf of Westward Television, stating that they had taken note of what viewers had said at the meeting and would take appropriate action where necessary, and were pleased that so many people liked Westward's programmes.

The IBA maintained press cuttings files on all the franchise areas and thus had a considerable collection of comments on the rival groups and their plans, which included:

Geoff Baker, a columnist with the Exeter Express & Echo, in a detailed critique of TSW's licence application, stated that TSW's plans were "all indicative of a creativity that I consider is clearly missed at present."⁸

Jack Rugsley in the Western Daily Press described West Country Television as "probably the most formidable consortium."⁹

Tony Levene, in Financial Weekly, described TSW as being "the major opponent" and stated that TSW had "the most impressive financial backing of any contender."¹⁰

The Cornish Chough devoted more than a page to considerable praise for TSW's programme proposals.¹¹

The Sunday Times commented that Lord Harris's "victory" over Peter Cadbury at Westward Television had raised "cynicism". Lord Harris "is a good friend of George Thomson, IBA's chairman-designate and was himself responsible for the 1978 White Paper on

broadcasting. It could be said that he set the syllabus he is now asked to fulfil."

The Sunday Times described Westward has having "strong audience loyalty"; its regional service was "goodish"; and its "good documentaries" deserved "special mention."

West Country Television was described as a "serious, if unexciting contender" and had made "few explicit programme promises."

The Sunday Times commented on TSW: "Impressive board with strong local ties. Very well financed. Promises to take on all Westward staff. Good detailed programme ideas."¹²

The application documents were read by various IBA officials who prepared "staff papers", including "records of past achievements" and "the reality of new proposals."¹³

Westward Television's application document detailed plans for many new documentaries. The IBA was aware that, for example, in the twelve months period 1st April 1977 to 31st March 1978, Westward had only screened five local documentaries, plus eight programmes in the Walking Westward series.

Westward's drama plans mentioned in its application document would have looked more impressive if Westward had actually screened even one single local play in 1977-78.¹⁴

The Authority members also "read the applications carefully - it took them a long time." They "agreed lists of supplementary questions" which were sent to each applicant group and "studied the answers."¹⁵

The supplementary questions varied from group to group. For example, the questions asked of Westward Television included:

"What assurances can the Authority be given that the company is now on an even keel under the direction of a cohesive Board backing a sound management? We are not now interested in the personal aspects of what recently happened, but are there lessons to be learnt from it in respect of, for example, the management structure and the composition of the company? Does the company propose any changes in these or other areas?"

Concern was expressed about some of Westward's technical equipment which did not meet with the IBA's Code of Practice. Westward was asked:

"What equipment would the group have in service at the start of the new contract period which would not meet the 1980 Code of Practice? Have they any plans for replacing the equipment which does not meet that Code?"

The IBA had a number of questions concerning Westward's financial estimates as given in its application document. These questions included:

"Why is it assumed that there will be no advertising revenue from the 4th Channel in 1982?"

"It is proposed to construct a new studio complex. What is the estimated capital cost? Why is it proposed to deal with this on a sale and lease back arrangement?"

"On advertising revenue it is stated that the forecasts have been prepared assuming a growth in GNP over the period 1980/84 and 'incorporating our own views with regard to real growth of advertising revenue in that period and our own share of it'. Is it possible to say what those views are and on what they are based?"

The IBA appeared to be concerned about comments that had been made at some of the public meetings in the area that Cornwall had been "neglected" and that the company devoted a disproportionate amount of time to news of events in Devon. The IBA asked Westward:

"What is the company's view about coverage of Cornwall? How much attention does it and should it receive in relation to other parts of the South-West area?"(16)

A number of different questions were directed by the IBA to TSW, including:

"The company proposes a wide range of network offerings. How would it ensure that such a range of programmes could be satisfactorily produced by the holder of one of the smaller ITV franchises?"

In its detailed reply, TSW included the comments:

"TSW's creative people have deliberately been drawn from the regional ITV stations rather than the major companies because they have the necessary experience in creating programmes of network quality within a regional station."

TSW went on to state:

"TSW believes that it would be a disadvantage to have as Programme Controller someone who is used to operating with the high budgets, high manning levels and restrictive practices of a major network company, as such a person might well spell disaster for a regional company as small as that in the South West. This is why TSW is particularly pleased that its TV people fully recognize and understand the problems (as well as the many potentials) of regional television."

The IBA asked many other questions, including:

"The Authority is interested in the plans of new applicant groups in respect of the transitional arrangements they will make, should they be awarded the contract, for the provision of studios, the engagement of staff, and the continuous provision of programme services. Would the group like to add anything to what they say in their application on this point?"(17)

The IBA required 34 copies of the answers to the supplementary questions.

TSW's application document, the confidential supplement to that document, its commissioned research report on the requirements of viewers in the region, its answers to the IBA's supplementary questions - were all so detailed that in total they amounted to almost 350 pages and included itemized sample programme schedules, extremely detailed programme plans, list of investors, and biographical information on all TSW's board members, senior executives and advisory board members.

The IBA members interviewed representatives from every applicant group. Prior to the interviews, each consortium was asked to send to the IBA fourteen individual photos and biographical details of each person who would be attending the interview on behalf of the consortium.¹⁸

According to Sir Brian Young, Director General of the IBA, the "reading and listening and talking about each one of the fifteen area contracts had probably taken the average" IBA member, "even before the interviews began, anything between a few hours and most of a day."¹⁹

The interviews with the applicant groups for the South West of England ITV franchise took place at the IBA's London headquarters on 4th December 1980. The IBA had timetabled each interview to last for 1½ hours.²⁰

AT TSW's interview, one of the IBA members enquired as to why Jonathan Harvey was not at the meeting.

Kevin Goldstein-Jackson responded that Jonathan Harvey was not a director of the company, he was an artist, and was just about to explain that it was a TSW policy that all TSW directors had to live in the TV region concerned, whereas Mr. Harvey lived and worked in London, when one of the IBA members stopped him on hearing the word "artist" and said: "You need say no more. We understand."²¹

All the interviews with the applicant groups seemed to go smoothly and none of them gained sufficient indications from the interview to allow them to state for certainty as to whether or not they would be granted a licence.

In considering the three applicants, the IBA members had come to the conclusion that Westward Television and West Country Television "represented the past."²² West Country Television's Chief Executive, Tony Gorard, had been born in 1927; the company's Vice Chairman in charge of Programme Development, Bill Ward, was born in 1916.

A number of Authority members and senior IBA officials believed that Lord Harris "should never have joined Westward so soon after leaving the Home Office."²³

While the Authority members welcomed the various papers they had been given by a number of senior IBA officials regarding various aspects of the respective licence applications, the decisions on the franchise applications were made entirely by the IBA members.

According to one senior IBA official, the IBA's General Advisory Council, comprising twenty-five members from various backgrounds, was not consulted for its views on individual licence applications because: "They are postmen, people of no consequence

who couldn't comment seriously on the application documents and their opinions wouldn't carry any weight."²⁴

A number of senior IBA officials had welcomed TSW's proposals and its Joint Managing Director/ Programme Controller and his team because "the ITV system needed some grit in the mill."²⁵

While Kevin Goldstein-Jackson's comparative youth (being born in 1946) would have counted against him for a major ITV franchise, for a small area like the South West, his "youth" was regarded by some IBA members as an asset.

To the IBA:

"The appeal of TSW lay in its pioneering spirit and the prospect of an adventurous future in a far corner of the IBA's empire where experimentation would entail few risks. TSW's application was comprehensive and compelling: on paper it was much the liveliest of the three; its spokesmen were the most convincing; and it was financially well based. Bailey's weight as Chairman offered the reassurance of some ballast to offset the risk of instability."(26)

CHAPTER EIGHT

THE FRANCHISE CHANGE: EXPECTATIONS AND RESULTS

What is expected from the franchise process?
According to Sir Brian Young (Director-General
of the IBA, 1970-82):

"What the franchise process is concerned with is not scrapping an outworn car, nor even carrying out an MOT test (with warnings or not about how the clutch seems to be functioning): it is rather seeing which model - the present one with any necessary updatings or a new model - will be best for the next decade."(1)

The IBA had chosen TSW - Television South West (a "new model") to operate the South West of England franchise from 1st January 1982 for a period of six years.

Dr. Mallory Wober, of the IBA's Audience Research Department, carried out a survey in the South West region in November 1981 when the TV service was still being provided under the name of Westward Television.

In response to the question "Have you heard that there will be a change in the near future to the ITV service you currently receive?" 88% of those questioned had heard that there would be a change.

When those 88% were asked "In what way will it (the service) be altered?" The replies were:

75%: "new company"
13%: "new name"
13%: "don't know"
9%: other replies

Clearly, a number of people gave more than one response.

The survey also sought to discover how people in the region perceived the importance of the local ITV company relative to other TV structures.

People were shown a list of items and were asked to say how important they thought each item was "for providing the public with good TV in this area."

The people questioned could award a score of 5 to an item they thought was "very important"; 3 could be given to an item considered "neither important nor unimportant"; and a score of 1 given to any item considered "not at all important."

"Competition between ITV and BBC" was ranked the most important for providing a good service, being given a score of 3.9.

Next in importance (with a score of 3.8) was "The particular ITV company that serves each region." (Score: 3.8).

"The day when satellite TV may make new British and some foreign channels available" scored 3.5.

"Who the main companies are that run the ITV system" scored 3.4.

"The coming of the new 4th Channel" scored 3.3.

"The day when video recorders may be cheap enough for most homes to have one" scored 3.2.

"The coming of breakfast television" achieved a score of 2.0.²

It is interesting to note that there is a high perception that competition between the BBC and ITV helps to maintain high standards. However, the desire to appeal to the IBA with an increase in the

number of "worthy" programmes and the uncertainties and upheavals which the franchise process involves also appears to have an impact on the popularity of the ITV channel compared with the BBC.

For example, Appendix D shows the share of viewing between the BBC and ITV from 1959 to 1989.

In 1962 there was uncertainty within the ITV companies because all the franchises were due to be advertised in 1963 with new contracts coming into effect in 1964.

The ITV share of total viewing in 1960 was 67% (BBC: 33%) and in 1961 it was 66% (BBC: 34%). However, the ITV share dropped to 61% (BBC: 39%) in 1962; and to 60% (BBC: 40%) in 1963. The ITV share of total viewing then recovered to 64% in 1964.

In 1966 there was again uncertainty within ITV as the franchises were all due to expire in 1967 but they were extended by an extra year to 1968.

The ITV audience share in 1965 was 63%, but this dropped to 58% (1967), then 54% (1968) and then tended to settle down within the 52%-56% range until 1979, the year of a lengthy ITV strike, and the preparatory work for the ITV franchise bid deadline of 9th May 1980.

Of course, not all of these downturns in the ITV share of the audience can be attributed to franchise worries: some of it is due to better programmes, and better scheduling of programmes by the BBC and, in 1979, an increase in the viewing share of BBC2 and the effects of the ITV strike.

There is, however, no doubt that "franchise renewal time" affects the type of programmes that some companies produce and schedule and we have already seen from Chapter Six how Westward Television

increase its production of local documentaries/
current affairs programmes in 1979.

Unfortunately, the ITV strike in 1979 affected programme schedules and productions, but it is still interesting to note from Appendix E (ANALYSIS OF ITV PROGRAMME PRODUCTION 1976-80) that the average weekly production of arts programmes was between 1 hour 22 minutes and 1 hour 47 minutes from 1976-78, but while under closer "franchise consideration" in 1979 and 1980, arts production had increased to 2 hours 43 minutes and 2 hours 19 minutes per week respectively.

Looking at Appendix F (LOCAL INTEREST/REGIONAL PROGRAMMES) it is interesting to compare the amount of locally produced programmes for, say, the year ended 28th March 1976 with those produced while under "franchise scrutiny" for the year ended 30th March, 1980.

Westward Television, facing strong competition for its franchise, increased its local production from 7 hours 10 minutes per week in 1976 to 8 hours 8 minutes in 1980; Ulster went from 6 hours 15 minutes per week in 1976 to 7 hours 15 minutes in 1980. Again, it is a pity that the ITV strike not only affected production during the strike, but also took some time to build up again when the strike was over.

In more recent times, with ITV companies having to pass a "quality threshold" assessed by the IBA, it is interesting to see that the nearer it got to the years in which the ITV companies were to be most under public scrutiny (1990/91), the more local programming tended to be produced.

For example, Ulster TV went from 6 hours 33 minutes of local production per week in 1985 to 8 hours 7 minutes per week in 1989.

Although at each "franchise application time" contending companies all promised more and/or better programmes, the weight of "rules and regulations" existing in ITV and enforced by the IBA, tended to produce a strait-jacket for the companies.

For example, at the time TSW was awarded a franchise, the following rules and regulations applied:³

Foreign Quota

No more than 14% of an ITV's company's total output could be non-EEC in origin. There were special restrictions on how much of it could be screened in peak time. (Not exceeding 5½ hours). (This was calculated on a weekly basis - averaged out per half year. Peak time was considered to be 6.30pm to 10.30pm, Monday to Saturday, 7.15pm to 10.30pm. Sunday.

Mandated Programmes

World In Action, ITN News, TV Eye, Weekend World, World Of Sport, Sunday Evening Religious Programmes and certain other programmes and special events were mandated by the IBA to be shown at certain times on certain days.

Factual Material

The IBA demanded that approximately 1/3 of each company's total hours of transmission was occupied by "factual material" averaged over the year. Each Company had to schedule at least two hours of this per week in the period 6.30pm to 10.30pm (and this was in addition to News programmes and closed period material). Obviously all ITN news had to be taken - companies were not allowed to opt out of any News coverage. Companies also had to take the weekday network

Documentary. At least 26 programmes a year had to be scheduled on the Arts or the Sciences at the weekends.

Additional IBA Requirements

Companies had to maintain a level of "socially purposive" programming and "adult education" within specified time bands.

There were numerous other IBA requirements, including the rule that a feature film could not be followed by another feature film; there had to be a specified time gap between "Like" and "Like" programmes filled with something different. (i.e. a detective series could not be immediately followed by a police series). Some Ladies Man, a harmless and quite amusing US comedy with no sex and no bad language (and no violence) could not be shown before 10.30pm.

Feature Films

No more than seven feature films could be screened each week and only three of them could be non-British/EEC.

Network Restrictions

Feature Films and foreign TV series were purchased on behalf of all the ITV companies by the Film Purchase Group which was controlled by the five "Network" companies (ATV/Central, London Weekend, Thames, Granada and Yorkshire).

Each ITV company's share of the cost of this material was based on the company's share of net advertising revenue. For example, if TSW had a 2.5% share of all the advertising on ITV, then TSW would contribute 2.5% of the cost of all the feature films and series.

However, the Network Companies placed restrictions on which films could be screened and the times at which they could be shown. Many films and series were classed as "network reserve" - they could only be screened on the same day, at the same time by all the ITV companies: the time and date being decided by the network companies.

If a particular "blockbuster" feature film was acquired by the Film Purchase Group (such as the first TV screening rights to a James Bond film) then representatives from Thames TV and London Weekend would toss a coin to decide whether the film was to be shown throughout the country on a weekday or during the weekend.

Hundreds of films were classified as "network reserve". TSW wanted to have "seasons" of films, such as a Goldie Hawn film every Friday evening for a week. It could not do this because the network companies refused permission.

Similarly, many of the American TV series (including 30 minutes comedies) bought on behalf of all the ITV companies by the Film Purchase Group could not be screened without that Group's permission.

The ten regional ITV companies were never given previews of any of the five network companies' programmes: they were expected to screen the material, sight unseen, at the same time as every other company.

Even if some of the programmes supplied by the network companies were so poor that the audience ratings plummeted, the regional companies still had to screen them at the same time as every

other company unless (as a rare exception) the producing company agreed to a change in the transmission schedule. Yet the ten regional companies paid for the network programmes in the same way as they contributed to the cost of feature films and series.

TSW had promised in its licence application to screen five minutes of local news immediately after the end of ITN's Saturday news programmes. This was not possible. The network companies refused to change the timing of the network programmes that followed the news because a number of the network companies did not want to produce news for their own viewers at that time.

As can be seen from Appendices F and G, the IBA generally expected less local material from the network companies than from the regional companies. For example, in 1985 the IBA required Tyne Tees to produce at least 8 hours per week of programmes aimed at catering for local interests, whereas Yorkshire TV was only required to produce 7 hours per week of local interest programmes.

Anglia TV in 1985 was required by the IBA to produce more local programmes (a minimum of 7½ hours per week) than were London Weekend and Thames combined (7 hours per week).

It was all very well for companies to promise to produce certain types of programmes and be awarded franchises on behalf of those promises - but how could they keep to their promises with all the constraints imposed upon them?

For example, take a typical week for any regional ITV company in the year in which it had been awarded a new franchise (1982). The TV programme schedule from 5.45pm looked like this:

Monday - Friday

pm

5.45 News (Mandatory)
5.00-7.00 IBA expect (i.e. command) at least a 30 minute locally produced programme within this time slot each day

Monday

7.00 The Krypton Factor (Network):
expected to screened
7.30 Coronation Street (Network)
8.00 A.J. Wentworth - Network drama
8.30 World In Action - Mandatory:
(IBA command it to be screened
in this time slot)
9.00 Local Film Series - countable
against Foreign Allowance
10.00 News At Ten - Mandatory

Tuesday

7.00 The Video Entertainers - light
entertainment (Network)
7.30 Film Series - local or from Network -
countable against Foreign Allowance
8.30 Network Play - Mandatory or Network
Reserved Film Series e.g. Best
Sellers or Network Documentary -
Mandatory. (Best Sellers countable
against Foreign Allowance)

Tuesday (contd)

pm

10.00 News At Ten - Mandatory

Wednesday

7.00 Where There's Life - Science Programme (Mandatory)

7.30 Coronation Street (Network)

8.00 Film Series - Network Reserved or Network Documentary/Play - Mandatory

9.00 Feature Film - Network (countable against Foreign Allowance)

10.00 News At Ten - Mandatory

Thursday

7.00 Comedy-Network

7.30 Feature Film or Network Film Series or TV Movie. Could be Network Reserved and would count against Foreign Allowance

9.30 TV Eye - Mandatory

10.00 News At Ten - Mandatory

Friday

7.00 Winner Takes All (Quiz show - one of only two allowed to be shown by the IBA in Peak/ Evening time)

7.30 Film Series - (Countable against Foreign Allowance)

8.30 Comedy - (Network)

9.00 Drama - Mandatory

10.00 News At Ten - Mandatory

Saturday

pm

12.30-4.50	<u>World of Sport</u> - Mandatory
5.15	Film Series - Countable against Foreign Allowance
5.45	<u>Sale Of The Century</u> (Quiz - one of two allowed in Peak)
6.15	Film Series - Countable against Foreign Allowance
6.45	<u>Funny Bone</u> - Comedy (Network)
7.15	Comedy - (Network)
7.45	Network Feature Film
9.45	National News - Mandatory

Sunday

12.00	<u>Weekend World</u> - Mandatory
6.00-7.15	Closed Period - Mandatory
7.15	Film Series - Countable against Foreign Allowance
7.45	Film Series - Countable against Foreign Allowance
8.45	News - Mandatory
9.15	Network Drama - Mandatory

It can therefore be seen that the freedom for manoeuvre in scheduling accorded to a regional company was not very great. Much of the programming was transmitted live by the five network companies to TSW and then immediately to the viewers. Thus, the first time TSW's programme executives saw most of the output of TSW was at the same time as the ordinary viewer! It was rather like the Editor of a newspaper having

most of the pages of his newspaper filled with articles and features supplied by other companies and not being allowed to see much of the newspaper until it was on sale in the newsagents.

The regional companies also faced considerable difficulties in gaining access to the network for their programmes.

For example, in 1981 the IBA mildly criticized the ITV companies for having little of religious significance on ITV at Easter. TSW immediately offered the network, for Easter 1982, a specially commissioned musical, Doubting Thomas. This was turned down by the network companies due to "an over-subscription of religious offers." Yet when the 1982 Easter ITV schedule was announced there was again little of religious significance.

TSW decided to go ahead with its plans for Doubting Thomas, despite the network's attitude towards it. The completely original musical starred Paul Nicholas and Stephanie Lawrence.

Eventually, the network were persuaded to screen Doubting Thomas during Easter, 1983. The musical met with considerable critical acclaim, achieved a high rating, and won a major international TV award.

TSW had promised in its application document to produce plays and drama series based in the region. TSW mentioned to the network that they intended to produce a one-hour drama titled Heather Ann, to be filmed entirely on location. The production offered "adventure, thrills and the drama of a nearly broken marriage." Heather Ann concerned the events surrounding a Cornish trawler that netted a live torpedo.

Again, the network companies were not interested in it. Nevertheless, TSW went ahead with the production, which starred Susan Penhaligon, Maurice Reeves and Jack Watson and was directed by an experienced drama director, Chris King.

After a long wait, and much lobbying, the network eventually agreed to screen Heather Ann. Ronald Hastings in The Daily Telegraph described the production as "a worthwhile effort, always scenically rewarding."⁵ Hilary Kingsley, in the Daily Mirror, stated that Heather Ann was "a satisfying Saturday treat."⁶ The play achieved a position in the Top Twenty of "most watched programmes" and won for its writer, John Oakden, the 1984 Rye Television Award for being "the most promising writer new to television." It was Mr. Oakden's first play.

Another of TSW's franchise application promises was to produce a natural history series, Secrets Of The Coast, featuring the wildlife (animals, birds, fish and other creatures) that inhabited the coastal areas of the region. The seven-part series was presented by Su Ingle and directed by David Cobham, who had also directed the film Tarka The Otter. A team of expert wildlife cameramen spent over a year capturing many scenes never filmed before, and H.R.H. Prince Charles was so impressed with the production that he appeared in it, talking about the peregrine falcon and conservation.

Despite its international success (being screened in Australia and a number of other countries, winning a TV award in New York) and winning the UK film and TV industry's 1983 award for "The best creative use of film," the series was never networked. The network companies refused to accept it for network screening, although some of them did acquire it for local screening in their areas.

TSW was not alone in having difficulties with getting its programmes screened nationally: it affected all of the ten regional companies. Partly for matters of ego, and partly due to financial considerations, the network companies were extremely reluctant to screen any programmes from regional companies during peak viewing time.⁷

TSW appealed to the IBA in 1983, politely pointing out that Clause 2(2)(c) of the Independent Broadcasting Authority Act imposed a "duty" on the IBA "to secure a wide showing or (as the case may be) hearing for programmes of merit."

The IBA, despite repeated requests to assist, failed to offer any help.⁸

One factor which may have led to this lack of assistance was the fact that, of the twelve authority members who had agreed to award the ITV franchise to TSW in 1980, only three of them remained with the IBA in 1983. (See Appendix H: IBA MEMBERS' AND SENIOR OFFICIALS' TENURE OF OFFICE).

Sir Brian Young, the IBA's Director General, have left the Authority in 1982 and Colin Shaw, the IBA's Director of Television, left in 1983.

There was therefore little continuity at the IBA at the most senior programme levels between the time the franchise award was announced and a few years' after TSW's "on air" date.

Without access to the network, and the fees paid for network programmes, TSW was unable to afford to continue with many of its major drama and documentary plans. Although the IBA had awarded TSW its franchise partly on the basis of TSW's programme plans, the IBA declined to take any active role in intervening with the network companies to assist TSW fulfil its plans.

Was the franchise change from Westward Television to TSW - Television South West worthwhile?

The IBA had "expected" the new ITV companies (TSW and TVS) to take on all the union staff of the "old" companies (Westward and Southern): that meant that most people below board and senior management level found employment with the new companies. It was not surprising, therefore, that "old attitudes" regarding technology and various working practices took some time to overcome.

It was TV-AM, with a completely new franchise (breakfast-time TV), and no staff to "inherit" from a former ITV contractor, that was the first company to make major changes within the commercial television industry with regards to manning levels and use of certain production techniques.

TSW did, however, pioneer staff representation within the boardroom and was the first (and so far only) ITV company to organize, via the Electoral Reform Society, a secret ballot each year in which the staff of TSW elect a director to the board of the company. TSW was also the first ITV company to grant paid paternity leave.

TSW was also the first ITV company to devise a plan acceptable both to the IBA and to the Stock Exchange so that all TSW's shares were voting shares. This "breakthrough" allowed financial and other institution to apply pressure on some of the other companies to follow TSW's example.

TSW did improve upon the quality of the local ITV service, as judged by the IBA's "interim report" on TSW which was partly based on opinion polls within the TSW region.

The IBA research was not just concerned with "head counting" people who watched TSW programmes; but was also interested in the level of appreciation of the programmes.

People may have seen a programme - but did they actually like it?

A number of studies have shown that between 50% and 64% of people who claim to watch TV programmes are usually also doing something else at the same time.⁹ Having the TV set on can mean "a hundred different things."¹⁰ Some people even turn on the TV set as soon as they arrive home, in much the same way as they turn on the lights.¹¹

Therefore, to score highly in an IBA "audience appreciation survey" not only means that people were genuinely watching the programmes concerned, but also that they enjoyed watching those programmes.

For in the IBA's 1983 survey of viewers in the TSW region, TSW's lunch time news and its evening news magazine, Today South West achieved top positions for "audience appreciation."¹²

TSW's hopes and aspirations had been high when applying for the franchise. It had been the IBA and its unwillingness to alter the networking system that had prevented TSW - like the rest of the regional companies - from achieving its full potential.

CHAPTER NINE

FUTURE DEVELOPMENTS

The Broadcasting Act, 1990 established the Independent Television Commission (ITC) to take over the work of the Independent Broadcasting Authority and the Cable Authority with effect from 1st January, 1991.

The ITC is responsible for regulating all non-BBC television services in the UK, including Channel 3 (ITV), Channel 4, the proposed Channel 5 and cable and domestic and non-domestic satellite services.¹

The licences of the existing ITV franchise holders (including TSW - Television South West) expire at the end of December 1992.

The Broadcasting Act 1990 laid down many of the conditions which will have to be fulfilled by successful applicants for new Channel 3 (ITV) licences. These conditions have been elaborated on by the ITC.

Unlike the system in operation at the time the existing ITV contractors were awarded their licences, the new licensing procedures require each licence to be awarded to the applicant who submits the highest cash bid, unless there are "exceptional circumstances" to do otherwise.

The Act states that the ITC "may regard" such an exceptional circumstance as being where a lower bidder has proposed a service of "exceptionally high" quality or where the lower bidder's proposed service is "substantially higher than the quality of the service proposed by the applicant who has submitted the highest bid."

The Broadcasting Act imposes certain programme requirements on licence applicants. They have to provide a service including news and current affairs programmes "of high quality"; provide a "sufficient amount of time (for) programmes (other than news and current affairs programmes) which are of high quality"; "a suitable range of regional programmes"; Devote "a sufficient amount of time (to) religious programmes and programmes intended for children"; and "taken as a whole", the programmes should be "calculated to appeal to a wide variety of tastes and interests."

The ITC's licence documents² gave more details as to the programming requirements and defined nine "strands of programmes":

Drama - including single plays, films, drama series and serials; Entertainment - including "comedy and satire, game and quiz shows, chat shows and variety, music, cartoons and animations; "Sport; News; Factual programmes - including current affairs, documentaries and features; Education - including adult education and "social action programmes"; Religion; Arts - "consisting of theatre, music, dance, cinema, visual arts, photography and literature, presented and reviewed in relays of performance or exhibitions, documentaries or special features"; Children's programmes - including drama, information and entertainment.

According to the ITC documents, "a service with a more limited range than is indicated here is unlikely to pass the quality threshold."

The documents also give specific details as to the minimum requirements for regional programmes in each area and in order to satisfy the ITC that the "regional role" can be performed effectively "an applicant will be expected to demonstrate a thorough knowledge of the region" concerned "and a strong

commitment to meeting the needs and interests of the people living there."

Perhaps of crucial importance in the ITC documents is the statement that the ITC "considers that programmes of high quality cannot be reduced to a single formula...high quality cannot be guaranteed by any particular combination of talent and resources, although both are normally crucial elements. Moreover those who seek to achieve high quality may not succeed even in their own terms. It would be wrong to penalise them for making the attempt."

Another important statement is that the ITC "will also wish to be satisfied as far as possible that the talents and abilities of the applicant's team are capable of supporting his aspirations for the service. Financial, engineering and general management will need to be taken into account, as well as the creative skills relevant to making and/or commissioning programmes."

The ITC will assess the respective merits of the various applicant groups on "the basis of detailed responses" in writing to a list of questions. The ITC emphasized that it "will not accept any form of video presentation of programme ideas or other similar material which applicants might seek to supply. This stipulation is made in order to help in keeping down the costs of making, as well as assessing, applications. The Commission also believe that information in this form would add little of material value to the information which must be assembled and analysed in order to assess application."

One can imagine the reaction of Michelangelo, Botticelli, Picasso and perhaps some unknown artists if they had been asked to submit in writing their detailed

response to a series of questions before they were commissioned to paint a picture, and were told that examples of their work would not be viewed.

Would an art prize be awarded for written work rather than for what is actually painted or sculpted?

It will be difficult for the ITC to assess the likely creative input and "quality" of people whose work they have never seen and compare it to those whose work is well known. An "unknown" might produce something new, fresh, dynamic and of "higher quality" than someone who may have won a clutch of TV awards but who has become stale, outdated or self-indulgent or rather unimaginative.

During the last series of ITV licence application awards, when TSW, TVS and TV-am came into being, the IBA insisted on interviewing the applicants for each licence.

TV conferences are often full of people pontificating about television programmes without actually screening any examples of what they are talking about. But can a fair assessment of competing claims for "quality" be made without seeing some actual examples? Technology has moved on - it is now much cheaper to produce video cassettes and show reels.

At the last franchise round, applicants were not charged a fee to submit their application. This time, the ITC charged (depending on the region) between £7,500 and £80,000 per applicant.

The new Broadcasting Act is much more tightly (and cleverly) worded than previous Broadcasting Acts. The ITC has much less freedom to manoeuvre than did the IBA. It also must take account of decisions that may be made by the Director General of Fair Trading, the Monopolies and Mergers Commission and the Secretary of State.

It is the Secretary of State, not the ITC, who will specify the meaning of "qualifying programmes" and "independent productions" under the Act's requirement that "not less than 25 per cent of the total amount of time allocated to the broadcasting qualifying programmes (must be allocated) to the broadcasting of a range and diversity of independent productions."

Thus, in such matters, there can be appeals beyond the ITC. We may eventually see appeals to the European Court of Justice over certain networking practices and other matters.

It is somewhat surprising, therefore, that in its reincarnation as the ITC, the IBA did not create a legal department to help it through the mire of legal difficulties that the new legislation, and changing European law, are likely to create. There is also now a much tougher breed of licence applicant, more willing to unleash the legal beagles. Yet legal matters will continue to be dealt with by the ITC Secretariat.

Take the word "exceptional". The dictionary definition is "uncommon, extraordinary." Given that there are 15 regional licences and one for breakfast time, to not award the licence to the highest bidder in more than one or two cases could cast some doubt on the ITC making an "exceptional" decision. If it did it often enough, it is not exceptional!

Indeed, if the ITC does not wish to run the risk of litigation, it must make awards to the highest bidders unless it is overwhelmingly obvious that a lesser cash bidder has offered a much greater quality of programming and has the creative, financial and managerial capability to carry out its promises. The ITC, could, of course, reject an applicant which bid far too much or was so poorly financed or managed that it would clearly be incapable of fulfilling its promises.

Some of the present major ITV contractors have put in lower bids for their licence areas than did their rivals. It will be difficult for the ITC to reject the highest cash bidders for most of those licences just because it wished to avoid disruption to the system. With modern technology, the growth of the independent sector and new production methods, the network no longer has to rely upon the five major incumbent contractors. If their replacement by higher bidders means the end of much loved soap operas, arts series, documentary series and so on - then so what? Might not the new contractors provide better soap operas, arts programmes, documentaries? Production facilities (and creative staff) are now much more widely available.

The major problem with the "sealed cash bid" system is that it operates as a strait-jacket. It would have been far better to have had an open auction where all those who passed the quality threshold could have competed against each other in an active, rising auction. That way, not only would quality have been assured (in as much as it can be under such a system) but an excellent applicant would have had the opportunity to better the bid of a perhaps slightly less excellent bidder and so provide not only excellent programmes, but a higher cash sum than would otherwise have been raised.

As it is, the new system may well benefit accountants and lawyers more than ordinary viewers.

However, this did not prevent forty separate groups (including the existing franchise holders) from submitting a franchise application by the bid deadline of 15th May, 1991.

The ITC expected to announce their decision on the "winners" sometime in mid/late October, 1991 with the new franchises starting on 1st January 1993 and operating for ten years.

Although the ITC will not reveal the size of each applicant's bid until it announces its decisions in October, there have been confirmed reports of widely varying bids. For example, Central Television (with no competitors for its franchise area) made a bid of £2,000 per year, to be increased by the rate of inflation each year; while TVS (facing competition from three other bidders) confirmed it had bid £54.1 million per year for the franchise.³

Even some of the companies without competition were said to have bid quite large sums in the hope of retaining their licences. They appear to have taken the view that there might have been a "secret" bidder and that it was best to bid a high amount just in case on the deadline day for receipt of all the bids, the "secret" bidder emerged with a high offer.

In preparation for these bids, the ITV companies started to "slim down" the size of their workforce, as can be seen from Appendix I (ITV COMPANIES NUMBER OF EMPLOYEES 1987-90).

The existing ITV companies have widely varying pre-tax profit margins, (from 29.7% for TV-AM to 3.3% for Border) as can be seen from Appendix J (ITV COMPANIES: INCOME AND PROFIT MARGINS).

However, the ITV companies with the greatest profit margins were not necessarily the companies that bid the greatest amount (as a percentage of their profits) for an ITV franchise.

According to Anthony de Larrinaga, a stockbroking analyst, in "an auction where failure could wipe out companies and careers it is hardly surprising that bids have been based upon" optimistic assumptions regarding increases in advertising revenue.⁴

A number of companies "incentivized" their executive directors and senior managers by guaranteeing to pay them large sums of money if their company retained its licence. There was therefore an additional incentive for certain directors to ensure that their company "bid high" for the licence in order to try to make sure that the company was not out-bid for the franchise. No franchise; no job and no large incentive payment.

In the South West of England area, TSW - Television South West faced competition from two rivals: Telewest and West Country Television.

Telewest's licence application document stated that the company proposed to build its main studios on the outskirts of Exeter and operate a smaller studio in Cornwall. Its news programme would "represent about 70 per cent" of its local production output. Other programme proposals included documentaries "about local people and places", "nature programmes", "educational programmes" plus "programmes specifically designed to apply to children; retired or semi-retired people; youth; the farming and commercial fishing sectors; tourists" and a variety of other special-interest groups.

Only three directors were named in the application document: Malory Maltby (a TV programme producer/director), Graham Shore (Managing Director of Shore Capital & Corporate, a "firm of corporate financiers") and Angela Rippon, the well-known broadcaster/presenter.

West Country Television was no relation to the West Country Television that had originally competed against TSW for the Westward TV franchise.

The West Country Television application was 135 pages in length and included detailed programme schedules and emphasized that an "integral part" of its operation would be "the establishment of a physical presence in eight regional principal centres right across the region, some of which will be able to 'opt-out' for local - as distinct from regional - news."

The company would "deploy a transportable geodetic Dome for use as a mobile studio." This would tour the region for use in news and other programmes and would enable audiences of up to fifty people to participate in discussion programmes.

A new, purpose-built studio would be constructed in Plymouth.

The company promised "twice as much" local news than was currently produced by TSW.

West Country Television detailed numerous programme plans - including series on health, consumer affairs, politics and the environment. The company would also screen local rugby matches and cover a wide range of other local sporting activities.

The company also proposed a series titled No Problem? - a "responsible agony column of the local airwaves"; a documentary series to be presented by Jack Pizzey on the islands in the region; theatre co-productions with Bristol and Plymouth theatres; a range of arts programmes; a "travelling quiz"; a weekly children's series; "craft masterclasses" and many other programmes.

West Country Television also had plans to commission a wide range of programmes from independent production companies.

The chairman of the company was John Banham, Director-General of the Confederation of British Industries, and who had been born in Torquay, Devon and had a home in West Cornwall.

Deputy Chairman was Frank Copplestone, a member of the ITA's senior staff from 1958 to 1967 and former managing director of Southern Television.

Chairman of the Executive Committee and Finance Director was Stephen Redfarn, aged 48, who had extensive experience in merchant banking and had advised on TVS's winning bid for the Southern TV franchise.

Other directors included Barbara Hosking (Controller of Information Services at the IBA until 1986), Robin Edwards (founder of Wyvern Television) and representatives from the company's major shareholders: South West Water, Associated Newspapers and Brittany Ferries.

The company's managing director was not named in the published part of the application document but was a person with "a long and highly successful career in both production and senior management in the television industry, regional and network." Controller of News and Current Affairs would be Richard Myers (aged 36) who had been Head of News for TSW from 1986 to 1990 and had subsequently produced all the news output of London Weekend Television.⁶

Neither Telewest nor West Country Television had sought to have numerous local non-executive directors with a variety of backgrounds and interests.

TSW - Television South West's application document emphasized that all its directors had connections with the region. Sir Brian Bailey (now 68) was still chairman of the company, and Sir John Colfox (67) remained Vice Chairman. The managing director (since 1985) was Harry Turner, who had been Sales Director of Westward Television (and subsequently for TSW). He was 56. Director of Programmes since 1989 was Paul Stewart Laing (50) who had worked in the TV industry since 1959 on programmes such as This Is Your Life and The Golden Shot and had joined TSW, at first as a freelance producer/director capacity in 1984.

TSW stressed in its application document that it had "delivered a quality television service as viewer reaction, IBA monitoring, including a very complimentary mid-term review, and a large number of programme awards with evidence."⁷

The ITC's "public consultation" on the various franchise bids was not as extensive as during the previous "franchise round." For example, there was not an extensive series of public meetings around the country seeking the opinions of viewers. Indeed, judging by the public's response to the published licence applications of the various groups there is either little interest in these documents or most people do not know the documents exist or where they can read them. (See Appendix K: INDEPENDENT TELEVISION COMMISSION: PUBLIC RESPONSES RECEIVED ON ITV LICENCE APPLICATION).

By the deadline for comments on the three applications for the South West of England TV franchise, the ITC had only received 94 letters from members of the public. The London Weekend applications, attracted even less public response: 35 letters.

Another difference between the previous franchise competitions and the 1991 bids was that the ITC did not "expect" (i.e. almost insist) that any new contractors appointed had to employ most of the staff displaced by the previous contractor.

One thing remained the same about the franchise bids: They caused disruption to the ITV system. For example, an ITC contractor was less likely, during a "franchise bid year" to spend heavily on making drama series aimed mainly at the UK audience. If the contractor lost its licence before the series was completed, how could it be assured of a screening for the series and adequate financial payment for it? There was no mechanism with ITV to cope with this problem.

It is interesting to note that as "franchise consideration time" drew nearer, the greater the amount of news, news magazine, documentary and similar material was scheduled. As can be seen from Appendix L, news and news magazines accounted for around 10.50% and 11% of the schedule for a number of years, until in 1989 it increased to 13.10% and in 1990 to 13.70%. Current affairs material, which accounted for around 10.40% to 10.50% of the schedule for some years, increased to 12.60% in 1988, 14.60% in 1989 and 16% in 1990.

The new franchise holders would also benefit from the "looser" attitude towards scheduling that had been adopted by the IBA in recent years. Some of the restrictions that had applied during the early years of TSW (outlined in the previous chapter) now no longer applied.

For example, the requirement that "like" could not follow "like" had been dropped, so that in recent years the schedule could contain a detective series followed by a detective film. The number of quiz shows and similar programmes had also been allowed to increase, which can be seen from Appendix L where "entertainment and music" (into which category the IBA put quiz shows) increased from 14% of the schedule in 1982 to 29.40% in 1989.

In 1980, when the IBA had asked the franchise applicant groups whether or not they considered that the proportion of "acquired material" (i.e.: foreign) shown on ITV was the "right amount", TSW had replied that it considered the proportion to be "about the right amount" but believed that it should come from "many more sources than at present."

TSW went on to give as examples:

"West German TV has sometimes created popular music specials (in English) which are more imaginative than some of those currently purchased from the USA, and Japan in particular has frequently created stunningly beautiful documentaries which could fairly easily be dubbed into English. It would also be interesting to see occasionally some of the output from TV companies in Africa, South America, and elsewhere."(8)

Appendix M shows how the UK has (BBC as well as ITV) embraced, instead, drama like Neighbours and Home And Away from Australia.

While European countries seem prepared to take a proportion of their drama from the UK, the BBC and ITV companies seem reluctant to do so. Will the European initiatives that are supposed to flow from 1992 change this situation?

During the new franchise period, many of the franchise holders which appear to have wished to become saddled with paying a high financial price to gain or maintain their franchise, will also face increasing competition from satellite and cable TV and, perhaps, to even newer technologies yet to be discovered or fully exploited.

Cable TV in the USA may well have succeeded initially for reasons that did not apply in the UK. Cable in the USA was a source of programming without incessant commercial breaks. In the UK, if someone wanted to see high quality programmes and popular feature films without having them interrupted by advertisement could always watch the BBC. In many parts of the USA, reception quality was poor, made even worse by the lower definition line-standard of the picture than applied in the UK.

The rapid growth of US cable can be seen from Appendix N and contrasts with the comparatively slow growth of actual homes connected to cable, as can be seen from Appendix O.

However, as my own surveys show (Appendix P), ITV and BBC broadcasters should not become complacent about their position: a large number of people are dissatisfied with the programming on the existing four channels. 66% of those questioned sometimes find that they want to watch TV, but - if they do not have cable or satellite - they can find nothing that they wish to watch.

For homes with cable/satellite, the percentage who cannot find something that interests them to watch falls dramatically to 3%. Indeed, the main reason given by people for acquiring cable or satellite systems (a response given by 85% of those questioned) was because such systems provided them with "more channels/programmes to choose from."

With increasing crime rates in the UK, and with more and more people installing sophisticated alarm system, it is somewhat surprising that cable companies in the UK do not more actively promote the inter-active capabilities of cable which would add to cable's appeal to many people and also increase the revenues to be generated for the cable companies.

For example, in his book, Beyond Broadcasting: Into The Cable Age, Timothy Hollins has described a number of the "emergency alarm incidents" (from burglars caught to fires put out) that have successfully been dealt with by cable systems in Syracuse, USA.⁹

It is interesting to reflect that even in the USA, advertising revenue from cable systems in 1961 was precisely zero. By 1988 cable advertising revenues had increased to US\$1.16 billion.

Cable subscribers who, in 1961, paid an average of \$4 per month now pay around \$25 per month for their cable service. From revenues of \$51 million in 1961, cable subscriptions now amount to almost \$20 billion per year.

Thirty years ago, who envisaged that more money would eventually be made by supplying feature films on video cassettes than from screening them in cinemas? Video cassette recorders, unavailable to the general public in 1961, are now available in more than 58 million homes. (And in the UK the penetration of video cassette recorders in households is even greater). The video revenue in the US to the film industry is now \$2.9 billion per year - \$700 million more than the film companies gained from showing their films in cinemas.¹⁰

In continental Europe, the pay-TV services of Canal Plus appear to be thriving. In September 1991 it reported half year sales of 3.48 billion francs - a 12% increase of the previous half year. Subscriptions for its Pay-TV services in France now reached 3.3 million subscribers, while it had 200,000 subscribers in Germany, 180,000 in Spain and its "start-up" in Belgium had produced 53,000 subscribers. Surely it will not be many years before such pay-TV services are available in the UK.¹¹

In July, 1991 it was estimated that one in every ten homes in the UK had multi-channel television. The number of homes with satellite television had increased by 80% from July 1990 to July 1991. At the end of July 1991, nearly 1.7 million homes had satellite television¹² and if installation of satellite dishes continued at a similar rate, it would not be long before 2 million homes had access to satellite TV.

In mid-1991 the Radio Times began placing the satellite TV programme schedules on the same page as the schedules for BBC, ITV and Channel 4 programmes. This made it even clearer to people exactly what choices were available - especially if they had a satellite dish.

In considering the 1991 applicants for ITV franchises, the ITC should be considering the financial viability of those companies that have made large bids. What if advertising revenue on ITV declines, due to an increase in spending on advertisements screened on satellite TV?

Will the ITC ensure that there is a fairer network scheduling system so that a programme is screened nationally on merit, not simply because one of the five "major" companies produced it? This is

to be doubted - because in inviting applications for the licences the ITC has maintained the split into "national" (i.e. network) and regional companies.

If ITV is to survive and thrive against increasing competition, it will have to set aside distinctions between companies and accept audience-grabbing programmes from whoever can make them best at the most economical price.

APPENDICES

APPENDIX A

THE COMMENCEMENT DATES OF ITV AREA SERVICES, 1955-1968

ITV transmissions first came to the various
ITV areas as follows:

22nd September 1955: London ITV area:

Associated Television (ATV) (Saturdays & Sundays)

Rediffusion (Mondays to Fridays)

17th February 1956: Midlands ITV area:

ABC Television (Saturdays & Sundays)

Associated Television (ATV) (Mondays to Fridays)

3rd May 1956: Northern ITV area:

ABC Television (Saturdays & Sundays)

Granada Television (Mondays to Fridays)

31st August 1957: Central Scotland ITV area:

Scottish Television

14th January 1958: South Wales & West of England:

Television Wales & The West (TWW)

30th August 1958: South of England ITV area:

Southern Independent Television

15th January 1959: North East England ITV area:

Tyne Tees Television

27th October 1959: East of England ITV area:

Anglia Television

31st October 1959: Northern Ireland ITV area:

Ulster Television

29th April 1961: South West of England ITV area:

Westward Television

1st September 1961: The Borders ITV area:

Border Television

30th September 1961: North East Scotland ITV area:

Grampian Television

1st September 1962: Channel Islands ITV area:

Channel Television¹

14th September 1962: North & West Wales ITV area:

Wales (West and North) Television

In January 1964 this company was taken over, due to financial reasons, by TWW.²

4th March 1968: Harlech Television (HTV) took over the area formerly covered by TWW.³

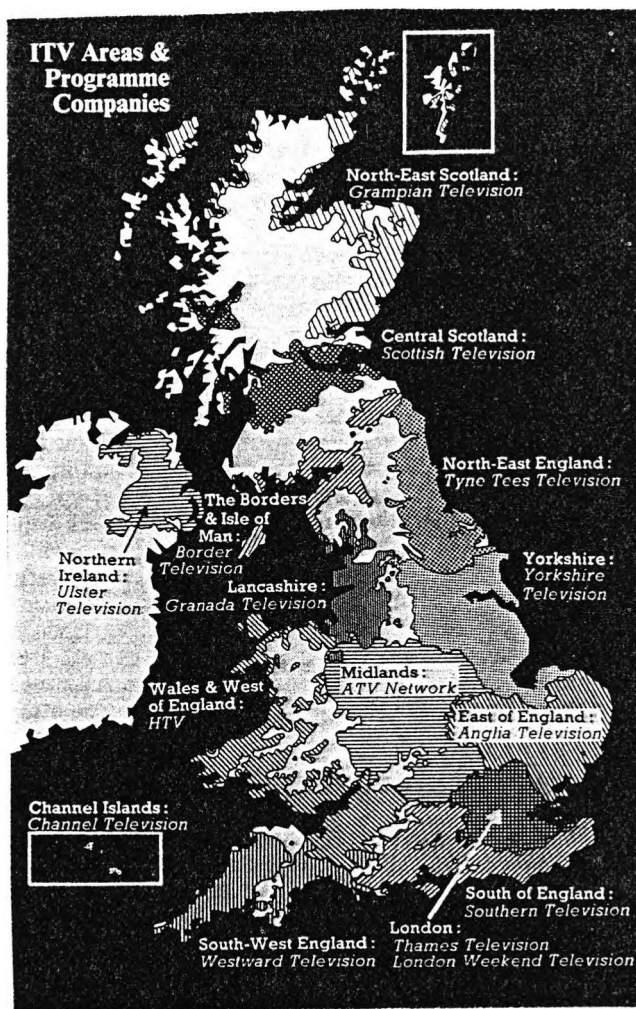
30th July 1968: Thames TV (formed by the merger of ABC and Rediffusion) and London Weekend (a new company) operated the ITV franchise for the London area; and Yorkshire Television (another new company) started transmissions in the Yorkshire ITV area (a new area formed from part of the original Granada ABC Northern area).⁴

REFERENCE NOTES

1. Regional Television (booklet)..(1979). (London: IBA). ps. 14 & 15.
2. SENDALL B. (1983). Independent Television In Britain, Vol. 2. (London: The Macmillan Press). ps. 70, 78, 82.
3. SENDALL B. (1983). p.361.
4. SENDALL B. (1983). ps. 340, 346 & 361.

APPENDIX B

ITV FRANCHISE AREAS IN 1980



Source: Independent Broadcasting In 1979 (booklet).
(1979) (London: IBA) p.4.

APPENDIX C

BIOGRAPHICAL DETAILS OF THE MEMBERS OF THE
INDEPENDENT BROADCASTING AUTHORITY AND SENIOR
IBA STAFF INVOLVED WITH THE ITV FRANCHISE
DECISIONS IN 1980¹

Under the Independent Broadcasting Authority Act, 1973 (paragraph 1(1) of Schedule 1) all the Members of the IBA are appointed by the Government Minister responsible for broadcasting. Three of the members have to be "suited to make the interests of Scotland, the interests of Wales and Monmouthshire and the interests of Northern Ireland, respectively, their special care."²

At the time of the IBA franchise decisions in 1980 The Rev. Dr. W.J. Morris looked after the interests of Scotland; Professor Huw Morris-Jones looked after the interests of Wales and Monmouthshire; and Mrs. Jill McIvor had the interests of Northern Ireland as her "special care."

Each member of the IBA held office "for such period, not exceeding five years, as may be fixed at the time of his appointment, and shall, on ceasing to be a member, be eligible for re-appointment."³

However, "the Minister may at any time direct by notice in writing, a copy of which shall be laid before each House of Parliament, that any member of the Authority shall cease to hold office, and any member of the Authority may at any time by notice in writing to the Minister resign his office."⁴

IBA Members

Chairman: Lady Plowden

Daughter of Admiral Sir Herbert Richmond, KCB and Lady Richmond. Married, in 1933, Edwin Plowden (he was made a life peer in 1959).

Director of Trust House Forte Ltd. 1961-72; Vice Chairman of ILEA Schools Sub-Committee 1967-70; Governor and Vice-Chairman of the BBC 1970-75; Chairman of the IBA 1975-80. Created a life baroness in 1972.

Deputy Chairman: Lord Thomson of Monifieth

Born in 1921. Labour MP for Dundee East 1952-72. Minister of State, Foreign Office 1964-66; Chancellor of the Duchy of Lancaster 1966-67; Joint Minister of State, Foreign Office 1967; Secretary of State for Commonwealth Affairs 1967-68; Minister without Portfolio 1968-69; Chancellor of the Duchy of Lancaster 1969-70; Shadow Defence Minister 1970-72; Chairman, Labour Committee for Europe 1972-73; Commissioner, EEC 1973-Jan. 1977. Created a life peer in 1977. Chairman, European Movement in Britain 1977-80; Chairman, Advertising Standards Authority 1978-80. Appointed Deputy Chairman of IBA in 1980.

The Marchioness of Anglesey

Born in 1924. Married 7th Marquess of Anglesey in 1948. Chairman, National Federation of Women's Institutes 1966-69; Vice Chairman, Government Working Party on Methods of Sewage Disposal 1969-70; Deputy Chairman, Prince of Wales Committee 1970-80; Member, Civic Trust for Wales 1967-76; Member, Arts Council 1972-81; Chairman, Welsh Arts Council 1975-81. Appointed a member of the IBA in 1976. Awarded CBE in 1977.

A.M.G. Christopher

Anthony Christopher was born in 1925. Assistant Secretary, Inland Revenue Staff Federation (IRSF) 1957-60; Assistant General Secretary, IRSF 1960-74; Joint General Secretary, IRSF 1975; General Secretary, IRSF since 1976. Director, Civil Service Building Society since 1958. Member, Home Secretary's Advisory Council for Probation and After-Care Committee 1966-79; member, Home Secretary's Working Party on Treatment of Habitual Drunken Offenders 1969-71. Member of various TUC committees. Appointed a member of the IBA in 1978.

Mrs. Ann Coulson

Born in 1935. Gained a BSc (Econ) at University College London, Diploma in Social Administration from Manchester University. Lecturer, then senior lecturer, in Economics and Management at Bromsgrove College of Further Education 1968-76; Assistant Director, North Worcestershire College 1976-80. Councillor, City of Birmingham 1973-79. Appointed IBA member in 1976.

Mrs. Jill McIvor

Born in 1930. Married to Rt. Hon. Basil McIvor, who was an Ulster Unionist MP for Larkfield in 1969 and South Belfast 1973-75.

Mrs. McIvor gained an LLB from Queen's University Belfast. Assistant Librarian (Law) at Queen's University 1954-55; tutor in Law Faculty, Queen's University 1965-74. Librarian in Department of Director of Public Prosecutions 1977-79. Member of General Dental Council since 1979. Appointed IBA member in 1980.

Rev. Dr. W.J. Morris

The Rev. William Morris was born in 1925. He gained BA and BD degrees from the University of Wales and a PhD from Edinburgh University. Ordained in 1951. Minister, St. David's Buckhaven 1953-57; minister, Peterhead Old Parish 1957-67; chaplain, H.M. Prison, Peterhead 1963-67. Minister of Glasgow Cathedral since 1967. Chaplain to H.M. The Queen in Scotland since 1969. Appointed IBA member in 1979.

Professor Huw Morris-Jones

Born in 1912. Education Officer, South Wales Council of Social Service 1937-39; tutor and lecturer, Department of Extra-Mural Studies, University of Nottingham 1939-42; lecturer, senior lecturer at Bangor 1942-66; professor, University College of North Wales, Bangor and Head of the Department of Social Theory and Institutions 1966-79. Member, Aves Committee of Enquiry into Voluntary Workers in Social Services 1966-69. Member, Welsh Hospital Board 1967-70. Member, Prince of Wales Committee for Wales 1967-70. Member, Welsh Economic Council 1967-71. Member, Broadcasting Council for Wales 1957-60. Appointed IBA member in 1976.

A.J.R. Purssell

Anthony Purssell was born in 1926. He gained an MA in Chemistry from Oxford University. He was appointed Managing Director of Arthur Guinness Son & Co. (Park Royal) Ltd. in 1968. Managing Director, Arthur Guinness & Sons PLC since 1975. Appointed IBA member in 1976.

Professor James Ring

Born in 1927. Gained BSc and PhD from Manchester University. Reader in Spectrometry, Manchester University 1957; Professor of Applied Physics, Hull University 1962. Professor of Physics, Imperial College of Science and Technology since 1967. Appointed IBA member in 1974.

George Russell

Born in 1935. Gained BA from Durham University. Worked for ICI 1959-67. Vice President and General Manager: Welland Chemical Co. of Canada Ltd. and St. Clair Chemical Co. Ltd. 1968. Managing Director, Alcan UK Ltd. 1976. Assistant Managing Director of Alcan Aluminium (UK) Ltd. since 1977. Member of the Board of Northern Sinfonia Orchestra 1977-80. Member, Northern Industrial Development Board 1977-80. member, Washington Development Corporation 1978-80. Appointed IBA member in 1979.

Mrs. Mary Warnock

Born in 1924. Gained MA and B.Phil. from Oxford University. Fellow and tutor in Philosophy, St. Hugh's College, Oxford University 1949-66. Headmistress, Oxford High School 1966-72. Talbot Research Fellow, Lady Margaret Hall, Oxford University 1972-76. Senior Research Fellow, St. Hugh's College, Oxford University since 1976. Chairman, Committee of Enquiry into Special Education 1974-78. Member, Royal Commission on Environmental Pollution since 1979. Author of a number of books, including Ethics Since 1900, Existentialist Ethics, Existentialism, Imagination, Education: A Way Forward.

IBA Senior Officials

Director General, IBA: Sir Brian Young

Born in 1922, son of Sir Mark Young, GCMG - at one time Governor of Barbados, Tanganyika and Hong Kong. Sir Brian was educated at Eton and Cambridge University. Served in RNVR, mainly in destroyers 1941-45. Assistant Master at Eton 1947-52. Headmaster of Charterhouse 1952-64. Director, Nuffield Foundation 1964-70. Member, Central Advisory Council for Education 1956-59. Member, Central Religious Advisory Committee of BBC and ITA 1960-64. Appointed Director General of ITA (later IBA) in 1970. Knighted in 1976.

Deputy Director General: A.W. Pragnell, OBE

Anthony Pragnell was born in 1921. He served in the RAF 1942-46 and was awarded the DFC in 1944. In 1949 he gained an external LLB degree from London University. Assistant Principal, General Post Office 1950-54. Joined ITA in 1954 as Assistant Secretary. Secretary 1955-61. Appointed Deputy Director General of the ITA in 1961.

Director of Television: Colin Shaw

Born in 1928. Gained MA from Oxford University. Called to the Bar, Inner Temple, 1960. National Service, RAF 1947-49. Joined BBC as Radio Drama Producer, North Region 1953. Assistant, BBC Secretariat 1960-63. Assistant Head of Programmes, BBC North Region 1963-66. Various posts in BBC Programme Planning, ending as Head of Group 1966-69. Secretary to the BBC 1969-72. Chief Secretary, BBC 1972-76. Appointed Director of Television, IBA in 1977. Member, Arts Council of Great Britain 1978-80. Chairman: Arts Council Research Advisory Group 1978-80, Housing the Arts Committee 1979-80, Touring Committee 1980.

Director of Engineering: T.S. Robson, OBE

Thomas Robson was born in 1922. BBC 1941-42. RAF Technical Branch 1942-46. EMI Research Labs. 1947-57. Joined ITA in 1957 as Engineer in Charge, Black Hill. Senior Engineer, Planning and Construction 1958-67. Head of Station Design and Construction 1967-69. Assistant Director of Engineering 1969-73. Deputy Director of Engineering 1973-77. Appointed Director Of Engineering, IBA in 1978. Awarded MBE in 1964, OBE in 1970.

REFERENCE NOTES

1. The biographical details given are as at 1980, the year of the decision-making, and are based on information supplied by the IBA and in Who's Who 1980: (1980). (London: A. & C. Black).
2. Independent Television Authority Act, 1973, Schedule 1, paragraph 1(1). The names and duties of the IBA members are taken from: Independent Broadcasting Authority Annual Report And Accounts 1979-80: (1980). (London: IBA).
3. Independent Broadcasting Authority Act, 1973, Schedule 1, paragraph 1(5).
4. Independent Broadcasting Authority Act, 1973, Schedule 1, paragraph 1(6).

APPENDIX D

SHARE OF VIEWING 1959 to 1989

Year	BBC 1	ITV	Increase ITV over BBC 1	BBC 2	Channel 4
	%	%	%	%	%
1959	28	72	44	-	-
1960	33	67	34	-	-
1961	34	66	32	-	-
1962	39	61	22	-	-
1963	40	60	20	-	-
1964	36	64	28	+	-
1965	37	63	26	+	-
1966	40	60	20	+	-
1967	42	58	16	+	-
1968	46	54	8	+	-
1969	46	54	8	+	-
1970	41	55	14	4	-
1971	41	54	13	5	-
1972	40	54	14	6	-
1973	37	56	19	7	-
1974	38	55	17	7	-
1975	36	56	20	8	-
1976	40	52	12	9	-
1977	37	55	18	8	-
1978	38	54	16	8	-
1979	38	51	13	11	-
1980	40	49	9	11	-
1981	38	50	12	12	-
1982	39	50	11	11	*
1983	37	48	11	11	4
1984	36	48	12	11	6

Year	BBC 1	ITV	Increase ITV over BBC 1	BBC 2	Channel 4
	%	%	%	%	%
1985	34	48	14	11	8
1986	35	46	11	11	8
1987	37	42	5	12	9
1988	37	42	5	11	10
1989	37	43	6	11	9

Notes

+ Included within BBC 1 figure

* Less than 1 per cent (airtime)

All the data refers to total household viewing but excludes breakfast TV from 1983 onwards.

Table compiled from information calculated and extracted from JICTAR/BARB surveys.

APPENDIX E

ANALYSIS OF ITV PROGRAMME PRODUCTION 1976-1980

(weekly average)

	<u>year ended 28th March 1976</u>			<u>year ended 3rd April 1977</u>		
	<u>duration</u>		<u>proportion</u>	<u>duration</u>		<u>proportion</u>
	hrs.	mins.	%	hrs.	mins.	%
News and news magazines	48	30	33	48	57	33
Current affairs and documentaries	27	49	19	26	08	18
arts	1	45	1	1	22	1
religion	10	13	7	9	50	7
adult education	4	08	3	3	22	2
schools programmes	2	17	1½	2	03	1½
pre-school programmes	0	53	½	0	58	½
children's informative programmes	2	21	1½	2	28	1½
children's entertainment programmes	8	58	6	8	51	6
plays, drama series and serials	10	29	7	10	16	7
entertainment and music	12	58	8½	14	47	10
sport	17	26	12	18	36	12½

year ended 2nd April 1978

	<u>duration</u>		<u>proportion</u>
	hrs.	mins.	%
News and news magazines	49	43*	33
Current affairs and documentaries	26	36	18
arts	1	47	1
religion	10	24	7
adult education	2	15	1½
schools programmes	2	41	2
pre-school programmes	0	56	½
children's informative programmes	2	05	1½
children's entertainment programmes	8	34	6
plays, drama series and serials	10	41	7
entertainment and music	15	20	10
sport	18	38	12½

* excludes ITN

	<u>year ended 1st April 1979</u>			<u>year ended 30th March 1980</u>		
	<u>duration</u>		<u>proportion</u>	<u>duration</u>		<u>proportion</u>
	hrs.	mins.	%	hrs.	mins.	%
National & International news (ITN)	7	00	4	7	26	4½
Regional News and news magazines	52	23	31½	54	51	33
current affairs and documentaries	27	18	17	31	56	19
arts	2	43	1½	2	19	1½
religion	9	24	6	8	43	5
adult education	2	37	2	2	51	2
schools programmes	2	55	2	2	41	1½
pre-school programmes	1	09	½	0	53	½
children's informative programmes	2	32	1½	3	06	2
children's entertainment programmes	8	56	5½	8	26	5
plays, drama series and serials	11	26	7	10	35	6½
entertainment and music	14	02	9	14	31	8
sport	18	31	11½	17	29	10½

Notes:

Figures relate to all programmes actually produced by ITV companies.

The IBA decided into which category each programme was placed. For example an ITV company could make what it thought was a "children's informative programme" to find that the IBA decided it had considerable "entertainment" in it and so the IBA would clarify it as a "children's entertainment programme."

The "religion" figure is so high because it includes all the nightly epilogues produced by a number of ITV companies.

The information in this Appendix has been compiled from figures extracted from various IBA Annual Reports.

APPENDIX F

PROGRAMMES PRODUCED BY REGIONAL ITV COMPANIES FOR VIEWERS IN THEIR OWN AREA (LOCAL INTEREST/
REGIONAL PROGRAMMES) 1976 TO 1980

(figures calculated on a weekly average basis)

	<u>year ended 28th March 1976</u>		<u>year ended 3rd April 1977</u>	
	<u>actual</u>		<u>actual</u>	
	hrs.	mins.	hrs.	mins.
		<u>IBA minimum</u>		<u>IBA minimum</u>
		<u>requirement</u>		<u>requirement</u>
	hrs.	mins.	hrs.	mins.
ANGLIA	9	02	7	30
BORDER	4	44	4	00
CHANNEL	4	43	3	00
GRAMPIAN	5	53	5	30
HTV (including Welsh language)	15	20	13	30
SCOTTISH	10	12	9	00
SOUTHERN	10	47	9	00
TYNE TEES	8	31	8	30
ULSTER	6	15	6	00
WESTWARD	7	10	6	00

	<u>year ended 2nd April 1978</u>				<u>year ended 1st April 1979</u>			
	<u>actual</u>		<u>IBA minimum requirement</u>		<u>actual</u>		<u>IBA minimum requirement</u>	
	hrs.	mins.	hrs.	mins.	hrs.	mins.	hrs.	mins.
ANGLIA	8	18	8	30+	8	55	8	30
BORDER	4	41	4	00	4	44	4	00
CHANNEL	4	40	3	00	4	42	3	00
GRAMPIAN	6	13	5	30	6	27	5	30
HTV (including Welsh language)	16	21	13	30	17	16	13	30
SCOTTISH	10	17	9	00	9	59	9	00
SOUTHERN	10	48	10	00	12	11	10	00
TYNE TEES	9	29	8	30	9	23	8	30
ULSTER	7	09	6	00	6	42	6	00
WESTWARD	7	14	6	00	7	16	6	30

+ IBA increased minimum requirement by one hour as from the end of July, 1977.

year ended 30th March 1980*

	<u>actual</u>		<u>IBA minimum requirement</u>	
	hrs.	mins.	hrs.	mins.
ANGLIA	8	30	8	30
BORDER	4	26	4	00
CHANNEL	5	36	3	00
GRAMPIAN	6	52	5	30
HTV (including Welsh language)	16	04	15	00
SCOTTISH	9	44	9	00
SOUTHERN	11	44	10	00
TYNE TEES	10	25	8	30
ULSTER	7	15	6	00
WESTWARD	8	08	6	30

Notes

* figures adjusted to take account of actual number of days on air due to ITV strike. Channel TV continued on air throughout the strike. Figures for Southern TV exclude those relating to local transmissions for the Dover/Heathfield transmitter area.

Figures are calculated from information extracted from IBA Reports.

APPENDIX G

PROGRAMMES PRODUCED BY ITV COMPANIES FOR VIEWERS IN THEIR OWN AREA (LOCAL INTEREST/REGIONAL PROGRAMMES) 1985-1989

(figures calculated on a weekly average basis of "on air" transmissions)

	<u>year ended 30 Dec 1985</u>				<u>Year ended 28 Dec 1986</u>				<u>year ended 3rd Jan 1988</u>			
	<u>actual</u>		<u>IBA minimum requirement</u>		<u>actual</u>		<u>IBA minimum requirement</u>		<u>actual</u>		<u>IBA minimum requirement</u>	
	hrs.	mins.	hrs.	mins.	hrs.	mins.	hrs.	mins.	hrs.	mins.	hrs.	mins.
ANGLIA	7	46	7	30	8	01	7	30	7	45	7	30
BORDER	4	20	4	00	4	28	4	00	4	26	4	00
CENTRAL	11	06	10	30	12	02	10	30	12	31	10	30
CHANNEL	5	14	3	30	4	43	3	30	5	02	3	30
GRAMPIAN	6	16	5	45	6	28	5	45	6	52	5	45
GRANADA	7	09	7	00	7	08	7	00	7	39	7	30
HTV	12	51	11	00	13	12	12	00	14	12	13	00
LONDON WEEKEND	2	35	2	30	2	41	2	30	2	30	2	30
SCOTTISH	9	50	9	00	10	08	9	00	9	42	9	00
THAMES	5	19	4	30	4	40	4	30	5	07	5	00
TSW	7	56	7	00	7	31	7	00	7	51	7	00
TVS	11	28	11	00	11	48	11	00	12	21	11	30
TYNE TEES	8	12	8	00	8	39	8	00	8	26	8	00
ULSTER	6	33	5	45	6	34	5	45	6	34*	5	45
YORKSHIRE	7	12	7	00	7	11	7	00	7	43	7	00

* figure adjusted to cover average for days "on air" excluding days "off air" due to strike.

	<u>year ended 1st Jan 1989</u>				<u>Year ended 31st Dec. 1989</u>			
	<u>actual</u>		<u>IBA minimum requirement</u>		<u>actual</u>		<u>IBA minimum requirement</u>	
	hrs.	mins.	hrs.	mins.	hrs.	mins.	hrs.	mins.
ANGLIA	7	53	7	30	7	49	7	30
BORDER	5	05	4	30	5	15	4	30
CENTRAL	12	40	11	30	16	07	14	00
CHANNEL	4	45	4	00	5	03	4	00
GRAMPIAN	6	30	6	00	7	10	6	00
GRANADA	7	48	7	30	8	08	7	30
HTV	14	59	14	00	15	01	14	00
LONDON WEEKEND	2	52	2	30	2	46	2	30
SCOTTISH	9	20	9	00	10	35	9	00
THAMES	5	54	5	30	6	16	5	30
TSW	7	49	7	00	7	28	7	00
TVS	13	18	12	00	13	52	12	00
TYNE TEES	8	38	8	30	8	41	8	30
ULSTER	7	04	6	00	8	07	6	00
YORKSHIRE	7	51	7	30	9	31	8	00

Notes

For ITV companies with split transmission areas (Central, HTV, TVS, Tyne Tees, Yorkshire) the figures given are the total hours of locally produced programmes for that company (i.e. including all split transmission material).

Figures are calculated from information extracted from IBA Reports.

APPENDIX H

IBA MEMBERS' AND SENIOR OFFICIALS' TENURE OF OFFICE
(for those members and officials who served during
the franchise decision-making process in 1980)

IBA Members

Chairman: Lady Plowden: 1975-80
Deputy Chairman: Lord Thomson of Monifieth: 1980
(Chairman, 1981-88)
The Marchioness of Anglesey: 1976-81
A.M.G. Christopher: 1978-83
Mrs. Ann Coulson: 1976-80
Mrs. Jill McIvor: 1980-86
Rev. Dr. W.J. Morris: 1979-84
Professor Huw Morris-Jones: 1976-82
A.J.R. Purssell: 1976-81
Professor James Ring: 1974-81
George Russell: 1979-86
Mrs. Mary Warnock: 1973-81

IBA Senior Officials

Director General: Sir Brian Young: 1979-82
Deputy Director General: A.W. Pragnell (joined ITA in
1954 - retired in 1983)
Director of Television: Colin Shaw: 1977-83
Director of Engineering: T.S. Robson: (joined ITA in
1957 - retired in 1986)

Note

This information has been compiled from Who's Who,
Debrett's People of Today and from information supplied
by some of the individuals concerned.

APPENDIX I

ITV COMPANIES: NUMBERS OF EMPLOYEES 1987-90

	<u>Year end</u>	<u>number of</u> <u>employees</u>	<u>year end</u>	<u>number of</u> <u>employees</u>
ANGLIA	Oct. '87	876	Oct. '89	875
BORDER	April '88	239	April '90	231
CENTRAL	Dec. '87	2,043	Dec. '89	1,802
GRAMPIAN	Feb. '88	364	Feb. '90	289
GRANADA	Sept. '87	1,533	Sept. '89	1,345
HTV	July '87	1,240	Dec. '89*	1,360
LONDON WEEKEND	July '87	1,677	Dec. '89	1,351
SCOTTISH	Dec. '87	804	Dec. '89	743
THAMES	March '88	2,511	Dec. '89	2,269
TSW	July '88	380	July '90	315
TVS	Oct. '87	1,097	Dec. '89	1,076
TV-AM	Jan '88	469	Jan. '90	416
TYNE TEES	Dec. '87	721	Dec. '89	661
YORKSHIRE	Sept. '87	1,702	Sept. '89	1,471

Notes:

* includes staff employed by subsidiaries including a fine arts company

The information for this Appendix was extracted from the annual reports of each company.

APPENDIX J

ITV COMPANIES: INCOME AND PROFIT MARGINS

	<u>year ended</u>	<u>turnover</u> £ million	<u>pre-tax profit margin</u> %
ANGLIA	1st Oct. '88	104	15.4
	1st Oct. '89	122	15.1
BORDER	1st April '89	14	5.1
	1st April '90	12	3.3
CENTRAL	1st Dec. '88	264	10.0
	1st Dec. '89	320	8.4
GRAMPIAN	1st Feb. '89	21	9.2
	1st Feb. '90	21	11.5
GRANADA	1st Sept. '88	220	12.0
	1st Sept. '89	266	10.7
HTV	1st July '88	133	10.8
	1st Dec '89*	236	9.3
LONDON WEEKEND	1st July '88	223	7.1
	1st Dec. '89*	351	12.8
SCOTTISH	1st Dec. '88	92	9.9
	1st Dec. '89	104	10.7

Notes:

* 17months period

	<u>year ended</u>	<u>turnover</u>	<u>pre-tax profit margin</u>
		£ million	%
THAMES	1st March '89	327	9.5
	1st Dec. '89+	271	9.7
TSW	1st July '89	42	7.5
	1st July '90	44	10.7
TVS	1st Nov. '88	224	11.7
	1st Dec. '89#	326	5
TV-AM	1st Jan. '89	65	30.8
	1st Jan. '90	81	29.7
TYNE TEES	1st Dec. '88	61	12.9
	1st Dec. '89	69	10.3
YORKSHIRE	1st Sept. '88	145	10.8
	1st Sept. '89	181	10.0

Notes:

+ 9 months period

14 months period

Turnover figures extracted from the annual reports of each company and pre-tax profit margins calculated from the accounts of each company.

APPENDIX K

INDEPENDENT TELEVISION COMMISSION: PUBLIC RESPONSES RECEIVED ON ITV LICENCE APPLICATION*

<u>Holder of Franchise in 1991</u>	<u>ITV area</u>	<u>Number of public responses received</u>
TVS	South & South East of England	499
Anglia	East of England	254
HTV	Wales & West of England	227
Grampian	North Scotland	218
TV-AM	National (breakfast-time)	177
Yorkshire	Yorkshire	166
Tyne Tees	North East England	127
Granada	North West England	115
Thames	London (weekdays)	101
TSW	South West England	94
Channel	Channel Islands	92
London Weekend	London (Weekends)	35
Central	East, West & South Midlands	34
Scottish	Central Scotland	34
Ulster	North Ireland	27
Border	Scottish Borders, Isle of Man & most of Cumbria	10

Notes

* received by the Independent Television Commission by its June 1991 deadline for comments from the public on the ITV licence applications published earlier in 1991. The figures given have been provided by the Independent Television Commission (July 1991) and put into tabular form.

APPENDIX L

AVERAGE WEEKLY TRANSMISSIONS OF SELECTED TYPES OF PROGRAMMES SCREENED ON ITV 1976 TO 1990

	<u>year ended</u>							
	28 March 1976 %	3 April 1977 %	2 April 1978 %	1 April 1979 %	30 March 1980 %	29 March 1981 %	4 April 1982 %	3 April 1983 %
arts	1.00	1.00	1.00	1.25	1.00	1.00	1.00	1.25
sport	9.00	9.00	9.00	10.50	8.25	8.25	9.25	11.00
news & news magazines	11.00	10.00	10.00	10.50	10.50	10.50	11.00	11.00
current affairs & general factual/ documentaries	12.00	11.00	11.00	11.75	11.75	11.75	12.25	12.25
religion	2.50	2.50	3.00	2.50	2.50	2.50	2.25	2.25
plays, drama, series, TV movies	23.00	25.00	24.00	22.75	24.75	24.75	21.75	20.50
feature films	10.50	9.00	8.00	8.00	8.25	8.25	8.00	9.00
entertainment & music	11.00	11.50	13.00	12.00	13.25	13.25	14.00	13.00

	1 April 1984*	31 March 1985*	30 March 1986*	29 March 1987*	3 April 1988*	2 April 1989*	1 April 1990*
	%	%	%	%	%	%	%
arts	1.00	1.00	0.75	0.75	0.90	0.70	0.80
sport	10.00	8.75	8.50	8.25	7.70	7.90	6.30
news & news magazines	10.50	10.50	10.50	10.50	10.40	13.10	13.70
current affairs & general factual/ documentaries	10.50	9.75	10.25	11.00	12.60	14.60	16.00
religion	2.00	2.50	2.50	2.25	2.30	1.70	1.50
plays, drama, series, TV movies	22.75	24.50	25.00	22.75	23.00	19.30+	23.30+
feature films	8.50	7.50	8.00	9.25	10.70	12.60#	11.50#
entertainment & music	13.75	15.25	13.75	14.00	17.60	20.40	17.40

Notes

* excludes TV-AM

+ excludes TV movies

includes TV movies

The programme category for each programme was decided by the IBA. The figures in this table were compiled from figures extracted from the Independent Broadcasting Authority's Annual Reports.

APPENDIX M

COUNTRY OF ORIGIN OF TV DRAMA PROGRAMMES BROADCAST IN EUROPE IN 1990

(expressed in percentage terms)

	<u>UK</u>	<u>USA</u>	<u>Australia</u>	<u>France</u>	<u>Germany</u>	<u>Netherlands</u>	<u>Italy</u>	<u>Spain</u>	<u>Brazil</u>	<u>Other</u>
UK: BBC	34.4	31.7	14.1	0	0	0	0	0	0	19.8
UK: ITV/ Channel 4	23.6	16.4	24.7	0	0	0	0	0	0	35.3
France: Public	12.4	42.7	0	35.2	0.8	0	1.6	0	0	7.3
France: Private	2.9	45.3	0	40.3	6.2	0	0.8	0	0	4.5
Netherlands: Public	16.5	39.0	12.8	0	7.8	13.5	0	0	0	10.4
Netherlands: Private	4.5	81.9	0	0	2.8	5.6	0.6	0	0	4.6
Italy: Public	1.2	80.3	0	2.0	2.6	0	6.7	0.5	0	6.7
Italy: Private	1.4	85.5	0	0	0	0	0.9	0	5.6	6.6
Spain:Public	8.1	53.1	0	1.4	7.4	0	2.0	21.4	0	6.6
Spain: Private	10.1	48.0	3.9	0.6	1.0	0	0.8	23.6	0	12.0

	<u>UK</u>	<u>USA</u>	<u>Australia</u>	<u>France</u>	<u>Germany</u>	<u>Netherlands</u>	<u>Italy</u>	<u>Spain</u>	<u>Brazil</u>	<u>Other</u>
Germany:										
Public	1.7	29.1	3.6	0.3	53.4	0.8	4.0	0	2.5	4.6
Germany:										
Private	2.0	78.7	4.7	0.1	1.6	0	0	0	8.6	5.0

Notes:

The figures have been calculated from information contained in the data base of the research organization BLM and Partners and re-stated to more clearly show the origin of TV drama from English-speaking countries.

APPENDIX N

US CABLE TV GROWTH: 1981-90

<u>Year end</u>	<u>Homes with cable TV</u> <u>(million)</u>	<u>percentage of all</u> <u>homes with TV who</u> <u>have cable</u>
1981	22.8	27.8
1982	28.4	33.9
1983	30.2	35.7
1984	33.3	39.0
1985	38.8	45.0
1986	41.5	47.4
1987	45.4	51.0
1988	48.7	53.9
1989	52.8	57.5
1990	53.9	58.1

Source: Nielsen Television Index (USA), 1991.

APPENDIX O

UK CABLE BROADCASTING

	<u>March 1987</u>	<u>March 1988</u>	<u>March 1989</u>	<u>March 1990</u>
Number of cable franchises awarded	22	23	32	75
Number of franchise operating	8	10	10	17
Homes to be passed by franchises awarded	2,297,000	2,365,000	4,601,000	9,553,000
Homes so far passed	168,000	307,000	470,000	600,000
Homes connected to franchises	22,000	45,000	66,000	93,000
Homes passed by all cable*	1,190,000	1,373,000	1,479,000	1,638,000
Homes connected to all cable*	193,000	257,000	184,000	312,000
Average franchise penetration rate	13.0%	14.5%	14.0%	15.5%
Average subscription paid per month	£18.50	£17.86	£17.08	£17.97

* includes homes connected to an old cable system originally installed for broadcast relay services but now used also for providing new programme services; also includes SMATV (Satellite Master Antenna Television) cable systems usually confined to a block of flats or small housing development where a satellite television receiving dish is used to pick up and distribute (via cable) satellite television signals.

Source: Cable Authority, (London): 1990

APPENDIX P

SURVEY OF SPECIFIED PREFERENCES OF TV VIEWERS IN THE
LONDON AREA 1985 AND 1990

Question: Do you have a satellite or cable TV system
in your home?

November 1990

Yes: 8%

No: 92%

Question: Are there any times of the day or night
when you would like to watch television
but are unable to do so because there is
nothing on television that you find
interesting or entertaining?

November 1985

November 1990

	<u>Homes without Cable/Satellite</u>	<u>Homes with cable/satellite</u>
Yes: 68%	66%	3%
No: 31%	33%	97%
Don't know/ unsure: 1%	1%	1%

Question: Looking at this card, can you tell me what times of the day or night during a normal weekday that you would like to watch television but are unable to do so because there is nothing on television that you find either interesting or entertaining?

All who sometimes find that there is nothing they care to watch

	<u>Nov. 1985</u>	<u>Nov. 1990</u>	
		<u>Homes without cable/satellite</u>	<u>Homes with cable/satellite</u>
	%	%	%
<u>Morning:</u>			
6am - 9 am	5	5	-
9am - 12 noon	9	10	-
<u>Afternoon:</u>			
12 noon - 2pm	11	12	-
2pm - 5pm	30	33	-
<u>Evening:</u>			
5pm - 8pm	29	36	-
8pm - 11pm	40	48	-
<u>Night:</u>			
11pm - 2am	15	8	-
2am - 6am	3	3	-

Questions: Looking at this card, can you tell me what times of day or night during a normal weekend that you would like to watch television but are unable to do so because there is nothing on television that you find either interesting or entertaining?

All who sometimes find that there is nothing they care to watch

	<u>Nov. 1985</u>	<u>Nov. 1990</u>	
		<u>Homes without cable/satellite</u>	<u>Homes with cable/satellite</u>
	%	%	%
<u>Morning:</u>			
6am - 9am	8	10	-
9am - 12 noon	22	20	-
<u>Afternoon:</u>			
12 noon - 2pm	18	16	-
2pm - 5-m	35	42	-
<u>Evening:</u>			
5pm - 8pm	38	46	-
8pm - 11pm	36	40	-
<u>Night:</u>			
11pm - 2am	15	10	-
2am - 6am	5	5	-

Question: On the occasions when you would like to have watched TV, but found nothing you cared to watch, what would you have liked to have seen on TV? (This was a deliberately "open ended" question to elicit as full a response as possible).

All who sometimes find that there is nothing they care to watch

	<u>Nov. 1985</u>	<u>Nov. 1990</u>	
		<u>Homes without cable/satellite</u>	<u>Homes with cable/satellite</u>
	%	%	%
"something relaxing/entertaining"	40	52	-
"good feature film"	25	28	-
"comedy"	10	8	-
sport	10	6	-
"music"	8	8	-
"news"	5	5	-
other	10	12	-

(The totals add up to more than 100 as some people gave more than one response).

Question: (to those with satellite/cable TV systems):
What do you like most about having satellite/
cable?
(Again, the question was deliberately open
ended to elicit as full a response as
possible).

	<u>Nov. 1990</u>
	%
"more channels/programmes to choose from"	85
"always something to see"	30
"keeps the children amused/quiet"	15
"more sports"	15
"cheaper than renting videos"	10
other	20

(total adds up to more than 100 as some people gave
more than one response).

Note

Surveys conducted in the London area by Kevin Goldstein-
Jackson in November 1985 and 1990 using a random sampling
method. A total of 500 interviews was obtained for each
survey.

REFERENCE NOTES

REFERENCE NOTES

INTRODUCTION

1. Report Of The Committee On The Future Of Broadcasting (Chairman: Lord Annan): (1977). (London: HMSO). Paragraph 4.1, p.29.
2. "ITV Franchise Awards, 1980", IBA press release. 28th December, 1980. (London: IBA).
3. GARNHAM N. (1978). Structures Of Television. (London: British Film Institute) p.12.
4. CENTRAL STATISTICAL OFFICE. (1991). Social Trends 21. (London: HMSO). p.172.
5. DRUMMOND P. and PATERSON R. (eds), Television In Transition. (1986). (London: British Film Institute) Preface, p. vii.
6. LODZIAK C. (1986). The Power Of Television: A Critical Appraisal. (London: Frances Pinter) p.1.
7. SAMPSON A. (1971). The New Anatomy Of Britain. (1971). (London: Hodder & Stoughton). p.465.
8. BRIGGS A. & SPICER J. (1986). The Franchise Affair. (London: Century).

REFERENCE NOTES

CHAPTER ONE: THE ITV STRUCTURE TO 1980

1. Independent Broadcasting (January 1980). p.2.
2. Regional Television (booklet). (1979) (London: IBA) p.1.
3. SENDALL, B. (1982). Independent Television In Britain, Vol. 1. (London: The Macmillan Press). p.59.
4. Report Of An ITA Consultation On Regional Programmes held at Newcastle upon Tyne (November 1968). (ITA: 1968). p.2.
5. Report Of An ITA Consultation On Regional (1968) (ITA: 1968) p.2.
6. Report Of The Committee On The Future Of Broadcasting (Chairman: Lord Annan). (1977) (London: HMSO). Paragraph 13.16, p.192.
7. GARNHAM, N. and BAKEWELL, J. (1970). The New Priesthood: British Television Today. (London: Allen Lane: The Penguin Press). p.283.
8. GARNHAM, N. and BAKEWELL, J. (1970). p.284.
9. GARNHAM, N. and BAKEWELL, J. (1970). p.284.
10. Regional Television (booklet). (1979). (London: IBA). p.14.
11. TUNSTALL, J. (1983). The Media In Britain. (London: Constable). p.39.
12. Regional Television (booklet). (1979). (London: IBA). p.14.

Ch. 1

13. Debrett's Distinguished People Of Today 1989.
(1989). (London: Debrett's Peerage). p.1678.
14. LORD WINDLESHAM. (1980). Broadcasting In A
Free Society. (Oxford: Basil Blackwell). p.58.
15. LORD WINDLESHAM. (1980). p.59.
16. LORD WINDLESHAM. (1980). p.59
17. Who Does What In ITV (leaflet). (1979).
(London: IBA) p.4.
18. LORD WINDLESHAM. (1980). p.59.
19. Independent Broadcasting Authority Annual
Report And Accounts 1978-79. (1979).
(London: IBA) p.34.
20. Independent Broadcasting Authority Annual Report
And Accounts 1978-79. (1979). (London: IBA). p.34.
21. Calculated from lists of programmes and running
times published in Independent Broadcasting
Authority Annual Report And Accounts 1978-79.
(1979). (London: IBA). ps. 83-103
22. Calculated from lists of programmes and running
times published in Independent Broadcasting
Authority Annual Report And Accounts 1978-79.
(1979). (London: IBA). p.34.
23. Regional Television (booklet). (1979). (London:
IBA). p.15.
24. Regional Television (booklet). (1979). (London:
IBA). p.15.
25. LORD HILL, (1974). Behind The Screen. (London:
Sidgwick & Jackson). p.55.

Ch. 1

26. LORD HILL. (1974). p.55.
27. LORD HILL. (1974). p.42.
28. LORD HILL. (1974). p.45.
29. LORD HILL. (1974). p.49.
30. LORD HILL. (1974). p.49.
31. LORD HILL. (1974). p.50.
32. LORD HILL. (1974). p.50.
33. LORD HILL. (1974). p.50.
34. LORD HILL. (1974). p.50.
35. LORD HILL. (1974). p.51.
36. LORD HILL. (1974). p.51.
37. LORD HILL. (1974). p.51.
38. LORD HILL. (1974). p.52.
39. LORD HILL. (1974). p.52.
40. LORD HILL. (1974). p.55.
41. GILBERT, W.S. (1980). TWW: Not Men Of Harlech - Broadcast, 22nd September, 1980. p.40.
42. LORD HILL, (1974). p.57.
43. LORD HILL. (1974). p.59.
44. Report Of The Committee On The Future Of Broadcasting. (1977). p.479.
45. Who Does What In ITV (leaflet). (1979). p.4.
46. Who Does What In ITV (leaflet). (1979). p.2.

REFERENCE NOTES

CHAPTER TWO: THE HISTORY OF WESTWARD TELEVISION:
1958 to 1979

1. Who's Who. (1991). (London: A. & C. Black). p.279
2. TINKER, J. (1980). The Television Barons. (London: Quartet). p.202.
3. Who's Who. (1991). p.279.
4. CADBURY, P. (1981). Unpublished memoirs (first draft).
5. SENDALL, B. (1983). Independent Television In Britain, Vol. 2. (London: The Macmillan Press). p.4.
6. SENDALL, B. (1983). p.4.
7. SENDALL, B. (1983). p.4.
8. SENDALL, B. (1983). p.5.
9. CADBURY, P. (1981).
10. CADBURY, P. (1981).
11. CADBURY, P. (1981).
12. SENDALL, B. (1983). p.11.
13. SENDALL, B. (1983). p.11.
14. SENDALL, B. (1983). p.12.
15. Daily Express (17th December, 1959).
16. CADBURY, P. (1981).
17. CADBURY, P. (1981).
18. TINKER, J. (1980). p.204.
19. CADBURY, P. (1981).
20. CADBURY, P. (1981).
21. CADBURY, P. (1981).

Ch. 2

22. CADBURY, P. (1981).
23. CADBURY, P. (1981).
24. CADBURY, P. (1981).
25. CADBURY, P. (1981).
26. CADBURY, P. (1981).
27. SENDALL, B. (1983). p.34.
28. CADBURY, P. (1981).
29. SENDALL, B. (1983). p.5.
30. SENDALL, B. (1983). p.7.
31. SENDALL, B. (1983). p.6.
32. SENDALL, B. (1983). p.33.
33. SENDALL, B. (1983). p.34.
34. SENDALL, B. (1983). p.33.
35. SENDALL, B. (1983). p.34.
36. SENDALL, B. (1983). p.34.
37. SENDALL, B. (1983). p.34.
38. Westward Television's Application For Appointment As Programme Contractor For The South West Of England: 1959. ps. 1 & 2.
39. Westward Television. (1959). p.2.
40. Westward Television. (1959). p.2.
41. CADBURY, P. (1981).
42. SENDALL, B. (1983). p.35.
43. CADBURY, P. (14th June 1960). Letter to Sir Robert Fraser (Director General, ITA).
44. CADBURY, P. (1981).
45. CADBURY, P. (1981).

Ch. 2

46. Westward Is Ten (brochure). (1971). (Plymouth: Westward Television). p.2.
47. CADBURY, P. (1981).
48. SENDALL, B. (1983). p.36.
49. CADBURY, P. (1981).
50. SENDALL, B. (1983). p.36.
51. SENDALL, B. (1983). p.36.
52. CADBURY, P. (1981).
53. SENDALL, B. (1983). p.37.
54. SENDALL, B. (1983). p.37.
55. Daily Mail (12th March, 1961).
56. SENDALL, B. (1983). p.38.
57. CADBURY, P. (1981).
58. Western Morning News (2nd May, 1961).
59. SENDALL, B. (1983). ps. 38 & 39.
60. SENDALL, B. (1983). p.39.
61. SENDALL, B. (1983). p.39.
62. CADBURY, P. (1981).
63. SENDALL, B. (1983). p.40.
64. Independent Television Authority. (1962). ITA Paper 234(62).
65. SENDALL, B. (1983). p.40.
66. CADBURY, P. (1981).
67. SENDALL, B. (1983). p.40.
68. SENDALL, B. (1983). p.41.
69. SENDALL, B. (1983). p.41.
70. New Daily (4th March, 1963).

Ch. 2

71. SENDALL, B. (1983). p.41.
72. SENDALL, B. (1983). p.40.
73. Independent Television Authority (1966).
Minutes 176(63).
74. SENDALL, B. (1983). p. 42.
75. Television Act. (1963). clause 7.
76. Westward Television Limited. (1966). Annual
Report And Accounts.
77. Television Act. (1963). clause 7.
78. CADBURY, P. (1981).
79. SENDALL, B. (1983). p.40.
80. SENDALL, B. (1983). p.209.
81. SENDALL, B. (1983). p.209.
82. SENDALL, B. (1983). p.211.
83. SENDALL, B. (1983). p.211.
84. SENDALL, B. (1983). p.xii.
85. LORD HILL, (1974). Behind The Screen.
(London: Sidgwick & Jackson). p.19.
86. SENDALL, B. (1983). p.211.
87. SENDALL, B. (1983). p.213.
88. SENDALL, B. (1983). p.39.
89. Westward Television Limited, (1970). Annual
Report And Accounts, 1970: "Financial Summary:
Last Six Years."
90. Westward Is Ten (1971). p.4.
91. Westward Is Ten. (1971). p.2.
92. LORD HILL. (1974). p.28.
93. SENDALL, B. (1983). p.333.

Ch. 2

94. SENDALL, B. (1983). p.336.
95. Television Act. (1964). clause 10.
96. SENDALL, B. (1983). p.336.
97. SENDALL, B. (1983). p.336.
98. Westward Television's Application For Appointment As Programme Contractor For The South West Of England: (1967). Foreword by Peter Cadbury, p.2
99. Westward's Application. (1967). section D10.
100. Westward's Application. (1967). section D14.
101. Westward's Application. (1967). section D14.
102. Westward's Application. (1967). section D14.
103. Westward's Application. (1967). section D14.
104. Westward's Application. (1967). section D12.
105. Westward's Application. (1967). section D12.
106. SENDALL, B. (1983). p.352.
107. SENDALL, B. (1983). p.352.
108. SENDALL, B. (1983). p.352.
109. Westward Television, Westward TV Programmes, 1961-80 (brochure): 1980.
110. Liverpool Post. (22nd January, 1970).
111. "Cadbury: How Nutty Was Westward's First Bar" - Broadcast. (22nd September 1980).
112. Financial Times. (23rd January, 1979).
113. Broadcast. (22nd September, 1980).
114. Western Daily Press. (24th January, 1970).
115. Broadcast. (22nd September, 1980).
116. Broadcast. (22nd September, 1980).
117. Broadcast. (22nd September, 1980).

Ch. 2

118. Broadcast. (22nd September, 1980).
119. Broadcast. (22nd September, 1980).
120. Broadcast. (22nd September, 1980).
121. Westward Television Limited, Annual Report And Accounts, 1970. p.3.
122. Westward's Report. (1970). p.3.
123. Westward's Report. (1970). p.7
124. Westward Television, Westward TV - The Next Ten Years (press release). (April, 1971).
125. Westward Is Ten. (1971). p.6.
126. Westward Television Limited, Annual Report And Accounts, 1973. p.9.
127. Westward Television, Westward TV Programmes, 1961-80 (brochure), 1980.
128. Westward Television Limited, Annual Report And Accounts, 1974. p.3.
129. Westward's Report. (1974). p.3.
130. Westward Television Limited, Annual Report And Accounts, 1975. p.3.
131. Westward's Report. (1975). p.3.
132. POTTER, J. (1989). Independent Television In Britain, Vol. 3. (London: The Macmillan Press).
133. Report Of The Committee On The Future Of Broadcasting (Chairman: Lord Annan). (1977). (London: HMSO). p.3.
134. Westward's Report. (1975). p.3.
135. Westward Television Limited, Annual Report And Accounts, 1978. p.6.
136. Westward's Report (1978). p.3.

Ch. 2

137. Westward Television, Westward TV Programmes, 1961-80 (brochure). (1980).
138. POTTER, J. (1989). p.272.
139. POTTER, J. (1989). p.273.
140. TUNSTALL, J. (1983). The Media In Britain. (London: Constable). p.215.
141. Independent Broadcasting Authority, Annual Report And Accounts 1978-79. (1979). (London: IBA). p.7.

REFERENCE NOTES

CHAPTER THREE: IBA CONTRACT PROCEDURES 1979-81

1. ITV: Future Contracts And The Public (leaflet). (February, 1979). (London: IBA). p.1.
2. The British Market Research Bureau Ltd. (1979). Attitudes to ITV (London: BMRB). p.1.
3. ITV Franchise Awards, 1980 (press release). (28th December, 1980). (London: IBA). p.3.
4. Report Of The Committee On The Future Of Broadcasting (Chairman: Lord Annan). (1977). (London: HMSO). ps.67 and 479.
5. Tenth Report From The Select Committee On Nationalised Industries (Session 1977-78): (1978). (London: HMSO). p.xlix. The Report included the statement: "All possible steps should be taken" by the IBA "to obtain maximum public participation in each contract area."
6. SHAW, C. (1979). Allocating Franchises For UK Independent Television. Intermedia (March 1979). p.22.
7. HARRIOTT, J. (1981). "Broadcasting Circles" - a lecture given at the IBA, London on 8th April, 1981. During this lecture, Mr. Harriott also commented: "The United Kingdom is rich in eccentrics and eccentric notions and we certainly reaped a fine harvest of both as we went along."

He gave a number of examples, including the "memorable episode in the Midlands" when a man "arrived carrying what was, to all outward appearances, a dead dog, with its four legs stretched out by rigor mortis." The IBA's

Ch. 3

Regional Officer, Clare Mulholland, "had only slowly and with considerable fortitude adjusted to this unwelcome visitant when the owner got up to speak, and the dog twitched. It was, she said, a disturbing resurrection."

8. HARRIOTT, J. (1981).
9. HARRIOTT, J. (1981).
10. Independent Broadcasting (January 1980). p.2.
11. Independent Broadcasting (January 1980). p.3.
12. Independent Broadcasting (January 1980). p.10.
13. Independent Broadcasting (January 1980). p.10.
14. ITV: Future Contracts And The Public (leaflet) (February, 1979) (London: IBA). p.3.
15. ITV: Future Contracts And The Public (leaflet). (February 1979) p.3.
16. ITV: Future Contracts And The Public (leaflet). (February 1979) p.3.
17. Independent Broadcasting (June 1980). p.21
18. Particulars Of Independent Television Contract. (January 1980). (London: IBA). p.10.
19. Particulars Of Independent Television Contract. (January 1980). p.10.
20. Particulars Of Independent Television Contract. (January 1980). p.33.
21. Particulars Of Independent Television Contract. (January 1980). p.3.
22. Particulars Of Independent Television Contract. (January 1980). ps. 33 and 34.
23. Particulars Of Independent Television Contract. (January 1980). ps. 36 and 37

Ch. 3

24. Particulars Of Independent Television Contract.
(January 1980). ps. 37 and 38.
25. Particulars Of Independent Television Contract.
(January 1980). p.38.
26. Particulars Of Independent Television Contract.
(January 1980). Appendix III.
27. Independent Broadcasting (January 1981). p.3
28. Independent Broadcasting (January 1981). p.21
29. YOUNG, SIR BRIAN. (November 1981). The Franchise
Affair. Independent Broadcasting. p.6.

REFERENCE NOTES

CHAPTER FOUR: TSW - TELEVISION SOUTH WEST

1. IBA Press Release. (28th February, 1975).
2. GOLDSTEIN-JACKSON, K. (28th February, 1975).
Diary entry.
3. Reading Evening Post. (31st July, 1974).
4. Reading Evening Post. (6th January, 1975).
5. Reading Evening Post. (13 February, 1975).
6. Reading Evening Post. (3rd March, 1975).
7. Berkshire Mercury. (3rd March, 1975).
8. Radio Kennet Limited, company file notes.
9. Radio Kennet Limited's licence application to
the IBA (January, 1975).
10. GOLDSTEIN-JACKSON, K. (February, 1975). Diary
entries.
11. Reading Evening Post. (3rd March, 1975).
12. LORD AYLESTONE, Letter to Sir John Colville of
Radio Kennet Limited. (11th March, 1975).
13. GOLDSTEIN-JACKSON, K. (March, 1975). "New
Westward" notes.
14. Radio Kennet Limited. (18th March, 1975).
Board Minutes.
15. Radio Kennet share prospectus. (September, 1975).
16. Radio Kennet, Board Minutes and papers 1972-75.
17. Radio Kennet press statement. (May, 1972).
18. GOLDSTEIN-JACKSON, K. (March, 1975). "New
Westward" notes.
19. Thames Valley Broadcasting Ltd. (1976).
Annual Report.

Ch. 4

20. YOUNG, SIR BRIAN. (14th November, 1986).
Conversation with Kevin Goldstein-Jackson.
21. Average age calculated from dates of birth
and career details given in Who's Who, Debrett
and from personal enquiries.
22. GOLDSTEIN-JACKSON, K. (22nd October, 1980).
Seminar discussion at City University.
23. TSW - Television South West licence application,
1980. p.6.
24. GOLDSTEIN-JACKSON, K. (1976). Diary entries.
25. "NEW WESTWARD" notes. (July 1977).
26. TSW - Television South West. (1980). Confidential
addendum to licence application. p.6.
27. Broadcast. (14th May, 1979).
28. GOLDSTEIN-JACKSON, K. (18th April, 1978).
Diary entry.
29. GOLDSTEIN-JACKSON, K. (June 1978). "New
Westward" notes.
30. TSW - Television South West licence application,
1980. p.3.
31. TSW (1980). ps. 107-118.
32. TSW (1980). ps. 142-148.
33. TSW (1980). ps. 128-135.
34. TSW (1980). p. 3 and ps. 101-148.
35. LANDER, JUNE. (8th September, 1981). How A
Truant Became A TV Boss, Western Morning News.
36. GOLDSTEIN-JACKSON, K. (25th July 1978).
Diary entry.
37. TSW (1980) ps. 14 and 15.

Ch. 4

38. GOLDSTEIN-JACKSON, K. (20th February, 1979).
Diary entry.
39. TSW (1980). p.10.
40. GOLDSTEIN-JACKSON, K. (10th March, 1979).
Diary entry.
41. TSW (1980). p.11.
42. GOLDSTEIN-JACKSON, K. (1980). Diary entries.
43. TSW - Television South West. (31st July, 1980).
File note.
44. PEDGEON DE SMITT, (1st February, 1980).
Letter to Kevin Goldstein-Jackson.
45. QUARTANO, R.N. (13th June, 1978). Letter on
behalf of the post Office Staff Superannuation
Fund to Kevin Goldstein-Jackson.
46. CAVE, SIR RICHARD. (3rd September, 1979).
Letter on behalf of Thorn Electrical Industries
Ltd. to Kevin Goldstein-Jackson.
47. "NEW WESTWARD" Note. (January, 1980).
48. GOLDSTEIN-JACKSON, K. (17th May 1979).
Diary entry.
49. GOLDSTEIN-JACKSON, K. (24th May and 4th June,
1979). Diary entries.
50. HECHT, E. (3rd May, 1978). Letter to Kevin
Goldstein-Jackson.
51. Link House Group correspondence with Kevin
Goldstein-Jackson. (1978-1979);
West Country Television's licence application.
(1980).
52. GOLDSTEIN-JACKSON, K. (1979-80). Diary entries.
53. "NEW WESTWARD" Notes. (1979).

Ch. 4

54. TSW (1980. ps. 28-34.
55. TSW (1980). ps. 28 and 29.
56. TSW - Television South West. (17th November, 1980).
Confidential note to IBA.
57. TSW - Television South West. (1979).
Capitalization document.
58. TSW - Television South West. (1st October, 1980).
Expenses Statement.
59. The British Market Research Bureau Ltd.
(June, 1979). Attitudes To ITV: Report On A
National Survey. (London: BMRB).
60. The British Market Research Bureau. (February,
1980). Report On A Survey Of Viewers' Attitudes.
(London: BMRB).
61. Tsw - Television South West. (April, 1980).
Scheduling Notes.
62. BMRB. (February, 1980). Individual interview sheets.
63. BMRB. (February, 1980). p.23.
64. BMRB. (February, 1980). p.27.
65. TSW - Television South West. (15th January, 1980).
Circular to advisory board members.
66. TSW - Television South West. (October, 1979).
Notes.
67. TSW (1979-80). Notes.
68. GOLDSTEIN-JACKSON, K. (1979). Diary entries.
69. GOLDSTEIN-JACKSON, K. (1979-80). Diary entries.
70. TSW (1980). p.21.
71. GOLDSTEIN-JACKSON, K. (1980). Diary entries.

Ch. 4

72. TSW licence application. (1980).
73. GOLDSTEIN-JACKSON, K. (4th and 5th July, 1980).
Diary entries.
74. TSW - Television South West. (5th July, 1980).
Board Minutes.
75. TSW (October, 1980). Notes.
76. TSW (18th and 19th October, 1980). "Weekend
School" notes.
77. TSW (November-December, 1980). Notes.
78. TSW - Television South West. (1980).
Confidential application documents. ps.9 and 13.
79. TSW - Television South West licence application.
(1980). p.55.
80. TSW (1980). p.67.

REFERENCE NOTES

CHAPTER FIVE: WEST COUNTRY TELEVISION

1. BARTLETT, C. (22nd May, 1980). The Man Who Wants To Take Over From Westward TV.
PLYMOUTH TIMES.
2. Western Morning News. (18th April, 1980).
3. "New Westward" file note. (March 1979).
4. GOLDSTEIN-JACKSON, K. (4th April, 1979).
Diary Entry.
5. GOLDSTEIN-JACKSON, K. (7th June, 1979).
Letter to Simon Day.
6. West Country Television. (September 1980).
West Country World news sheet.
7. West Country Television licence application.
(1980).
8. West Country Television. (September, 1980).
9. West Country Television. (September, 1980).
10. West Country Television, licence application.
(1980).
11. West Country Television, precis of licence
application, (May 1980).
12. West Country Television. (September, 1980).
13. West Country Television. (September, 1980).
14. Broadcast. (17th November, 1980).
15. West Country Television, licence application,
1980.

Ch. 5

16. West Country Television, licence application.
(1980).
17. GIBBS, G. (15th September, 1980). Spotlight
On A Rival For Westward, Western Morning News.

REFERENCE NOTES

CHAPTER SIX: THE WESTWARD CAMPAIGN: 1979-80

1. Westward Television Ltd. (1978). Report and Accounts. p.3.
2. CADBURY, P. (1981). Unpublished memoirs, (first draft).
3. CADBURY, P. (1981).
4. CADBURY, P. (1981).
5. CADBURY, p. (1981).
6. GOLDSTEIN-JACKSON, K. (10th May 1979). Diary entry.
7. CADBURY, P. (1981).
8. Sunday Independent. (2nd August 1981).
9. Westward Television Ltd. (1977). Report and Accounts. p.4.
10. Westward Television Ltd. (1978). ps. 3 and 4.
11. Western Evening News. (10th May, 1979).
12. Westward Television Ltd. (May, 1980). Licence application. p.21.
13. RTS Bulletin. (May, 1979).
14. Stage and TV Today. (16th August, 1979).
15. Western Morning News. (15th November, 1979).
16. Western Morning News. (11th February, 1980).
17. Professional Studies Ltd. (April, 1980). Television In The Westward TV Area: A Research Report. (London).

18. Professional Studies Ltd. (1980).
19. Westward Television Ltd. (May, 1980).
Licence application. p.63.
20. Westward Television Ltd. (May, 1980). ps. 39 and 40.
21. Westward Television Ltd. (May, 1980). p.61.
22. Westward Television Ltd. (May, 1980). p.30.
23. Westward Television Ltd. (May, 1980). ps. 32-35.
24. Westward Television Ltd. (May, 1980). Appendix 3.
25. Westward Television Ltd. (May, 1980). p.52.
26. Daily Express. (26th January, 1980).
27. Daily Mail. (4th March, 1980).
28. Western Evening Herald. (4th March, 1980).
29. Evening Standard. (6th October, 1980). (London).
30. Daily Telegraph. (5th July, 1980).
31. Exeter Express & Echo. (15th July, 1980).
32. Daily Express. (18th July, 1980). For example:
33. Western Evening Herald. (11st September, 1980).
34. The Times. (19th September, 1980).
35. Financial Times. (25th September, 1980).
36. Western Evening Herald. (26th September, 1980).
37. Broadcast. (20th October, 1980).
38. Broadcast. (10th November, 1980).
39. CADBURY, P. (1981).
40. Guardian. (11th October, 1980).
41. GOLDSTEIN-JACKSON, K. (1979-80). Diary Notes.
42. Western Morning News. (9th December, 1980).
43. Herald Express. (Torquay). (9th December 1980).

44. Bristol Evening Post. (11th December, 1980).

45. Daily Telegraph. (23rd December, 1980).

REFERENCE NOTES

CHAPTER SEVEN: THE IBA'S DECISION-MAKING FOR THE SOUTH
WEST ITV FRANCHISE: 1980

1. Independent Broadcasting Authority. (28th December, 1980). Press statement.
2. Confidential letter from an Exmouth based organization to Peter Bath, IBA S.W. Regional Officer. (6th January, 1979).
3. BATH, P. (10th January, 1979). Report of IBA Meeting held in Redruth, Cornwall.
4. PERRY, R. (5th March, 1979). Memo to all directors of Westward Television.
5. Western Evening Herald. (24th September, 1980).
6. Western Evening Herald. (24th September, 1980).
7. Broadcast. (29th September, 1990).
8. Exeter Express & Echo. (6th June, 1990).
9. Western Daily Press (Bristol). (10th June, 1990).
10. Financial Weekly. (8th August, 1980).
11. Cornish Chough. (September, 1980).
12. Sunday Times. (7th December, 1980).
13. YOUNG, SIR BRIAN. (November, 1981). The Franchise Affair, Independent Broadcasting.
14. Independent Broadcasting Authority. (1977-78). Annual Report and Accounts.
15. YOUNG, SIR BRIAN. (November, 1981).

Ch. 7

16. Independent Broadcasting Authority. (November, 1980).
Supplementary Questions to Westward Television.
17. TSW - Television South West. (November, 1980).
Answers To The IBA's Supplementary Questions.
18. Letters sent to applicant groups by Bryan Rook,
Secretary to the Independent Broadcasting
Authority. (October and November, 1980).
19. YOUNG, SIR BRIAN. (November, 1981).
20. HARRIOTT, J. Chief Assistant (Television Contracts
and Hearings) Independent Broadcasting Authority.
(16th June 1980). Letters to Westward Television,
West Country Television and TSW - Television
South West.
21. CAMPBELL, P. (February, 1984). Profile: Kevin
Goldstein-Jackson. TV World.
22. POTTER, J. (1990). Independent Television In
Britain, Vol. 4. (London: The MacMillan Press).
23. GOLDSTEIN-JACKSON, K. (1986). Confidential
private conversations with a number of former
IBA members and senior IBA officers.
24. GOLDSTEIN-JACKSON, K. (1986). Confidential
private conversations with a former senior
IBA officer.
25. YOUNG, SIR BRIAN. (14th November, 1986).
(Director-General IBA 1970-82). Conversation
with Kevin Goldstein-Jackson.
26. POTTER, J. (1990). p.348.

REFERENCE NOTES

CHAPTER EIGHT: THE FRANCHISE CHANGE: EXPECTATIONS AND RESULTS

1. YOUNG, SIR BRIAN. (November, 1981). The Franchise Affiar. Independent Broadcasting.
2. WOBER, M. (1982). Attitudes Towards The Change Of Franchise In The South West ITV Region: Before the Change. (London: IBA Audience Research Department).
3. TSW - Television South West. (12th July, 1982). Staff Newsletter.
4. GOLDSTEIN-JACKSON, K. (24th November, 1982). Talk given at a "forum on scheduling" jointly sponsored by the ICA, City Limits Magazine and the British Film Institute, held at the Institute of Contemporary Arts, London.
5. Daily Telegraph. (11th June, 1983).
6. Daily Mirror. (13th June, 1983).
7. GOLDSTEIN-JACKSON, K. (24th November, 1982).
8. TSW - Television South West. (1983). Correspondence with Lord Thomson of Monifieth and other IBA members and officials.
9. GUNTER, B. and SVENNEVIG. (1987). Behind And In Front Of The Screen. (London: John Libbey).
10. TOWLER, B. (1990). Quoted in Behind The Ratings: The Politics Of Audience Research in The Neglected Audience by MORLEY, D. edited by WILLIS, J and WOLLEN, T. (London: British Film Institute).

Ch. 8

11. TAYLOR, L. and MULLAN, B. (1986). Uninvited Guests. (London: Chatto and Windus).
12. IBA Research Department. (1983). TV Viewing In The South West Of England.

REFERENCE NOTES

CHAPTER NINE: FUTURE DEVELOPMENTS

1. Independent Broadcasting Authority. (21st November, 1990). Press Release.
2. Independent Television Commission. (November 1990). Invitation To Apply For Channel 3 Regional Licences; Invitation To Apply For Channel 3 National Licence.
3. Financial Times. (15th August, 1991).
4. ANTHONY de Larrinaaga. (26th August, 1991). Television Contractors: The Channel 3 Lottery, a research circular. (London: Girozentrale Gilbert Elliott).
5. Telewest. (May 1991). South West of England Regional Channel 3 licence application.
6. West Country Television. (May, 1991). South West Of England Regional Channel 3 licence application.
7. TSW - Television South West. (May, 1991). South West Of England Regional Channel 3 licence application.
8. TSW - Television South West. (1980). Licence application. p.67.
9. HOLLINS, T. (1984). Beyond Broadcasting: Into The Cable Age. (London: British Film Institute).
10. MINOW, N. (9th May, 1991). Speech to Gannett Foundation Media Centre, Columbia University, New York, USA.
11. Hollywood Reporter. (26th September, 1991).
12. Financial Times. (5th August, 1991).