

ariel

Fill up on espresso and
put fuel in your tank
Pages 8-9

ANOTHER CLASS ACT

◆ **SCHOOL REPORT DAY**
Ellie Crisell, reporter/
presenter BBC News, with
pupils from the Bridge
learning campus in South
Bristol **Page 4**



PHOTOGRAPH: OLIVIA WOODHOUSE

◆ **Christian Aid will
complain to Trust
about aid report** **Page 2**

◆ **'If Wogan can, so
can you': campaigners
get people online** **Page 6**

◆ **No weak links
allowed as quiz show
moves quayside** **Page 7**

ariel

Room 2316, White City
201 Wood Lane, London W12 7TS
020 8008 4228

Editor
Candida Watson 02-84222

Deputy editor
Cathy Loughran 02-27360

Chief writer
Sally Hillier 02-26877

Features editor
Clare Bolt 02-27445

Broadcast Journalists
Claire Barrett 02-27368
Adam Bambury 02-27410
Lisette Johnston 02-27630
Rumeana Jahangir 01-43756

AV Manager
Peter Roach 02-24622

Art editor
Ken Sinyard 02-84229

Digital Design Executive
David Murray 02-27380

Guest contributors this week

RORY CELLAN JONES, the 'accidental miracle' of the web **Page 6**

ROB BROOMBY, verifying a Hero of the Holocaust. **Page 5**

ANN GANNON, on Hot Shoeing it to The One Show. **Page 14**

Ariel mail

claire.barrett@bbc.co.uk

Ariel online explore.gateway.bbc.co.uk/ariel

BBC Jobs 0370 333 1330

Jobs textphone 028 9032 8478

BBC Jobs John Clarke 02-27143

Room 2120, White City, London W12 7TS

Advertise in Ariel

Ten Alps Media 020 7878 2313

www.bbcarielads.com

Printing

Garnett Dickinson Group

Rotherham 01709 768000

Subscribe to Ariel

Six months: £26, £36, £40

Twelve months: £50, £60, £68

(prices for UK, Europe, rest of world respectively)

Cheques to: Garnett Dickinson Print,

Brookfields Way, Manvers,

Wath Upon Dearne, Rotherham S63 5DL

Tel 01709 768199

INFORMATION IN AN EMERGENCY

Telephone 0800 0688 159

Ceefax Page 159 www.bbc.co.uk/159

Ariel is produced by Internal

Communications for people at the BBC



PLEASE RECYCLE YOUR COPY OF ARIEL



BBC STANDS BY AID DOCUMENTARY



Bob Geldof visits an emergency centre in Lalibela Ethiopia in 1985

by Candida Watson

The controversy caused by the BBC World Service *Assignment* report on aid to Ethiopia in the 1980s shows no signs of abating, with the charity Christian Aid preparing a formal complaint to the Trust about the programme. The charity's directors took the decision at a meeting on Monday.

Bob Geldof, the man behind Band Aid and Live Aid has been vitriolic in his anger about the report. He has called for World Service New Africa Editor Martin Plaut, who made the documentary, to be sacked, along with Andrew Whitehead, WS head of news and current affairs, and WS director Peter Horrocks. Geldof accused the World Service of 'intense systemic failure', and says the documentary has been utterly discredited by experts in the field.

The documentary, and the news reports which followed it, infuriated and alarmed not just Geldof but a number of charities. They say it gave too much credit to the claims of two former members of the Tigrean People's Liberation Front that they had diverted money meant for food aid to funding their fighters.

One charity which is particularly angry is Christian Aid. It feels the documentary maligned one of its former workers, Max Peberdy, who wrote a book about his work in Africa. In the programme he explained to Plaut how he bought aid from local merchants. One of Plaut's interviewees said the 'grain' he sold to Peberdy was mostly sand and that the mon-

ey Peberdy gave him for it went to the TPLF hierarchy.

Andrew Hogg, head of media at Christian Aid, told Ariel: 'The impression the programme gave was that Max Peberdy had the wool pulled over his eyes by the TPLF. Yet in his book he gave a lengthy explanation of the trouble he took to ensure the aid went where it should have.'

Hogg also says that the programme gave 'the distinct impression' that 95 percent of aid donated in 1985 was siphoned off by the TPLF to fund its war.

In a statement the BBC says: 'The programme made clear that the assertion that 95 percent of the aid routed through the TPLF relief society was diverted for other purposes was made by a once high-ranking TPLF figure, now in exile. It is entirely correct to report these comments, which are his own and not those of the BBC. They relate only to aid for areas then held by TPLF rebels, and not to the total famine relief effort for Africa.'

It also points out that the documentary cited supporting evidence from a CIA report and a former US charge d'affaires to Addis Ababa.

Hogg says: 'The onus isn't on us to prove that nothing was stolen, the onus is on the BBC to prove that 95 percent of the aid, as was alleged in that programme, actually went to buy weapons.'

The BBC said: 'This was a well researched programme and the BBC stands by the journalism.'

The BBC Trust has yet to receive a formal complaint, but Ariel has been told that Christian Aid will be making one.

A night of smiles for Persian TV

by Clare Bolt

◆ **BBC PERSIAN** stole the show at last week's Global Reith awards, having experienced a 'baptism of fire' when the 2009 Iranian elections were called within six months of its launch in January 2009.

Interactive tv show *Nowbate Shorma*, which won the best global news output prize (multimedia), showed

'how multimedia interaction could nearly bring down a political regime', while Persian radio and online won best service (newsgathering) for reporting 'quickly and accurately the fast-moving events in Tehran'. Persian tv took the prize for the best service (output) for covering the biggest global breaking news event 'in the face of fierce intimidation from authorities'.

Head of the Persian service Sadeq

Saba dedicated the award to the 'hundreds of young citizen journalists who sent in UGC material in breach of [the government]'. It was, he said, 'a great honour for a young channel. Despite animosity from the government and

the expectations of the opposition, nonetheless our coverage remained impartial and objective.'

Persian TV also scooped team of the year, pipping BBC Janala – a World Service Trust project to teach people in Bangladesh to speak English via their mobiles. BBC Janala later saw off Persian TV's graphics team, to win the global news craft award.

Zia Zahak, office manager of the Kabul bureau, was named individual of the year, while Shihan Zuberi, who works for the World Service Trust in Bangladesh, won the Kari Blackburn new talent award. News planning editor Anna Williams won the outstanding contribution award.



NEWS BITES

NEW DOCTOR Who Matt Smith, and assistant Karen Gillen, are going on tour, starting in Belfast on March 29 and visiting Inverness, Sunderland, Salford and Northampton. Each place will host a premiere of episode one, *The Eleventh Hour*, in partnership with BBC Outreach. Events will be held at BBC Big Screens in Edinburgh, Manchester, Swansea, London and Plymouth from April 1 to April 3.

JOSH DUBOVIE, 19, from Basildon, Essex, will sing the UK entry, written by Pete Waterman and Mike Stock, on the **Eurovision Song Contest** in Oslo in May. He won the public vote in *Your Country Needs You!*, broadcast BBC One on Friday.

A CD made from a BBC Jersey radio programme, outlining the choices available to men diagnosed with prostate cancer, has generated thousands of orders. The cd, *Everyman's Journey*, has been made widely available at GP surgeries and pharmacies on the island, and copies are also being distributed on the mainland.

PROXIMITY LONDON has been appointed – subject to contract – to handle TV Licensing's direct marketing and printing services for the next five years. The contract will apply to the main direct marketing activity conducted by TV Licensing, including reminder letters.

THE NEW bbc.co.uk homepage, launched internally last year, is now going public. Users can access it from the current homepage at bbc.co.uk by clicking the beta link at the top of the page, above the navigation bar. The new navigation bar will soon be rolled out across all BBC online services. More at www.bbc.co.uk/home/feedback

AN EGM (extraordinary general meeting) of the BBC London Club will be held on March 31 at 12.30pm in the Club, 4th floor, TVC. There will be a chance to vote to register a new company as BBC Club Sports and Leisure Ltd. Email any questions or feedback to wai.man@bbc.co.uk.

The BBC Black and Asian Forum AGM with Mark Thompson, due to be held on March 18, has been postponed.

Comedy and live music focus on R2

by Sally Hillier

Specially-commissioned shows with Richard Wilson and Ricky Tomlinson, a series from Irish stand-up Jason Byrne, and a panel game called *Never Write Off The Germans* (part of the World Cup celebrations) are among comedy highlights of a revamped Radio 2 schedule from this spring.

The changes follow the strategy review announcement that the network would shift comedy, live music and documentaries into higher profile slots. Starting on April 3 the *Comedy Hour* will move to Saturday nights, between 10-11pm.

From April 5 documentary programming moves to Monday, Tuesday and Wednesday nights, also between 10-11pm. The output will include Tony Bennett in conversation with Michael Parkinson, profiles of entertainers like Tommy Cooper and Bob Monkhouse, and a 60s season including programmes on John F Kennedy, David Frost and The Hollies.

Continuing its commitment to live music, Radio 2 will broadcast a two-hour weekly *In Concert* programme on Thursdays (from April 15) with presenters like Jo Whiley, Mark Radcliffe and Stuart Maconie. This will incorporate a specially recorded headline concert, a gig guide, a round-up of the week's live music across the network, and classic live album tracks.

'These changes demonstrate our continuing efforts to evolve the schedule and ensure that Radio 2 remains distinctive,' says controller Bob Shennan.

New radio reviews

The BBC Trust is to carry out two service reviews of radio as part of its ongoing review programme. The first assessment, taking place this spring with the results due to be published in the winter, will look at Radio 3, Radio 4 and Radio 7. The second, the timing of which is yet to be confirmed, will assess Radio Wales, Radio Cymru, Radio Ulster/Foyle, Radio Scotland, Radio nan Gaidheal and English local radio. The investigations will look at stations' performance, focusing on the categories of usage, quality, distinctiveness and value for money. Each review will include a 12 week period of consultation in which the public can give their views on the services. 'We'll also be looking at the BBC's future plans for the stations to ensure they are robust and deliverable,' explains David Liddiment, chair of the trust's audience and performance committee. 'If change is needed the trust can alter the stations' service licences or ask the BBC executive to address the issues we raise.'

Flat-pack installation costs comparable to basing coverage in Jo'burg Cape Town's rooftop studio 'ticks all the World Cup boxes'

by Cathy Loughran

The BBC's controversial rooftop studio in Cape Town, with its views of Table Mountain, won out over every other World Cup location because nowhere else 'ticked all the boxes', says the tournament's executive producer Phil Bigwood.

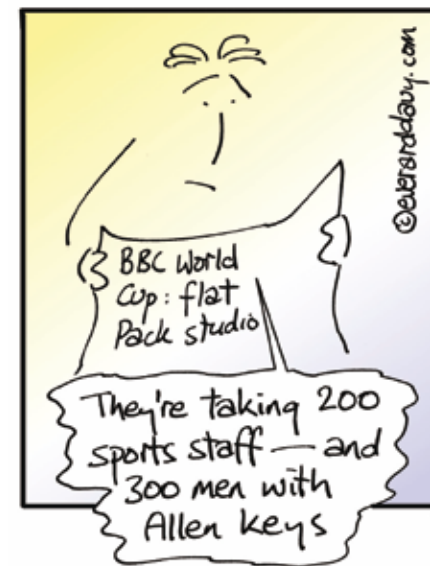
Writing on the sport editor's blog at the weekend, amid a flurry of renewed press criticism of the BBC's decision to spend a reported £1m on the bespoke studio, Bigwood says the BBC team thought long and hard before opting to shun facilities at the International Broadcast Centre in Johannesburg, where the Soccer City stadium will host the World Cup final.

TV Centre in London was also ruled out because basing coverage outside South Africa would not meet audience expectations, he says, nor offer adequate facilities to broadcast World Cup action in high definition.

'After much debate, we went for Cape Town and our studio will be on the roof of a hospital, with great views of Table Mountain. Robben Island, where Nelson Mandela was incarcerated, is also visible and downtown Cape Town, where he made his historic address from City Hall following his release,' the exec explains.

'We chose those views because we believe they are the ones that will resonate most with UK viewers. But we are perfectly placed for the football as well.'

Over all, Cape Town Stadium – a few hundred metres from the BBC base – will host as many



games as Soccer City, a thousand miles away. England will play in Cape Town against Algeria and could potentially return for a semi-final, Bigwood says.

'This one venue ticked all the sporting, political and cultural boxes we felt needed ticking. No other location came close.'

Unusually, the glass-sided studio will be flat-packed with a view to reusing it at other events.

Newspaper estimates that the BBC's multi-media coverage could cost between £3m-£6m are 'pure speculation', a spokeswoman for BBC Sport told Ariel, adding that the corporation would not discuss its World Cup budget due to

issues of 'commercial sensitivity': 'We have done an extensive budgeting exercise which shows the costs for our facilities in Cape Town are comparable with those at the International Broadcast Centre,' she said.

Numbers of BBC staff travelling to South Africa – also widely reported – are likely to be 295 or less. Sport will send 190 (20 fewer than went to Germany in 2006); the BBC Radio contingent will be 48 (also 20 down on 2006); and News promises to send fewer than the 57 journalists it had at the last tournament.

More than 70 Sport staff will be based in Johannesburg to access feeds coming into the IBC. And around 35 people will travel back to the UK early as the number of games reduces.

If the numbers still look lavish, compared to ITV's 140-160, Bigwood points out that BBC TV will be covering 32 games live and will have around 110 hours of domestic World Cup coverage across BBC One, BBC Two and BBC Three. In around 250 hours of coverage, BBC Radio will take all matches live, including all the 5 live programmes being presented from South Africa. More than 100 hours of red button coverage and 100 hours of content on the BBC Sport website are also planned.

With fewer than 100 days to go, Bigwood promises more detail of the BBC coverage in future blogs. But he is satisfied that, in a country of this size and with 'issues around transport and security', the BBC would be part of 'a pretty lean [UK] operation'.

Never mind the author, drama needs top content

by Sally Hillier

Ben Stephenson is on the lookout for the 'next big thing' in drama. After the success of 'stripped' programmes such as *Criminal Justice* and *Occupation*, broadcast over days, not weeks, the controller of drama commissioning says he is keen to explore other innovative ways of storytelling.

But the key driver, he emphasises, has to be 'great content' – and he isn't worried who writes it. 'You just need every script to be brilliant – whether it's by Joe Bloggs or Andrew Davies,' he told a TV Drama Forum organised by Broadcast magazine.

Despite growth in on-demand and mobile viewing, Stephenson thought there was still an appetite for viewing in the traditional way – with families gathered round a tv set.

'The vast majority of television is still seen live,' he said.

Earlier, actor and screenwriter Julian Fellowes complained that the industry spent too much time trying to attract



young viewers: 'It's fascinating that so few tv executives seem to feel empowered to embrace the older audience,' he said.

'Tv isn't really for the young; they have different ways of spending their time. When people get to about 30 and have mortgages and children, they can't go out every night, so [start watching] television.'

Fellowes, who wrote the acclaimed film *Gosford Park*, also accused British producers of shying away from 'aspirational' characters and storylines in contemporary drama. 'If you

want a sympathetic, undamaged, affluent hero, you've got to have long frocks as well [ie a period drama],' he said.

It was different in the US where 'aspirational tv' was part of the culture, hence its glossy sitcoms, films and drama series populated by characters who were doing well and lived in Manhattan loft apartments.

Britain, on the other hand, had established a reputation for making films about, for example, 'a middle aged woman having a hysterectomy in Middlesbrough'.

Let's stick to what we do well – Lyons

The BBC must have clear boundaries to allow the public greater choice in the media marketplace, Michael Lyons believes.

If it acted in such a way as to prevent new entrants coming into the market or to discourage other existing operators from expanding, then the range of media available to viewers and listeners would be reduced,' he told the Manchester Statistical Society last week.

The chairman of the BBC Trust added that the corporation should do only what it could do well, which was why the strategy review had established five priority areas [the best journalism in the world; inspiring knowledge, music and culture; ambitious UK drama and comedy; outstanding children's content; events that bring communities and the nation together]. He defended the trust and its role, pointing out that it had two kinds of critics – political and commercial – and that if changes to the governance of the BBC were proposed, 'the public will rightly be suspicious about those seeking commercial advantage and those pressing for stronger political control, however it is disguised'.

SCHOOL REPORT



Carol Kirkwood and pupils from Wildern School, near Southampton, prepare for the weather challenge



Live on 5: Abba from Mayfield School, Dagenham

PHOTOGRAPH: OLIVIA WOODHOUSE

PAXMAN MOVE OVER

From the Shetland Isles to Jersey, BBC News gained an extra 700 bureaux when 25,000 school pupils became reporters for the day. **Rumeana Jahangir** reports

SCHOOL REPORT NEWS DAY, now in its fourth year, involved not just thousands of students but 380 BBC mentors.

'I knew it was much bigger [this year], but it was even bigger than I thought,' said Helen Shreeve,

editor of School Report. 'More than 700 schools took part with students gathering and broadcasting their stories.'

The students' work was showcased on two special channels on Red Button and online but the school report-

ers also invaded the schedules of network, regional and local output. 'We linked up with 5 live and Asian Network and reporters were on Radio 4. It was really brilliant,' adds Shreeve.

Counter to the stereotype, students decided to focus on heavy stories and not celebrity-obsessed fodder.

Highlights of the day included a thought-provoking piece on the impact of repatriations in Wootton Bassett, link-ups with children in Haiti and interviews with the leaders of the main political parties. There was also

an attempt to set a new world record for the largest interactive weather report, which has yet to be verified by the Guinness Book of Records.

5 live presenter Tony Livesey, who co-hosted a midday programme for School Report Radio, said: 'All the school reporters worked very hard, knew their stuff and were great guests on the show. One reporter, called Molly, did particularly well. She interviewed David Cameron and when we asked how she got on she said that he didn't give her a straight answer! A Ms Paxman for the future, maybe?'

Teachers contacted the project team to feed back their experiences. One wrote: 'This is the second year we have taken part and it was even better than last year. As a teacher the skills we require the pupils to use - researching, summarising, preparing reports and interviewing - usually take a hard slog to get across. But I had a whole year group confidently researching, making decisions, summarising to a brief and having lots of fun while doing them. Brilliant!'

She added: 'My memory of today is the look of concentration and the care being taken by a pupil - who usually has a very short attention span and is not the most able of pupils - over his autocue.'

Mark Byford, deputy director general, who's at home with a broken leg, sent the team a congratulatory email. He said: 'One of the advantages, if there are any at all of lying flat out horizontal at home, is that today I can immerse myself in one of the best partnership initiatives the BBC does. My own wife, Hilary, was in school at 7am preparing the Westgate School contribution.'

Helen Boaden, director of News, said: 'I know that School Report day requires lots of energy and effort by many teams and generosity on the part of editors across the UK. But it is so worth it. The excitement and enthusiasm of the children is wonderful to behold.'

You can see what the young reporters did here: www.bbc.co.uk/schoolreport



Pupils from St Katherine's school, Bristol, with Sarah Ransome



A very enthusiastic Ellie from Bridge Learning Campus in South Bristol

Clare Bolt meets duo going live from SxSW

A LOT TO ASK FROM TEXAS



Festival goers: Michelle Martin and Julian Siddle

YOU'RE UNLIKELY TO SEE many laminated programmes swinging from the necks of the festival-goers at South by Southwest. Why rely on an out-of-date, muddled bit of paper to find out what's going on, when you can download an app and skim through 4000 events on your touch screen?

A set of interactive, film and music festivals and conferences, SxSW takes place in Austin Texas each spring. It was last year's festival that nudged Twitter into the mainstream – and there's a pretty good chance that the 'festival app' will have found its way to Glastonbury by the summer. Where SxSW lead, others follow...

'South by Southwest is unique,' says producer Michelle Martin, who

flew out to Austin with producer Julian Siddle last week. 'It's where all the big thinkers and the heads of emerging companies go, but it's not like CES [the world's largest consumer technology tradeshow] – this is about technology and culture and future trends.'

The team was reporting on the festival for World Service tech show *Digital Planet*. The festival, Martin says, is 'perfect' for them, as like their programme, it's about the intersection between culture and technology – neatly illustrated by the fact that the 'pop up' music events around the city are sponsored by AOL and not by Budweiser.

This year, instead of a straight OB,

Martin pitched to put on a *Digital Planet* 'event'.

'We wanted something that involved audience interaction and thought it would be fun to do a quiz show,' she says. The idea won an online SxSW vote, but amplified the show's normal challenges.

As well as appealing to a live theatre audience of 'uber-geeks who are fascinated by detail', they had to ensure the quiz didn't lose its World Service audience, not all of whom speak English as their first

'Austin is where all the big thinkers go'

language.

'When you're doing a live quiz with hundreds of guests who are plugged into their mobiles and laptops, you can't oversimplify it, as it would be a bit naff,' Siddle says. Instead, tech terms were kept to a minimum and the quiz was given a global

feel by finding examples from different countries.

'We tried to capture the audience's attention with the tech bit and then kept the level of participation

up, by getting them to take part in the quiz through the SxSW app, and vote on which team's answer they like the most,' Martin says.

To crack the logistics of putting on a live quiz, she even shadowed Radio 4's *News Quiz* before she left. 'I learnt how many rounds you can fit in half an hour, how much to record in terms of what you will edit down...'

Once the edit's done and the show goes live this Tuesday, there will be time to down tools (or apps) and do some creative 'intermingling'.

'We're going for the techy bit and staying for the music,' Martin smiles.

Digital Planet's SxSW quiz, March 16, World Service English

BY ROB BROOMBY

RARELY, IN THESE DAYS of online archives and desk bound research, does the breakthrough in a long investigation come by knocking on doors the old fashioned way.

But so it was with the case of Denis Avey. At 91, the bizarre story of his time as a POW in a camp connected to Auschwitz and how he helped a young German Jew, Ernst Lobethal, survive the concentration camp by smuggling him cigarettes, might have remained just a tale; an impossible story to verify.

But when my producer Patrick Howse and I finally tracked down the one person who could help us confirm his story, alive and well in the Midlands, we began a process which would result in Denis Avey being honoured by the Prime Minister in Downing Street and being awarded a medal as one of Britain's Heroes of the Holocaust. 'I can now die a happy man,' he said, when the ceremony was over.

I first met Denis while do-

How a BBC investigation found genuine 'Hero of the Holocaust'

ing a story about former POWs seeking compensation for the slave labour they'd been forced to do for German companies. Over the years I tried to verify his tale, but could never trace the only known link between Ernst and Denis, Ernst's sister Susanna. Eventually Patrick and I decided to go to her last known address in Solihull, and look for her.

In a remarkable stroke of luck, the people at the property had lived there for 60 years – and they knew Susannah. They sent us to another house – she wasn't there. We worked our way down the street, knocking on doors until we found a man who had Susanna's phone number. Within an hour we were talking to her.

She told us not only had Ernst survived the war, always crediting Denis with saving his



Crowning moment: Denis Avey, flanked by producer Patrick Howse and World Service reporter Rob Broomby, at Number Ten

life, but that he'd had a long and prosperous life in the United States.

The emotional dynamite for our film came when we re-

ceived a copy of a video interview Ernst made shortly before his death in 2001, in which he recalled the British soldier he knew only as

'Ginger' who had, against the odds, smuggled cigarettes and chocolate from England to him inside Auschwitz.

'It was like being given the Rockefeller Centre,' Ernst recalled.

He explained, with lip-biting emotion, how he traded the cigarettes for favours in the camp,

which enabled him to get his shoes resoled, which in turn saved his life. As the Russians advanced, Auschwitz was forcibly cleared, the inmates taken on what became known as the Death March towards

Germany. Anyone who couldn't keep up was shot. It was mid-winter, bitterly cold, with temperatures plunging to minus 30, shoes – as other accounts have verified – often made the difference between life and death. And so it was with Ernst Lobethal.

The Holocaust Memorial Museum of Yad Vashem in Jerusalem is considering Denis Avey for the honour of 'Righteous among the Nations', the citation reserved for the likes of Oskar Schindler, the German businessman who saved thousands of Jews. The conditions are rigorous, the bar is high. If Denis Avey qualifies – and it is still not certain he will – the honour will be the result of an old fashioned piece of BBC journalism and persistent research. Should it happen I am sure Denis Avey will accept it with the same humility with which he received his medal last week. 'It is the crowning moment of my life,' he told me. As he is fond of reminding Patrick and I, 'It's you two who opened this can of worms.'



cutting edge



RORY
CELLAN-JONES

Whither the web?

IT HAS BEEN AN ACCIDENTAL MIRACLE

– 20 years ago a scientist came up with a simple way of sharing information on the internet with his colleagues around the world, and now it has revolutionised the way we all communicate. But where does the web head next?

As part of the BBC's Superpower season I set off to ask scientists that question. They painted a picture of a much smarter, more pervasive web, one where all the world's data can be linked up and then interrogated. 'What it will deliver is a much more refined search,' says Professor Nigel Shadbolt of Southampton University. So you'll be able to ask it quite detailed questions – 'tell me how I can cycle home avoiding the most dangerous roads' – and it will provide answers, plotted on a map.

We think of the web now as something we approach via a computer, using a keyboard. But, according to another Southampton University scientist, Dame Wendy Hall, that's about to change: 'I'm amazed that we're still tied to keyboards,' she says. 'We'll be able to access the internet wherever we are, whatever we're doing, almost in a device-free way. We may see it through our glasses, or some sort of visor.' Professor Hall believes the browser will disappear and that we'll interact with the web through applications, much as people already do with smartphones.

Engineers joke that it's on the verge of collapse

And it won't just be people online. More and more objects – from cars to heart monitors – will be hooked up to the web leading to a growing flood of data.

Where will that data be stored? In the cloud, of course; in other words in the vast data-

centres being built by Google and Microsoft.

It's clear that the web's future is mobile – and for most of the billions who join it over the next few years their first experience will be via a mobile phone. One of the mobile industry's big thinkers, Benoit Schillings, says that will make us even more dependent on the web: 'We assume now that it is something we have with us all the time. So when you lose your phone it becomes a disaster – it's now an essential part of how human beings function.'

But as the web grows ever more integral to our lives, is it in danger of breaking down? 'The running joke in the engineering community is that the internet is always on the verge of collapse,' says Craig Labovitz of Arbor Networks. He's optimistic that the internet will continue to mend itself.

But there will be a battle for its soul. It has grown without much guidance from governments or corporations, but increasingly will be dominated by a few giant players: 'There are no guarantees that it will carry on to evolve the way it is now – open, free and with universal standards,' says Wendy Hall. 'If you lose that or the standards are taken over by a commercial concern, the web will change dramatically.'

Rory Cellan-Jones is technology correspondent

YOU JUST HAVE to get started



by Candida Watson

THE RADIO 2 campaign has had an astonishing response – in just one week 10,000 people asked for the station's Get Connected leaflet, which details how to find help in get-

ting online and learning how to use the internet. It offers advice on how to get started, Terry Wogan's top tips – number 1 being 'you can't break it!' – a guide to frequently used terms which new users might find baffling, like ADSL and ISP, and a beginners' guide to blogs, podcasts and Twitter.

Says project co-ordinator Bequi Sheehan: 'It has been really great. We've said to people, for years you might have felt left out of this club – now we can help you be part of it.'

All of Radio 2's presenters are taking part, with Wogan leading the campaign with the slogan, 'If I can do it, you can do it'.

Sheehan says already there have been some success stories, from the 80 year-old who wanted to get online so she could Skype her family in Australia, to a woman who only ever used her pc as a typewriter. She was talked through the process of connecting to the web live on the Jeremy Vine show, by the presenter and Martha Lane Fox, head of the government's Digital Inclusion Unit.

Elsewhere popular programme features have also gone online. Ken Bruce has

The drive to help more of the audience get online, one of the BBC's six public purposes, has stepped up a gear this month, with the launch of Radio 2's Get Connected campaign, and a week of special output on BBC Two business programme Working Lunch

launched his Popmaster quiz on the Radio 2 site, and Simon Mayo's Confessions strand is now online, with contributors asked to email rather than write in.

On tv *Working Lunch* is devoting this week to helping viewers get online, previewing a push by the Digital Inclusion Unit to encourage businesses to help those who can't

cism and wariness, but is enthusiastic once they discover its benefits. Too many of our viewers – and Terry's listeners – have yet to be tempted onto the web. We hope this will be the extra sweetener they need.'

To that end Curry's colleague Naga Munchetty is out and about in Northern Ireland, stopping people in the street and encouraging them to get online, and the programme's regular money saving slot will look at the simple ways the internet can help users cut costs.

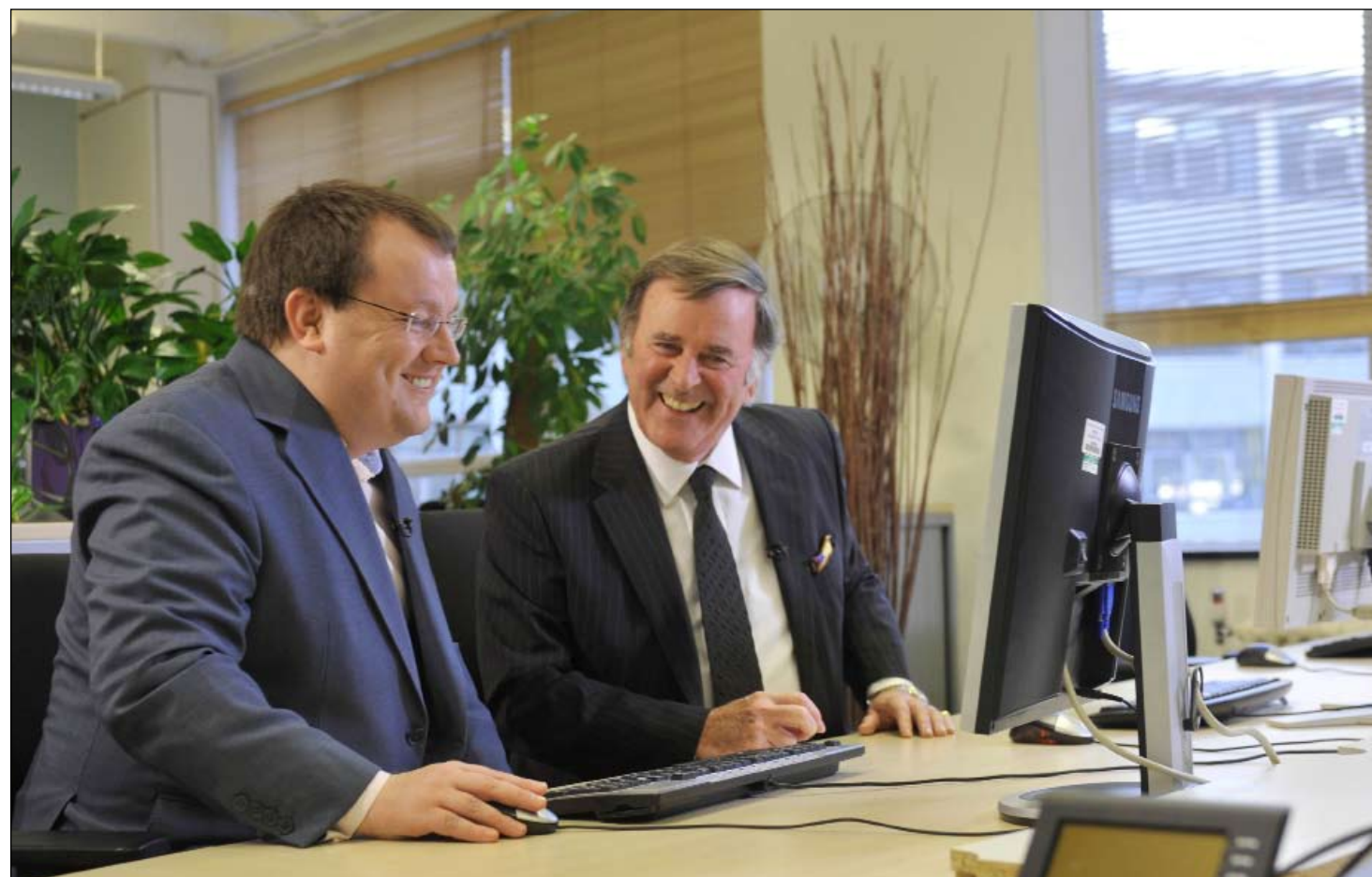
Munchetty says: 'I know that I'm probably the one member of our team who isn't particularly savvy about technology, but my desire to get the best value means I check prices online all the time, especially for big purchases. I'd be worried about paying over the odds if I couldn't compare prices online or take advantage of special online deals. I've just found some coat hooks to go in my rather oddly shaped coat cupboard.'

The programme will also have films about the many initiatives to encourage internet take-up, including a 'silver surfers' group in Liverpool, where one man learns who his father was from an online search.

One silver surfer in Liverpool learned who his father was from an online search

currently afford to get connected. Presenter Declan Curry has made a short film with Wogan, in which they swap tips and favourite sites, smoothing the message with wit and whimsy.

Says Curry: 'Those who haven't discovered the joy of the internet by now want a trusted guide who shares their own scepti-



Working together: Declan Curry and Terry Wogan team up for the campaign, sharing jokes – and a few tips for using the internet



Part of the team: Front row: Nick Gunaydin (producer); Laura Wallace (travel co-ordinator); Rob High (production manager); Alex McLeod (exec producer); Jayne Stanger (exec producer). Middle row: Clare Sweeney and Kim Winston (contestant researchers); Anne Robinson. Back row: Heather Nicol (production manager); Rebecca Shepherd and Mark Johnson (contestant researchers); Donna MacLeod (costume designer); Anna Lubbock (makeup designer); Lisa Doherty (contestant runner); Gail Hamilton (contestant researcher); Sarah Collins (contestant AP); Laura Stebbing (contestant researcher)

Glasgow gets the wink

Weakest Link has said 'goodbye' to Pinewood, as **Claire Barrett** reports

PEOPLE IN AZERBAIJAN have been cowed by an authoritarian chief, Nigerians will soon be slinking down the Walk of Shame, while those in Hong Kong have been banking before the buzzer. The *Weakest Link* has travelled the globe, its format franchised by BBC Worldwide in more than 70 countries.

But the quickfire general knowledge quiz's recent short haul hop may have further reaching implications for the BBC. After ten years of production by London in-house ents – the last eight of them at Pinewood in Bucks – the BBC One daytime staple has decamped, lock, stock and Anne Robinson wink, to Glasgow's Pacific Quay. BBC Scotland producers and directors are now at the helm, with the 56-strong crew locally sourced. It's a giant step towards the BBC's Out of London pledge to increase network output from Scotland from 3.3 to 8.6 percent by 2016.

For the Glasgow team – who are two thirds through their first filming block – the plan was to stick to a tried and tested format, mimic London's slick approach and leave viewers none the

wiser. 'People think *Weakest Link* is an easy show to make,' sighs producer Gillian McNeil during a breather from a full-on studio schedule. 'It is a well oiled machine, but it's only a well oiled machine as long as everyone knows what they're doing.'

Against the clock

To this end, McNeil and fellow producer Nick Gunaydin shadowed their Pinewood counterparts before Christmas and took the reins – under supervision – for a batch of shows. 'It's a tough job,' reflects the producer, who judges this prior experience invaluable. 'It's like being live as it's against the clock. As a producer you have to be across the questions, ensure Anne Robinson doesn't slip up, make quick decisions... You cannot afford to stop and start.'

To keep pace with Pinewood, the PQ team will deliver 53 programmes, involving nine contestants per show, during its six week turn in the studio.

A transition team of 13 from Pinewood – everyone from lighting director to make-up artist – made the trip north for *Weakest Link*'s

first weeks in its new home. Many of them had worked on the show since the start and felt an understandable sense of loss, says director John Smith. 'But they were more than generous in passing on their knowledge, tips and experience and, if there was any resentment, I didn't sense it.'

An experienced hand, and a regular on events like the Cenotaph and Chelsea Flower Show, Smith accepts that *Weakest Link* is formulaic and no place for 'the creative beast inside wanting to change everything', but insists that each show is different.

ent for a director with five cameras to marshal. 'It depends on the personalities, who gets voted off, which podiums are vacated...'

Taking over the building

While the set was transported in total from Pinewood, requiring just 'a bit of spit and polish here and there', PQ did have to adapt to accommodate the new arrival. 'We've slightly taken over the building,' confesses McNeil who has commandeered meeting rooms for casting sessions and pre-show filming and partitioned the green room for dual use. With filming for *Eggheads* – another network commission – taking place concurrently, care was taken to 'keep the two sets of contestants apart so they didn't end up on the wrong programme'.

Hostile environment training was not offered to the Glasgow team, despite the fact they were to be thrown into a ring with Anne Robinson. 'She has a reputation,' concedes Smith, 'but she's a professional who turned up and did her job wonderfully well, with courtesy towards the crew. We can just learn at the feet of the master.'

Robinson has not acquired a Glaswegian twang in the transition, announcer Jon Briggs has survived the move and contestants remain geographically spread. Any temptation to shout from the rooftops that *Weakest Link* is made in Glasgow has been subdued, with only a modest BBC Scotland logo in the final credits offering any clue. 'We'll judge we've been successful if nobody notices that the programme has moved,' says McNeil firmly.

Well, maybe the commissioners should sit up. With the crew largely BBC staff, a bank of experienced entertainment programme makers is being established on the banks of the Clyde. It could prove crucial in winning future network commissions to add to the cluster of strand moves that also includes *Imagine* and *The Review Show*. 'It's a very big deal for us,' says McNeil. '*Weakest Link* is a huge show, a respected show, with a large production team. It's a great boost for Glasgow.'

PQ *Weakest Link*, BBC One, March 22



'We'll have been successful if nobody notices it's moved'

SHAMELESS PLUG

HUGH LEVINSON
RADIO CURRENT AFFAIRS

◆ **IN MY SPARE TIME I PLAY** in a hot little combo, The Trouser Band, and we are doing a free gig on March 20 to celebrate the release of our new cd.

Our new release is a mini album with seven songs, four of which I wrote at home using just some everyday utensils and sticky back plastic.

They cover the full gamut of human experience, from the appeal of winter light to the transience of human existence. There is one about a guy who never gets texted, and another about the quest for fame, called I Want My 15 Minutes, with references to the likes of Posh, Becks and Julie Burchill.

The three covers on the cd show the range of our influences, like the Texas-based singer Slaid Cleaves, Townes van Zandt and an obscure early reggae singer called Phyllis Dillon.

The Trousers, as we are known to our small but occasionally enthusiastic fanbase, play a heady cocktail of folk, cowboy, blues with a bit of good old fashioned rock and roll. We've been together for years, but our repertoire has got much better as time has gone on!

We are a five piece, featuring accordion and harmony vocals and for this show we've brought in a backing singer and a blues harp player. We'll be on stage from 8.30pm, and of course there'll be copies of the new cd available on the night.

There's a sneak preview of us on YouTube – search for The Trouser Band and Seize the Day.

The Trouser Band plays The Old Explorer, Great Castle Street W1, Oxford Circus, on March 20.



CHANGING PLACES

Royal correspondent **PETER HUNT** (pictured) is on attachment as a political correspondent until June... **HOWARD BENSON**, long-standing editor of 5 live's *Up All Night*, has retired and Liam Hanley takes over from him on the programme, moving from his role as assistant editor on 5 live Drive...

From early April, BBC Jersey sees **CHRIS STONE**

take over the weekday breakfast show, with Tim Pryor becoming the new host of weekend breakfast. Chris Rayner will be the new presenter of the lunchtime phone-in and evening drive programme.

Radio Cumbria's news editor, **NIGEL THOMPSON**, is off on attachment to Newsgathering for three months as a reporter. **ANDY WHYSALL** steps into his role in the meantime... **JUSTIN BONES** has been appointed the new assistant editor at Radio Leicester, moving from BBC Manchester...

week@work

TRADE SECRETS:

HOW TO RUN A PUBLICITY CAMPAIGN

BY **CHERELLE DUGGLEBY, MARCOMMS CO-ORDINATOR, AND RICK BEHARI, MEDIA RELATIONS MANAGER**

1 Come up with a strategy. It's important to think about how the show fits in with the genre and channel messages, as this will shape what you say about a programme as well as how you say it. A campaign for a factual show on BBC One will be very different from one on BBC Three, from the language you employ to the media you target.

2 Know your target audience. Are you addressing heartland BBC viewers for a BBC One drama, or fans of a specific comedian with a new show on BBC Two?

3 What are you saying? Decide what you want the audience to know about the programme, and what you want to achieve with your campaign. This will give you a set of key messages to underpin it with.

4 What's the story? As well as working on the key messages, it's important to think about what stories you can pitch to media. This is when the phone bashing starts. In order to place interviews and features in print, broadcast and online media, you need to identify an angle that will suit the media outlet you are targeting – be it a profile with an actor in a glossy magazine or an authored piece in a broadsheet by the producer of an observational doc.

5 Collaborating with Marketing and Pictures is invaluable. If you want to promote a coherent message to the audience, the PR, broadcast trails and pictures must all be working to the same end.

6 Reputation. The BBC is never out of the papers and not always for the right reasons. It's vital in any campaign to think about whether the content or promotional activities could generate contentious press coverage or comment – from undercover filming to swearing. Once you know the pitfalls you need to set out a strategy for managing them – from preparing talent or production for interviews to anticipating the audience and press reaction.

7 Keeping your finger on the pulse. If your target audience is in social media spaces like Twitter or Facebook, think how you can incorporate them into your campaign.

8 Press events. Try to interact with press as much as possible, whether that's inviting the national media to a glitzy and glamorous series launch for *Strictly Come Dancing*, or organising a back-to-nature experience in Norfolk for tv listing magazines, to introduce them to the new *Springwatch* presenting team.

9 Broadcast day – the time has come, the programme is on air. It's time to see whether all your hard work has paid off.....



Strictly Come Dancing: an obvious choice for a 'glitzy and glamorous' national media launch

BANG!
GOES THE CAR

A COFFEE-FUELLED CAR? It's enough to make Jeremy Clarkson drop his latte. But Jem Stansfield, co-presenter of *Bang Goes the Theory*, decided not only to build the DeLorean-inspired car but also to drive it from London to Manchester using more than

11,000 espressos' worth of coffee. He started out at Television Centre last Wednesday afternoon and reached his destination at 10.45pm...on Thursday. The car had a number of breakdowns and Stansfield was seven hours behind schedule – partly due to

a detour caused by a motorway accident. 'The journey was an endless education – mile by each mile – into junk-fuelled transport,' Stansfield said. Controlling an explosive gas product and a 1988 sports car at the same time turned out to be even less

straightforward than first imagined. However, cruising at 65mph on the motorway felt amazing. *Bang Goes the Theory* is on Mondays 7.30pm, BBC One. To find out more about Jem's coffee-car road trip, go to bbc.co.uk/bang.

THE I.T. CROWD

If you want to check your email on someone else's computer, without the irritation of logging them off and logging yourself on, we've got a clever trick for you.

If you type 'OWA' into the address bar of a browser window on a BBC desktop and press return, you'll be given a log-in box which allows you to access your email via the web. Don't forget to log out and close the browser completely once you've finished, and be careful that you don't tick the 'remember my password' box either.

LEARNING CURVE

CURVE NEW TOOLS, NEW WAYS OF WORKING

Do you know your Freesat HD from your Macbook Air, or your Google Nexus One from your Boxee?

BBC Bristol is hosting a three day event from March 23-25, exploring how new tools are changing the way we work. Run by BBC Academy Future Now, it's a chance to find out how the new journalism production tools will transform the newsroom, what's on the horizon for mobile services and how social media can help local news teams connect with their audience.

To book a place, go to tinyurl.com/newtoolsbristol



All together now...aaah: Adam Henson, Kate Humble and other stars of Lambing Live

AI INDEX

LAMBING LIVE built up a dotting audience on BBC Two last week.

Broadcast from Sunday to Thursday at 8pm, the feelgood programme was a welcome, and rare, sign of spring.

Its AI scores were consistently high, hitting 89 on Wednesday, Monday to Wednesday's audience

was around 2.5m with around a 10 percent share.

'I'm enjoying this series which covers a topic rarely shown on tv,' said a female viewer, 42. 'Best thing on tv for years,' said a male viewer, 61.

For all overnights and AIs, visit audiencesportal.com

blogbites

What we've found while trawling the blogs this week

6 Music Searches for The Axe Factor

Recently guitar legends Jeff Beck and Eric Clapton co-headlined a show for the first time. This, after the news that a 'new' Jimi Hendrix album was due, prompted a discussion at 6 Music Towers about why these three continue to top 'Best Guitarist' votes, but contemporary fret-wizards are often overlooked. We started kicking names around, and realised that, wow, there are loads: Jonny Greenwood, John Squire, Johnny Marr. That was just the Johnny's. Let's do something about it, we said. And so we came up with The Axe Factor – an endeavour to find the best guitarists of the last 30 years.

Mike Hanson

<http://www.bbc.co.uk/blogs/bbcmusic/>

Neil Oliver and his grandfather's gold watch

Neil Oliver is the historian familiar to most of us from trekking around the cliffs and beaches of the UK in the BBC Two series *Coast*. The Radio Café's Chris Kane asked him about A History of the World and how objects can engage us with history. He also got him to nominate an object that he owns, and he chose a gold wristwatch presented to his grandfather when he retired from Cooper and Co's supermarket.

On the back of the watch it says 'in appreciation of 41 years loyal service 1913 - 1954'. But, as Neil explains in this video, the inscription quietly glosses over a momentous event in world history in which his grandfather played his part: the First World War...

Paul Sargeant, blog editor, *A History of the World* <http://www.bbc.co.uk/blogs/ahistoryoftheworld/>

Firing up support in Philadelphia

The crowd in Philadelphia went wild as the president told them healthcare reform had to be done now. There's a new urgency. A new insistence. A finger-jabbing impatience after a year of talking. One senator watching said he had new fire in his belly. Teenagers in a choir who sang the national anthem before the president appeared, hugged each other and jumped up and down with sheer delight when he finished.

If this selected crowd were in the Senate and in the House, he'd have no problem.

Mark Mardell, North America editor

<http://www.bbc.co.uk/blogs/thereporters/markmardell/>

Criticism over mobile apps

The kerfuffle around the BBC's move into mobile apps continues with New Media Age's story BBC defends move into mobile apps. In the piece David Newell of the Newspaper Publishers' Association criticised the: BBC Trust's 'current attitude and inaction... when they know that the BBC will be launching such apps in direct competition with commercial operators' paid-for or ad-funded apps for their online services', to which a BBC Trust spokesman replied: 'Following some initial concerns they raised, we invited the NPA to write to us explaining their concerns...We've received their letter and will look forward to discussing it with them.'

Paul Murphy, editor, BBC Internet Blog

http://www.bbc.co.uk/blogs/bbcinternet/2010/03/round_up_thursday_11_march_201.html



The course for you?

ARE YOU A PIONEER OF TOMORROW'S TV?

If you think you have got what it takes to be part of the next generation of creative leaders in the television industry, then CCTV, a new personal development and training course supported by Skillset, might be just the thing for you.

Twenty five ambitious executives and producers will benefit from one-on-one mentoring, strategic business training, seminars and events, hosted by some of the industry's leading figures, designed to develop management and leadership skills, industry profile and practical business knowledge. Speakers include Jana Bennett, director of BBC Vision, and Wayne Garvie, managing director of content and production, BBC Worldwide.










You've got until March 18 to apply for a place on the scheme. More information on how to apply (and available bursaries) can be found at cc-tv.org.uk

STRATEGY A SHORT GUIDE TO THE KEY PROPOSALS IN THE REVIEW

PUTTING QUALITY FIRST

Ariel's one-page precis of the strategy review proposals, for those who don't want to read the 64 page document. As more details are firmed up in the coming months we will keep you informed as to what they are and what they mean

 <p>TELEVISION</p> <ul style="list-style-type: none"> *Spending on imported programmes cut by 20% *Spending on sports rights capped at 8.5% of licence fee *Extra money on children's programmes *BBC Switch and BBC Blast closed 	 <p>*Extra science and history output, challenging dramas and documentaries</p>  <p>*£25m per year extra from 2013, for 'distinctiveness'</p> <p>*Stronger comedy, drama, knowledge programmes</p> <p>*Less sport</p>	 <p>*No major changes</p>  <p>*Less comedy and entertainment</p> <p>*Reaffirm commitment to arts, music, culture and knowledge</p> <p>*More links with BBC Two</p>	 <p>ONLINE</p> <ul style="list-style-type: none"> *50% cut in top level directories by 2012 *25% cut in budgets and staffing by 2013 *All sites to have high editorial relevance and meet one of the new five content priorities *Fewer bespoke programme websites *Double 'click throughs' to external websites by 2012
---	--	--	---


 <p>RADIO</p> <ul style="list-style-type: none"> *Closure of 6 Music and Asian Network *Give commercial sector more room to cater to 30-50 year olds *Maintain overall digital investment, target spending 	 <p>*Closer links with 1Xtra, more cross promotion – some 6 style output?</p>  <p>*Increase appeal to over 65s</p> <p>*Some 6 Music programming</p> <p>*Regular documentaries, live concerts, jazz, comedy</p> <p>*At least 50% speech in daytime</p>	 <p>90 – 93FM</p> <p>*No major changes</p>  <p>92 – 95FM & 198LW</p> <p>*No major changes, but closer links with Radio 7, which will be rebranded as 4 Extra</p>	 <p>*No major changes</p>  <p>*Becomes Radio 4 Extra, enhanced features to draw listeners to digital</p>	 <p>CLOSING</p> <p>*Closed by end of 2011, some output going elsewhere</p>  <p>CLOSING</p> <p>* Closed, with output shifting to local radio in some areas, also online – precise formats still to be decided</p>
---	---	--	--	--

£600M A YEAR REDIRECTED

- *£100m from cutting overheads
- *£100m from service reductions – website, acquired programmes
- *£400m from changing spending priorities in existing budgets
- *New priorities – world's best journalism, knowledge, music & culture, UK drama and comedy, children's content and big events

CHILDREN'S OUTPUT

*Increase of £10m a year from 2013 on high quality UK produced content




LOCAL RADIO

*Investment in breakfast, lunchtime, drivetime journalism, more shared content during the rest of the day



WORLDWIDE

*Move towards digital output and out of merchandising and magazines. Details and timescale tbc



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

A place of our own

Following recent press reports, I thought it would be helpful to make clear the reasons behind the BBC Trust's move to new offices in Great Portland Street in October last year.

The move was prompted by the BBC vacating the Marylebone High Street site, which housed the trust, BBC London and Training and Development – a move which will save licence fee payers £300 million.

The trust initially considered moving to Broadcasting House, but this would have meant denying space to programme makers in accommodation that was built to a far higher technical spec than we needed. This would clearly not have delivered good value for money.

Having considered a number of central London locations, we chose Great Portland Street because it represented best value for money, with a two-and-a-half year rent free period and very competitive rental levels thereafter. While there is an advantage in the trust being physically separate from the rest of the BBC given its remit, our primary concern was keeping costs down, which is also why, as far as possible, we have re-used and recycled existing office furniture and equipment in the fit out.

Rotha Johnston

trustee for Northern Ireland and chairman, Finance and Compliance Committee

A but is better

Quite apart from the rest of the hub-bub over the strategy review, could we all join together to pour scorn over its writers and proofreaders? For such an important document I'd expect at least one of them to spot that one of the central proposals, 'doing fewer things better', is bereft of a 'but' or a comma. As it stands, it simply means not doing as many things better, rather than not doing as many things but doing them better.

The former is certainly within my range of talents, if that is what our inestimable dg had in mind.

John Samuelson

studio manager, Asia Pacific

Fair hearing

I'm with Robin McMorran (March 9) when he bemoans the planned clo-

Is Danny Cohen bigging up Three's viewers?

In a letter to the Guardian on March 6, Danny Cohen, BBC Three controller, said that his channel had more than 17 million viewers each week. That is more than a quarter of the UK population.

An examination of the overnight Barb audience research figures gives a different picture.

Looking at each of the seven evenings from March 1-6, the hourly audience for BBC Three rose above one million on only one occasion.

The average hourly audience for the week was 336,000. If I multiply that figure by the number

of days in the week (seven) and the number of transmission hours per day (also seven) I get a figure of 16.5 million.

Is this the way we calculate audience figures? And if so, surely the apparent size of the weekly audience should be reduced by taking into account people who watch for more than one hour, and on more than one day?

To suggest that BBC Three is watched by 17m people every week is surely an extravagant claim.

Ian Pollock, personal finance reporter, business news

sure of 6 Music for being distinctive and loved by its audience (slightly under half the size of R3 on FM).

What I wonder is, when the dg asks 'those who are passionate about 6 [Music] to step back and look at the totality of the services', what's the point in holding a sham public consultation?

Mark Elkins

editor, adult skills

Setting the ball rolling

Thanks to Ariel for the plug of BBC Pinball, a suite of creative apps for generating, developing and presenting ideas (Ariel, March 9). Thanks also to the online manager for the kind words – innovation and fun were certainly intentional.

Casual innovation though? Not really. It was co-commissioned by BBC Learning, the Creative Network and BBC Scotland, after extensive research and user testing. Creativity is central to the curricula across the UK, also crucial around skills for life and work in the UK's increasingly post-industrial and IP-based economy. Creativity and learning are BBC public purposes. It was produced by BBC Scotland, built by indies and launched with ongoing contribution from FM&T – TPM, UXD, market impact and senior management.

Pinball doesn't stand alone: it's embedded in 'moo' on gateway, linked from Bitesize and the BBC media literacy portal, and planned for use with Blast.

Feel free to contact me directly for more information.

Finally, I do accept Pinball, along with other sites, is not a perfect fit into the emerging .co.uk strategy.

But does our output always have to fit into neat boxes?

Nick Simons, head of learning and new media, BBC Scotland

More warp than wow

I do not entirely share Tom Giles's view that the move to a 30-minute *Panorama* was an unqualified 'success' (Ariel, February 23). The re-launch kicked off with an investigation into Dr Mohammed Taranissi. It was heavily trailed as an expose of 'Britain's richest doctor'. It was meant to be an unmissable tv event, a 'wow' moment you might say.

During the ensuing High Court case the BBC actually withdrew the defence of qualified privilege for responsible journalism in the public interest – immediately losing costs. The final settlement and legal bill was never revealed, but will have been a vast sum of money.

Recently another medical *Panorama* programme (on ADHD) was judged by the BBC Trust's editorial standards committee to have misled viewers by 'distorting some known facts'. It also relied on a single scientist's interpretation of controversial research findings. This will necessitate an on air apology, not least for the public concern it caused.

I think Mark Byford needs to consider urgently whether there should be a broadcasting equivalent of 'peer reviewing' programmes on impor-

tant scientific issues before broadcast. It should not be a matter of shame if we need to look beyond ourselves to get these highly complex matters right.

The Ariel interview with Tom Giles (pictured) made no mention of these issues. We learn, instead, that his focus is apparently on the need to 'box clever' with budgets, to improve marketing using twitter and to 'wow' us with more 'reactive' journalism.

Complex science stories do not sit easily in this rapid turnaround, cost conscious model – they clearly need time, space and money. If they get this sort of investment we might avoid 'distorted' pseudo-scientific reporting in our flagship documentary programme. Now that would wow me as a licence fee payer.

Andrew Hill

news picture editing

Sensational Women

I am, perhaps, an unlikely viewer for *Women*, the documentary series about feminism and its impact on women's lives.

But hats off to acclaimed filmmaker Vanessa Engle, or whoever in her team, for their choice of music: not one, but two tracks from the inestimable seventies group, The Sensational Alex Harvey Band.

Bill Whiteford

journalist presenter, Glasgow

Worth your salt?

Looking through Ariel (February 23) I wondered what the going rate was for a full-colour 5"x 3" advert on the back page? It would seem it's currently £72, either in cash or the rrp equivalent quantity of peanuts and Bombay (sorry, Mumbai) mix.

It's been a while since I worked in print media, and I realise the industry has faced tough times over the last few years, but I still think you're selling yourselves a bit short.

Surely they could have stretched to some pork scratchings, a couple of bags of crisps and a pickled egg as well?

Donovan Keogh, asst producer, additional programmes unit, BBC Entertainment

Isn't it about time?

How can it take two months (and counting) to repair the clock on the front of TVC which conked out over Christmas?

Has the job been put out to tender across Europe? Is someone having trouble sourcing a vital cog?

While we wait, could someone drape something over it? Apart from being confusing at certain times of the day and night, it's frankly getting to be a bit embarrassing.

Jonathan Hayles

sbj, TVC newsroom

Pale reflection

Great to see the BBC raising money for charity and advertising it to passers by in the windows of TVC and, no doubt, across the country. Not so great the depiction of what appears to be an all white cast.

Gary Lineker talks about 'bringing the entire nation together' in the promo video, so I would have thought it possible to represent a more diverse impression of the BBC and its contributors in order to galvanise the whole nation.

Nineteen people are used across ten boards – none have a visible disability while Rio Ferdinand appears rather pale.

Given the number of black sports men and women and the 11m disabled people in the UK, is this the best we can do?

Nick Tulip

News

OBITUARY

HOWARD KING

Howard King has died at the age of 82. He had not been in the best of health for some time, but his spirit and intellectual ability had not diminished.

On my last visit, ten days before his death, I found him very weak, and after 15 minutes I moved to leave. 'No, stay,' was the spirited and imperious command. Then he reminisced over the highs and lows of his lighting career.

He felt his forte had been realis-



tic lighting and remarked that the show he was most proud of was *Dad's Army*. Not his Bafta winning dramas, in 1980 – *Therese Raquin* and *Dr Jekyll and Mr Hyde*, nor 1981's *The Cherry Or-*

chard and *The Journal of Bridget Hitler*.

During the Second World War, prior to National Service, Howard, aged 14, joined the BBC and worked in BH switching centre. Returning afterwards, he successfully transferred to television, becoming a lighting director in the late 60s.

His contribution to the development of lighting was immense, as was his influence on all of us who worked with him and learnt from him. Howard thought deeply about lighting, analysing the cause and effect of light in the 'real' world.

In his later career he would often, as a throwaway line, profess

he could not light people but he could light sets. De facto, if the set was correctly lit then an artist could stand anywhere in the set and would be appropriately lit for the mood or style of the drama. A slight Howard simplification.

He was always ready to explain his philosophy of lighting and share his knowledge with anyone who asked.

He developed the use of reflected light to a new level of realism. Nominated for six Baftas, awarded two, this underlines the quality and consistency of his lighting.

At 60, he was forced to retire from

the BBC, which annoyed him in no small measure. He felt his lighting was still improving, he enjoyed good health and, rather obviously, he could not see why age should matter. Howard entered the freelance world and spent a further ten years lighting shows including the entire award winning series *Desmond's*.

He was a very private person with great humanity, clarity of thought and understanding of people. For a self-professed shy man, he had a number of very good friends. I, and his friends, will miss him greatly and certainly never forget him.

David Lock

FOR RENT

B&B London/Bucks homes. Inexpensive, flexible. Telephone 020 8840 1071. Email home_rentals@btinternet.com

Brackenbury "Village", Hammersmith, 1 bedroom, 1st floor, furnished flat. Quiet, clean, stylish great pubs/transport! £295pw. Telephone 07979 480763 or mobile 07979 480763

Bright attic flat off Wood Lane. Unfurnished. Non-smoker. £620pcm. Telephone 07711 637634

Double bed, Holland Park. 10 minute walk to TVC Centre or Notting Hill. 3 month rental £700 (inc). Email lllsaab@yahoo.com or call 07890 326274, Louise

Double bedroom, Chiswick. Sharing with 2 female journalists. £650pcm including all bills. Contact 07766 818640

Double room in lovely bright house in Bethnal Green. Excellent tube links, sharing with two professionals. £600pcm (excl), available 21 March. Email nicktanner@mac.com. Telephone 07815 183860

Double room in lovely flat, White City. £650pcm including bills. Telephone 07950 263285

Ealing flat single room available. £354pcm plus shared bills. Sharing with two other BBC employees. Clean and quiet. Off street parking. Email dive.collins@bbc.co.uk

Executive apartments to let in Salford Quays contact Manlets. Website www.manlets.com 0161 238 8978

Lovely 1 bedroom furnished flat with an extra mezzanine area. Mod cons inc washing machine. Ladbroke Grove/Notting Hill. 2 minutes from Portobello Market. Close to TVC. £250pw. Karina 07919 006361. Email ktabel@yahoo.com

Maida Vale W9 SSP. Room to let in private house. Suit pied-a-terre. Kitchen, bathroom. £105pw inc. Telephone 020 7289 3082

Marleybone W1 (near BBC) Two-room study/bedroom suite for non-smoking professional. In warm Georgian house near shops, tubes and leisure centre (with swimming pool). No weekend stays. Highly recommended. £595pcm phone Robert on 020 7282 6308

Monday to Friday accommodation, close BBC, Goldhawk Road tube, serviced room, en-suite, own entrance. £600pcm inclusive. millyburns@talktalk.net Telephone 07770 843346

New Perivale archive. BBC houseshare available opposite I&A Centre. Viewings April. Info 01895 634610

One bed flat Ladbroke Grove. £265pw. Website www.kerrington3.squarespace.com Contact Debbie on 07958 352050

Perivale house share, tube opposite, 12 minutes White City. BBC housemates. Single bedroom £295pcm. Telephone 01895 634610

Shepherd's Bush, near Green/TVC. Spacious flat to let. 1 double + study. Quiet. £220wk. Available. More details. Telephone 07730 315309

Shepherd's Bush Monday-Friday luxury large double room flatshare in quiet garden flat. 10 minutes walk from TVC. £450pcm inc bills. http://spareroom.co.uk/987587. Call Joel 07787184401

Shepherd's Bush Tunis Road 1 bedroom S/C garden flat. Bath/shower. Eat-in kitchen, door to small patio garden. Gas C/H/W/D. £1000pcm. To include CT and water. Available now. Telephone 01435 830605

Spacious 2 bed Shepherd's Bush, 10 minute walk TVC. £1,300pcm. Email thomas.polly@gmail.com

Stunning Penthouse flat for rent Holland Park W11 4JU. Two double bedrooms, two bathrooms. Large reception unfurnished £495pw. Contact Mark (Mobile) 07855 787431. Email mcdamien@gmail.com

Sunny room with private bathroom in attractive maisonette. 2 minutes Kensington High street. 5 minutes TVC. £680pcm. All bills included. Telephone 07840 355834

Tufnell park/short let. 2 rooms available in house share near tube station. £550pm. Email fladmarkjudy@hotmail.com. Telephone 07879 894740

Unfurnished room available in lovely house in W12. £632pcm excl. Contact Una 07834 763721

Wanted. Short-let one/two bed weekly or monthly rental asap. London. Email sarah.brodin@bbc.co.uk. Telephone 07811 344998

W10. Beautiful one bedroom garden flat 10 minutes from Portobello. Recently refurbished. Original wooden floors throughout. Easily big enough for a couple. Nearest tubes Westbourne Park (3 stops to TVC) or Queens Park. £300pcm ono. Contact anna.adams@bbc.co.uk

PROPERTY

30 minute commute to Manchester detached modern house, 5 bedrooms, 4 bathrooms, gym, heated pool, outbuildings, 2 acres, no chain. £849,950. Telephone 01457 867374. Email micheal.jackson@sky.com

4 bed house for sale in Ashton-Under-Lyne, Greater Manchester. For Full details contact Kings Residential on 0845 4349540

Beautiful Muswell Hill 2 bedroom flat with 100ft southwest garden. Share of freehold. In catchment for top schools. £520k Alison 07846 879661

Luxury 1 bed flat for sale, Watford. Less than 30 minutes to TVC by train. £186,000. Contact 07813 609646

"Moving to Manchester?" Unique family house in Cheadle. Large lounge with minstrel gallery dining room connected by spiral staircase. 5 beds, 3 en-suites. Large playroom and den. Large utility room. Double garage. Private, secure south facing back garden. Ideal for children. Price £795K. Email furlongers@tiscali.co.uk

Moving to Salford? Property 28 miles from Media City. Large detached stone 4-bedroom bungalow. Completed 1982 on extensive plot with superb views. Potential for development. Stone double garage/workshop. Close to schools/golf courses. One mile from M62 J23. OIRO £400,000. Telephone 01484 654879

North West Luxury 2 bed/bathroom spacious apartment with parking. Situated in countryside (SK14) 10 miles from Manchester, great transport links. £185k. 07824 472893

HOLIDAYS

Absolutely awesome. Provence/Verdon Gorge. 1 bedroom flat in converted chateau. Bedroom, bathroom, sitting room. Tennis court, swimming pool, in national park setting. Stunning, idyllic, lavender fields and lakes. Availability good, excellent value from £300pw. Call Nick 07720 805920

Andalucia, Spain. Villanueva-del-Rosario. Holiday house with wonderful mountain views from large terrace. Steps 4. From £175pw. Easter still available. Malaga 35 minutes. Visit Seville/Granada/Cordoba and the coast. Website www.rosariohouse.co.uk Telephone 07769 701803

Idyllic lakeside Devon cottage. Private fishing, indoor pool, views of Dartmoor, near north coast beaches. Sleeps 4. Ariel readers' discount. Website www.southtrew.co.uk

BBC presenter invites you on wonderful tour of Nepal. Website www.angelholidays.co.uk

Beach house featured in Coast magazine. Beach 100 yards. Sleeps 6. Winchelsea Beach, East Sussex. Email ann.sinclair@hotmail.fr. Telephone 07880 702959

Cornwall rent large manor house for family groups up to 16. Jeanette 01344 751005

Costa Blanca, excellently equipped A/C 3 bedroom house, sleeps 6-8, communal pool, suit couple or family, overlooking La Finca championship golf course, near sandy beaches, mountains, leisure activities, historical cities, Alicante 35 minutes. From £200pw, 10% discount for Ariel readers. Visit www.casa-alta.co.uk for full information/bookings

Croatia, summer 2010, 3 double bedroom apartment near Split for 350pw. Telephone 07801 198476

French holiday cottages and cookery courses in Northern France. See www.la-tranchardiere.fr or phone Heather on 00 33 243 045870

Ibiza huge Easter bargain 6 bed hilltop house pool. 3 April. £1,000pw. Peter 01993 831021

Iceland. The fly drive of your life... ATOL. protected 6190. Telephone 01773 853300. Website www.icelandholidays.com

Idyllic lakeside Devon cottage. Private fishing, indoor pool, views of Dartmoor, near north coast beaches. Sleeps 4. Ariel readers' discount. Website www.southtrew.co.uk

Istanbul. Gorgeous luxury apartment in the heart of Istanbul, next to medieval Galata Tower, trendy bars, restaurants. Sleeps 4+. Bosphorus views. Owned by former BBC producer. Visit http://www.istanbulholidayapartments.com/ BrotGalataView.html

Italy, Le Marche. Restored 200yr old farmhouse. Rural setting. Pool. Sleeps 8+. 50 minutes airport. Website www.villagelsi.com

Lovely cottage in fabulous N. Pembrokeshire. Website www.rentmaesgwyn.co.uk

Private apartment southern Spain close to beach. Bargain rates. Enquiries elfaro@tiscali.co.uk

Pure Mediterranean. 3 bedroom villa sleeps 6 with private pool in stunning North Cyprus. Website www.redbaycyprus.com

Really lovely house in Mevagissey, Cornwall. Sleeps 4. Spacious, contemporary, well equipped. Large garden and decking with views over village. Contact Jane 07850 219879. Email janeclarke02@o2.co.uk

Remote, luxury, Scottish idyll in Ayrshire hills. Aga, log fire, endless walks from front door. Sleeps 6 adults + 4 children. Website www.http.theowhose-scotland.co.uk

Seaside house on Lleyn Peninsula. Few metres from beach. Views of Cardigan Bay and Snowdonia. 10 minute walk Pwllheli town centre. Sleeps 6. Well equipped kitchen, dining room, lounge with balcony. Golf course, sailing, watersports. Weekly rates £300-£550. Contact 01743 850584/07821 726361

Spain. Charming village house in pre-Pyrenees. Website www.ownersdirect.co.uk/spain/S13633.htm

Suffolk watermill. Rural paradise. Sleeps 10. Website www.thewatermillsuffolk.co.uk

Turkey/Hisaronu 5 bedroom villa with private pool. Contact Jeanette 01344 751005

Tuscany. Beautiful farmhouse near Barga (sleeps 8). Private pool. Breathtaking views. Website www.montate.co.uk

Two bedroom 17th century apartment in modernist style. Volcanic mountains near Rome. Website www.casa-sabina.com

Villas. Holiday villas and apartments in France and Italy. Website www.deckchairvillas.com. Telephone 01773 850111

WANTED

Good string players wanted for friendly West London Orchestra. Three concerts per year, interesting and varied programmes. Rehearsals Monday evenings. Contact naomi.anderson@bbc.co.uk or see www.kpo.org.uk

Music wanted. Vinyl records especially larger quantities preferred telephone. Tony 01484 845999 Email sales@vmusic.co.uk

Working holiday as a volunteer 3 mornings per week in Bali, teaching visual communication to local adults who speak English. A great opportunity to de-stress, lots of sunshine and good cultural experience. For further details. Website www.media-courses.com/bali

PERSONAL

John Peter Bailey (TVC and Lime Grove 1956-1991, Editing and Recording Operations Manager) passed away in Spain after a long illness in January 2010. Memorial service to be held at Holy Trinity, North Farnbridge, Essex CM3 6LU at 2pm on Saturday 20 March. Reply to jpbmemorial@gmail.com

SERVICES

A tax return to complete? Let us help! For all taxation and accounting services contact Anthony, Wells and Co, Chartered Accountants. For free initial consultation call Alan Wells on 020 8455 7733. Email aawells@waitrose.com

Barts Insurance Brokers Ltd
HOUSEHOLD AND MOTOR INSURANCE
SPECIAL RATES FOR BBC STAFF
4 Queensbury Circle Parade, Stanmore, Middx HA7 1EY
Tel: 020 8206 0088

Adrian Silk Solicitor Family Law Specialist. Telephone 020 7266 5070 website www.adriansilksolicitor.co.uk

Camilla. Transcription Service www.transcription4uirlondon.com. Please call 020 8977 4078

Damian Segal Property Renovations. Quality renovations and extensions carried out by reliable, tidy and friendly professionals. All trades in house, Free estimates. References available on request contact Damian Telephone 020 7727 7575 or 07961 357119 or email us at fiona@damiasegal.com

Do you need help planning your wedding? Amazing co-ordinator with incredible planning skills is here to help. Call Sophie 07754 906257 for a free consultation. Website www.wedabroad.co.uk

Satrap Mortgages Ltd
Your trusted advisers
Mortgage Remortgage First time Buyer Buy to Let General Insurance
Tel: 020 7700 1136
Mob: 07958 191 823
satrapmortgages@aol.com
Your home may be repossessed if you do not keep up repayments on your mortgage.

Gary MacBride carpenter and builder. Website www.winnlimited.co.uk Reliable and Experienced. Telephone 07932 766170

Harley Street counsellor and psychotherapist Annis Booker (UKCP Registered) Call 07932 957913 or email annisbooker@hotmail.com/www.annisbookerpsychotherapy.com

Plasterer. Over 25 years experience. Free quotes. Call Seamus on 0772 3534225 or 020 8205 1048

Professional Musician and Guitar Tutor. All styles covered, beginner to advanced. Adrian Curtis 07789 437602 Website www.adriancurtismusic.com

The everything garden company. Design, Landscaping, Construction and Maintenance. BBC references available, all work guaranteed. West London Based. Call John Barrett on 07764 306322. Website www.theeverythinggardencompany.com

TV Presenter * Acting * Photography * Cinema * TV
MEDIA FILM TV
SHORT COURSES
EVENING * WEEKEND * DAY
LONDON ACADEMY OF MEDIA FILM & TV
WWW.MEDIA-COURSES.COM 0871 566 1631

EFFECTIVE PERSONAL TRAINING
***** BBC SPECIAL RATES *****
PERSONAL TRAINING £40 PER HOUR
GYM MEMBERSHIP £45 PER MONTH
THE GYM CLINIC
Book a private tour
020 8987 9292
www.thegymclinic.com
129 Power Road Chiswick W4 5PY

...diddley diddley dee

You'll tend to hear quite a lot of this sort of music at this time of year, so you could be forgiven for thinking this is what Celtic music sounds like. Well, Kathryn Tickell is living proof that it doesn't.

Sometimes haunting, sometime joyous, always beautiful, Kathryn's music is inspired by wild, untamed landscapes and has that uncanny knack of unlocking your emotions.

Have a listen at www.audionetwork.com/playlists/celtic and you'll be absolutely delighted.

As opposed to diddleyighted.

To find out more, contact Elliott on 020 7 242 2311 or email e.tucker@audionetwork.com

audio network
www.audionetwork.com

The Poor School

Short Course Feedback

"I just wanted say that the poor school is a great school. It made me realize many things about my life. Gosh, what a journey, Sounds so epic and dramatic but very true. I have recommended many people to attend the poor school as those 4 days I learned a lot. The teaching was exceptional. It really was."

"It has forced me to shift my outlook, and I feel a different, more self-aware person than I was before."

"I enjoyed the course very much and didn't want it to end. It was most exhilarating, and forces one to learn a lot about oneself in a compressed space of time. What was particularly successful was the mixing up of all the different disciplines e.g. singing and stage combat (different disciplines broken down into one hour slots). The fast pace, and apparent eclecticism of different (though of course complementary) subjects meant that we were constantly stimulated in a way that we are not in ordinary life. It has forced me to shift my outlook, and I feel a different, more self-aware person than I was before."

"Thank you very much for a great course. I enjoyed it all. I loved the variety, the teachers and the challenges. I now think that "corporate courses (having done many)" are seriously overrated. Throughout the four days, there were many invaluable points and feedback that will help in my career. However any feedback from yourself would be much appreciated too."

"I can't thank you and your staff enough for giving me this wonderful opportunity."

4 DAY ACTING COURSE: £295
18th-21st May
22nd-25th June
3rd-6th August

SUMMER ACTING COURSES: £695
12th-31st July
2nd-21st August

"Thank you and yours" for the generosity of the spirit and ferocious kindness that makes your course so intensely refreshing. This 62 year-old loved it. I am recommending the course to all. I will stay in touch. Thanks for your excellent celebration of the craft and the impeccable attention you and your staff offer."

"Just writing to say thanks again to you and your staff at The Poor School for the fantastic Summer Course! I thoroughly enjoyed it and cannot explain how much. I learned from it and how much it increased my confidence. Since returning to Dublin, I have auditioned for the Dublin Shakespeare Company (using your valuable notes) and after a call back this evening, I have been accepted into the company! Thank you all so much, because I know without the course I would have never had the confidence or skills to audition! I am hoping to do another Summer Course next year."

"I thoroughly enjoyed it and cannot explain how much I learned from it and how much it increased my confidence"

"It's taken me a week to recover from what was the single most amazing experience of my life! I can't thank you and your staff enough for giving me this wonderful opportunity. It's true that for myself and I'm sure for many others that when the four day course came to an end life seemed pretty empty! I took the course with the hopeful view to pursue full time training, your input and the fact that you didn't think I was ready for this, I took as positive advice. I am hoping you still have space on the July summer school as I am looking forward to it already! Thank you again."

www.thepoorschool.com
242 Pentonville Rd, London N1 9JY - tel. 0207 837 6030

JOBS



PROGRAMME MAKING

Producer, Network TV Current Affairs
Belfast - Broadcasting House
8D/Ref: 276543
E 22-Mar-10 A 06 months

Radio Producers, Religion and Ethics
Manchester
7D/Ref: 277163
E 23-Mar-10 A 12 months

Assistant Producer, Network TV Current Affairs
Belfast - Broadcasting House
7D/Ref: 276952
E 22-Mar-10 A 12 months

Production Co-ordinator-PART-TIME
Birmingham
5D/Ref: 278664
E 22-Mar-10 A 10 months

Broadcast Assistant, Radio 2
London
Western House
4D/Ref: 279354
E 22-Mar-10 A 06 months

Marketing Assistant, Proms
London
Broadcasting House
4D/Ref: 261172
E 22-Mar-10 A 06 months

Concert Department Assistant, BBC Proms
London
Broadcasting House
3D/Ref: 276295
E 26-Mar-10 A 03 months

BBC North Job Opportunities
London / Salford Quays
Ref: NTP207351

JOURNALISM

Production Editor, BBC Newswire
London
TV Centre
10D/Ref: 278198
E 28-Mar-10 A 12 months

Assistant Editor, Midlands Today
Birmingham
9D/Ref: 277054
E 21-Mar-10 A 06 months

Senior Broadcast Journalist Programmes - BBC Radio Devon
Plymouth
8D/Ref: 275596
E 19-Mar-10

Broadcast Journalist, BBC Arabic
London
Broadcasting House
7D/Ref: 270472
E 10-Apr-10

Monitoring Journalists (Delhi)
Delhi Bureau
Local Recruit/Ref: 274459
E 31-Mar-10 A 12 months

BUSINESS SUPPORT AND MANAGEMENT

Head of Planning & Scheduling, BBC HD
London
11D/Ref: 274934
E 22-Mar-10

Head of Audiences, BBC North
London / Salford Quays
11D/Ref: NNP274064
E 28-Mar-10

Head of Communications, BBC North
London / Salford Quays
11D/Ref: NNP274063
E 28-Mar-10

BBC PMO Manager - Delivery Support
London
Broadcast Centre Media Village
10D/Ref: 278369
E 17-Mar-10

Communications Manager - PR
London
White City
9D/Ref: 278611
E 25-Mar-10 A 06 months

Lawyer (NQ+), Litigation & Intellectual Property
London
White City
9D/Ref: 275277
E 29-Mar-10 A 06 months

Territory Manager
Reading
9D/Ref: 273353
E 22-Mar-10

Commercial Manager
London
White City
8D/Ref: 278711
E 12-Apr-10

Senior Trainer, Online Journalism
London
Bush House
8D/Ref: 277498
E 29-Mar-10 A 06 months

HR Manager, FM&T
London
White City
7D/Ref: 279261
E 22-Mar-10 A 12 months

Assets & Technology Co-ordinator (ITC)
London
White City
5D/Ref: 275764
E 29-Mar-10 A 06 months

Safety Adviser (Advice Line), BBC Safety
London
White City
5D/Ref: 264231
E 29-Mar-10

Assistant, Director of Communications' Office
London
White City
4D/Ref: 278997
E 25-Mar-10

Team Assistant, Reward
London
White City
4D/Ref: 278606
E 22-Mar-10

Team Assistant, Audio & Music MC&A
London
Henry Wood House
4D/Ref: 277532
E 22-Mar-10 A 12 months

Team Assistant, Storyville
London
3D/Ref: 278475
E 22-Mar-10 A 06 months

Orchestra Administrator, BBC SSO
Glasgow
3D/Ref: 275696
E 28-Mar-10

NEW MEDIA

Assistant Content Producer, Lab UK
London
Media Centre
6D/Ref: 276475
E 23-Mar-10 A 12 months

TECHNOLOGY

Head of Technology Consultancy
London
Broadcast Centre Media Village
11D/Ref: 277769
E 23-Mar-10

Senior Software Engineer
London
Media Centre
8D/Ref: 278932
E 22-Mar-10 A 12 months

Project Manager, BBC World Service
London
Bush House
8D/Ref: 278397
E 21-Mar-10 A 12 months

Senior Software Engineer (Java)
London
Broadcast Centre Media Village
8D/Ref: 277832
E 24-Mar-10

Senior Test Automation Engineer
London
Henry Wood House
8D/Ref: 277095
E 22-Mar-10

BBC WORLDWIDE

Senior Sales Executive, Motion Gallery
London
Media Centre
1W/Ref: 277108
E 29-Mar-10 A 12 months

Principal Developer (2 posts)
London
Media Centre
1W/Ref: 276816
E 30-Mar-10

Lead Developer
London
Media Centre
1W/Ref: 276815
E 30-Mar-10

Developer (6 posts)
London
Media Centre
2W/Ref: 276821
E 30-Mar-10

QA Analyst
London
Media Centre
2W/Ref: 276818
E 30-Mar-10

Business Analyst (2 posts)
London
Media Centre
2W/Ref: 276813
E 30-Mar-10

TRAINEESHIPS

Production Trainee Scheme
London
TV Centre
TLRD/Ref: 276890
E 29-Mar-10 A 18 months

See Attachment

One's own time

Senior camera operator **Ann Gannon** put down her camera at North West tonight to think up ideas for The One Show

NEWS IS REACTIVE - when something happens you turn up at the scene and find out what's going on.

I applied for a Hot Shoes North placement with *The One Show's* unit in Manchester because I wanted to try working at a place where there was more time to research and plan a story.

I was a picture editor for 12 years and became a camera woman four years ago when I joined BBC regional news. At *North West Tonight*, where I usually work, there's a strong emphasis on multiskilling



and video journalism. I didn't want to stray too far from news, but I was interested in the journalism. Also, as a network programme, *The One Show* can take stories from any part of the UK which means there was more scope.

Even though I usually work on the technical side of things, *The One Show* team trusted me to research story ideas. I was asked to develop a story about the advancement of medicine in war, based on the medicine that's practised at Camp Bastion in Helmand, which is also being used in a London hospital.

I didn't realise how much goes into developing stories for current affairs: the idea had to be pitched to London, which is where it gets commissioned or rejected. Then there's all the research and planning before you go on location.

Most of the work was desk-based, but since it was raining a lot of the time that was fine - and better than working outdoors, which is what I usually do as a camera woman! There was a lot of phone-bashing and I was surprised at how helpful people were.

On my final day, I went on a shoot at Clifton Suspension Bridge in Bristol for a story about bridge safety. At regional news, I can sometimes be working solo when filming so it was nice to work with a camera operator and assistant producer.

Watching my story go out on *The One Show* last week was a definite highlight. And now that I'm back at *North West Tonight*, I feel more confident - I'd love to produce an ideas strand.

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/tp1_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.



PHOTOGRAPH: ALEX MAGUIRE

PARAS KARKI

FINANCE & ADMINISTRATION MANAGER, NEPAL TEAM, SANIPA, KATHMANDU

Does your name have a meaning?

Paras is a touchstone. There's an Eastern belief that if it touches iron, it becomes gold.

How many people do you manage?

There are 23 people working for the BBC in Nepal right now – I look after seven. There are drivers, office assistants, a receptionist and a finance officer, who is my assistant, and a cleaner. Out of the seven, three are ex-pats and the rest of them are local staff.

What kind of work does the Nepali office do?

We produce radio and tv discussion programmes. We also do drama serials, which get aired through the 114 FM stations in Nepal. They are meant to help people understand how to participate in constitution-building. Before, our political leaders decided our fate for us, but now it's us who decide our own fate.

What's the office in Nepal like?

It is located in a very good, beautiful area. The people here are experts in their field; last year we won two Global Reith awards.

Is it pronounced Ne-paul or Ne-paal?

Nepaal is better. Actually it doesn't matter – it's a proper noun, you can pronounce it in any way. We don't object to that.

You were talking about the political situation. How would you explain it?

For more than two centuries, the country was ruled by the Shah dynasty. Four years ago the people's popular movement threw out the king. So now we

have a president in his place.

So it's a democracy?

It's hard to say whether it's exactly a democracy, because the largest party that is ruling the country right now is Maoist and they oppose democracy. The remaining parties are a little bit more democratic, so it's very hard to tell.

So has it been quite difficult for the BBC to operate in Nepal? Are there political restrictions?

The word BBC, those three letters, is highly regarded and respected. Everyone knows it's the most reliable organisation in terms of getting news to the public and high quality programming.

Did you listen to or watch the BBC before you joined?

I started watching BBC news on tv when the royal family was massacred [in 2001]. It was 4am and suddenly my father came and woke me up and said: 'Hey something's really gone wrong in Nepal.' So I went to his room and much to my surprise it was BBC that was broadcasting the news. I think it had already beaten CNN.

Is BBC output popular?

The amount of people listening to our programmes has doubled. We put our programmes

'The word BBC is highly regarded and respected; everyone knows it's the most reliable organisation'

on the internet, so FM stations can download and play them – some of them twice or three times a week. So if people miss the broadcast one day, they make sure that they don't miss it the second time. Also, if there is political turmoil, or the bridges have been washed away in the rainy season, and we're not able to send out a series because there's hardly any transportation, we just allow those FM stations to download them.

What do Nepali people think of the output?

There has been a tremendous increase in letters. Some criticise our programmes, saying that we are leaning too much towards this political wing etc, but most people seem to like them. Email didn't pick up because many people are not computer literate.

CV

Family: married to Laxmi, a school teacher, with two daughters aged 14 and 8

Interests: watching sci-fi and wild west movies, listening to music, reading Louis Lamour novels

Education: Bachelor's degree in commerce, Tribhuvan University, Kathmandu; St Xavier's School run by American Jesuit priests

foreign bureau



UPASANA BHAT

MONITORING JOURNALIST
DELHI

THE FIRST THING THAT STRIKES YOU about Delhi is the traffic. You will find all kinds of transport in the Indian capital, jostling for space, including animals.

Around 1000 vehicles are added to the Delhi roads every day, eating up the already fast-disappearing empty spaces.

The Metro recently reached some of Delhi's heavily-populated suburbs, while construction activities are in full swing for the Commonwealth Games, scheduled for October 2010.

A substantial part of the traffic and construction is concentrated in central Delhi, where the BBC bureau is located on the fifth floor of a high-rise building owned by one of India's leading media houses.

It is the second largest BBC bureau in the world, next to Washington. It's a swanky place, done up in the BBC colours of red and black, and has several high-tech studios suitable for radio and tv broadcasting. More than 100 people work there, for News-gathering, World Service language teams and the Monitoring group

that I'm a part of.

Our ten-member team was set up in early 2007 and covers print, television, internet and radio from South Asia. From this office, we cover major events from Pakistan, India, Sri Lanka, Bangladesh and Nepal and coordinate with our head office in Caversham.

The bureau is a five-minute walk from Connaught Place, or CP as it is popularly known, one of Delhi's best-known shopping areas. There are leading local and foreign brands as well as a lot of small-time vendors displaying their goods on footpaths. There's nothing better than CP if you want a quick ice-cream, available right in front of the office. From food to clothes to jewellery to books to cinema halls, there's almost everything here a person can hope for. It's a shoppers' paradise for locals and foreigners alike.

India's gleaming malls contrast sharply with abject poverty. It's often said that India is God's special place. He gave the country a bit of everything – fertile land and adequate water, different kinds of weather and a large population.

Sometimes it's a struggle to live in India, as the ever-increasing population puts pressure on insufficient resources. But there's probably no other place in the world as colourful, lively and varied in faiths, culture, food and language.

India has some of world's brightest minds and fastest growing economies. For me, however, India is simply... home.

For the city's rich and famous, the poor simply don't exist

How did you get the job?

I saw an advert in the paper. I didn't know it was the BBC because it [the advert] didn't have the branding. But much to my surprise, when I was taken in, it was the BBC. I thought it was another BBC that stands for 'something Business Company'. It was a big thing for me. My family was very, very happy.

One of the big stories here last year was when Joanna Lumley's campaign won many Gurkha veterans the right to settle in the UK. Did it make much impact in Nepal?

It only made an impact for the families whose fathers served the Gurkha battalion. My grandfather too was in the British Gurkhas when they ruled India, but he had already retired. We Nepalese joined the British forces and gave our lives and our youth for the British forces or the Crown and Queen. But we were not getting the same recognition as the British. I think that Lumley took a giant step forward and if the Nepalese are actually benefiting [from her effort], it's a nice thing. But I don't think there was very much public reaction.

What was the purpose of your recent visit to the UK?

I attended a financial conference in Brighton for five days. There were 30 of us from all parts of the world where the World Service Trust exists. I also visited Bush House.

How did you find Bush?

The entrance looked very eerie to me – gloomy, grey-brown, scary-looking. I was wondering how people actually get in that door!

Interview by Rumeana Jahangir

green room

THE ARIELATOR

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



UPSIDE As lock-ins go, being trapped in a charity shop doesn't quite compare with the comforts of your local pub. This didn't stop Radio Devon presenters **David 'Shep' Sheppard and Jo Loosemore** from raising £2800 from their recent escapade which involved them being locked in a Devon Air Ambulance charity shop. The pair had to present from the Plymouth premises until they raised the same amount of money taken by the shop in the previous week, which took three days. Despite the financial success and stylish threads given to them by the staff, it seems working in such close quarters has taken its toll on the pair. 'Jo and I have never really got on, and this whole experience has driven us further apart,' David confided to Green Room. 'The confined space, the relentless snoring (even during the day), and the endless unfinished games of Monopoly have confirmed it for us both. We can never work together in a charity shop again.' Jo seemed similarly dazed by the ordeal. 'Three days and two nights – that's longer than many marriages,' she muttered.

DOWNSIDE

Prepare yourself for a flurry of indignant BBC 'ageism' stories in the papers after the shock announcement of **Mabel's** 'retirement' last week. The popular *Blue Peter* female dog has spent the last 14 years enlivening the show with her outrageous habit of peering into other people's bags and passionate love of football, but her last appearance on the show has been set for March 30. Admittedly she may be over 98 dog years old, but she still looks fine to us.



INDIE DAD S.O.S.

ANOTHER MP has outed himself as a 6 Music fan, and coined a new phrase in the process. James Purnell doesn't want 6 Music to be shut, he'd rather it was BBC Two daytime. 'That way,' he wrote in the Guardian, 'it can much better achieve the goal of the strategy review and avoid offending all the indie dads like me who prefer waking up to Shaun Keaveny to the *Today* programme.' Hang on a minute – indie dads?

There must be legions of them. A youth spent trying to impress comrades and the opposite sex alike with their knowledge of obscure bands on obscurer record labels means the indie dad spurns such conventional dad rock staples as the Dave Matthews Band and Eric Clapton. Though their student bed-sit with record player

has morphed into a suburban semi plus partner, children and DAB radio, the independent music itch has remained.

To remain ever vigilant of the next big thing in the ever changing world of young white boys (and occasionally girls) with guitars is the indie dad's life-long quest. If they don't know their Killers from their Kasms they begin to sweat, and a conversation about music with a teenage nephew where they don't recognise at least one of the bands being mumbled about can send them into a week-long existential crisis. To save these aging hipsters from slipping into a Michael Buble-induced musical coma thanks to the termination of their secret BBC-branded knowledge node is a public service if ever we heard one.

DAYS OF THUNDER

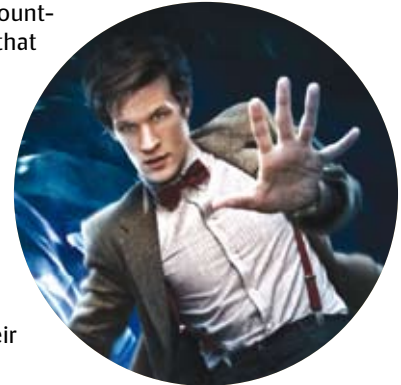
THERE ARE FEW THINGS we like more in the Green Room than amusing pictures of big men on small trikes. If these men happen to also be dressed as the Terminator, so much the better. Thank the comedy gods then for Three Counties Radio's Roberto Perrone (right), who bravely mounted his tiny plastic steed as part of the station's drumming up of support for the Milton Keynes Sport Relief mile on March 21.



Drivetime presenter Roberto's challenge was to ride exactly one mile on the trike – a formidable distance, and sadly just a little too far for the self-styled Italian Stallion. 'He failed miserably,' sbj Toby Friedner told Green Room. 'He had to complete 20 circuits of a specially made course but barely did one.' Of course Roberto had an excuse: 'The pedals and bike were too small for me,' he protested after ending his run in a nearby fountain.

WE HEAR THAT...

EXCITEMENT IS mounting with the news that *Doctor Who* stars Matt Smith (pictured) and Karen Gillan will tour the country at the end of this month. They'll be meeting children at five locations including their respective home-towns of Northampton and Inverness. They'll also be stopping off at Salford, coincidentally the home of Christopher Eccleston who played the ninth doctor. Could the two doctors end up crossing themselves? Will the space-time continuum spiral out of control? Probably not, as Eccleston has just been filming the BBC Four biopic *Lennon Naked* with former *Doctor Who* co-star and *Torchwood* actress Naoko Mori.



CHRIS MOYLES was on typically brash form at last week's Tric awards, embarking upon an ill-advised 'roasting' of the ceremony when he picked up the best radio show award for his Radio 1 breakfast show. 'These awards would be like the Oscars – if they were weak and lacking atmosphere,' he quipped, before turning on best weather presenter award winner Tomasz Schafernaker. 'All he has to say is it rains or snows... it's not hard,' said Moyles. 'And no one even knows who he is.' Au contraire, Chris – after his topless spread for *Attitude* magazine Tomasz is pretty darn high profile, and was even mentioned in these very pages. Don't you read the Green Room?

HAS ADAM Buxton bitten off more than he can chew? The 6 Music presenter invited the dg out for a fight live on Channel 4 News at the beginning of the month, and last week he continued the beef in the pages of *Shortlist* magazine. 'He's a desk jockey. I'm a disc jockey – a very different kind of man. I'm powerful,' he said, asserting that the dg is more used to mental confrontations than physical. Buxton can certainly talk the talk but should it come down to it Green Room doesn't fancy the famously small presenter's

Win an alarm clock

WAKE UP to the expertly selected sounds of your mp3 player's playlist with the MagicBox Mi19 programmable alarm clock. This nifty bedside device allows a fully customised awakening with the choice to select music from an mp3 player, as well as the FM radio and buzzer. The Mi19 features an inbuilt iPod dock as well as an auxiliary line input suitable for other portable audio players, and comes with a remote control. Measuring only 21.5cm x 18cm x 12.8cm it won't take up much space on the bedside table, and at £30 it could also make a good gift for the tardy music fan in your life. We have two MagicBox Mi19s to give away. To enter to win one, answer this question: 1950s film *The Magic Box* tells the story of which British inventor? Email ariel competitions by March 22.



EARWIGGING

OVERHEARD AT THE BBC

...I love writing on bananas...

...I'm a bit of a Hitler purist, I'm afraid...

...This year I'm giving up small handwriting for Lent...

...I'm not taking my clothes off for the programme at this point...

...You could do lots of small ones and then one big one...

...Is real life 3D?...

