

# ITN helps make television history

**This month ITN will be in at the start of a history-making television project when it will show the first-ever pictures broadcast from the House of Commons.**

Although only an experiment at the moment, the right to broadcast events in the House of Commons, the "first born of the Mother of Parliaments" is a significant step forward for television journalism - not even press photographers have been allowed into the House before when it is sitting.

Raw pictures of the Commons will be provided by the House of Commons Broadcasting Unit, a company in which both the ITV network and the BBC have an interest.

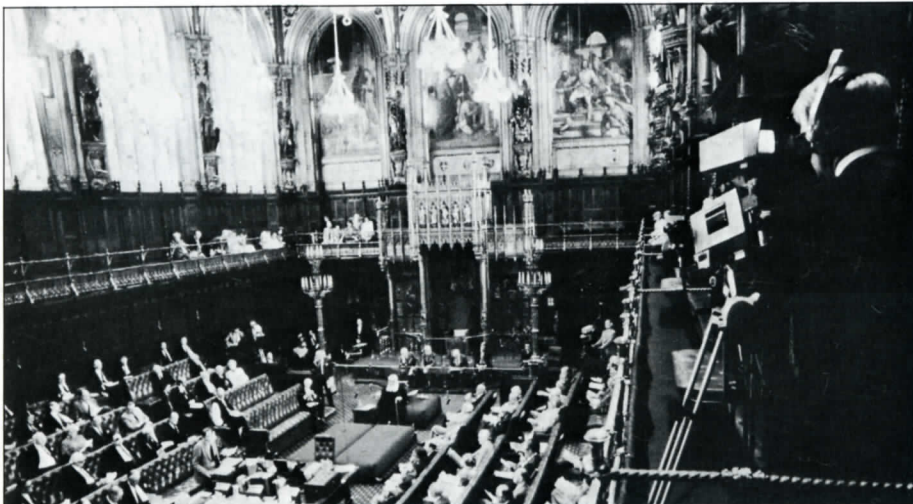
Scenes from the House of Commons will be incorporated into an expanded, new-look Parliament Programme which ITN already screens on Channel 4. Until now although the Parliament Programme has been able to show footage from the Lords, it has only been allowed to use sound from the Commons.

ITN's Westminster Bureau at the Queen Elizabeth Centre has been gearing itself up for the expanded Parliament Programme and also for the

many opportunities when ITN will be able to use pictures from the House in other programmes. Its technical facilities have been upgraded and all cameras, recording, editing and playout facilities now use the latest Sony Beta SP system which will improve quality. As well as this Glyn Mathias is now in overall charge of programming from the bureau.

Howard Anderson continues as producer of the programme, but it has a new presenter, Sue Cameron who has been a reporter on the programme for more than a year. Sue is a former Financial Times journalist who has also worked inside Whitehall and her husband is an MP.

Anderson said of Cameron: "Sue is an authoritative political journalist, respected by politicians of all parties. I know that the viewers will enjoy her insights into the parliamentary process. It will help them to understand and enjoy the first-ever television pictures from the Commons."



Televising the Lords

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**PLUS.....**more news, sport and pictures of ITN events during the past few months.

# ITN welcomes new staff

As usual ITN has had its fair share of new recruits over the past few months. Among those joining the company were: Wendy Starling who became a sales ledger clerk. Wendy previously worked in the accounts department of Aisin (UK) Limited which sells Toyota sewing and knitting machines. Wendy has also spent time on a YTS training scheme working at a riding school which ties in nicely with her favourite hobby - riding. She is also a keen swimmer and enjoys reading.

Another keen swimmer and reader is Susan Hughes who has joined the pensions department as a pensions officer - a role she previously held at the Abbey National Building Society. As well as swimming and reading, Susan is a dabhand at DIY and gardening.



Wendy Starling

Stores has a new storekeeper - Colin Healy. Colin previously worked as a leading storekeeper with GEC Hirst Research Centre where he had worked for nine years. In his spare time he plays football and enjoys swimming.

Alison Ryan is a new recruit to the graphics department as a graphics technician. Before joining ITN she was at Sky News where she was a graphics operator and floor manager. She has also worked for BBC TV News as a floor manager and graphics operator. When not working, she likes all sports in particular hockey, badminton

and tennis.

Also joining from Sky News, as a reporter, is Bill Neely. He had spent seven months at Sky, as a presenter/reporter.

Before going to Sky, Bill had spent many years at the BBC. He spent two years as a reporter on Breakfast Time and before that was the corporation's youngest regional reporter, based in Belfast from where he covered events from the 1981 Hunger Strikes to the aftermath of the signing of the Anglo-Irish Agreement.

He also worked for the BBC throughout Europe and the Middle East. Neither has Bill completely severed his relationship with the BBC - his wife Marion still works there as a programme editor on Newsnight.

Another new reporter is John Alcock who came from IRN and has a background in radio news with stations such as GWR Radio, Radio West and Severn Sound. John's main hobby is mountaineering.

Other new recruits to the journalists' department include: Charles Morrissey, Nicola Phipps, Jane Kent, Nigel Sharman, Julie Kirkbridge, Jan Sutherland, Paul Simpson, Alan Hayman and Dan Clifton. There are also two new correspondents Kim Catcheside as political correspondent and Fiona Murch as arts



Diana McKenna

correspondent and a new teletext journalist, Charles Edinger.

Geoff Henderson has joined as a producer; Nigel Markham as a security warden; Sue Fitzpatrick as a secretary in news information and Philip Brown, as a MFT operator.

The finance department has also welcomed several new faces including Martin Black as head of financial accounts, Diana McKenna as a finance assistant and Julie Carpenter as a new secretary. Meanwhile, the former head of financial accounts, Barry Vignet has been promoted to the newly created role of financial controller. Barry joined ITN from Deloitte, Haskins & Sells last December.

Among those leaving ITN during the past few months were: Ros Pearson, Sue Judd, Darren Moffat, Chris Hampson, Maria Gutierrez, Brian Foakes, Mike Garner, Tim Friend, Martin Wibberley, Jan Pelczynski, Carol McStein, Alice Baker, Gary Imlach, Mike Neusten, Anthony Goodson, Simon Marks, Adam Freeman, Barry Jordan, Helen Cameron, Angela Brown, Fiona MacBeth and Peter Hubbard.

## Life's like that . . .



by Derek Taylor

**A new entry in the "Small World, isn't it" category.**

Mike Crick and I have at least one thing in common. We're probably the

(Caption from the newspaper).

Gary Johnson, director of the city's recycling project, explains the process to Michael Crick, a reporter from a British news station, while Crick's cameraman films the talk. The group went house to house through one neighbourhood while filming the procedure for Crick's news feature on the different methods of rubbish disposal.

only two people at ITN to have heard of Woonsocket, Rhode Island, USA.

Mike, because he recently shot a story there for Channel Four News.

I, because it's where my wife's family come from.

### Get on Your Dancing Shoes

**With less than 30 shopping days to Christmas, the ITN Club reminds members . . .**

The ITN Club will be holding its annual Christmas Dinner Dance on Friday, December 15. Please make a note in your diary straightaway.

Now, Woonsocket is the sort of place where the arrival of a British TV crew is big news. So my Mom-in-law sent us this extract from the local paper, the Woonsocket Call.

Just to complete the small-town-small-world story: the Call's picture of Mike was taken by my wife's cousin.

# Cue Autoscript

A year after the Autoscript machine arrived at ITN, supervisor TRACEY HEDGES gives us the lowdown on downloading.



**If you are a presenter or a member of a production team, you are probably familiar with that necessary "behind-the-scenes" phenomenon known as Autoscript.**

A year after BDL's introduction to ITN, the Autoscript machine appears to have been accepted as part of the ITN furniture, and words such as "download" have found their way into the ITN vocabulary. However, there are still those who appear to know very little about Autoscript or its operators and for this reason it seems appropriate

to explain who we are and what we do.

Autoscript is a visual guide to reading scripts and although we have been confused with Autocue and Portaprompt, we work for a company which developed an original concept for computer prompting. Broadcast Developments Ltd (BDL) brought its electronic prompter - the autoscript machine - into operation in January 1985. Since then, it has been used in many different spheres including political conferences, corporate films and videos, television drama, light entertainment and news

and current affairs.

The versatility and flexibility of "Autoscript" is best demonstrated in the frenetic world of "live" shows, particularly news programmes. Autoscript can be connected to most computers as well as being operated independently. When linked to Basys, the prompter acts as a printer and so at the press of a button scripts can be transferred or "downloaded" from the main computer to Autoscript. This allows scripts to be continually updated on Basys and redownloaded. Operated independently, Autoscript is capable of speedy word changes and retains information in its memory for easy recall.

I first became involved with BDL during my previous employment at the BBC. After a hazardous, nerve-wrenching but rewarding 18 months with Autoscript in the BBC newsroom, I was whisked away by one of BDL's directors, Chris Lambert, to lead the team at ITN with the classic phrase "It'll be a hell of a challenge". The challenge consisted of assembling a team of people, training them in the ways of television news and meeting the ITN deadlines for us to begin operating Autoscript on all programmes.

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## Basys wins award

**Basys International Limited, the ITN-owned world leader in television and radio newsroom computer systems, has won the 1989 Queen's Award for Export Achievement.**

Basys exported more than £5.5 million worth of systems in 1988 - nearly quadrupling its export earnings in three years.

The business has been gained, says the award's citation, "In the face of strong domestic competition for equipping national studios."

Since 1986 Basys systems have been installed in 62 of the 71 electronic newsrooms built in Europe. Systems have also been installed in studios in Australia and the Far East.

It also provides computer systems in Britain for members of the ITV network, BBC TV network news and the recently launched satellite channel, Sky News.

Basys international general manager David Simmons said that



**Dave Lyan, managing director of Basys, receives the award from Her Majesty's Lord Lieutenant Field Marshal, Lord Bramall**

the company's export success held a lesson for many British firms in Europe post-1992. "Our sales force speaks all the major European languages and we find that essential. A company which

provides the bridge between computers and communications has to be able to get its message across fluently."

In the first of a series of occasional reviews of local restaurants, JUDY LUSTIGMAN gets her teeth into La Vie En Rose.

# Food for thought

**As the epicurean wasteland of Grays Inn Road looms, I'm starting to appreciate the abundance of restaurants within a hiccup of ITN House. I've calculated that there is just enough time to visit them all before we move.**

La Vie En Rose in charming Charlotte Place was the first stop. My fellow pilgrims and I warmed to the intimate gallic atmosphere. Walls covered with Piaf and Chevalier photos, and wafts of garlic and Aznavour transported us to Montmartre. The waitress had stepped out of a Truffaut film with a thick accent and a poor command of English - at least as far as food was concerned. Each time we asked for an explanation of the menu she'd frantically flick through her notes for translations, reassuring us with an "eet is ere I sink." We encouraged her with "En francais. Dites-le en francais." Now totally confused, the waitress exclaimed "No! No! No! It is more difficult - I am Italian!"

To make life easier we all ordered stuffed mushrooms followed by Sirloin St Christophe which she described lyrically in Italian as cooked in wine, cream and mushrooms. We asked for one medium and two medium-rare. However, we didn't object when she called out: "Eh Luigi, three San Cristoforo - tutti MEDIUM RED."

The restaurant's unusual lay out allows diners to see their food being cooked - or not being cooked. An hour

and a quarter and two bottles of wine later, it occurred to us that Luigi had failed to grasp the concept that we'd actually come in for a meal. I'm used to poser phones in restaurants but this was the first time I'd seen a chef going about his business with one wedged between his ear and shoulder talking to a succession of Italian girlfriends.

**"He whisked off the steaks, washed off the sauce and brought back the meat, covered in an interesting type of volcanic lava"**

The French owner saw our empty table and asked, "Are you ready for dessert?" As there was no evidence that Luigi was contemplating preparing our first course we suggested a little prompting was in order. Hearing that we still hadn't eaten, Luigi looked terribly hurt, and putting his hands together in the Italian prayer gesture cried: "I didn't know,

nobody told me." Still muttering sweet nothings into his poser phone he produced 12 mushrooms which we wolfed down like three hungry Rottweilers.

Forty minutes later the main course arrived with a cheery "Your steaks, all medium red." And so they were, covered in scarlet tomato sauce. We beckoned to Luigi and he joined us, kneeling at my feet. What had happened to the St Christophe sauce our waitress had told us about? He looked up at me with innocent brown eyes and said: "I forget to tell her, I changed the menu. Yesterday San Cristoforo was cream and mushrooms. Today San Cristoforo he is tomatoes and garlic."

He whisked the steaks away, washed off the offending sauce and brought back the meat, covered in an interesting type of volcanic lava, proudly declaring it - "Medium red, medium red."

As Luigi slipped away to finish his phone calls we intrepidly ordered one last dish - strawberry flan. It arrived promptly, not with the usual cream or custard, just a simple garnish - an inch and a half of fag end from the patron's trusty Gauloise.

*Have you any experiences in local restaurants that you think the Lens should know about? Please send them to Susan d'Arcy at the press office.*

## ITN HITS THE BILLBOARDS



For the month of September ITN's news was displayed on the biggest ticker-tape machine in the world. The latest national and international news headlines were seen by motorists and pedestrians on our giant poster in Cromwell Road.

Within minutes of major news events happening, the headlines appeared, as if scrolling out of a ticker-tape machine. Throughout the day the news was updated as stories broke and developed.

Sir David Nicholas said: "It's part of a huge process of change and innovation, in which ITN has been directed to become more commercially orientated."

# A new-look News at One

News at One now has a new programme format. There is a striking new music and title sequence, new graphics and a new set. And the ITV weather slot has been brought into the programme. NIGEL DACRE - the Editor of News at One - explains why the programme has taken on a different look.

**In the best traditions of ITN, the studio backdrop for the new look News at One was still being painted the afternoon before it was needed. We went on air with the paint behind John Suchet barely dry.**

The first programme with the new format was also typical of ITN. The 'lead' story on Runcie's controversial trip to Rome was fed to London with literally seconds to spare. And just before we went on air, we learnt that our studio interviewee (Bob Champion, the jockey who'd conquered cancer) was stuck in traffic in the centre of London.

But despite all the behind the scenes problems, the viewers saw a smooth and confident News at One. And that's one of the basic aims of the programme.

Our research shows that at lunchtime, viewers don't want a machine-gun style, "hold on to your seats" news. Instead, they want it to be authoritative but comfortable.

So the News at One director, Malcolm Johnson, and the graphics designers, Glenn Marshall and Terry Skidmore, have come up with a style for the set and graphics which has replaced the old 'ice-cool' blue with softer colours. They've made the opening sequence more personal - and included wide shots of the studio to give the programme an open feel to it.

We've also brought Trish

Williamson of the ITV Weather Unit into the studio to present the weather news as part of the programme - rather than after it. It will enable us to provide not only weather predictions, but also expert analysis on weather-related news stories.

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**“At lunchtime,  
viewers  
don't want  
'hold on to your  
seat' news”**

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But one element of News at One hasn't changed - and won't change. And that's our commitment to be the sharpest news programme around. News at One will continue to cover the major news stories of the morning with the latest angles, the best pictures and the most important interviews.

This was shown most recently on the



**Dacre: leading the team**

day of the Deal bombing when the programme carried comprehensive coverage of the tragedy. Much of the credit for that must go to the ITN team at Deal and to the news editor in London, Sandy MacIntyre - especially as the BBC didn't have any pictures from Deal until after we came off the air. And the calm yet up-to-the-minute style of News at One that day was a good example of what we're trying to achieve.

Another element of the programme that won't change is carrying down-bulletin news features and studio interviews which are of particular interest to a lunchtime stay-at-home and elderly audience.

There's still some fine tuning to be done on the revamp of the programme. But our research (and letters from viewers) suggests that the new look to the programme along with John Suchet's friendly but business-like approach should prove highly popular with viewers.



**John and Trish: a new formula for lunchtimes**

# How we cold shoulder bad weather

JOHN CHARLESWORTH, head of International Weather Productions, explains how our weather service will help combat adverse conditions this winter.

Weather lore puts many weather truths into simple and amusing verse. As winter approaches weather becomes a major topic of conversation as weather news stories bring tales of flooding, fog on motorways, storm damage, 'black' ice, snow chaos, problems for the elderly through hypothermia, lack of snow on the ski-slopes and others.

Demand for weather services reaches a peak in the late autumn and winter; TV, radio, telephone and teletext services are the major distributors of public weather information. The ITV national weather service will play a major part in keeping the public informed: severe weather

network of weather centres, provide the necessary operational planning advice: these services are called Open Road and Open Rail.

Road sensor readings on major roads and motorways provide real-time temperature data (called thermal mapping) allowing the Met Office, county councils and other local authorities to identify those road surfaces about to ice over. Weather forecast data is added to a computer model forecasting the likely progress of the road temperature over the following few hours. A mixture of sand, grit and salt is used - the ratio depending on the severity of the icing expected.

Costs are high and where a gritting can be avoided many thousands of

by about 5%. In prolonged cold spells both industry and the elderly can be more tangibly affected through loss of supplies and the need for extra payments from the DHSS to retired people.

The DHSS in association with the Met Office monitor the ambient temperature at 60 selected sites up and down the country: each site representing a section of the population. The criterion used is for the mean temperature to have fallen to 0 deg Celsius or below over any consecutive seven day period. The political arguments start when one part of town gets a payment while the other does not - due to marginal conditions allowing one site to register within the criterion (eg. MS 0.1 degrees Celsius) while the adjacent site registers a value outside the criterion (eg. PS 0.1 degrees Celsius). The winter of 1986/87 however, was so cold that most readings were well within the limit and complaints were few and far between.

CEGB builds up profiles of a normal day's output and then amends, up or down, to take into account the extra effects of the weather. Each day of the week can be different but public holidays can be special, Christmas Day (see fig. 1) is classic as the Economy 7 rate gives way to children (and grown-ups) opening their presents before daylight to even heavier demand as the Christmas turkey and then the vegetables are prepared. After a large Christmas dinner the afternoon slump in the armchair allows demand to fall back sharply before picking up again for the evening television programmes.

Both the major energy providers (gas and electricity) receive weather forecast data at intervals of two or three hours for periods up to four days ahead. Weather is just one part of a complex modelling exercise. Operational requests are made to generate plants. This modelling is now so sophisticated that demand forecasts are within a few percent.

So the scene is set - after two mild winters and one of the warmest summers on record it is hard to visualise serious weather problems (I say this on a mild mid-October day). Greenhouse effects or not - make no mistake we will have weather problems this winter: gales, heavy rain, fog and frost, ice and snow. Be prepared!

## *"Ice in November to bear a duck. The rest of the winter'll be slush and muck!"*

warnings on land and adjacent coastal waters, motorway weather problems and help with winter travel and tourism plans will be specifically highlighted.

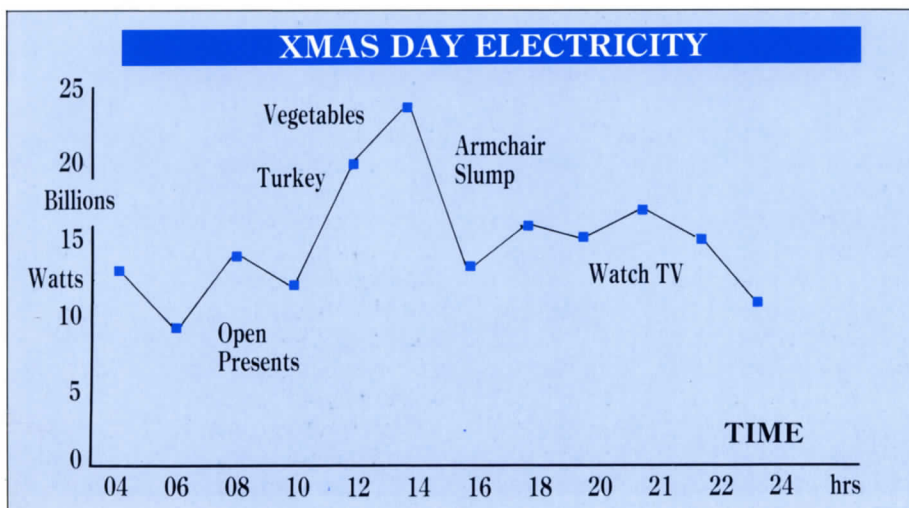
While our viewers plan their daily and weekly lives by keeping an eye on weather forecasts, our major authorities invest in sophisticated planning operations to keep industry going.

The Department of Transport is responsible for maintaining our motorways and trunk roads during winter. British Rail maintains the major rail networks. Two major weather services, based on a regional

pounds can be saved. Berkshire County Council saved nearly £100,000 in the winter of 86/87 and, coupled with savings in overtime and call-out allowance, paid for their service many times over.

British Rail operates a comparable warning scheme but has particular problems with snow on the tracks, freezing of points and icing of electrification networks.

Energy consumption, is highly affected by the weather (wind, sun and temperature) and past media advertisements from British Gas have openly admitted that a one degree change in temperature affects demand



# In tune with ITN

Johanna Laurence, the new receptionist at 16 Mortimer Street, is hoping that one day she will give up the front line at ITN for the chorus line in an opera company.

Johanna joined ITN in June but her long-cherished ambition has always been to become an opera singer. She took her first step toward achieving her aim when, as a 16-year-old schoolgirl, she pestered the well-known teacher, Erich Vietheer to give her lessons. "Erich is very well respected and has trained singers such as Rosalind Plowright.

"I wrote to him from Devon telling him I wanted to be a singer and asking him to please, please, please teach me," recalls Johanna. "I got a reply from his secretary saying, 'Go away, little girl. You're too young and he is too busy.'

"But I kept on writing and eventually I got a letter from him saying, 'Alright, come and sing for me.'"

After hearing Johanna sing he agreed to take her on as a pupil - his youngest ever. But Johanna was now faced with the problem of how to pay for the travel expenses from Devon to London every other week for her lessons. "When Erich eventually took me on, I had to find some form of sponsorship so I went to the library and looked up possible sponsors in the Directory of Grant-Giving Trusts. It's a fascinating book which lists all the type of grants from various sources.

**"I wrote asking him to please, please, teach me. And I kept on writing until eventually I got a letter saying 'Alright'"**

"My granny traced our family back to the Huguenots and from that I was able to get a grant from the French Protestant Society." Johanna also received support from the Mario

ITN has a special talent sitting behind the reception desk at 16 Mortimer Street - a mezzo-soprano.



Songbird Johanna: fits in practice with work

Lanza Foundation.

"It meant I could travel up once a fortnight for my lessons. And I did that until I was 20 then I decided to move up to London so I could be nearer my teacher and I took a job as an au pair."

Since moving up she has also worked as a temp for Beavers, in Harrods and as the manageress of a restaurant in Hampstead. "I've done all sorts of things to fund my singing." She eventually won a place at the Royal Academy of Music for the three-year Professional Performers' Course.

"I studied languages - Italian and German and, of course, continued my classical singing training. It was a wonderful three years and since then I have been temping and trying to get auditions with opera companies."

The main aim at the moment is to get an Equity card and, although, opera remains her first love, Johanna would also like to branch out to other types of music, particularly jazz singing.

"The thing I would most love would be to join an opera company but I would also like to get involved in a company that brings opera to people's homes and children's schools. One of the things I hate about opera houses is that half the time the people in them are there to be seen and the tickets are so expensive ordinary people can't afford to go very often.

Despite this Johanna is planning to try and get auditions at the main houses before the New Year. In the meantime she is enjoying working at ITN. "The beauty of this job is that it is part time so I can practise singing in the morning. I do my exercises - a lot around the vowel 'e' because that limbers up the voice well. Singing comes from the hips to the eye level and you can feel the sound in your face.

"Fortunately where I live now everyone is at work in the morning so

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# To be the first — or be the best

PETER MORGAN outlines some of the journalistic dilemmas discussed at a recent forum.

**In the age of instant 24 hour news, is it wiser to be first or best with the latest story? This was one of the questions put to ITN journalists in a recent debate at the National Film Theatre.**

are showing what they think of communism by voting with their feet"? Archer defended his script as the fairest view he was able to achieve in the time available.

Science editor Lawrence McGinty

could be lost. "We need to be honest with the viewers," he said. "Sometimes we don't know very much. Some of what we know may be wrong, but we need to tell people it's the best we can do at the moment. Who knows, if we try speaking the truth, it might even catch on!"

The real danger for television journalists today, he continued, is that they can find themselves committed to more broadcasting and less to reporting. But Snow stressed the continued need for reporters in the field. As the accounts from Tiananmen Square showed last June, packages put together in London were no substitute for eye-witness accounts.

The slickness of in-house packaging was also blunting the journalistic edge of some TV news, he said. Recent footage from South Africa was a case in point. Film was broadcast without reminding viewers of the strict conditions under which it was compiled. "It only takes a few seconds to tell people this stuff has been censored by the government, but it's being done less and less - despite being probably one of the most important things you should hear in that bulletin."

Peter Vesey of CNN tackled some of Snow's points. The best way to avoid short cuts was to send out two crews on the big stories, he suggested. One would make the bulletin reports throughout the day, allowing the other to stand back for a considered report later on. Of course, double crewing costs money and demands acute editorial judgement. Vesey rejected Snow's claim that technology was undermining the product. Far from it, he said. Better equipment and more satellite links had revolutionized news gathering.

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**“Done badly, television news becomes relentlessly anecdotal”**

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Beverley Anderson chaired the discussion with authority and wit. Like all good debates, the ideas aired on the platform sparked off 100 separate conversations, which echoed along the South Bank long after closedown.



**Jon Snow and Kate Adie: strong views**

'Making the News' - an evening sponsored by Media Guardian - invited journalists to explain how news is made. Some of the audience - and a few of the panel - felt that news companies didn't live up to their responsibilities. Others accused reporters of simplifying world events. Done badly, television news becomes relentlessly anecdotal. Done well, it can achieve authority and resonance.

Defence correspondent Geoffrey Archer began the session with the practical problems of "putting reality together". Using past footage of East Germans leaving for the West, Archer showed how two hours of tape was cut down into a tight package for News at Ten.

TV news depends to some extent on faked reality - the cutaways, the posed shots - but Archer's strongest material was genuinely unexpected. The ballroom dancer with a lifelong wish to visit Blackpool was one such example. "In situations like that, you need a sixth sense to know when to keep the camera running," Archer explained.

But some of his decisions were sharply questioned. Was it right to call these people refugees?, asked one observer. Why not call them "economic migrants" instead? Archer said that was a matter for his bosses back in London.

Equally, was it right for the reporter to show young men walking along a busy road as proof that "East Germans

faces different problems. Most of what he reports on isn't prime television material. Science stories need imaginative graphics to make them digestible. McGinty recognised the enormous gap between boffins and the wider public, but felt it could be bridged by clear reporting. "You've always got to remember that what may be old news to the scientific community is still 'new' news to the average viewer," he explained.

McGinty's comments on the 'average viewer' brought a wry response from the BBC's Kate Adie. The typical TV viewer was often talked about, but rarely found, she said. "I find him or her very difficult to imagine, and usually end up addressing someone very much like my mother!"

Like the other platform speakers, Adie was disappointed that the audience wasn't more representative of the viewing public. Of course, the chattering classes were well represented, but the silent majority, the 'heavy viewers' were largely absent. "Debates like these should be taking place with primary school children," said Adie. "It's frightening how little people know about how news is put together. Media education is vitally important."

Jon Snow, direct from fronting Channel 4 News that evening, was afraid more news would mean worse. With the constant pressure to get material on air, considered opinion



# Technically Speaking

Continuing our layman's guide to technical terms, MARTIN UREN fills us in on the meaning of words starting with C

## GLOSSARY OF TECHNICAL TERMS — C

(Terms used in definitions, and defined elsewhere in this glossary, are marked with \*)

**Cans** Colloquial term for headphones or earpiece.

**Carousel** A merry-go-round. A rotary delivery or conveyor system for slides or videotape cassettes. In the Thomson slide scanner, the carousel holds up to 80 photographic slides which can be randomly selected from numbered slots, to provide a programmed sequential presentation.

**CAV** (i) Component Analogue Video. See **Analogue Component** \*.

(ii) Constant Angular Velocity. A term used in optical and magnetic disc storage technology. It describes a storage system in which the rotation of the disc is maintained at a constant speed.

**CCD** Charge Coupled Device. An **integrated circuit** \* which, in electronic terms, provides the same sort of action as a 'bucket brigade'. They are used extensively in **Sony** \* **Betacam-SP** \* equipment to provide time compression, expansion or delay to the **component video signals** \*. In another application it forms an integral part of new technology image sensors used in the current generation of smaller, lighter CCD video cameras. The image sensor takes the form of a thin flat wafer, comprising a mosaic of light sensitive **pixels** \* which are coupled by integral CCDs to provide an output which follows the TV system's **scanning** \* pattern.

**CCIR** Comité Consultatif International de Radiocommunications, (International Radio Consultative committee). An organisation which sets international technical standards for radio and television.

**CCU** (i) Camera Control Unit. An interface unit remote from and connected to a television camera which allows the camera output to be adjusted remotely, and has provision for interfacing sound, communications, picture and **synchronisation** \* signals.

(ii) Communication Concentrator Unit. A computer device which handles most of the work of a newsroom computer system by controlling the display of information on the **terminals** \* connected to it. It also interprets **terminal** \* commands and carries out word processing functions.

**Ceefax** The name of the BBC's **teletext** \* service.

**Cellphone** A portable telephone using a radio transmission network to gain access to the normal telephone system. To allow coverage of the entire country, the network is divided into many areas or cells.

**Charisma** A video special effects unit manufactured by **Questech** \*. It allows the television pictures from several different sources to be manipulated and/or combined to form the final picture.

**Chromakey** A technique which allows **keying** \* of one TV picture into another using a high **saturation** \* colour background, usually blue or yellow. The coloured background is removed electronically from the picture and replaced with the second picture.

**Chrominance** The portion of a **composite colour signal** \* which conveys the colour information.

**Clean Feed** A sound monitoring source which gives a programme participant a sound feed containing all but his own contribution to the programme.

**Colour bars** A video test signal providing vertical stripes of white, yellow, cyan, green, magenta, red, blue and black across the picture. This allows critical technical assessment of the transmission system.

**Colour Correction** Alteration to the colour balance of a picture to make it subjectively more acceptable.

**Colour Temperature** A measure of the colour quality of light, usually expressed in **Kelvin** \*. The higher the colour temperature, the more blue the light (daylight), the lower the colour temperature, the more orange (artificial light). Typical figures are 6500K for daylight and 3000K for artificial light.

**Comb Filter** A device giving improved separation of **luminance** \* and **chrominance** \* in the **decoding** \* of a **composite** \* colour television signal.

**Component Video Signals** A set of signals, each of which represents a portion of the information needed to generate a full colour video image. The signals are usually distributed as **RGB** \* or **YUV** \* on three wires, with possibly a fourth wire carrying **synchronisation** \* information.

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# There's more to Intext than menus

GERALDINE BELL reminds us of the electronic newspaper for ITN by ITN.

When I started at ITN in January, Intext was still in its infancy after being set up by the ITN Information Group with the idea of keeping people better informed about what's going on, and as an alternative to using notice boards or sending memos.

As ITN's own in-house electronic newspaper, Intext has expanded to about sixty pages and now has a far wider repertoire of news and articles than when it began.

I now have several regular features - apart from the menus! - like 'What the Papers Say' (p128), 'World Weather Headlines' (p149) and, of course, the latest job vacancies (p140).

I also welcome news of any events that may be taking place - anything

from parachute jumps and juggling competitions to classes for giving up smoking. Also Intext offers you free advertising to sell your house or car.

**“Intext has expanded to about sixty pages and has a far wider repertoire than when it first started”**



Geraldine at the helm

Intext is YOUR information service - and I would really like to hear from you with ideas, news, anecdotes and suggestions - there's always room for expansion! It's really easy to telephone me, I'm on extension 2753 from 10am to 6pm Monday to Friday.

To obtain Intext on the house TV system, just switch to Channel 5 and press 'TEXT'. The headlines are on page 100 and the full index on page 101 and 102.

Remember - if you want to be in the know - look at Intext.

## Intext is constantly being updated - so make sure you look at it every day for the latest on:

- who's doing what
- events
- reports
- latest vacancies
- who's going where
- schedules
- ratings
- what's new
- Club news
- profiles
- menus
- new building news

CONTINUED FROM PAGE 9

**Composite Colour Signal** An **encoded\*** television signal containing picture, **blanking\***, colour and **synchronisation\*** information.

**Contrast** (i) In television picture display equipment, the contrast control sets the perceived intensity of light areas of the picture.

(ii) The range of light intensity between light and dark areas in a scene.

**CPU** Central Processing Unit. The 'brain' of a computer, this unit controls the complex manipulation of computer data as **binary\*** information, under the orders of a controlling computer program.

**Crab** Moving a camera or microphone sideways.

**Cross Colour** Brightness information incorrectly seen as colour on a picture. It is particularly apparent in areas of fine picture detail, such as checked or striped shirts and jackets.

**Crosstalk** Unwanted breakthrough of one signal onto another.

**CRT** Cathode Ray Tube. A picture display screen which converts a **scanning\*** beam of electrons into light of varying intensity and/or colour to make up the TV picture.

**CSO** Colour Separation Overlay. See **Chromakey\***.

**Cycles** Recurring periods of events. In electrical terminology, the **frequency\*** of a signal is expressed as the number of repetitions in each second, or cycles per second. (Also see **Hertz\***).

CONTINUED FROM PAGE 3

BDL machinery had already been in use on Superchannel for some time, but its acceptance on national programmes was essential. The first programme was a four-minute summary at 10.25am.

I arrived at ITN on a Monday morning, cautiously optimistic. My confidence was immediately and severely shaken when I discovered the studio contained no Autoscript machine. To add to this no-one seemed to know who I was or what I was doing there.

When I explained I was from BDL, I was offered the paper teleprompt, which to my computer-orientated eye looked remarkably like a tired sewing machine. The promise of Tippex, scissors and glue did nothing to restore my equilibrium. My imagination had just visualised myself parcel-wrapped in an endless bandage of paper when the Autoscript was found lurking behind a curtain. Thankfully I was saved the embarrassing ordeal of operating one of the last bastions of the paper system, and within 10 minutes I was "on air".

Training was already underway with Sue (now the deputy supervisor) and Fiona. Catherine and Hilary soon joined us so that by the time we reached the stage of moving on to more demanding programmes, the five of us were prepared for the challenge. We had not however anticipated the last hurdle - a series of gruelling re-runs of programmes - when we would sit anxiously awaiting an onslaught of relentless script changes. At the time, they seemed sadistic, but in retrospect,



The team, left to right, Doreen, Geoff, Tracey, Sue, Fiona, Catherine, Philippa, Hilary

it left us with nerves of steel; it acquainted us with the team we were to work with and it made us update the software on Autoscript so that it was even more "whizzy" than before and finally it ensured that we met the deadline to cover all programmes on November 14, 1988.

A year on and among other developments there are now seven operators at ITN. Philippa joined us in January; with the launch of Channel 4 Daily, came Doreen; Fiona left to travel the world and was replaced by Geoff.

Our company has also sent a number of scrollboxes (a compact prompting

system) over to the ITN Washington and Tokyo offices. Outside ITN, Autoscript has been installed in the past year in many new areas including: NBC in New York for the Daily News programme and the Swiss parliament where we operate in three different languages from the same keyboard.

We are once more in the process of introducing new software to support BDL's primary aims of being two steps ahead in the fast-moving world of new technology and of proving that in the world of teleprompts "Autoscript" has cornered the market.

CONTINUED FROM PAGE 7

I am not disturbing anyone and I don't get any trouble from my neighbours. The only draw back in my new house is that I am not allowed to keep pets and my greatest fan and critic is my bunny - Fluffy."

**"I would like to get involved with a company that brings opera to people's homes"**



Johanna has gained more fans at ITN and is assured of a full house for her first performance - lots of people at ITN have promised to go along!

## Contributions to The Lens

Most people are offering articles to The Lens these days. Do you have any ideas or subjects that you think ought to be in the magazine, or would you like to volunteer to write something for a future edition? If you have any comments please send them to Susan d'Arcy in the press office or telephone on extension 2475. We would also welcome letters and photographs.

QUOTES

- "I selected an agent from the year book, using a pin. Three and a half weeks later the book had been sold."

**David Rose on his story An Ugly Night which has won £12,000 as first prize in a literary award.**

- "I am constantly surprised by how journalists who hand it out cannot take it. Journalists think they are entitled to immunity from criticism."

**Max Suich, Sydney Morning Herald**

- "There's too much gratuitous violence around these days. The difficulty is the more violence people see on television the more immune they get."

**Martyn Lewis**

(See bottom of column)

- "If the great Winston Churchill, I asked, could wear such a tie on the most solemn of occasions in our history, why not a humble news-reader."

**Robin Day on protestations about the first time he wore a bow tie for a broadcast**

- "What is interesting about the various people is that many will not look you in the eye. Rajhiv Ghandi, always engages in eye contact, and so does Mikhail Gorbachev, of course."

**Jon Snow on interviewing people**

- "The mere fact of our doing a particular story automatically makes it important."

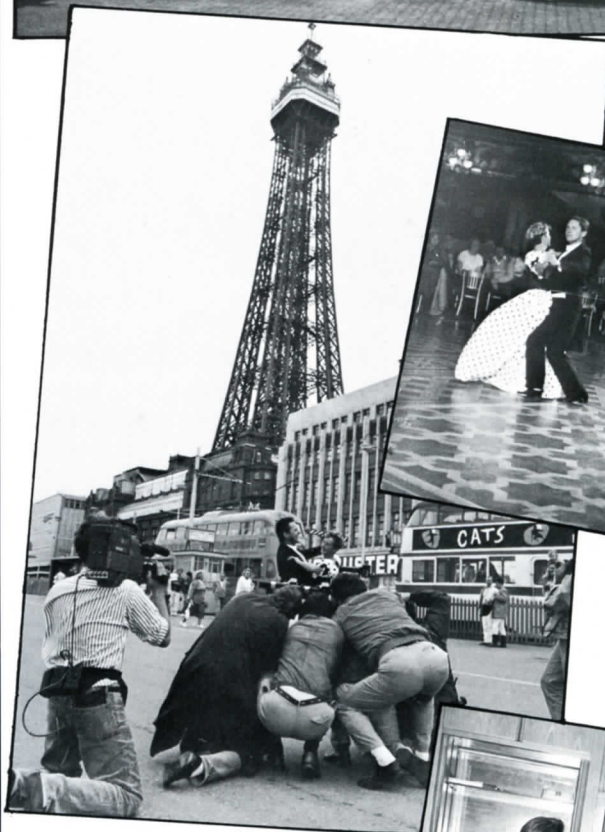
**Tim Gardam, Panorama editor**

- "Knight's departure from the Telegraph was made more palatable by the fact that his share options are going to make him more than £12 million, which is not bad for three years' work."

**The Guardian**

**VIOLENCE ON TELEVISION**

The debate about violence on television has raged for decades but what do people at ITN think about it? Please write to Susan d'Arcy with your views on the subject.



From the top, the Speakers at the British Film Institute's discussion of journalistic standards (page 8); the East German refugees that ITN brought over to fulfill their life-long ambition to dance in Blackpool; Anna-Marie Moore and Jonathan Laverick who won an ITN competition to go to the Alabama Space Camp; Trish Williamson, John Suchet and Stewart Purvis take questions at the press conference to launch the new-look News at One.

# Blowing the whistle on ITN's own football referee

ITN has its own football team — but did you know it has its own referee too?

**Dave Hennings who works in house services, will be hanging up his football boots at the end of the season after more than six years as a referee.**

Dave said: "This will be my last season referee-ing competitive premier league matches but I will still do park football. It's a question of enjoyment and also keeping fit." Dave took up referee-ing after a cartilage injury prevented him from playing the game.

"My specialist told me that, although I could still run, a heavy tackle could have serious implications - even cripple me." About 18 months later, after being "fed up at weekends with nothing to do," his wife spotted an ad in a local newspaper for a course in learning to become a referee.

Dave enlisted for the training which involved a six-week, six-night-a-week course. "We were taught all the laws of the game and on the seventh week

we took an exam set by the Surrey County Referees Association. I passed and so now I am a Surrey County referee."

Dave believes that the most important quality to be a good referee is common sense. "So long as you make sensible decisions, the players will accept them. I just wish players would remember when they are out on the field, abusing the referee and moaning, that without him they wouldn't be playing. Without a referee, there's no football - so give him a bit more respect."

The one law that Dave would abolish would be the offside ruling. "It's a very hard law and many people don't understand it properly anyway. Offside calls cause more controversy than any others. I would get rid of it. It's meant to stop teams from goal-hanging, but if they want to, that's up to them."

Decisions are further complicated -

at premier league level at least - by the fact that linesmen often prove to be less than totally trustworthy. "At premier league level, that's two levels below the professional league, linesmen tend to be drawn from the teams in the match. I would say that 90% of them are not honest. They see what they want to see and only put the flag up when it suits them."

**"I just wish players would remember when they are out on the field, abusing the referee and moaning, that without him they wouldn't be playing"**

This means that referees have to ensure that they are up with the game because they cannot always rely on their linesmen. Dave estimates that he runs between five and seven miles during the average game. "In a professional match referees would probably run between 12 and 15 miles. I just keep fit myself but professional referees have to go through proper training. They have to be able to pass a test where they run six and a half laps of running track in under 12 minutes and do eight 25-yard sprints, one after the other, in less than five seconds. You really have to be as fit as your players."

Although Dave is a devoted amateur football fan, he is not impressed with professional football. "I don't support a team and I wouldn't pay to watch a professional game - they are overpriced. I would rather go and watch my local team - Tooting and Mitcham. You pay about £1 to get in; for a professional match it's about £7 and I don't think that's good value."

Dave also believes that the standard



Dave: dressed for the part and with last season's medals

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# ITN's TOP TEN NEWS STORIES

As in previous years, The Lens will be running a survey among staff to find out ITN's top ten news stories. Apart from this form, other forms will be circulated around the building and we are hoping for an even bigger response than last year. The idea is for you to list the ten most significant stories of the year - these need not be stories that you have worked on, but stories that you feel have been the most important. Then place them, in order of priority, from

one to ten. Also list the reasons why you have selected these stories. They can be British-based or international. You can choose any stories you like but, as a memory-jogger, some that you might like to include (but in no particular order) are listed below:

Chinese students demonstrations; the threat of the drug Crack in Britain; the Hillsborough disaster; Aids; the death of the Ayatollah; the M1 air crash; the privatisation of water; the

rise in popularity of the Green party; the Deal Barracks bombing; the election of President F W De Klerk; the East German refugees; education; the health service; the controversy over The Satanic Verses; the greenhouse effect; the rise in interest rates; the poll tax; Lebanon; the football ID card scheme; the Marchioness disaster; Kampuchea; the Ken Dodd tax fraud case; the transport strikes; the release of the Guildford Four.

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Person of the Year (and why) .....  
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Name ..... Department .....

To be returned to Susan d'Arcy, Press Office, by January 2.

# A definite case of horse play

**ROYAL SEPARATION - Cops get it straight from the horse's mouth!**

During the follow-up to the news of Princess Anne and Mark Phillips' marital split, a local horse, probably as bored as the news crew with waiting around, took out his frustration on the saddle of the Cops despatch rider's BMW motorcycle.



Cops operations manager Tom Ralph inspects the damage

The bike was parked near common land at the side of the crew's hotel and DR Mike Gregory discovered that a

grazing horse had chewed the cover and some of the foam padding of the saddle.

## The Influence (?) of Editorial Endorsements

William Mason, a sociologist at Duke University, has developed a modest little formula for calculating the impact of newspaper editorial endorsements - among other factors - on the way people actually vote:

$$Y_i = B_1R_{1i} + B_2R_{2i} + B_3R_{3i} + B_4R_{4i} + B_5I_{1i} + B_6I_{2i} + B_7A_i + B_8P_i + E_i$$

David Garth, a New York-based media consultant who specialises in political campaigns, expresses his theory on the same subject a bit more succinctly:

"Newspaper endorsements don't usually mean a damn to anyone."

Between these views - one precise and positive, the other visceral and negative - political arguments have long raged. But rarely has the influence of newspaper endorsements been subjected to any thorough, systematic analysis. Such an analysis has now been made - based on more than 40 interviews and on the examinations of scores of election returns and a dozen studies of voter behaviour and mass communications.

The major findings:

- In the vast majority of elections, newspaper endorsements tend to have considerably less influence than has been generally assumed by politicians, newspapermen and the public alike.

Is the same true of television - what do you think?

## CAPTION COMPETITION

Can you think of a funny caption to go with this picture? The photograph was taken when the Queen presented The Sovereign's colour to the Royal Auxiliary Air Force at RAF Benson. Entries to the press office by December 30. The winning entry gets a bottle of wine.



Name ..... Dept. ....

Caption .....

## LAST ISSUE'S WINNER

The winner of the caption competition, featuring Nigel Lawson, was Fred Rich from MCR with: "We hope that's not going to smell as bad as it sounded, Nigel!" Fred should come to the press office to claim his bottle of wine.

Other entries which deserve a mention include Jill Dennis, from the press office, who suggested: "If you mention Dorneywood once more, we shall scream." There was also, from John Ashton, on behalf of ITN's new helicopter pilot, "Mr Lawson, do I have to pay cab tax if I take the helicopter home with me?" M Gentle, of CH1 facilities, offered: "No, we don't want to hear of any more interest rate increases." And finally from Tim O'Connell Eng sound, comes: "Simple Nigel says put your hands on your ears!!!"



# The one that didn't get away!



Ken Wells, from the sound department, shows off his prize catch. He was one of the winners of the ITV Angling Championship which was held in September at Weston-super-Mare. Ken won the Guinness Cup for the heaviest catch over the weekend, and also the ITN Cup

CONTINUED FROM PAGE 13

of professional football has dropped during the past 10 years. He thinks this is because players today are prima donnas. "They get paid too much and just stand around for 85 minutes and do something spectacular for five minutes. They don't seem to try as hard as they used to."

As well as the standard and cost, the violence on the pitch and the terraces also deters Dave. "Ten years ago foot-

ball used to be a family hobby, but not anymore. If they took football off the television and only showed the FA Cup final, for example, I am sure that violence would decrease. It's when fans see fighting on the screen at matches, it encourages them to go along for a bit of the same the next week."

But the \$64million question is what does Dave think of the ITN football team? "I've never actually seen them but I believe they are very good - or so the players tell me."

**"I would rather watch my local team. You pay about £1 to get in; for a professional match it's about £7 and I don't think that's good value"**

## ITN's anti-stress cure

Friday afternoons at ITN will never be quite the same again - not since Simon Olley of graphics introduced the pleasures of juggling and unicycling to the company.

For the past few weeks Simon has been running juggling and unicycling workshops and the response has been astounding - so far 48 people have taken part. And Simon singled out Daniel Sandford as one of his star pupils, after only four weeks, Daniel has started juggling while also unicycling.

Simon explained that the juggling has proved so popular because it is very relaxing. "I have been juggling for four years and I find it very relaxing. As I am interested in it I sometimes do a bit of juggling in the office and there was enough interest from people for me to start the workshops.

"It is surprising how many people have wanted to juggle but have thought they shouldn't. People have been phoning up and asking in hushed tones about the juggling, frightened that it is some kind of joke. Once they find out it is for real they are keen to take part."

Several people have progressed to four balls and two people can even manage five balls. The workshops take place at the Middlesex Hospital gymnasium after Simon discovered a doctor at the hospital who is a keen juggler and therefore is happy to book the gym for ITN.

The workshops are held from 1.30pm to 2.30pm on Fridays and there is a charge of 50p to help pay for the equipment which Simon has bought for the groups. The response has been so good that Simon is also considering setting up Monday workshops and extending the sessions to include other circus skills. For more information ring Simon on extension 2233.