

THE BBC NEWSPAPER

ariel

BEEN ANYWHERE NICE? SEE OUR
NEW ATTACHMENTS FEATURE
Page 14

I know that voice!



PHOTOGRAPH: ANNA GORDON

FIFTY FAMILIAR voices to television audiences took off on Monday for an announcers' reunion day out on a couple of Routemaster double decker buses. The idea of the get-together came from Malcolm Garrett-Eynon (continuity 1974-2001) after meeting colleagues at a recent funeral. The buses are owned by a group of BBC presenters including Radio 2's Ken Bruce who was a driver for the day

ALL ABOARD: Day trippers include announcers Richard Straker, Matthew Jackson, Bruce Goddard and Malcolm Garrett-Eynon

Restrained pay rise of £450

◆ **IT MAY NOT BE MUCH** but everyone agrees that in tough times something is better than nothing. The pay deal agreed between management and unions gives a rise of £450 a year to those on salaries below £60,000. **Pages 3 and 10**

Dancing with wheelchairs

◆ **WHEELCHAIR USERS** are to get a spot in showbiz with a dancing series on BBC Three. Is this an imaginative way of bringing disability into mainstream programming or are more realistic portrayals being overlooked? **Page 10**

Better things at Ariel Online

◆ **WE ARE DELIGHTED** to announce that from this week a new look Ariel Online has a range of improvements that include wider coverage of BBC news in a website that's easier to use. The service is still on trial – tell us what you think **Page 6**



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Guest contributors this week

SUE ELLIS editor of the Reith Lectures on why one speaker will appeal to fans of The Simpsons. Page 3

NAJIBA KASRAE of the World Service launches our new column about attachments. Page 14

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NEED TO KNOW THE WEEK'S ESSENTIALS

No2EU – yes to peaktime slot

◆ MOVE OVER MONSTER RAVING LOONY PARTY.

There is a new clutch of fringe political parties on the block, including The Jury Team, Libertas, and No2EU – Yes to Democracy. Many people had never heard of this trio until they suddenly popped up on the airwaves ahead of the European elections.

So how did such small and virtually unknown parties manage to secure a PEB (party election broadcast)? The answer is they qualify because all have 'a full slate of candidates' for the European Parliament across the UK's 12 Euro constituencies (78 seats from Greater London, SE England, SW England, W Midlands, E Midlands, NW England, NE England, Yorks & Humber, East of England, Northern Ireland, Scotland, Wales).

Election to the European Parliament is based on proportional representation, giving fringe candidates a far better chance than through Westminster's first-past-the-post system.

As with PPBs (party political broadcasts), parties make PEBs themselves at their own expense and are responsible for their content. They do, however, have to abide by rules set down by the BBC and Ofcom, which include an obligation to observe the law on libel, incitement to racial hatred and violence, and to the BBC's editorial guidelines on harm and offence.

◆ **FAREWELL THEN TO THE RADIO CAR.** Well, not quite but its days are numbered. BBC Yorkshire and Lincolnshire are piloting its likely successor, the iCAV (internet protocol content acquisition vehicle), a Mercedes people carrier from which reporters can access all newsroom systems, edit and package audio and video and transfer material directly back to base.

Compare this to the traditional analogue radio car, which can perform only one function, ie live radio. Also, the car can operate only within an area defined by a radius from fixed terrestrial receive points, so there are many places where it cannot be used to provide live stories.

The iCAV, on the other hand, uses a satellite to provide connectivity back to base, so can broadcast from more or less anywhere (provided it is not parked behind a tree or otherwise can't see the satellite). It is also the case that while the BBC is extremely good at building vehicles for live radio, and separate vehicles that are good for live tv, it has never built a vehicle that can support online – until the iCAV.

If funding permits, the plan is to deploy an iCAV at each of the 40 local radio stations in the English regions within about seven years.



As technology development manager Geoff Wolf points out, such a deployment (a live tv capable vehicle at 40 locations across England) will add enormous strength to the BBC's news-gathering capability.

Meanwhile, Yorkshire and Lincolnshire will continue to pilot the iCAV over the next few months, testing possibilities for multiplatform newsgathering and outside broadcasts.

◆ **OH THE STRESS OF IT ALL.** As if the job wasn't demanding enough, now we've got more to worry about. It seems we're all overdoing it in the bar at the end of the working day or pouring ourselves dangerously large helpings when we get home. A survey for the department of health puts media people and those in publishing at the top of the booze league. On average, we're knocking back 44 units of alcohol a week – an average, mind, so plenty are way beyond that. Public health minister Dawn Primarolo warns that this is bad and that a 'swift one' after work can easily turn into one too many.

The official description of one unit is 10ml of pure alcohol (that's a little under three teaspoons) and is the equivalent of one pubsize measure of whisky, a third of a pint of beer or half a standard size glass of wine.

The health professionals say men should not have more than four units a day, say a pint and a scotch, and women three units or a glass and a half of wine. Ariel's unofficial guidance is – take plenty of water with it.

NEWS BITES

BOTH PREMIER awards went to the BBC at Monday's Sandford St Martin Trust ceremony at Lambeth Palace. The tv premier prize was won by *Miracle on the Estate*, shown on BBC One, and the top radio honour went to Radio 4's *Witness*. For the second consecutive year vicar Peter Owen Jones took the Radio Times readers' award.

THE ROYAL Shakespeare Company's Hamlet, with David Tennant, is to be shown on BBC Two. Filming starts this month. Meanwhile, Matt Smith, the next Doctor Who, is to have a new companion. Karen Gillan will appear on screen in 2010.

WESTFIELD SHOPPING centre, the Natural History Museum and Waterloo tube station are among unusual venues in London where the BBC Symphony Orchestra will perform free on June 25 in the run-up to the BBC Proms.

HODDINOTT HALL, the new Cardiff Bay base of the BBC National Orchestra of Wales, has won an engineering excellence award from the Association for Consultancy and Engineering.

SCOTS ARE the most neighbourly people in the UK according to a poll conducted for iPM (the interactive sister programme to *PM* on Radio 4). In Scotland 80 percent know their neighbours beyond just saying 'hello', while in the south-east of England, the figure is 75 percent.

SIMON PATTERN, managing editor of Radio Humberside, is acting head of regional and local programmes for East Yorkshire and Lincolnshire after the sudden departure of David Lloyd, after less than a month in charge, for a job in commercial radio.

ZOE BALL, the first woman to present the Radio 1 breakfast show, starts a new early morning show on Radio 2 on June 6.

PEOPLE IN Tobago now get BBC output in high quality thanks to a new FM transmitter on the island.

BRITAIN'S GOT... A RATINGS JUGGERNAULT THAT CRUSHES ALL

by **Torin Douglas**
BBC media correspondent

IT WAS QUITE A WEEK FOR ITV.

Billed on air as 'A week of finals', with *Britain's Got Talent*, the Champions League and FA Cup all reaching their climaxes, it lived up to the hype – in terms of audiences and advertising revenue, even if it didn't deliver the expected results on screen.

Manchester United and Susan Boyle did not win, but ITV certainly did – at least commercially (leaving aside repercussions from Boyle's subsequent admission to the Priory).

In its third series, *Britain's Got Talent* has become a ratings juggernaut, crushing the opposition in a

way not seen since *Who Wants To Be A Millionaire* hit its peak. With its semi-finals last week, it produced average ratings of 11.8m, 13.2m, 12.7m and 12.3m – often grabbing well over half the total audience.

Saturday night's final, naturally, did even better, with an average 17.3m viewers and a 68 percent share. At its very peak, it was seen by 19m people – the biggest tv audience for five years (since 20.6m saw the Euro 2004 match between England and Portugal).

This was a much-needed shot in the arm for ITV after its torrid time in recent months. Even its share price rose – by almost 30 percent at one stage – as some City analysts

decided its lowly rating was a bit too

lowly. And the Office of Fair Trading added to its good news by advising the Competition Commission that it might relax ITV's advertising rules.

Britain's Got Talent certainly dented the BBC's viewing figures. It was helped not just by the widespread exposure given by newspapers, the web and broadcasters (including BBC tv and radio) but also by clever promotional tactics.

On Thursday, ITV1's *News at Ten* got its best audience since 2003, after it was given a plug in the final break of *BGT*, promising an 'exclusive' story about Susan Boyle. It was seen by 6.4m viewers, for once leaving the rival BBC One bulletin trailing with just 3.6m.

The football did ITV proud too.

The Champions League final had an average audience of 9.6m, peaking at 10.3. Even BBC One's *The Apprentice* was no match, attracting just 6.5m viewers – well down on its average for the series.

Fearing a repeat, the BBC is to move *The Apprentice Final* from its planned slot on Wednesday June 10 – where it was due to clash with England's World Cup football qualifier with Andorra – to the following Sunday.

Fortunately for the BBC – and unfortunately for ITV – it was just one week and *Britain's Got Talent* has now ended its run. And though ITV is estimated to have earned £30m in advertising revenue last week, its financial problems are not over.

Ariel View: Page 10

£450 pay rise at a time of turmoil

by Sally Hillier

The modest pay deal agreed with the unions last week will give most people an extra £8.65 a week. The joint unions – Bectu, NUJ and Unite – are recommending acceptance.

The £450 flat rate increase in basic salary, which will appear on pay slips over the next 12 months from August, rather than be given as a lump sum, will benefit around 18,000 staff or 94 percent of the workforce. This will cost the BBC around £8.1m over the course of the year.

For those on £60,000 or more (around 1150 people across the organisation), there will be no increase.

The £60,000 cap, which follows the salary freeze for the most senior executives and the announcement that there will be no bonuses for anyone until at least July 2010, is the same as that imposed at cash-stricken ITV.

Unlike in previous years, the pay increase at the BBC will not lead to a rise in allowances such as unpredictability, night, Christmas Day, Boxing Day and New Year's Day working.

The floors and ceilings of most pay levels stay the same, although the BBC has agreed to raise the floors of grades 2-4 by a flat rate of £200. This will benefit mostly new joiners and means, for example, that if a job currently pays £20,000 a year, that sum rises to £20,200 pa.

The £450 flat rate deal is aimed at bridging the gap, albeit in an extremely small way, between the highest earners and those at the bottom of the scale. A percentage increase would have a different effect: a 2 percent rise for example would mean an extra £400 a year for someone on £20,000 but £1000 for a senior colleague earning £50,000.

The £450 falls far short of the £1800 rise originally requested for each staff member by the unions but Frances Allcock, acting director of BBC People at the time of the negotiations, says, the amount reflects 'exceptional economic circumstances'.

Union officials have revealed that the initial BBC proposal was for a £385 increase. '[We] pressed the BBC to improve its offer... despite its financial difficulties, and the £450 emerged,' explains an email sent to union members.

The email goes on to say that the unions believe the offer is 'unlikely to provide sufficient opposition among members to prompt a strike ballot', and that they want 'to reserve energy for fights over pensions and job cuts that may be on the horizon'.

Ariel View: Page 10



Michael Sandel: role model or urban legend?

Tricky issues for today's citizens

PHOTOGRAPH: JEFF OWENS

by Sue Ellis

Fans of *The Simpsons* may be interested in this year's Radio 4 Reith lecturer. Michael Sandel, Harvard professor of government, is rumoured to be the inspiration for Montgomery Burns, the evil nuclear power station magnate. 'It could be something to do with the hand gestures I make,' he says. 'I don't know if it's true, it could just be urban legend.'

What is true is that Matt Groening, who created *The Simpsons*, hired lots of young writers from Harvard and it's likely that some of them attended a Sandel lecture.

At the university, where he teaches the popular Justice course, he's described as 'deity' by one former student. And, when you meet him, Sandel doesn't strike you as the embodiment of evil; he's polite, thoughtful, almost shy.

In this year's timely lectures the political philosopher calls for a more robust public debate on questions of moral importance. He talks about a new politics of the common good as part of A New Citizenship.

He considers the moral limits of markets. A key area for him is the way that many areas have become

commercial transactions; carbon trading, buying and selling blood, wombs for hire. But, he asks, how do we decide where to draw the line? Should immigrants pay for citizenship? Should we pay school children to read a book? And if we pay for something, what does that say about its intrinsic value?

The second lecture considers the way we debate the big moral issues such as surrogacy and same-sex marriage. Later, he takes on the question of genetics and how far we should go in manipulating our muscles, moods and sex. And, finally, he asks us to consider our-

selves as citizens more than consumers.

This year for the first time there are some Twitter events around the lectures. Find out more at @reith2009. With the help of the Good Radio Club, an experiment in 'social listening' at audio and music interactive, we're inviting people to listen to the repeats of each lecture on Radio 4 and to share their comments and thoughts.

Reith Lectures, Radio 4, weekly from June 9 and on World Service

Sue Ellis is editor of the 2009 Reith Lectures

Salmon sets out to build a new north

Peter Salmon this week becomes fulltime director of BBC North, leaving his role as head of Vision Productions.

While the Salford Quays headquarters is being completed he will spend his time between London and Manchester and working out how many new appointments will need to be made once the number of people who are not

moving north becomes clear. About half the senior managers whose jobs are moving have decided to go to Salford.

One way Salmon will be sharing his plans is through Yammer (a social networking tool known as a 'Twitter for business') which asks users to respond to the question 'What are you working on now?' Salmon will be posting reg-

ularly on the new BBC North Yammer site, where staff can engage directly with him and other members of the leadership team.

To participate, sign up at www.yammer.com and then join the BBC North group.

Nick Brown, director of drama production, will be acting chief creative officer in Salmon's place at Vision Productions.

Save our village task on BBC One

BBC One is hoping to persuade people with success in the business world to assist villages in schemes designed to bring new life to their communities. In a series *Village SOS*, to go out next year, six villages will share £3m from the national lottery as they and their champions try to turn the tide of decline.

Local radio shares the pain and the glory

by Peggy Walker

The end of the football season brings joy and disappointment for players and fans alike. But what does it mean for local radio stations when their club gets promoted or relegated? Ariel asked three sports editors in the north

Simon Pryde, BBC Newcastle

Although Newcastle United's relegation is a huge disappointment, it won't affect us too much. We'll continue to provide commentary of every game, as we will with Sunderland (who just avoided the drop).

Having two teams in different divisions means no derby matches, which detracts a bit from the rivalry. But if Newcastle do well, particularly if Alan Shearer is in charge, the gloom everyone is feeling will soon be forgotten.

Our listening figures may actually rise. Fewer people will go to Championship games, and hopefully more will tune in. Second, there will be fewer televised games so armchair fans will turn to the radio too. We will continue to cover the club in depth as interest from fans and casual observers remains extraordinarily high.

Paul Addison, BBC Tees

Middlesbrough's relegation won't affect the amount of coverage we give the club. We have a two-hour sports show each weeknight and commentary of every game. We've already had chairman Steve Gibson in the studio to answer fans' questions as Boro prepare for the Championship.

There's a good chance the listening figures for our commentaries will go up. We've suffered from the effects of pubs showing ille-

gal feeds of Premier League football but I don't think they show Championship matches. Kicking off regularly at 3pm on Saturday afternoons will help us, rather than having games moved to Sundays or Mondays for tv. It's important to remember there's life outside the Premier League. I'll be reminding our commentary team of Alastair Brownlee, Gary Gill and Mark Drury about that when they're setting off for a midweek game at



Plymouth Argyle in mid-November...

Gary Hickson, Radio Lancashire

With Burnley joining Blackburn, we now have two Premier League teams to report on, plus six professional football teams, 18 non-league teams and a county cricket team.

Commentary rights for Burnley next season will be more expensive but at least the money is going to our local club. Overall it was a great success story and Radio Lancashire was there for every minute of the 61 games and delivered, as always, beyond its resources.

Dear Lucy...

We asked around for ideas for your in-box and these were among the hot topics...

by Andrew Harvey

This week we have a new director of BBC People, the territory previously known as human resources. Lucy Adams takes charge of a varied portfolio that ranges from safety at work to freelance payments and pensions.

All employees feel they have a stake in BBC People because what happens under its umbrella affects everyone. It's never going to be easy holding the strings to so many people's working lives in your hands – and keeping them happy. HR professionals are used to a broadside of complaints, and in the era of out-

sourcing these have multiplied.

A year ago we reflected the views of our readers who told us in an outpouring of frustration how bureaucracy at the BBC was 'worse than ever'.

Since then, the organisation has not stood still. Outsourcing contracts are being examined and improvements demanded of the service providers (although there's an awareness that the BBC has been getting the level of service it has been prepared to pay for) and in BBC People there's a project group working on a number of improvements in areas like employment contracts.

So, as the new director arrives, Ariel took soundings to find out what people around the organisation would like to put in her in-tray. Here are a few key areas that come up frequently.

SIMPLIFICATION

Clear and simple instructions could save everyone time. Take a look at the online forms that need to be completed to hire someone or pay them as freelancers or casuals. Although

Welcome to White City: Lucy Adams was previously head of HR at the legal firm Eversheds

progress has been made, form filling remains a long-winded process.

CONTRACTS

There's been a return of the tendency to put people on fixed term contracts even when they are filling continuing roles. Quite apart from the ethics of such tactics, people involved say they may feel exploited, undervalued and uncertain about their careers here.

GRADES AND SALARIES

The system of pay grades is full of

anomalies and often seems out of step with levels of responsibility or workload. There's been talk for years about improving the system but nothing much has happened.

ATTACHMENTS

The principle is a good one of people being given the opportunity to try working in another area, but the knock-on effect can be messy. Attachments are popular with staff but often less so with managers, some of whom have been unwilling to be part

of a chain process. The right to an attachment is valued but the terms (pay and time period) could be more clearly established. There's a feeling that attachments should not be used to fill positions on a long term basis.

PENSIONS

Information about the state of the pension scheme is hard to come by. People complain that a subject of such personal importance seems shrouded in secrecy. They would like regular updates on what's going on.

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PHOTOGRAPHS: ANNA GORDON

Laura Scarrott steps into the colourful world of robots and flying paint pellets

BLAST OFF

Team leaders: Sian Lord, editor; Myles Runham, head of interactive learning; and Laura Murray, online editor... before the paint explosions started

IT'S A GLOOMY MONDAY morning and London's dark skyline casts the city in monochrome. But if you open the doors to a small studio on the bank of the Thames you'll find a burst of colour and light.

The studio has been hijacked by a team from Blast, who have filled the place with robots that fire coloured paint pellets at a ten foot white wall.

Rather than automatons, the artwork is being directed by teenagers from around the country who have logged on to the Blast website. From their own, crisp-strewn bedrooms, they

can direct paint pellets onto a canvas, mould glue structures, control the studio's sound and lighting or print text messages via automatic typewriters – remotely and in real-time.

Why? Well, it's all about creative expression, says Myles Runham, head of interactive learning, who wants Blast's 'creative network' of teens to experiment with different artistic styles.

Two weeks into the project and around 50,000 young people have contributed to the piece, and the collaboration has another fortnight to run. The studio, says Runham, mirrors what

Blast is all about – 'doing things your own way'. Blast online acts as a portal for teens, a place they can go to build on their skills and talents as designers, dancers, musicians or film-makers and talk to their peers. It's also a resource where they can gain know-how and contacts in the creative industries. This year the brand is being given a face-lift, in part to mark its sixth birthday, but also to help it connect better with its audience of 13-19 year olds.

They've had input from the 50 teens who sit on its 'youth panel' (who voted to keep the name Blast) and this year

have invited ten more Blastees to attend regular meetings.

'Rather than asking them if they like an idea, we want them to tell us what the idea should be,' says Blast editor Sian Lord. It may belong to BBC Learning, but Runham says that Blast is learning 'with a small l'. The website is the hub, but there's also an annual tv programme and a summer tour, which this year will stop off at 29 cities, offering free creative workshops and taster sessions, eg for those interested in radio.

For now, the team is still deciding what to do with the artwork created in

the Blast Studio when the project finishes on June 9. It may be transitory, but like any effective artwork, the results should be transformative.

Blast works with more than 600 internal and external partners. This year it's teamed with Bafta to offer eight young film-makers a chance to win a tv craft award. Those shortlisted receive a bursary of £3000 and work alongside a Bafta mentor and a host BBC department for a year. The work they produce will be entered for the award.



TAKING PART: RELEASE THE POET WITHIN YOU

The world... before us like a land of dreams

Have you caught the mood of the poetry season? We invite you to write your own

THE MULTIPLATFORM POETRY season has been magnificent, weaving the words of some of the greatest writers within a framework of their life stories. If you missed Armando Iannucci on Milton, rush to the iPlayer while there's still time and for informed enthusiasm, anything presented by Owen Sheers on BBC

Four has been as uplifting as it has been watchable.

We're guessing these programmes on tv and radio have stirred the inner poet in many of us so we're inviting readers to have a go at writing a poem on a broadly BBC related theme. They shouldn't be longer than a sonnet or shorter

than a haiku. In fact we quite like the haiku idea (that's three lines of five syllables, seven and five) and we asked the BBC's published poet Robert Seatter, who's head of BBC history, to offer some examples. He's also agreed to be our judge. We'll hand out a few literary prizes and will publish the best entries.

Please email your poems to Clare Bolt no later than Monday June 15. Meanwhile, here are Robert's three haikus to give you something to think about:

BEEB'S SUMMER MUSIC
Proms go Bollywood
Chang-a-lang and there's music
In shopping, ching ching

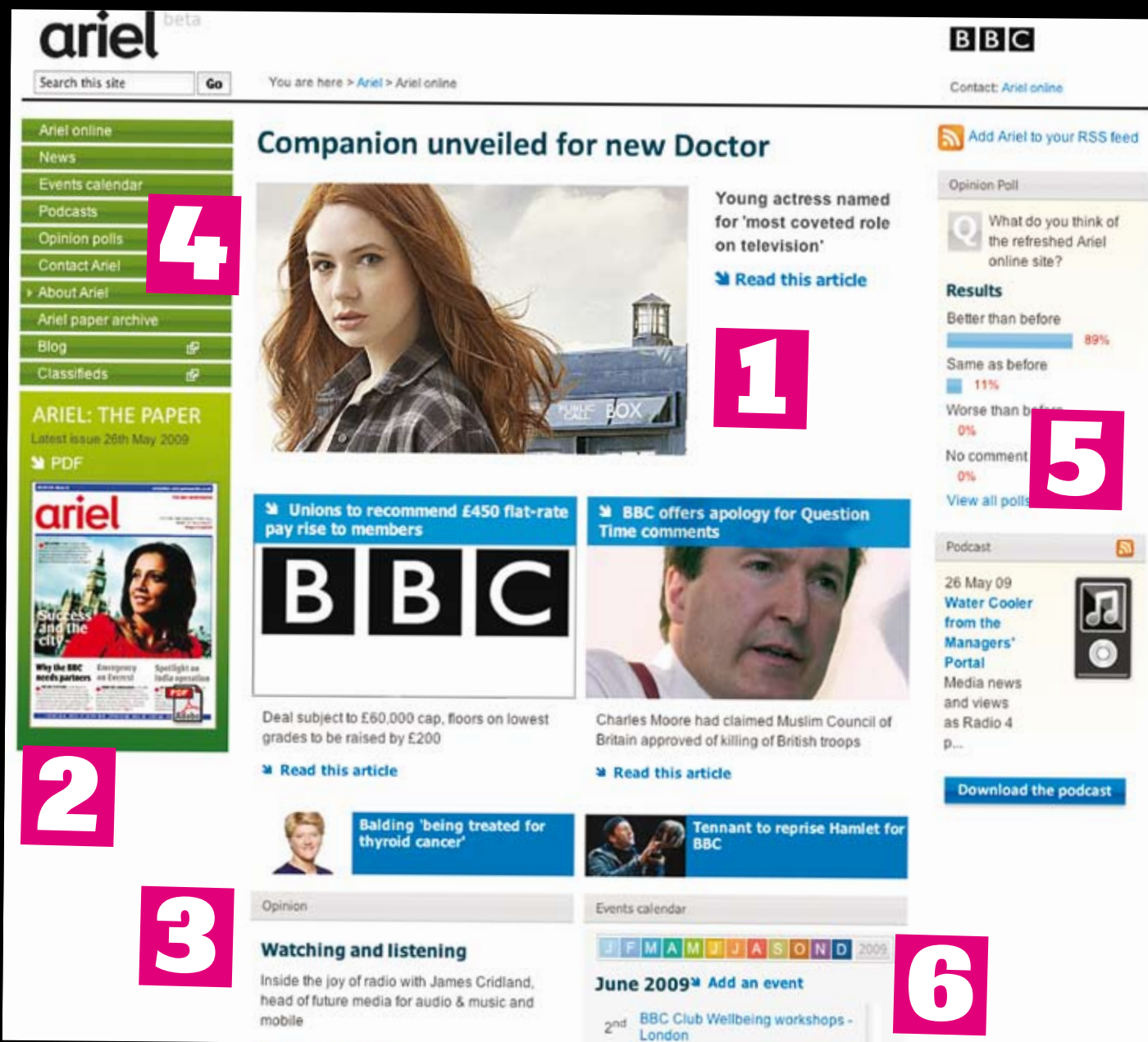
40 YRS OF DELIA
Without you I taste
The silence of cranberries
Cold mashed potato

BBC & BIG BEN
Announcing us to
You, sonorous intimate
External heartbeat

NEWS & MORE@ ARIEL ONLINE

This week our online service takes a big step forward from the content management system we've had for years. Editors Andy Walker and Alex Goodey take you through what's new

explore.gateway.bbc.co.uk/ariel



After much planning and preparation, involving journalists, designers, tech support and pioneer users, we're delighted to launch the new and much improved website.

The most apparent change is the look. But the larger story images and more varied content are just the start. This refresh would make no sense if it wasn't firmly grounded in Ariel's remit: to bring BBC staff up-to-date news and comment about the corporation and the media industry as a whole.

Throughout the process I've aimed to strike a balance between introducing technical innovations, such as high-quality video and easy to use podcasts, with strengthening our ability to tell the story and, perhaps more importantly, making it easier for you to contact us and put your views across.

It is now possible to comment directly on every story and while we reserve the right to moderate responses, we're actively encouraging all readers to get involved.

Another new feature

is an interactive events calendar, allowing you to add events – corporate, industry or social – and promote them in your own words, with added features of internet links and even a map. I think that, given enough interest, the calendar could become a valuable one-stop shop for the whole corporation, so please feel free to use it as often as you wish.

And, although this is a brand-new site, we haven't forgotten one of our most popular resources, the Ariel archive. From now on, it

will be possible to search Ariel online and back issues of the paper right back to 2002. More recent issues can be downloaded in pdf form – just go to 'Ariel paper archive' – and we've even included a few lollipops, like the first edition of Ariel and the so-called Green Book, BBC producer guidelines from the 1950s.

So please have a look around the site – we'll be adding new content all the time – and, above all, tell us what you think. Good or bad, we want to know because it's all aimed at you. **AW**

TURN BACK THE PAGES

When Ariel was redesigned last September we put pdf versions of the paper online. This was a huge improvement from the

text only versions but we had difficulties making these pages searchable. Now you can call up whatever you're looking for.



WHERE WE'VE MADE THINGS BETTER

1 FRESH NEW LOOK

Larger images on a wider website, with a new design for readers and a new way of working behind the scenes

2 ARIEL PAPER ARCHIVE

Ariel's print edition, viewable as pdf or in web format, with an archive of past editions

3 OPINION PIECE

A new feature, open to all, inspired by Ariel View. Just like every article, readers can submit comments

4 OLD FAVOURITES

Around the press, the Ariel online blog, competitions and classifieds all return

5 POLLS AND PODCASTS

New weekly features allow you to keep up to date with the big issues and provide quick feedback on hot topics

6 EVENTS CALENDAR

All the upcoming events, both inside and outside the BBC, from professional to social. **AG**

BIGGER THAN HOLLYWOOD



PHOTOGRAPH: MARK BASSETT

When it comes to original output, the productions from radio drama leave the movie studios trailing

by Frances Hughes

ALISON HINDELL head of radio drama, is basking in the triple glow of gold, silver and bronze awards her department collected at the Sonys.

Considering that the shortlist in the drama category was made up of five BBC productions the wins came as no great surprise, although she is quick to point out that the gold winning comedy, *Mr Larkin's Awkward Day*, was a 'brave choice'.

The play, which opens when a letter arrives telling Larkin that he is being investigated by the police under the Obscene Publications Act, changed her perception of the poet. 'Which is the purpose of drama,' she says. 'To shed insight on our psychology, on our make-up and our emotional patterns in a way that factual material can't.'

A radio drama producer for 15 years, she can spot an original piece of writing. Since she took over as head in 2005 she has continued to produce four plays a year, while managing a staff of 80. Her department is the biggest producer of radio drama in the world and – astonishingly – generates more hours of original material than Hollywood.

Radio 4 alone broadcasts at least six new plays a week, and has a dedicated drama commissioner, as does Radio 7 and Radio 3, while the Asian Network has its long-running soap, *Silver Street*. 'We can make radio drama to fit almost any shape or brief,' says Hindell, promising that she would happily make a Radio 2 or Radio 1-shaped drama 'if they wanted one'.

Cultivating new writing talent is essential, she says. Two of the Sony nominees were adaptations of 20th century novels, but three were original pieces, commissioned for the *Afternoon Play*. The department commissions between 100 and 150 every year, and around 40 of them will be by first-time writers. An initial selection is made by 18 producers and passed up to the commissioning editors, who then choose plays which match a range of genres.

She describes that range as 'a chocolate box of dramatic experiences'. 'Just look at the *Afternoon Play*,' she says. 'There's a great range of subject matter, genre and style from new writing, classics, contemporary classics, sci-fi, romance, comedy, tragedy – every possible dramatic subset is represented.'

She's also proud of her record for taking writers and actors from outside the BBC, 'bringing their voices to the network in an imagined forum'. Radio drama, she reasons, allows listeners to approach storytelling in a different way. 'It's about presenting ideas for other people to contemplate. About reflecting our real or imagined experience through the prism of imagination.'

She believes that drama on radio has the potential subtly to influence listeners. 'It makes us broader and more informed, more insightful and more receptive to others,' she says. Which, you could argue, is above and beyond even the most Reithian principles.

For more information on Radio Drama go to bbc.co.uk/drama/radio

Drama triple: wins at the recent Sony awards hardly came as a surprise, but Alison Hindell is taking nothing for granted

Video pitch is way in to Electric Proms

MUSIC VIDEOS WERE big business way before Buggles' Video Killed the Radio Star heralded 24-hour rolling music television in 1981, and have since become regarded as an art form in their own right, with directors like Spike Jonze and Michel Gondry going on to feature film careers.

If you know any aspiring film-makers (who don't work at the BBC) who are hoping to break into the industry, it's worth pointing them in the direction of the New Music Shorts scheme, part of the Electric Proms. Entrants must pitch a killer idea for a short film inspired by one of two tracks, either Dog Days

by Florence and the Machine (who came up through *Introducing*) or *On Dancefloors* by electropoppers Metronomy. The reward? £5000 to turn the idea into reality within eight weeks with the help of music video production company Colonel Blimp.

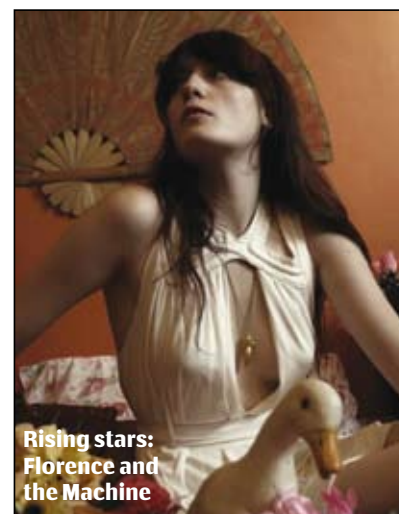
The two shorts will then be premiered on 6 Music's day at the Electric Proms in October, right before the bands themselves take to the stage.

'A lot of the film-makers I've spoken to have gone on to do other things in the industry,' says Pamela Casey, who is producing New Music Shorts. 'One went to work with Warp Records, essentially because of the work that they did for this.'

High-minded directors who fear their creative powers would be constrained by the commercial demands of the video promo needn't worry – the onus is very firmly on thinking 'outside the box', and dramas, docs and other forms are encouraged.

'We're looking for originality, new ideas, things that feel innovative and creative,' says Casey. 'But the suitability for the track is also important. We want people to pitch us ideas they've had because of the music, not necessarily that they've had in the drawer for ten years.'

She recalls a previous winner, Anastasia Kirillova, who took a cyni-



Rising stars: Florence and the Machine

cal King Creosote track about aging and domesticity and turned it into a heart warming animated documentary featuring married couples who had been together for more than 50 years talking about what kept them together. 'The ideas that come in are often on similar themes and hers was the one that stood out,' says Pamela.

Entries must be in by June 18, when directors will be selected to make a pitch to a judging panel. Entrants must have had some filmmaking experience, however small.

Adam Bambury

bbc.co.uk/electricproms/2009/newmusicshorts/

WHAT TO WEAR

◆ **PAULETTE EDWARDS, PRESENTER, RADIO SHEFFIELD**

Where did you buy the outfit you're wearing in the photo?

Cardigan full price from Marks and Spencer, which is rare for me because I like a bargain. Dress £10 from eBay, originally £65 from Betty Jackson Black at Debenhams. Shoes £15 from the Next sale two years ago. Glasses from eBay – they're older than me. Brooch borrowed from my mate Stephanie who has great taste. Earrings from Within Reason, a small shop that is full of things no one really needs.

Have you taken inspiration from anywhere?

Mad Men. I watch it every week. Don't ask me about the plots but I love the outfits.

Are you experimental in your style?

Sometimes, but usually I find something I like and stick to it. I like to be quite smart, I love to accessorise and enjoy the company of a good brooch. I would describe my style as HM The Queen meets receptionist.

What does your outfit say about you?

I like *Mad Men* and am ready for summer...

Do you need to dress a particular way for work?


No, but I like to be comfortable with a hint of glamour. A brooch is compulsory; I usually wear something glittery.




week@work

SPRING CLEAN YOUR INBOX

Most of us are guilty owners of a mailbox that resembles the bottom of our wardrobes. Manchester training consultant Jan McIntyre suggests ways to claim back

 **EMPTY** Deleted Items regularly. Set Outlook to clear this folder each time you exit the program.


 **FOLLOW THE 4 DS OF EMAIL MANAGEMENT:**
DO IT – If it is requesting an action and you can do it in less than five minutes then do it and get it out of the way.


DEFER IT – If you don't have time to action the email then make sure that you use the flag method to defer it and remind yourself.


DELEGATE IT – Forward the email to someone else and let the original recipient know if suitable. Use flags to remind the person and you when it needs to be actioned.


DELETE IT – If you don't need it, delete it – and keep deleting regularly.





 **ONLY CHECK EMAIL** once or twice a day and turn off the auto-notification – it will distract you.


 **BOOK TIME** in your diary each week to perform housekeeping and email management – even ten minutes a week will help.


 **AVOID** long conversations in email – call people and then follow up with an email for auditing.


 **REDUCE** the number of incoming messages – get yourself removed from distribution lists you no longer need to be on.


 **CREATE** rules to automatically move non-essential emails into another folder that you can browse through when you have more time.

 **MAKE** your subject line count using it to summarise your email; people scan their mailbox by subject line.

 **CC APPROPRIATELY** – If you CC other people in your email, ensure they all know why. Is it just for reference, do they need to action any points in the email...

 **DON'T USE REPLY TO ALL** unless you need all the recipients to see your reply.

 **MOVE** all the emails from your inbox into another folder. From this day consider it your goal to keep it empty (don't forget you still have to deal with those old emails at some point).

 **WHEN** sending files to colleagues, attach a hyperlink rather than the file itself.

WHATEVER GETS YOU

◆ **HELEN NORMOYLE, DIRECTOR OF AUDIENCES, MC&A**



1 Cuddles in bed with my son. It's the first thing I do for half an hour every morning.

2 A decaf, skinny, wet, extra hot latte when I get in – can you tell I lived in the States for a while? Breakfast four out of five days is a granola bar, on the fifth it has to be a full English.

3 My PA Nicky Cheung to organise me; I live through my Outlook calendar and to-do list. And my whole team who make me laugh. I've substituted cigarettes for humour.

4 Seeing audience reactions at a recording makes me proud to work here. I love going behind the scenes and feeling the fairy dust of showbiz.

5 Date night once a week with my partner. It's very romantic. We go out and do our favourite things – enjoying good food and wine.

FACT OF LIFE

◆ **WE'RE A GIVING BUNCH.**

In the last financial year people at the BBC gave **£77,103** to charity through Payroll Giving. According to Outreach two thirds of people donate to good causes on a regular basis, so the BBC teamed up

with the Charities Trust to offer a tax effective way to do this. The scheme is open to anyone paid through PAYE and works by deducting donations from your gross pay before tax assessment.

AI SCORES

DOCTORS constantly punches above its weight in terms of AI scores and May was no different.

Across the month it achieved an average score of 84 – four points above the soap genre average. BBC One's daily afternoon hospital drama, which is shown at 1.45pm, attracts an older and largely female audience – four out of ten viewers are aged over 65 and seven

out of ten are women. Compared with the soap average, more viewers also say it is a high quality programme as well as original and different.

To find out more about what audiences are saying about the show and to see a profile of who's watching, type 'Doctors' into the search at audiencesportal.com.

BBC IN ACTION



GET OUT AND GET DIRTY. That was the plea from CBeebies character Jelly to visitors at Pensthorpe Nature Reserve in Norfolk last week.

The star of *The Green Balloon Club*, pictured above with *Look East* camera-man Martin Giles, was at the home of BBC

Two's *Springwatch* to open a day of events at the site and tell people about the BBC's Dirty Weekend.

Part of Learning's Breathing Places initiative, the Dirty Weekend takes place on June 6-7 when a number of nature events will be held across the UK. These

include butterfly walks, river clean-ups and bog parties.

'Jelly was like Madonna, she needed security and bodyguards,' says Emma Borley, regional broadcast co-ordinator. 'More than 4000 came to Pensthorpe with most of them there to see her.'

COMING UP

◆ A new entertainment show called **KNOWITALLS** has been commissioned by Liam Keelan, controller of daytime, and Jo Street, commissioning executive for BBC Two. The show will involve two teams competing to impress experts with their specialist knowledge. The 15x30 minute series will be made in-house, exec produced by Phil Parsons, and is expected to tx this summer.



◆ Liam Keelan has also re-commissioned **THE ESTATE WE'RE IN** for BBC One. The 5x45 minute series will follow presenter Silla Carron as she improves a council estate in Britain (above). Expected to tx in spring 2010 it will be made by TwoFour broadcast and exec produced by Carla-Maria Lawson.

◆ BBC Four will show **THE GRANDPARENT DIARIES** as part of the channel's Grey Expectations season which starts in July. The 3x60 minute series, which will be made by Blast Films, will look at the relationships between three sets of grandparents and their grandchildren. It was commissioned by Richard Klein, channel controller, and will be exec

blogbites

Monday

Follow your leader

Some of you may have guessed that, despite being called The Mole, I am not actually a real live mole. Perhaps it was my excellent spelling but, to quote John Merrick in *The Elephant Man*: 'I am not an animal. I'm a human being.' I mention this as I have been looking at the *Springwatch* message board and seen that many people who were active during *Autumnwatch* are back after – as they put it – 'a good winter sleep'. The more I thought of *Springwatch* fans as animals the more I wondered what the collective noun for a group of *Springwatch* fans might be. Springsters?

The Mole

bbc.co.uk/blogs/springwatch/

Tuesday

Do you like trucking?

Why do we in Britain say lorry and our American friends say truck? Having just been to a field in Peterborough the vehicles there were undoubtedly trucks. Something, I think, to do with their brashness and sheer size.

Sequin

bbc.co.uk/blogs/pm/

Wednesday

It's grim up north

Why bother to vote if you think it doesn't change anything and politicians are all a bunch of liars? That seems to be the conclusion of a survey of European countries ahead of the European Parliament elections. The Foundation for Future Studies spoke to 10,000 people in eight of the EU countries. Asked why the turnout in elections was going down, 60 percent said people thought election promises were not kept (63 percent in the UK), 49 percent that numbers bothering to vote had decreased because people felt their vote didn't influence anything (54 percent UK) and 57 percent because of general dissatisfaction with politicians and political parties (63 percent UK). The interviews were conducted in March, so the greater than average British cynicism cannot be laid at the door of the duck house (MPs' expenses).

Mark Mardell, Europe editor

bbc.co.uk/blogs/thereporters/markmardell/

Thursday

Quote of the Day

'There's been widespread condemnation of North Yorkshire's decision to carry out an underground nuclear test' – BBC Radio 5 Live reports on North Korea's nuclear test.

Magazine Monitor

bbc.co.uk/blogs/magazinemonitor/

Friday

Facing swine flu scrutiny

China is taking the H1N1 threat pretty seriously. I've just come back to Beijing and as we landed the cabin crew handed out H1N1 health forms issued by China. These forms asked us to list our seat number and our contact numbers in Beijing. When we landed a team of Chinese health inspectors wearing masks boarded the plane. The inspectors proceeded slowly down each row, pointing what I can only describe as a temperature gun at each passenger's forehead. They escorted one passenger off the plane. He looked pretty embarrassed. In case that man is diagnosed with H1N1, the Health Ministry has enough information to track us all down and put us all into quarantine for a week.

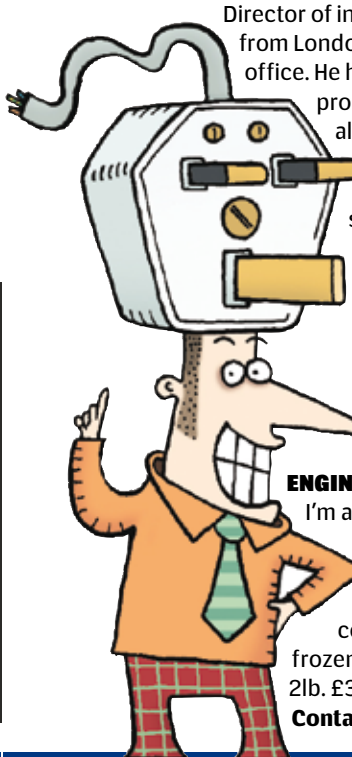
James Reynolds, Beijing correspondent

bbc.co.uk/blogs/thereporters/jamesreynolds/

CHANGING PLACES

Director of investment **MATT FORDE** (pictured) moves from London's Media Centre to Worldwide's New York office. He has been appointed evp for sales and co-production... **SUSANNA POLLACK**, who is also based in Worldwide's New York office, becomes svp for children's and children's business development. She was previously svp for tv sales, co-production and children's...

PAULINE DUFFIE joins BBC Oxford as technical operator from ITV Borders where she held the same role... **KAREN**



SHAMELESS PLUG

◆ **STEVE ATHAWES, ENGINEERING SUPPORT MANAGER, WORKPLACE**

I'm a keen fly fisherman and this year I have decided to sell off my surplus rainbow trout and divide the proceeds between two UK charities; Help For Heroes, an organisation that helps wounded service personnel, and The Poppy Appeal which supports the serving and ex-service community. All of the fish will be supplied cleaned, prepared and freshly frozen ready for the oven or BBQ and will have an average weight of approx 2lb. £3 each or 2 for £5.

Contact Steve Athawes on 07740 818412

SPEECH PATTERNS

◆ **FACTORY TELEVISION**

Neil Morrissey announces he is quitting television to concentrate on being a pub landlord, telling the Mirror: 'A lot of what I do now is nothing more than factory television, more pain than fun.' The cocky lad, who once bounded happily through the open pastures of 90s television possibility, has become a quivering chicken trapped in a series of tiny steel cages in which he must grimly squeeze out acting eggs on demand. It is a cruel practice, and must be stopped. A documentary expose is whisked into production: Hugh Fearnley-Whittingstall stands in a darkened room staring at a wall of tv sets, his eyes red-rimmed with tears. On every screen flickers Morrissey in one of his many post-*Men Behaving Badly* roles. 'Please,' Hugh implores the viewer, his voice choked with emotion,



arielview



SALLY HILLIER

A pay deal that fits the times

THE FLAT RATE pay deal of £450 does not sound much but will cost the corporation around £8m and, as one staff member told Ariel when the details were announced: 'In the current climate, it's better than a slap in the face.'

Redundancy, repossession, reduced hours... that is the reality for many at the moment. On Monday, for example, it was revealed that Honda workers, who have only just returned to their Swindon factory after a four-month shut-down, are taking a three percent pay cut for the next ten months hoping it will safeguard their jobs.

It's not just the general economic situation that helped shape the BBC deal. When the unions submitted their first claim in January, the retail price index was still rising. Now it is falling, so any request for a rise 'to keep pace with inflation' would have rung rather hollow. Rightly, the unions pressed for greater assistance for the lowest paid, who benefit more from flat rate payments than from percentage increases.

On the whole, though, people here don't do too badly. Average pay for those working for the licence fee funded domestic BBC is about £43,000, compared to the UK average of around £24,000.

Along with other institutions, the BBC will be the subject of increased scrutiny in the coming months; had it agreed a significant pay rise for its employees, it would have faced difficult questions from both its usual critics and the wider public. This time, smaller is better.

SPEAKING OF SMALL... a star is born, and his name is Perri Kiely – wild hair, big specs and, at 13, one of the youngest members of dance group Diversity.

Say what you like about *Britain's Got Talent* – and a lot has been said about it in recent weeks, including about the personal toll on favourite Susan Boyle – it has revived a genre which had its heyday long before anyone knew what a 'genre' was. It's called variety.

Just as the BBC did with *Strictly Come Dancing*, revamping ballroom dancing for modern tv audiences, so ITV has successfully repackaged a format synonymous with *The Good Old Days*, *Sunday Night at the London Palladium*, *Opportunity Knocks* and *New Faces*.

The twist with *BGT* is that viewers are involved at every stage – from the (often terrible) early auditions to voting for the final winner. And you never know who or what will turn up. It could be a contortionist, an opera singer, a troupe of dancing ferrets or a man trying to break the record for eating Ferrero Rocher chocolates. It's variety, all right.

Already applications are invited for next year's contest. Undoubtedly it will be another massive ratings success. Perhaps the BBC should start thinking now about how to counter *BGT*. Time to reinvent another format.

Sally Hillier is deputy editor of Ariel

Will Dancing on Wheels steer disability into the mainstream?

As BBC Three announces a new entertainment show, disabled staff and viewers say they want more examples of disability included in everyday situations

by Andy Walker

THE NEWS THAT BBC THREE is to broadcast a dance competition featuring wheelchair users and able bodied celebrity partners has placed more attention on the on-air portrayal of disabled people.

And, for all the channel's good intentions, it is again entering an area prone to controversy and notorious for ambush.

Danny Cohen, BBC Three's controller, promises that the show, with the working title *Dancing on Wheels*, will be 'surprising, fun and glamorous', adding that it will underpin the station's commitment 'to covering disability in a mainstream way' following *Britain's Missing Top Model* last year that followed the progress of fashion models with disabilities.

Though I've been a wheelchair-user for 40 years, I struggle with the complexities of the debate as much as anyone and, while I'd say any greater on-screen exposure for disabled people must be welcomed, the bigger question has to be how best to take the next step to make the portrayal of disability part of the mainstream.

The past few days has seen a fascinating debate about this issue among members of the BBC's disabled staff forum.

Progressive attitude

Judith McMillan, portfolio production accountant, who got the discussion going, asked: 'Would covering disability in a mainstream way not be more effective if we started having regular output that just happened to feature disabled on-screen talent rather than making programmes that just focus on the disability itself?'

Ben Spoor, unit assistant at 6 Music, says that while *Dancing on Wheels* shows 'a progressive attitude towards disability, it's still highlighting a segregation. Far more positive and effective statements are made when you see disabled people in ordinary scenarios because their disability doesn't have an impact on their role.'

Viewers are used to CBeebies presenter Cerrie Burnell, who was born with a short arm, or the blind political correspondent Gary O'Donoghue

The DSF's Ally Castle 'cautiously welcomes' the announcement of *Dancing on Wheels* as



Setting an example: Brazilian competitors Luis Antonio and Anete Cruz in the 2008 Wheelchair Dance Sport World Championships

another step in the right direction for disability portrayal. But she adds: 'We hope this representation of disability will be honest, fair and multi-dimensional, and trust that the decision to develop another format highlighting the issues of disability will be balanced with plenty of portrayal which normalises disability, embedded in all kinds of mainstream content across all kinds of genres, on BBC Three and beyond.'

It is estimated that there are 11m disabled people in the UK,

that's 20 percent of the audience. They are more likely to be older, not in employment and heavy consumers of tv and radio.

There's no doubt that the current portrayal of disabled people is more encouraging than in the past: *Emmerdale* features Lizzie Lakely, played by blind actor Kitty McGeever, *EastEnders* has introduced a new storyline about bipolar disorder and Cerrie Burnell is proving a great hit.

But what does our disabled audience think?

Talking Disability, a research

project recently undertaken by the BBC and Channel 4, has revealed some clear themes in the attitudes and aspirations of disabled viewers, while uncovering some surprising facts about the nature of on-air representation itself.

For instance, although a common way of presenting disability on-screen is by showing a wheelchair-user, out of 7.3m people in the UK with a physical impairment, just 220,000 are unable to walk at all.

And there is concern among disabled audiences that on-air portrayal remains problematic, presenting people with disabilities as mere ciphers – old, unattractive, miserable, weird and asexual – rather than flesh-and-blood people.

Audience research manager Patrick Hourihan says that the research shows that content producers 'need to reflect the spectrum of disabilities, as less severe forms of disability are under-represented'.

Six out of ten for portrayal

This is not to say, though, that the BBC is seen as performing badly in this area, scoring six-out-of-ten for 'portraying disabled people in general'. But when it comes to 'portraying people with my disability', the scores drop significantly.

I think the recommendations drawn from Talking Disability are thoughtful, balanced and achievable. And the debate within the DSF shows that people here at the BBC are both positive and realistic about the next step. The people have spoken: it is now down to the controllers, commissioners and creatives to weave their magic, not only for the good of the UK's 11m disabled people but for society as a whole.

MC&A Audiences regularly run bespoke creative workshops to support programme-makers across the BBC in applying the findings of Talking Disability to their particular areas of content. To book a session, contact Ally Castle (02-58385).

FOUR AREAS WHERE RESEARCH SHOWED CHANGE IS NEEDED

■ **More disabled people in shows not about disability. News and current affairs – which already features experts like Frank Gardner, Gary O'Donoghue and Peter White talking about matters other than disability – is one area where disabled audiences would like to see even more.**

■ **While some disabled people are famous – think Beethoven, Franklin D Roosevelt, Ray Charles – many disabled people are turned off by 'super achievers' and prefer to see everyday people in everyday situations.**

■ **In general, disabled actors should play disabled characters. 'While there have been a number of very good portrayals of disabled characters by non-disabled performers, disabled actors understand the nuances better,' says Patrick Hourihan. 'In addition, the pool of disabled acting talent needs to be widened, but without resorting to tokenism.'**

■ **Writers and producers should not be afraid to create flawed disabled characters, as the research indicates that disabled audiences think disabled characters are sometimes treated too softly.**



Andy Walker is editor of Ariel online

This is the page that everybody reads. Please email claire.barrett@bbc.co.uk
You can also contribute to the mail page directly from the Ariel Online home page

Without Question

I was surprised that Ariel View (May 26), in praising the decision to reschedule the previous week's *Question Time* to 9pm, made no reference to the many people who missed the programme because they weren't aware until too late that it had been brought forward.

The audience log here in Scotland was inundated with complaints (most of them, presumably, from *QT* regulars), and I'm sure that would have been the case elsewhere.

The programme may well have pulled in bigger numbers than usual, but the previous week's edition actually had a larger audience (a record, in fact) in its regular slot. I wonder how many viewers who've been loyal through less exciting political times felt cheated by the change.

Alasdair Macleod, head of editorial standards and compliance, BBC Scotland

See fit to pay

Colleagues who are concerned the MPs' expenses affair may spread to the BBC need have no fears after my expenses claim for a £10 eye test was roundly rejected.

Nevertheless, I remain optimistic about the moat-clearing exercise I undertook recently, the doveote I installed and the cost of repairing my top-of-the-range lawnmower.

Paul Stevens
Bristol newsroom

Worth thinking about

As a member of a regional audience council I'm writing with some words of warning. Your comments about Stephen Fry 'biting the hand that feeds him' (Ariel, May 19) could very easily come back to haunt you if the BBC does not adopt a transparent approach over the issue of salaries and expenses.

I would especially warn against entering into discussions of 'worth' along the lines expressed in the editor's column suggesting that the difficult role of news anchor justified the 90k salary when compared to that of an MP.

There are a variety of public servants, teachers, nurses and members of the emergency services for whom £90,000 is an unobtainable figure. If the BBC wants wider public support for the licence fee then it needs to have a thorough review of its practices in this area and lead the way in an industry where inequalities of salary have been accepted for too long.

The make up of the media is transforming, and the move to BBC Salford will hopefully bring some of what the corporation does closer to 'the hand that feeds it', but the possible impending collapse of ITV regions suggests that change can come suddenly and not always in the way you may want.

Please be aware that while you may not like to hear it, Stephen Fry's comments do reflect those of many

The visitors not welcome at our new home

Have you moved house recently? My wife and I have. It can be a stressful experience; there are just so many things to do: Packing, saying goodbye to old neighbours, reading the gas and electricity meters for the final time, cancelling the newspapers and, of course, advising TV Licensing of your new address – it's a priority.

So three weeks later, and having unpacked the saucepans and tea spoons and while still searching for the box containing the family heirlooms, an envelope arrived from TV Licensing. Was it my replacement licence, with change of address?

No chance, it was a rude and unfriendly communication warning me that if I didn't contact them within days my details would be passed on to their enforcement team, who would probably visit me at my new address.

Well, anyone is welcome to visit our new home, we're very pleased with it, but if the TV

Licensing team turns up on my doorstep I'll expect them to demonstrate better manners than they've shown so far.

Oh, and please don't use such a fierce red colour around the border of your letter – it clashes with our new carpet.

Ray Clark, breakfast show presenter, BBC Essex

Pipa Doubtfire, head of revenue management, Licence Fee unit, replies: Without the exact details it is hard to be answer this query, although if you'd like to contact me directly, I'd be happy to look into this. It may be that the letter received at your new home was not intended for you but for the previous occupant because there was no licence when (s)he lived there. With 25 million licences in force mistakes can happen but we investigate any errors as soon as we know of them.

licence payers, and now would be a good time to get your house in order.

Tim Smith
RAC North East

Safety oversight

For the second time Ariel has published a chart showing the top management of the BBC, and yet again nowhere is ORM, or BBC Safety as it's now called, anywhere in evidence.

Considering how seriously the BBC is supposed to take this subject, I'd have thought this was a rather major omission.

John Greaves
BBC studios and post production

Her Majesty's pleasure



These days, one may be forgiven for thinking that the world is going topsy-turvy with the help of the media. This weekend, ITV showed a programme in which viewers were invited to decide which one of several, admittedly worthy, acts the Queen should prefer on this year's Royal Variety Performance.

If I may say so, with almost 60 years on the throne and as many Royal Command Performances behind her, Her Majesty knows better than any of her subjects what she wishes to see on her night out at the gala.

I am not suggesting that the Queen should have been asked to

call the programme using a Palace landline ('calls from mobile phones cost considerably more'.) I guess the correct constitutional form would be for the prime minister to convey her preference in a House of Commons statement followed by a debate. And for the debate, MPs could claim allowances for the purchase of dvd players and overnight rental of dvd recordings of the programme in order to acquaint themselves with its content.

Hamid Elyassi
World Service

Showing its age

2005 – a fine, fine year for the BBC. Awards apparently tumbled down upon us like confetti. A ground-breaking and memorable year.

The reason I know this is because every single day the display cabinet on the TVC main corridor, triumphantly proclaims the achievements of those halcyon days of '05.

I realise that we've probably laid off the people that look after these sort of things (or maybe it's been outsourced), but come on, can we have a refresh please?

Chris Sadler
news media ops

Sagging schedule

I was delighted to read in one of the dailies that Mark Saggers had found himself another job (TalkSport), but sad that it had become necessary following the decision of 5 Live to dispense with his services.

I am not the easiest to please when it comes to fellow presenters, but I think Saggers (who I do not know) has followed in the long tradition of superb sports broadcasters who can link effortlessly but also question people tenaciously when the need arises.

5 Live in the evening will not be the same and whoever succeeds him will find it difficult to live up to.

Andie Harper
presenter,
Radio Cambridgeshire



No stomach for shifts

The catering provision in TVC isn't getting any better. The eating options, particularly later in the evenings when alternative outlets are closed, are narrow, often unhealthy, dried-out, and otherwise unappetising.

When the facilities were renovated (though not improved) a lot of the cheaper options – such as carton juices and filter coffees – were stealthily removed, and now the prices can be jaw-dropping.

The staff seem demoralised and unhappy, and are STILL being forced to stand for hours at their tills for no good reason, despite repeated complaints by the customers they serve.

Does the BBC not understand that the way to a happy, healthy, hard-working workforce lies, in part, through our stomachs?

Becky Branford
bj, World desk

■ Why is there no decent catering in Television Centre on weekends, particularly in the evening? As many people still work shifts well into the night, this leaves us with no ability to get a hot meal to sustain us into the night. The only place open is the Fuel Stop in the Spur, and they have a very limited (and unappealing) menu.

Since the running of the restaurants was privatised, the patronage has plummeted. This cannot be coincidence. If I was looking for a simple dinner, I would be left wanting most days. If TVC employees liked what was on the menu, surely the restaurants would be full most days, like they were ten years (or so) ago.

Bryan Harris
post production assistant

■ Working long overnight shifts is hard enough, but recently the service at the Foyer Café in TVC has plumbed new depths. At the best of times, the menu is limited (certainly in terms of healthy options), but most nights a high proportion of items are sold out, forcing you to choose between chips, chips and chips.

Recently, I wanted a side portion of rice to go with my leftover chilli, but was told I couldn't – even though rice was on sale as part of a chicken curry. As a compromise, I was offered a plate of rice for £2.50.

I stuck to the 80p portion of chips. Just how committed is the BBC to night workers' health?

Ian Shoesmith
5 Live Breakfast

FROM THE VAULT

June, 2002

What a depressing article about lunch breaks (Ariel, June 18). In Jeremy Clarkson's recent BBC Two series about Europe we saw nutritious and relaxing two-hour lunch breaks being enjoyed by the French who, it seems, are healthier than us.

Shortened lunch breaks run the risk of becoming unpaid overtime. If people eat at their desks, the whole building ends up stinking. If canteens only offer expensive sandwiches, people might as well bring their own. Proper canteens, such as some BBC premises once had, are places where you get varied, nutritious food but also where people from different departments can meet, aiding communication. There is clearly a big disparity in catering provision across the BBC. In this, as in other areas, the BBC gives the impression of preferring the lowest common denominator to raising standards. An army marches on its stomach, we're told. Do staff health, alertness and morale count for nothing?

Richard Walsh, research librarian, tv library, BBC Leeds

PROGRAMME MAKING

Camera/Lighting Journalist, Persian TV
London
Broadcasting House
8D/Ref: 11611709
📅 12-Jun-09 📅 2 years

Assistant Producer Additional Programme Unit
Cardiff
7P/Ref: 9080009
📅 07-Jun-09 📅 03 months

Researcher, Additional Programme Unit
Cardiff
5P/Ref: 9079709
📅 07-Jun-09 📅 03 months

Broadcast Assistant, Radio 3
London
Broadcasting House
5D/Ref: 11572709
📅 04-Jun-09 📅 08 months

Assistant Producers A&M Factual
London
Broadcasting House
5/7D/Ref: 11812609
📅 11-Jun-09 📅 Various

Sunday Breakfast Presenter/Producer (BJ), P/Time
Nottingham
5/7D/Ref: 11497409
📅 12-Jun-09 📅 06 months

Saturday Breakfast Presenter/Producer (BJ) P/Time
Nottingham
5/7D/Ref: 11471709
📅 12-Jun-09 📅 06 months

Broadcast Assistant East Midlands Today
Nottingham
3/4H/Ref: 11465009
📅 12-Jun-09 📅 06 months

JOURNALISM

Europe Editor
Brussels Office
10S/Ref: 11814109
📅 18-Jun-09 📅 2 years

Broadcast Journalist - Guernsey
Guernsey
5/7D/Ref: 9311809
📅 11-Jun-09

Broadcast Journalist News Interactive
Nottingham
5/7D/Ref: 11503409
📅 15-Jun-09 📅 12 months

BUSINESS SUPPORT AND MANAGEMENT

Controller, Learning
London
Media Centre
SM1/Ref: 11163509
📅 14-Jun-09

Business Manager
London
TV Centre
11D/Ref: 11751309
📅 09-Jun-09 📅 12 months

Head of Marketing & Pictures, BBC One & Fiction
London
TV Centre
11D/Ref: 11668309
📅 08-Jun-09

Senior Strategy Manager BBC North
London
White City
11D/Ref: 11647209
📅 15-Jun-09 📅 12 months

Audit Manager
London
White City
9D/Ref: 11767209
📅 10-Jun-09 📅 06 months

Talent Executive Manchester Entertainment
Manchester
9D/Ref: 11703709
📅 11-Jun-09 📅 12 months

Research Manager, Mobile - FM&T Audiences
London
Broadcast Centre Media Village
9D/Ref: 11688909
📅 03-Jun-09 📅 10 months

Communications Manager, Future Media & Technology
London
Broadcast Centre Media Village
9D/Ref: 11586009
📅 07-Jun-09 📅 09 months

Finance Analyst, Workplace
London
White City
8D/Ref: 11809009
📅 07-Jun-09 📅 06 months

Learning Project Manager - West Midlands
Birmingham
8D/Ref: 11739709
📅 12-Jun-09

Learning Project Manager - South West
Plymouth
8D/Ref: 11739609
📅 10-Jun-09

Pan-BBC Accountant - Cyfrifydd y BBC Cyfan
Cardiff
8D/Ref: 11667909
📅 09-Jun-09

Senior Research Executive, Journalism - Audiences
London
White City
7D/Ref: 11812109
📅 14-Jun-09 📅 09 months

Assistant Contract Manager
London
White City
7D/Ref: 11668009
📅 09-Jun-09 📅 12 months

Audience Planner, MC&A
London
Media Centre
6D/Ref: 11913809
📅 08-Jun-09

Reward Analyst
London
White City
6D/Ref: 11816309
📅 15-Jun-09

Assistant Accountant
Bristol
5P/Ref: 11767009
📅 07-Jun-09

Bookings Manager (Part Time)
Birmingham
5D/Ref: 11763309
📅 08-Jun-09 📅 06 months

Local Radio Administrator
Lincoln
5D/Ref: 11710609
📅 11-Jun-09 📅 06 months

Programme Delivery Co-Ordinator
London
TV Centre
5D/Ref: 11679409
📅 08-Jun-09 📅 06 months

Research Librarian, BBC Look East
Norwich
5D/Ref: 11187609
📅 12-Jun-09

Newsroom Co-ordinator
London
Broadcasting House
4D/Ref: 9748109
📅 10-Jun-09 📅 06 months

Team Assistant, Reward & BBC People Divisional HR
London
White City
4D/Ref: 11858909
📅 15-Jun-09

Assistant, Research & Learning Group
London
Bush House
4D/Ref: 11726309
📅 10-Jun-09 📅 12 months

Administrator (Scheduler) - Oxford
Oxford
4D/Ref: 11040909
📅 11-Jun-09 📅 06 months

Team Assistant, Newsgathering (Job share)
London
3D/Ref: 11813609
📅 12-Jun-09 📅 06 months

Lawyer, BBC World News
London
Media Centre
SENEX/Ref: 11550309
📅 04-Jun-09 📅 12 months

NEW MEDIA

Interactive Lead - Products
London
Media Centre
10D/Ref: 11611409
📅 14-Jun-09 📅 09 months

Editor Earth
Bristol
9D/Ref: 11840309
📅 14-Jun-09 📅 10 months

Senior Broadcast Journalist
London
Bush House
8D/Ref: 11862609
📅 11-Jun-09 📅 09 months

Development Producer (Blogs & Message Boards)
London
Broadcast Centre Media Village
8D/Ref: 11705009
📅 09-Jun-09

Webmaster, FM&T Vision
London
Media Centre
7D/Ref: 11856309
📅 11-Jun-09 📅 06 months

Client Side Developer (Web Developer)
London
Broadcast Centre Media Village
7D/Ref: 11782609
📅 27-Jun-09

Assistant Content Producer Channels BBC3
London
Media Centre
6D/Ref: 11915409
📅 14-Jun-09 📅 06 months

Broadcast Media Researcher - Music Library
London
TV Centre
4H/Ref: 11577409
📅 15-Jun-09

TECHNOLOGY

Programme Architect
London
Broadcast Centre Media Village
10D/Ref: 11420409
📅 08-Jun-09

Senior Tester
London
Broadcast Centre Media Village
8D/Ref: 11877009
📅 13-Jun-09 📅 07 months

Broadcast Technology Systems Specialist
London
TV Centre
8D/Ref: 11864709
📅 15-Jun-09

Technology Support Team Leaders
Cardiff
8D/Ref: 11371409
📅 05-Jun-09 Continuing

Software Engineer
London
Henry Wood House
7D/Ref: 11513209
📅 07-Jun-09 📅 12 months

Broadcast Systems Support Co-ordinator
London
Bush House
5D/Ref: 11798809
📅 07-Jun-09 📅 06 months

BBC WORLDWIDE

Director of Content Acquisition
London
Media Centre
DDIR/Ref: 10832909
📅 04-Jun-09

Strategic Planning Manager
London
Media Centre
SENEX/Ref: 11842909
📅 14-Jun-09

Programming Executive
London
Media Centre
2W/Ref: 11793509
📅 04-Jun-09

Research Executive Sales & Distribution
London
Media Centre
3W/Ref: 11831509
📅 14-Jun-09

See Attachment

This week we're starting a new series, written by people who've sampled work in another department

Feel the freedom

Najiba Kasraee, World Service producer who went to the college of journalism

IT HAS BEEN AN ASTONISHING EXPERIENCE to work in an environment where an idea is greeted and support is given – and not just financially. During my attachment with the College of Journalism I have had the freedom to think, the freedom to imagine and the freedom to dream.

The world of the journalist is ruled by language – which word to use, what tone to apply, how to structure a sentence. For those of us working with more than one language, the dilemma is bigger. The word ‘insurgent’ has a very different meaning



in many dictionaries, from armed man to freedom fighter. It is only through the knowledge of each language department that the journalist can make a right decision.

We in the World Service are proud of an impartial language style, our influence in the target area and the ability to lead the multimedia market. To communicate information so that a newcomer does not feel in the deep side of the pool.

During the past year, I found out how much we can benefit from each other. Some language services discovered long ago the dilemma of broadcasting to a large audience with several accents and pronunciations, while others are experiencing it now. Our approach to broadcast language is unique, and others could learn from it.

I also discovered how language has spread over the centuries. The Arabic word ‘khabar’, which means ‘news’, can be detected equally in Indonesia, Tanzania and places such as Kyrgyzstan. I learned that the word ‘Swahili’ comes from the Arabic word ‘Sahel’, meaning ‘coast’: presumably the name given to the language by the first Arabs landing on the African continent.

After 16 months and 42 internal and external sites, I am even more convinced that our key values of impartiality and accuracy can best be guaranteed via knowledge of the broadcast language.

Been anywhere nice? Send your attachment stories to Clare Bolt

FULL DETAILS AND HOW TO APPLY

Full details and how to apply are on Gateway at:
https://jobs.bbc.co.uk/fe/tpl_bbc02.asp
For assistance contact BBC Recruitment's Response Team on: 0800 082 8080 or 0370 333 1330

EXTERNAL APPLICATIONS

Vacancies published on this page are open to BBC Staff.
Where indicated (**E**), external applicants may also be considered. Please contact (quoting the appropriate ref.no.): Recruitment BBC HR Direct, PO Box 1133, Belfast BT1 9GP Tel: 0370 333 1330. Textphone: 028 9032 8478

green room

THE ARIELATOR

A weekly take on life at the BBC: who's up, who's down, who's off



PHOTOGRAPH: SAM PEACH

UPSIDE The MC&A knowledge team celebrates the arrival of Ida, a 47 million-year-old fossil, to the Natural History Museum. Ida was in London for a day, before flying to Oslo. The significance of the fossil was explained in *Uncovering Our Earliest Ancestor*, narrated by Attenborough, which got 3m viewers on BBC One last week. (l-r: Samantha Burnet, Victoria Asare-Archer, Daniel Buchuk, David Attenborough, Su Fall, Kate Orman)

Pat Noel had a surprise encounter when she booked herself into the wrong hotel over the bank holiday weekend. The BBC Oxford receptionist wanted to stay in the centre of Lincoln but ended up in Scunthorpe. So imagine her surprise when Manchester United players and Alex Ferguson turned up in a large bus outside of her hotel. She shook the great manager's hand but couldn't muster the courage to ask him for an autograph.

DOWNSIDE Martha Kearney writes in the June issue of Reader's Digest how her beekeeping hobby left her with a swollen face after a couple of nasty stings. 'My face swelled greatly overnight and when I arrived to present *The World At One* the next day, there were jokes from colleagues about the elephant woman,' she reveals.



EARWIGGING

OVERHEARD AT THE BBC

...Yes I will, as soon as I get the cranberry out from between the X and C keys...

...I'm not going to be a prostitute; I'm going to do the old, blind woman...

...Doesn't everyone collect the stickers off bananas?...

... Don't marry a farmer...

...I'm teaching him far too much attitude...

... Shola Ameobi [Newcastle striker] has added me as a friend on Facebook... He hasn't spoken since they went down...



LAND OF SPIKE

ITS ALL IN THE LYRICS

WHEN SOMETHING funny or unexpected happens on live television it's immediately obvious. With radio, however, the moment can be more subtle. Exhibit one: Three Counties Radio. There had just been a news story about a fatal house fire in Leighton Buzzard. A producer or presenter didn't quite make the connection between the bulletin's headlines and what song they were about to play next: Disco Inferno. Cue the inevitable email to all staff, warning about getting burned.

But perhaps there's a rebel in the ranks. Immediately after a bulletin about Margaret Moran stepping down as Luton South MP last Friday, someone, intentionally or not, played The Moody Blues' version of Go Now.

In the spirit of insensitivity, green room has come up with its own list of inappropriate songs to be played after recent news headlines.

SWINE FLU *You Give Me Fever* by Peggy Lee

NORTH KOREA NUCLEAR TESTS: *Love Missile F1-11* by Sigge Sigge Sputnik; *Boom! Shake the Room* by DJ Jazzy Jeff and the Fresh Prince; and *It's The End of the World As We Know It* by REM

G20 PROTESTS: *Fight the Power* by Public Enemy; and *I Predict A Riot* by the Kaiser Chiefs

CHAMPIONS LEAGUE FINAL RESULT: *We Are The Champions* by Queen; and *Barcelona* by Montserrat Caballe and Freddie Mercury

As for the disgraced MPs, we think they should all be singing along to *Sunny Afternoon* by The Kinks: 'The tax man's taken all my dough/And left me in my stately home/Lazing on a sunny afternoon/And I can't sail my yacht/He's taken everything I've got/All I've got's this sunny afternoon.'

Subway surprise

MOST OF US have had that moment of coming across a friend or acquaintance in a totally unexpected place. For Charles Runcie, it was across the Atlantic Ocean. The head of sport for the English regions was in New York last month, taking a morning subway downtown to the financial district. When he heard 'Charles, Charles' shouted from the other end of the carriage, he looked up from his newspaper to see his opposite number in Wales, Geoff Williams (head of change and internal comms).

Geoff was with his wife and daughter for a long birthday weekend. 'I'd no idea he was in town,' Charles tells the green room. 'Needless to say, within a minute of saying hello



Geoff and Charles find themselves in the same subway carriage in NY

we were talking about a recent BBC meeting.'

Charles says he once met football commentator Alan Green on a beach in Yugoslavia too. But, don't worry, we've no picture of Green in his beach shorts.

WE HEAR THAT...

THOSE IN GLASS HOUSES... Media Monkey was swift to poke fun at 5 Live newsreader Cory Allen when she announced that there had been 'widespread condemnation of North Yorkshire's decision to carry out a nuclear test'. As karma would have it, they moved on to a story about how commuters were able to pick up copies of the *Evening Standard* from London's 'mainline radio stations'. Sadly it was a subbing error, rather than a multimedia revolution at the paper...

WHOEVER SAID watching grown-up television was bad for children? A boy of seven saved his little brother from choking by using skills he'd seen on his favourite show, *Casualty*. Cavan Day slapped two year-old Ethan on the back when the toddler got a ball stuck in his mouth. 'I saw a scene on *Casualty* once where someone was choking and I just remembered what to do,' said the nonplussed hero.

NOTHING WRONG with a bit of choking on television (see above), but heaven forbid a child witness some kissing. According to the Daily Mail, William Barclay-Clark

(9) is angry at the number of 'revolting' kisses in *Robin Hood* and has lodged a formal complaint with the BBC. 'In *Robin Hood*, snogging happens every single week,' fumes William. 'In the last series Maid Marian died and now Robin is pretty much with every girl.' Dear William, green room is afraid that most men on tv have this tendency to, um, cast their nets wide.



IT'S TOUGH failing in public – and an interview in the Guardian shows that Davina McCall hasn't quite got over the failure of her eponymous talk show on BBC One in 2005. 'I stopped reading the papers but whenever I went out, people hugged me, consoled me. I was weighed down by their insipid pity. So no, I don't want to do a chat show again, I'm still fairly bruised,' says the presenter. Which is rather strange since the article is about how she's trying to find a home for a new talk show she is developing and (surprise, surprise) not having much luck.

YOU CAN do all the compliance courses you like, but there is always the peril that someone is going to say something inappropriate on live radio. Last week, an interview with screen legend Tony Curtis on Radio Ulster turned into a masterclass in swearing. The frail-looking 84 year-old was being interviewed about his new book, *American Prince*, when he swore several times and used the f-word. Presenter William Crawley apologised for the actor, who didn't know the show was live. Maybe someone should have told him.

OKAY, SO everyone knows that the BBC had a programme lined up for the death of the Queen Mother. But apparently the corporation is also working on one about the still-to-be-confirmed engagement of Prince William and Kate Middleton. According to a news item, a bragging executive was overheard saying that 'we would not be spending money on this programme if we had not been assured that they were definitely going to get engaged'. Time to get yourself down to the bookies and check those odds.