ANOTHER CLASS ACT

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

◆ 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

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

THE BBC NEWSPAPER
A night of smiles for Persian TV

by Clare Bolt

How traditional 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’.

George Alaighah with Shahra Ebrahimi, who won the Kari Blackburn new talent award

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 Shima, which won the best global news output prize (multimedia), showed how 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, persian tv making contribution award.

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 11th: The One Show.

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The documentary, and the news reports that accompanied 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 mislabeled one of its former workers, Max Peberdy, who wrote a book about his work in Africa.

The BBC Trust has yet to receive a formal complaint about the documentary and the news reports that accompanied it, and the news reports remained available on the BBC World Service’s website for many months.

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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. Spring offers April 4, 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, 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 summer, 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 six-week period of consultation in which the public can give their views on the services.

‘We’ll be looking at the BBC’s future plans for the stations to ensure they are robust and deliverable,’ explains David Lidington, chair of the trust’s audience and performance committee. ‘If change is needed the trust can alter the stations immediately or ask the BBC executive to address the issues we raise.’

Never mind the author, drama needs top content

by Sally Hillier

Ben Stephenson is on the look-out 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 the Romantic Novelists’ Association.

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 coping with stress 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 what it could to do well, which was why the strategy review had established five priority areas (the best journalism in the world; inspiring knowledge; music and culture; 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 to undermine public service broadcasting and those pressing for stronger political control, however it is disguised’.

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 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 Is- land, 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 Jo’hannesburg to access feeds coming into the BBC. And around 35 people will travel back to the UK early as the numbers 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’.

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 what it could to do well, which was why the strategy review had established five priority areas (the best journalism in the world; inspiring knowledge; music and culture; 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 to undermine public service broadcasting and those pressing for stronger political control, however it is disguised’.
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 reporters 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
A lot to ask from Texas

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 Blastobury 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 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 the 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 language.

'Ginger' who had, against the odds, smuggled cigarettes and chocolate from England to him inside Auschwitz, Ernst made that his stand-out moment. 'It was like being given the Rockefeller Centre,' Ernst recalled. He explained, with lipbiting 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, inmates taken to the Death March towards Germany. Anyone who couldn't keep up was shot. It was midwinter, 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. Denis Avey qualifies – and is it not still 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.

Denis and I met almost 30 years ago. I was then a very young BBC News Quiz announcer. On what became known as the 'digital' edition of the programme, I had the luxury of asking Denis Avey to play a part in the quiz.

Denis was a completely remarkable man. He was a British citizen, but he'd been born in Germany. His parents had been Jewish, and he was himself a young German Jew, Ernst Avey, who was transferred to Auschwitz and how he helped his sister Susanna. Susanna eventually, with the help of a remarkable man, Patrick Howse and World Service reporter Rob Broomby, at Number Ten

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

BY ROB BROOMEY

RARELY, IN THESE DAYS of online archives and desk bound research, does the break-through 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 doing 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 knew Susanna. 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 life, but that he'd had a long and prosperous life in the United States.

The emotional dynamite for our film came when we received 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 lipbiting 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, inmates taken to the Death March towards the inmates taking off. '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.'
YOU JUST HAVE to get started

by Candida Watson

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.

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

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 the ability to search the flood of data,’ 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 with a browser, 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.

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
**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 sinking 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 – ‘the BBC One daytime staple has moved,’ says producer Gillian McNeil during a break 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 the ‘aura’ that also includes a BBC Scotland logo has moved, says McNeil firmly. ‘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.’

**Taking over the building**

While the set was transported in total-ity 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 preshow filming and partitioned the green room for dual use. ‘It is a well-oiled machine as long as everyone knows what they’re doing.’

Any temptation to shout ‘I’ve moved’, who gets voted off, which podi-ums are vacated…’

**’We’ll have been successful if nobody notices it’s moved’**

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 geographi-cally spread. Any temptation to shout from the rooftops that Weakest Link is ‘the Scottish programme’ 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.
HOW TO RUN A PUBLICITY CAMPAIGN

BY CHERRIE DOWDLE, MARKOWNSK Y, CO-DIRECTOR, AND RICH BAYBAY, MEDIA RELATIONS MANAGER

1. Come up with a strategy. It’s important to think about how your show fits in with the genre and channel messages, as this will shape how 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 aiming to reach certain BBC viewers or a BBC One drama, or is a specific group of viewers with a shared interest? You may need to consider how you define your audience: one for an arts programme, another for a factual series.

3. What is your story? Decide what you want the audience to know about the programme, and what you want them to achieve with your campaign. This will give you a set of key messages to substantiate 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 create in order to build interest and interest and make more of your campaign. Roll out a string of stories around the programme, using media, to help you get an audience that is interested in you or your show.

5. Keying your story to the public. If your target audience is in social media spaces like Twitter or Facebook, think how you can incorporate them into your campaign.

6. For events. Try to interact with press as much as possible, whether that’s inviting the national media to a gala or series launch for key figures (show creators, actors, etc). An event can be a great tool for reaching out to the media, and if it’s a sell-out, you can use the invitees as a networking tool.

7. Broadcast day - the time when the programme is on. It’s vital to publicise all your hard work has paid off.

8. Do you know your Freesat HD from your MacBook Air, or your iPhone 4 from your Boxee? It’s essential to know what your viewers know.

LEARNING CURVE: NEW TOOLS, NEW WAYS OF WORKING

Do you know your Freesat HD from your MacBook Air, or your iPhone 4 from your Boxee? It’s essential to know what your viewers know.

Learning how the BBC Trust’s ‘current attitude and inaction...’ two thirds of the public believe the BBC needs to be challenged on its digital agenda. A BBcὗ’s move into mobile services, and how social media could help local news teams connect with their audience.

To book a place, go to http://blogs.bbc.co.uk/newebid/
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.

TELEVISION

- 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

ONLINE

- 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

RADIO

- 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

- Closer links with Xtra, more cross promotion – some 6 style output?

- Increase appeal to over 65s
- Some 6 Music programming
- Regular documentaries, live concerts, jazz, comedy
- At least 50% speech in daytime

- Becomes Radio 4 Extra, enhanced features to draw listeners to digital

- Closed, with output shifting to local radio in some areas, also online – precise formats still to be decided

£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
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 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, if the apparently 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

Worth your salt?

Looking through Ariel (February 23) I wondered what the going rate was for a full-colour 2½” x 3½” advert on the back page? It would seem it’s currently £72, either in cash or the rrp equivalent for 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?

Downman Keogh, estate producer, additional programmes unit, BBC Entertainment

Isn’t it about time?

Can it take two months (and counting) to repair the clock on the front of TVC, which counted out over Christmas? Has the job been put out to tender across the BBC? Or are we 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, TV Newsroom

Pale reflection

Great to see the BBC raising money for charity and advertising it as passers-by in the windows of TVC and, now, across the country. Not so great the depiction of what appears to be an all white cast.

Gary Lineker talks about ‘bring 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. He was a man of great kindness and imperious command. Then he reminded us of the highs and lows of his lighting career. He felt his forte had been realism and lighting and remarked that the show he was most proud of was Dad’s Army. Not his Bafta winning dramas, in 1960 – Theresie Rauquin and Dr Sjofly and Mr Hyde, nor 1981’s The Cherry Orchard 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 successfullytransferred to television, becoming a lighting director in the late 60s.

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. Nomi- He could not light people but he could light sets. Of course, 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.

Howard had a self-professed shy man, he had a great sense of personal finance reporter, business news

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, whoever in her team, for their choice of music: not one, but two tracks from the estimable seventies group, The Sensational Alex Harvey Band. Bill Whitford journalist, presenter, Glasgow

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Nick Tulip, News
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- **Radio Producers, Religion and Ethics**
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  7DRef: 277163
  23-Mar-10 to 12 months

- **Assistant Producer, Network TV Current Affairs**
  Belfast - Broadcasting House
  7DRef: 276952
  22-Mar-10 to 12 months

- **Production Co-ordinator - PART-TIME**
  Birmingham
  5DRef: 276664
  22-Mar-10 to 10 months

- **Broadcast Assistant, Radio 1**
  London
  Western House
  4DRef: 279364
  22-Mar-10 to 06 months

- **Marketing Assistant, Proms**
  London
  Broadcasting House
  4DRef: 261172
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  5DRef: 277054
  21-Mar-10 to 06 months

- **Senior Broadcast Journalist Programmes - BBC Radio Devon**
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  19-Mar-10

- **Broadcast Journalist, BBC Arabic**
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  Broadcasting House
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Full details and how to apply are on Gateway at: https://jobs.bbc.co.uk/ret/1d72.asp

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*Date which applications are to be received*
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**EXTERNAL APPLICATIONS**

Vacancies published on this page are open to BBC Staff. Where indicated, external applicants may also be considered. Please contact the appropriate ref. box for Recruitment. BBC HR Direct, PO Box 113, Belfast BT1 9QF Tel: 0730 333 1330.

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**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 multi-skilling and video journalism. I didn’t want to stay 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 Boll**
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, there are expats 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?
Nepal 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.

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 station 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
THE ARIELATOR
A weekly take on life at the BBC:
who’s up, who’s down, who’s off

UPSIDE
As lock-ers go, being trapped in a charity shop doesn’t quite compete with the comforts of your local pub. This didn’t stop Radio Devon presenters David ‘Sheep’ Sheppard and Jo Loosmores from raising £8900 from their recent escapade which involved them being locked in a Devon 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. ‘So 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.’

DOWNSIDE
Prepare yourself for a flurry of indignant BBC ‘agents’ 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 outside habit of penning 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.

THE ARIELATOR

INDIE DAD S.O.S.

Another MP has outed himself as a G Music fan, and coined a new phrase in the process. James Purnell doesn’t want G 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 occasional girls) with guitars is the indie dad’s life-long quest. If they don’t know their Kiffers from their Kasms they begin to sweat, and a conversation about music with a teenage nephew where they don’t rec-ognise 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 aging hipsters from slipping into a Michael Buble-induced musical coma thanks to the termination of their secret BBC-brand-ed 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 formida-ble distance, and sadly just a little too far for the self-styled Italian Stallion. ‘He failed miserably,’ said Toby Friedner told Green Room. ‘He had to complete 20 circuits of a specially made course but barely did one.’ Of course Robert-o 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 (pic- tured) and Karen Gillan will tour the country at the end of this month. They’ll be meeting chil- dren at five loca-tions 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 the sky? Who’ll fill the space-time continuum spiral out of control? Probably not, as Eccleston has just been filming the BBC Four biopic Lennon Nailed with former Doctor Who co-star and Torchwood ac- tress Naoko Mori.

Chris Moyles was on typically brash form at last week’s Tric awards, embarrassing 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 lack-ing 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 Altitude magazine Tomasz is pretty damn high profile, and was even men- tioned in these very pages. Don’t you read the Green Room?

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Has Adam Buxton bitten off more than he can chew? The G Music presenter invited the dog out for a fight live on Channel 4 News at the begin-ning of the month, and last week he continued the beef in the pages of Shortlist magazine. ‘He’s a desk jockey,’ he’s a disc jockey – a very differ-ent kind of man. I’m powerful,’ he said, asserting that the dog is more used to mental confronta-tions 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 M19 programmable alarm clock. This nifty bedside device allows a fully customised awaken-ing with the choice to select music from an mp3 player, as well as the FM radio and buzzer. The M19 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 great gift for the tardy music fan in your life. We have two MagicBox M19s 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 cigarettes... I’m not taking my clothes off for the programme at this point... I’m not taking my clothes off for the programme at this point...

...this year I’m giving up small horsed... 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?