

ariel

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ON THE JOURNEY' Page 5**

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Garnett Dickinson Group

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Ariel is produced by Internal

Communications for people at the BBC



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Team told it is going to Salford after all

THIRTY TWO PEOPLE in BBC Learning's campaigns team have just six months to decide if they will make the move to Salford after controller Saul Nasse's surprise announcement that the whole division will relocate.

The late decision – which affects the teams behind the Bang Goes the Theory roadshow, campaigns for Breathing Places, Headroom and others related to BBC programmes – has been met with mixed feelings by the people concerned, including project managers, events staff and team assistants.

It wasn't one Nasse took lightly, he told Ariel, but the co-siting of content and campaign teams made sense for Learning as a whole.

Campaigns staff, who were told in 2005 they would not relocate to MediaCityUK along with formal learning colleagues, have been given six months' notice to make up their minds.

'I think when you announce something as big as this it is going to take a while to sink in,' Nasse says. 'That said, I think everyone can follow the logic – it's about getting a single centre for Learning instead of having people across the country. I want a shared learning depart-

ment and would want that even if we were in London.'

He adds: 'It's a really hard decision; there is no getting away from that. It's not right for everyone. We will lose some good people and that will be sad, but we felt it was right for Learning I don't think anyone can look at their jobs and expect that they will be doing exactly the same thing or necessarily be in the same location in five years' time.'

One of those affected said the news had come 'out of the blue': 'To say some people were in shock is an understatement,' she said, adding that people understood that an assurance had been given in the past that non-formal learning would be staying put.

'To be facing the reality that people will either have to relocate, or find another job, is difficult to comprehend. There are a lot of conflicting emotions running through our department.'

Around a dozen project managers will stay in nations and regions where they are now.

● Senior managers from relocating divisions are visiting Salford this week, to see buildings A and B, which have been handed over.

Scaled back site will be easy to use – Huggers

by Cathy Loughran

A CONSISTENT and user friendly design will be part of BBC Online's future, wherever the site is accessed in the internet tv age, says Erik Huggers.

The universal template, created by the BBC future media team and newspaper designer Neville Brody, will be rolled out over this year and next, and ultimately will be adapted to all devices, Huggers told the Guardian Changing Media Summit last week.

Its first outing will be on News Online in May and the gradual integration will be in tandem with the scaling back of 200 BBC website sections, as outlined in the recent strategy review.

'In thinking through our design principles for each user environment, we give careful consideration to what the audience wants when they access the content: one BBC experience across different platforms and territories,' Huggers said. 'It's a clean new design that introduces consistency of style, usability and accessibility.'

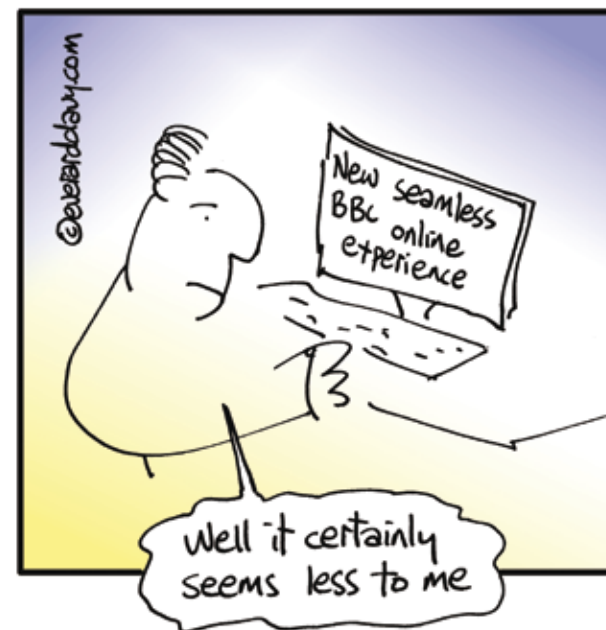
Features include a move away from left hand navigation to consistently placed, horizontal navigation across the site.

As the future of internet tv emerges, BBC Online's ambition will be to make the BBC relevant to everyone in the UK – without crowding out the market, said the director of FM&T.

So far, with no common standards, a fragmented market was developing, with tv manufacturers, set-top box manufacturers, gaming consoles, linear tv platforms and new market entrants all looking to 'create a foothold in the connected-tv market'.

'We don't yet know how this is going to play out. It could be that, as Apple did in mobile and digital music, one company creates an end-to-end user experience and creates a de-facto market standard that the consumer and content providers will follow. Or, an open platform like Canvas, can create an ecosystem that allows the wider market to set its own terms, free from third-party gatekeepers,' Huggers told the summit.

Read his presentation on the Internet Blog.



THE COMMUNICATIONS and media services company Arqiva is to join Project Canvas, the proposed venture to develop free, internet-connected tv based on common standards, it was announced on Monday. Alongside the existing six partners of the BBC, BT, Channel 4, Five, ITV and Talk Talk Group, Arqiva will take an equal stake, and provide equal funding. The BBC's involvement remains subject to BBC Trust approval.

Meanwhile, the companies involved in Project Canvas have submitted analysis to the Office of Fair Trading setting out why the proposed joint initiative does not constitute a qualifying merger under the Enterprise Act 2002. Operators such as Sky and Virgin have expressed their opposition to Canvas, and the OFT is examining the planned venture.

The Canvas partners are clear that [it] does not qualify as a merger and we welcome the opportunity to clarify this position formally,' says project director Richard Halton.

NEWS BITES

TRIBUTE HAS been paid to commentator Harry Carpenter, who has died aged 84. Barbara Slater, director of sport, described him as 'one of the standout voices of sports broadcasting', and said that while he would be remembered primarily as a boxing commentator, he 'should be hailed' for his work on *Sportsnight*, *Grandstand*, Wimbledon, golf, the Boat Race and the Olympics.

THE BBC wants the Commonwealth Games to become a 'category A' event, meriting live coverage on free-to-air tv. Currently it is in the 'B' category (can be shown on pay tv, provided secondary coverage, such as highlights and delayed broadcasts, is available free-to-air), and the BBC has called for it to be upgraded in its response to the government's consultation on a review of listed events.

A REPORT on maternal mortality in Afghanistan earned World News correspondent Lyse Doucet and BBC World News America the David Bloom Award, presented at the Radio and Television Correspondents' Association dinner in Washington last week. The film was commissioned by *Newsnight*.

FORMER BBC News executive Richard Ayre is to be a BBC trustee, effective from August 1, replacing Richard Tait. Ayre is currently the Ofcom content board member for England and chair of Ofcom's Broadcasting Review Committee. He will step down from that role.

THE BBC Trust would be happy to consider the National Audit Office as official BBC auditor, should it wish to tender for contract when next renewed (around 2012), trustee Jeremy Peat told MPs last week. However, the NAO would need to demonstrate it was best for the job, Peat explained to the Public Affairs Committee, and the trust would not allow 'unfettered access'.

BBC WORLDWIDE is launching three channels in Malaysia. BBC Knowledge, BBC Lifestyle and CBeebies will be available on Telekom Malaysia Berhad's (TM) HyppTV platform starting on March 29.

WITH EASTER approaching, BBC Good Food magazine has launched a new campaign to encourage children to cook. The April issue includes the first in a cut-out-and-keep guide.

PRINCE CHARLES will host the *Great British Menu* finale banquet this summer. The popular cooking competition, which celebrates British produce and is made by Optomen Television, returns to BBC Two in April.

THE BBC Academy, in collaboration with key Bristol based organisations that together form The Bristol/BBC Anchor Partnership, is hosting a series of events this week exploring how new innovation and technology is revolutionising the broadcast and digital media industry.

Global news to have fewer managers and fewer boundaries in a new pan-divisional structure

Integrate to collaborate better, says Horrocks

by Cathy Loughran

The shedding of a quarter of senior management in global news is less about cost-cutting than shaping up for the division's move to Broadcasting House in two years' time, says Peter Horrocks.

The global news director has announced the closure of five out of 20 senior jobs, including the role he jointly fills as director of World Service, saving £600,000.

Even though his 'Becoming More Global' changes directly affect only the top tier, the new structure would impact on everyone in the division, he said, through 'less duplication, less waste, fewer boundaries and fewer constraints'.

Some further job losses among lower grades were 'inevitable', Horrocks told Ariel, 'but more likely to be driven by funding and commercial pressures'. Grant-in-aid funding decisions won't be made until after the general election and it's not known whether that will be a three-year or one-year settlement.

In his more integrated division, all board level roles will span both World Service and BBC World News. There will be a net loss of five posts and the creation of four new amalgamated roles.

Sian Kevill's job of director BBC World News and the post held by Gwyneth Williams, director BBC World Service English, will close. Two new global news roles will be created as controller English services and controller, languages, with one of the four regional language service heads expected to fill the latter post.

The divisional posts of controller, FM&T and distribution (Mike Cronk) and head of governance and public affairs (Hugh Saxby) will go. Cronk and Saxby are both to leave the BBC.

Also to close are the BBC World News-only roles of director, digital content (currently James Montgomery) and commercial director (Colin Lawrence), as well as Jim Egan's job as controller, strategy business and development across global news. They will be

replaced by two integrated global news posts as business director and controller, digital and technology.

All the new jobs are being advertised internally across the BBC, but not externally. Horrocks says the current team are well placed to compete for the new roles but there needed to be an appointments process that was 'open, tough, fair and speedy'. He wants the new jobs filled by April.

The Horrocks package also plans for around 40 people in World Service future media to transfer to the FM&T division – probably after the W1 move – with no job losses, he says.

'Global news can draw on the benefits of BBC-wide capabilities on mobile, apps and more. If the BBC can deliver on that technology in 32 languages from the start, at marginal extra cost, that's a huge advantage.'

While the World Service and BBC World News, as well as their separate accountability, would be protected, the

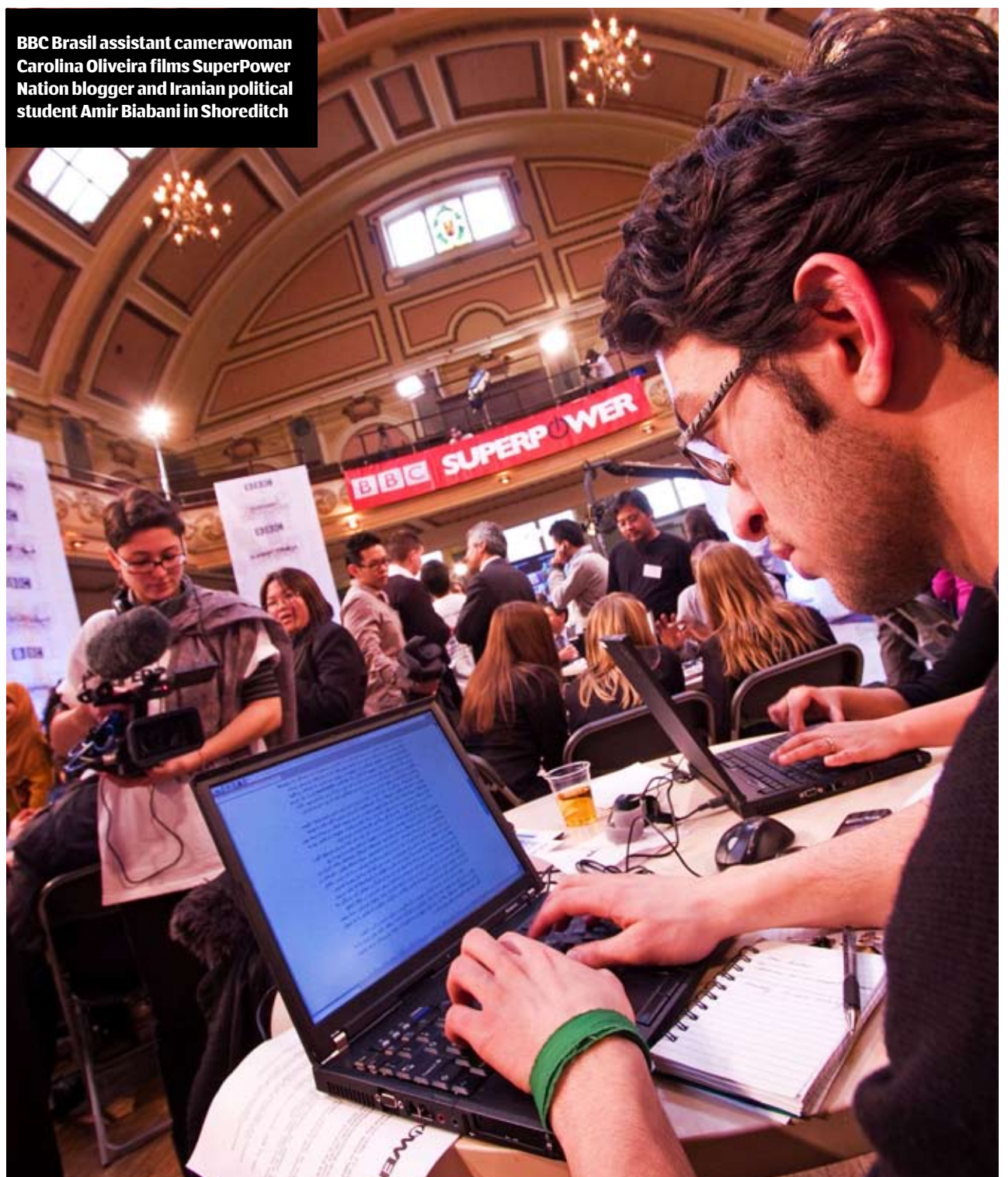
changes reflect the fact that audiences talk about 'the BBC', rather than separate entities, Horrocks says. They also meet the BBC Trust's aim to trim all senior management by almost 20 per cent, but were 'not a savings programme in their own right'.

Last week's SuperPower Nation day (right) was the kind of collaboration Horrocks wanted to see on a daily basis. With the clock ticking down to the multimedia news centre in W1, it was 'not a moment too soon' to start thinking about 'commissioning strategically', pan-global news, he says.

'World News won't suddenly start doing World Service-style arts documentaries, but *Hard Talk*, a mainstay of World News, is now on World Service in English. There are other opportunities like that to share content.'

Horrocks also expects there to be more movement of staff, across global and domestic news, more career opportunities, better planning for development and training.

BBC Brasil assistant camerawoman Carolina Oliveira films SuperPower Nation blogger and Iranian political student Amir Biabani in Shoreditch



PHOTOGRAPH: MARK BASSETT

As the Chinese blogger said to the lovelorn Burmese...

by Mark Sandell

A total of 11,711 messages from users in 2078 geographic locations and as the six-hour experiment that was SuperPower Nation drew to a close, people were dancing at East London's Shoreditch Town Hall.

The idea was straightforward: stage a global conversation between every one of our audiences around the world, using translators and an online translation tool. The kind of thing about which people say 'only the BBC could do that'.

So that was the idea, but six weeks ago when it came my way, it looked like a poisoned chalice/excellent opportunity, depending on where you were. The best thing I did was recruiting *World Have Your Say* (WHYS) by Krupa Thakrar to the cause and the second best thing was getting Sony award-winning James Sales on board – a man so unflappable he seems to have anti-

freeze running through his veins.

I didn't want an over-arching question (like what is democracy?) and I did want it to be an experiment – a chance for the 32 language services, Persian, Arabic and BBC World News to try things a bit differently.

I also wanted to make the event enjoyable. To that end Karnie Sharp recruited a team of actors to perform *Romeo and Juliet*, each role in their native language (Romeo was Polish, Juliet Japanese). Musicians were hired to collaborate in the same way.

An hour to go and we're told we may have to evacuate the building due to a gas leak and half an hour to go, the power fails and the plasma screens go blank. 'I'm all over it,' says 'Ice Cold' Sales and as people arrive we're back online again.

WHYS presenter Ros Atkins, also of BBC World News, then spends the next six hours doing the radio and

tv equivalent of crowd-surfing: eavesdropping and developing conversations in the room and connecting with people outside, sometimes using the most popular kit in the room – a video wall with 25 people around the world waiting to take part.

There were moments of magic. I loved it when Persian tv presenter Pooneh Ghoddossi and her Arabic counterparts Sam Farah and Liliane Daoud, plus Alice Muthengi from *Africa Have Your Say*, appeared simultaneously on each other's shows with Sam and Pooneh translating fluently.

Picks of the day? Afghans and Iranians discussing net connections and the Iranians envious of what the Afghans have; Chinese and Burmese people discussing whether it was ok to find love online; Eritreans and Bajans talking about whether the West is too fast to help Africa.

Mark Sandell is editor of WHYS

Where have all the women gone?

by Cathy Loughran

If family friendly policies at the BBC were ever in doubt, take it from Anne Morrison, they're better than most.

'When I ran a big production department, I could see people coming to the BBC to have their babies,' the director of the BBC Academy and former controller of documentaries and contemporary factual told a seminar on women in tv last week.

She was speaking as Skillset confirmed its latest workforce census, which shows that an alarming 5000 women (20 percent), compared with 750 men, have left the television industry in the last three years.

The London panel discussion, Women Working in TV: Is it a Young Girls' Game?, heard that flexible working options were disappearing across the industry as the economic downturn bit, with freelances, and particularly those working for smaller indies, worst affected.

By contrast, part time working among women at the BBC is slightly up over the last two years, to 2282 last month – almost 20 percent of the total female workforce. But more women than men left over the last year (2236 compared to 1897).

Skillset found that only 21 percent of women (and 34 percent of men) working in tv had dependent chil-

dren, compared to a UK workforce average of 62 percent.

Age was also a factor, their research shows. Industry-wide, there was a drop in women employed after the age of 35, in common with other sectors, but a massive dip after the age of 49, with women representing only nine percent of over-50s. Conversely, in BBC Vision there are slightly more women aged 50-plus than men, including at senior level.

Skillset chief executive Kate O'Connor told the Media Guardian/Bafta seminar that she couldn't pinpoint why the female exodus had been so dramatic since 2006 but thought it was about 'status, culture

and working patterns'.

Joining Morrison on the high powered panel of mostly women tv execs, BBC One controller Jay Hunt said that the Skillset figures were 'shocking but entirely understandable'.

'On most days, the conversation [between working mothers] is how to keep all the balls in the air. I think about that balance on a daily basis, but there are ways through it. You need a pragmatic approach, but you won't get it right all the time,' said Hunt, whose own young family had been the reason she had left the demanding news environment, she said.

It was left to ITV's former director of television Simon Shaps, the only

man on the panel, to call for policy-making to address a 'genuinely horrifying' loss of female talent.

He wanted to see industry intervention, in the way the Cultural Diversity Network had acted on ethnicity and disability by establishing pledges from broadcasters to improve representation. 'There is clear discrimination and it needs to be addressed,' said Shaps, chairman of indie A Brand Apart Television.

Morrison agreed there needed to be 'concerted action', including offering women the training updates they might need after a career gap. The BBC Academy was keen to share its resources with the industry, she said.

A poem and a song for God's Own County

The BBC has launched an ambitious musical project for Yorkshire.

'We are putting together A Symphony for Yorkshire which will involve musicians from all over the county getting together to play a new anthem,' explains Helen Thomas, BBC head of Yorkshire.

'First of all though we need words for the anthem so we want people to submit poems/lyrics of between eight and 12 lines long describing what exactly Yorkshire means to them.'

'We are looking for something a little unusual, something creative, with some flair – but also something that people around the county will recognise and respond to. Yorkshire men and women live in God's Own County and we want to celebrate that fact with a rousing musical tribute.'

The poem does not have to rhyme but does need to be original. People of any age can enter and the closing date is April 19.

The winner's verse will be set to music, composed by Benjamin Till, and played by musicians of all kinds and ages across the county.

The premier of A Symphony for Yorkshire will be broadcast on television's *Look North* and on the four BBC local radio stations across the county – Leeds, Sheffield, York and Humber-side – on Yorkshire Day, August 1.

More details of the auditions will be announced next month.

Record RTS haul makes for dramatic night

by Candida Watson

The BBC swept the board at the RTS programme awards last week, with a record haul of prizes for drama, documentaries and entertainment.

In a joint statement applauding the results Mark Thompson and Jana Bennett said: 'Thanks and congratulations to all those who have contributed – it is wonderful that the efforts of so many colleagues have been recognised in this way.'

BBC One took nine awards, including best drama for *The Street*, best entertainment for *EastEnders* and best documentary for *Wounded*, an unflinching look at the struggle for rehabilitation by young service personnel injured in Iraq.

The awards also highlighted the popularity of Northern Ireland as a drama location. *Occupation*, a BBC NI production for BBC One, was entirely filmed in Belfast's Titanic Quar-

Success: James Nesbitt and Liam Neeson in *Five Minutes of Heaven*



ter, and sections of *Small Island* were also filmed there. *Five Minutes of Heaven*, a BBC Two drama starring Liam Neeson and James Nesbitt as

two men trying to accept the horrors of Northern Ireland's troubled past, was filmed on location in NI.

Peter Johnston, director North-

ern Ireland, said: 'We want to attract more of these high quality productions to Northern Ireland and to develop the scale, impact and sustainability of local network production activity in partnership.'

'Northern Ireland is putting in place an infrastructure that will deliver more network commissions across a range of programmes.'

The success ran across all channels, with BBC Two and BBC Four getting four awards apiece.

The Thick of It was named best scripted comedy. Louise Theroux was best presenter for *A Place for Pae-dophiles*, while Charlie Booker beat ITV's *The X Factor* and *Britain's Got Talent* to take the best entertainment gong for *Newswipe*.

Children's output also got in on the act, with CBBC's Roy named best children's drama and CBeebies *Big and Small* – blame it on the drain taking the award for best children's programme.

CBeebies goes ape as it launches musical sensation

by Lisette Johnston

A new series encouraging the under sixes to learn about music will start on CBeebies next month.

ZingZillas features a group of primates who live on a tropical island and give a daily performance on the beach.

During each episode, a different guest arrives to lend a hand, from opera star Sarah Connolly to jazz singer Cleo Laine.

The sounds used will range from a full concert orchestra to a lone saxophonist and bottle neck guitarist.

The show aims to introduce youngsters to different instruments while encouraging them to create their own music.

'We wanted a show that would handle music in a really different way,' says executive producer Alison Stewart. 'Our starting point was an understanding that children love all kinds of music so we didn't restrict ourselves to any single musical genre.'

ZingZillas is one of a number of shows launched by Joe Godwin in his first season as director of BBC Children's.

Other highlights in the spring/autumn season include *Mighty Mites*, which showcases activities from circus skills to skiing and kite-flying to tree planting, and *The Octonauts*, a band of heroes who rescue sea animals and explore underwater worlds.

Then there is *Let's Celebrate*, focusing on religious and cultural festivals around the UK, such as Chinese New Year, Christmas, Eid al-Fitr and Diwali, and *Same Smile*, in which presenter Nisha Anil cycles across the UK to 'discover that we are all the same, but different'. *Same Smile* is a collaboration involving BBC teams from Scotland, Wales, Northern Ireland and London.

'CBeebies remains the UK's most watched channel for under-sixes,' said Godwin as he unveiled the season. 'Almost half of all preschoolers tune in each week, but we are not resting on our laurels. We've already increased our investment in children's programming and the strategy review is proposing an additional spend of £10 million per year...We hope this will help us make even more outstanding programmes.'



Happy clappy: ZingZillas should hit the right note with young viewers

WHO ARE YOU

A chance to tour the set and meet the latest Time Lord was too good to miss. **Rumeana Jahangir** was among the lucky ones invited to Cardiff for a sneak preview

'SORRY,' SAYS MATT SMITH as he moves to allow me a better look at a khaki-green Dalek. I've joined a group of journalists on a tour of the *Doctor Who* set and I'm confident that if anyone should stand between me and the killing machine, I'd choose the latest incarnation of the Time Lord.

The Dalek reappears in episode three of the new series, where the Doctor revisits World War II – the first time since Christopher Eccleston took on gas-mask wearing zombies in 'The Empty Child'. That award-winning two-parter was penned by Steven Moffat, who now replaces Russell T Davies as lead writer and the programme's 'showrunner', becoming the ultimate creative authority for the show.

Moffat heads a new production team that includes former *Ashes to Ashes* producer Beth Willis and BBC Wales head of drama, Piers Wenger. Change, it's clear, is today's buzzword. 'I think we were ready for it to change,' Wenger says. 'And it's a series that changes every week in many ways. It goes to different worlds and it has built into its format the ability to change the leading man without changing the leading character.'

Or as Moffat puts it: 'A brand new Doctor, a brand new companion, a brand new Tardis. That's exactly the job I wanted.'

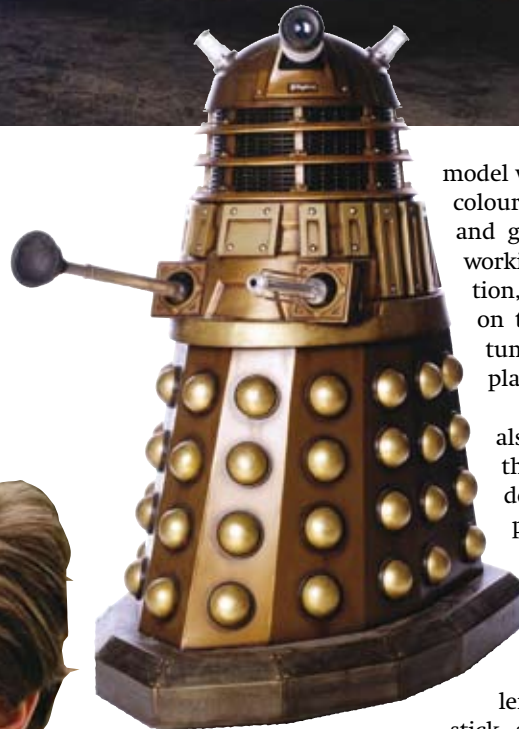
Prosthetics for aliens

The new Doctor's attire has already provoked much debate: one journalist described his bow tie and tweed jacket combo as 'Indiana Jones on his day off'. Actor Matt Smith suggested the bow tie, much to the horror of the producers who initially imagined a 'punk rock star' look for the new Time Lord. 'When he said, 'can I try a bow tie on?' we all went no!' says Beth Willis, the show's executive producer. 'I went to the loo thinking 'Oh, I'm glad that's gone away,' and then came back in and there's Matt wearing a bow tie – looking so happy and suddenly looking like the Doctor.'

A rail of outfits for his co-star Karen Gillan's character Amy Pond stands in a studio lot ('short and short,' quips one male journalist referring to her much-talked about skirts). The former



Familiar figure: a Dalek reappears in episode three of the new series
Get the message: Matt Smith in to his new role as the Eleventh Doctor



model was kitted out in rich colours such as red, purple and green. 'Because we're working in high definition, they seem to work on the set,' head of costumes Ray Holman explains.

High definition has also changed the way that the special effects department applies prosthetics for the alien characters. 'It allows us to convey much more detail,' says Charlie Bluett from Millennium FX. 'When you stick something to some-

one's skin, no matter what you do, there's always going to be a line there that you can't really get rid of.' It has meant working closer with camera and lighting teams to ensure that the countless special effects appear seamless.

Cameo from Patrick Moore

The unit has created some of the new characters, including the Smilers, with their creepy ventriloquist dummy-like faces which flip between smiles and frowns. 'When you get the angry face, very, very, very bad things happen,' teases executive producer Willis.

But viewers will also see the return of the Cybermen, the Daleks and the stone angels from the episode 'Blink' which featured recent Bafta winner Carey Mulligan. The profile of *Doctor Who* has turned it into the tv equivalent of the Harry Potter films when it comes to casting British actors, with cameos from Annette Crosbie, Nina Wadia and the astronomer Patrick Moore in the first episode alone.

A team of 50 people work in the art department, which is considered large for a tv production. 'We're lucky to have one of the best art departments in the country at the moment,' says head designer Tristan Peatfield. 'It's a phenomenal team of technicians. I'm very proud to work here – we all are.'

The unit was involved in the redesign of the Tardis, making it 'even bigger' on the inside, with an extra two levels and a swimming pool.

'It rebuilds itself in the very first episode,' Moffat explains. 'And because the Doctor is, of course, completely mad, the Tardis builds itself around his madness.'

But when many parts of the BBC are experiencing cutbacks, how has the flagship drama fared? 'We're in the same boat that everyone is,' says Wenger. 'We've managed our way through that, I hope, so that you'll hardly notice a difference. We are quite lucky in that Steven is not the writer who puts Daleks over Canary Wharf or uses huge amounts of CGI. It's useful to have that feel for this series but there's still an awful lot of scale.'

But what does the man playing the Eleventh Doctor himself think? 'I hope that people come on the journey,' says Smith. 'I do hope that people are thrilled.'

Doctor Who, BBC One, April 3



Different level: the Tardis has been redesigned and now contains a swimming pool.
Thrill seekers: Matt Smith and Karen Gillan at the preview

DR WHO FACT BOX

■ **Aged 27, Matt Smith is the youngest actor to play Doctor Who**

■ **Karen Gillan's nine year-old cousin, Caitlin Blackwood, features as Amy Pond's younger self in the first episode**

■ **The Vampires of Venice two-parter later in the series was filmed in Trogir, Croatia**

■ **Richard Curtis and Mark Gatiss have each written an episode for this series**

■ **Smith's two predecessors shared screen time in the BBC Films co-production Jude in 1996. David Tennant had a bit part as a drunk student taunting Christopher Eccleston's eponymous apprentice**

Leave us out? NO WAY

by Rumeana Jahangir

'I ATTENDED EIGHT schools as a child because my family often moved house, but I can't remember ever seeing a fellow pupil who was in a wheelchair – or indeed with any disability,' says Hannah Bayman.

The *Look North* weather presenter volunteered to mentor a group of disabled teenagers as they made a film, learning production skills along the way.

The project was coordinated by BBC Connect & Create, which helps staff gain skills through volunteering, and involved BBC mentors training disabled youngsters in Birmingham and London.

Bayman, who assists with her local Brownies and enjoys working with young people, thought it would be fun to get involved.

Also: 'I would love to have learned camera skills at that age and I wanted to share what I'd learnt from my own video journalism courses.'

The group made a film about PE, from which many disabled pupils are excluded

Her mentees decided that their film should be a campaigning one, focusing on PE lessons. This was in light of research published by the disabled children's charity Whizz-Kidz showing that many disabled pupils are left out of school sports.

The group filmed a football match and boxing lesson and quickly picked up camera skills. 'They got some really nice shots. One lad was so determined to get a shot from a particular step he couldn't reach in his wheelchair that he pulled himself out and filmed with the camera on his knees.'

The project turned out to be an eye-opener for Bayman, whose grandmother uses a wheelchair. 'One of the teenagers wanted some water, but there were no cups at the water fountain and it was too high for him to reach. It was a case of, what do you do? But for them, it's nothing new. They never complained and just got on with it.'

But the teenagers did wonder

whether they could get media jobs with their disabilities. 'I heard one say that a person in a wheelchair could never present the weather because they wouldn't be able to reach the map. But when they had a go in the studio, we found that all we needed to do was lower the camera and zoom in. I didn't appreciate fully before how much more difficult life is made for them simply because of thoughtless design and lack of simple adaptations.'

The presenter also noticed that one of the teenagers was reading the autobiography of security corre-

spondent Frank Gardner, who uses a wheelchair after being shot during an assignment in Saudi Arabia. 'It's not that usual for teenagers to watch the news but they really pay attention when they see someone on air with a disability. A colleague recommended that I contact Frank and he sent a message with lots of good advice.'

The completed film on PE was shown to teenagers and their families at BBC Newcastle, and will be presented by Whizz-Kidz to children's secretary Ed Balls. 'I think it's excellent that people in the corridors of power will see it,' says Bayman.



Team work: Hannah Bayman with 15 year old Daniel. Left: Brigit, 12, presents the weather

Radio Kent has joined forces with Margate's Turner Contemporary museum to create an interactive view of teenage life from the 1950s until the present, as bj **Jo Burn**, who helped volunteers to record their stories, explains

WHEN YOUNG AND OLD gather to talk about their teenage years they often find they have more in common than they thought.

For example, 80 year-old Margaret Hall, from Margate, re-read her diary from the 1950s for our art project and revealed that she was every bit as wild as many a teenage girl now. She found references to staying out until 4am, and using a friend's house to make a dress for a party that her parents knew nothing about.

She said: 'My mother and father would never have approved of my going to a ball in Oxford with a man they had not met, so I bought some material and went to an older girl's flat and made myself an evening dress. Then she brought it to the office for me in a box.'

Margaret and a group of people aged 60 plus joined under-25 year olds to work with artist Lucy Steggal to create a 'teenage bedroom' for Margate's Turner Contemporary museum.

Lucy Steggal said: 'One of the ladies [remarked on] how fast the teenage years pass. It's this [sense of] speed



Tuned in: Jo Burn and the re-built 1950s radio, with added mp3 player

The diary revealed she was every bit as wild as many a teenage girl today

that I think is relevant to teenagers then and now. They are experiencing different things but in the same way.'

My involvement, and Radio Kent's, has been to help the participants with interview and recording skills. Having to fill a live space with sound was new territory for me. We bought a genu-

ine 1950s radio and put an mp3 player in it to loop the audio. Our engineer, Rom, took it home as a project and is so proud that his work will be in the Turner, but even more proud that you can still tune in the radio.

A couple of elements in the 'teenage bedroom' developed from two sessions in which our participants learnt about making creative audio and persuading reluctant interviewees to tell their stories.

Two Thanet women in their 60s, Marylyn Lafford and Meryl Hawkins, recorded young and old talking about the music and memories that were significant in their teenage years.

Meanwhile Margaret Hall recorded several of her diary entries and scanned them into a talking photo album charting a period of a couple of months around her 21st birthday.

The teenage bedroom installation is open to the public until March 28 (from Wednesday to Sunday, 10am to 4pm) at Droit House, Stone Pier, Margate, Kent

School's out for class of 2008

They were branded 'the brightest and best'. Now it's time for the BBC's elite production trainee scheme graduates to show what they're made of



LETTING THEIR HAIR, but not the side down, the first production trainees to come through the BBC's revived gold standard scheme are already landing some choice first jobs. The training programme that launched the careers of Mark Thompson, Peter Salmon and Lorraine Heggessey among other luminaries was restored in 2008 after a six year break. The 19

latest graduates have just finished an intensive 18-month course covering tv, radio and online with placements in Audio & Music, comedy, children's, drama, entertainment, factual and sport. Among those now spreading their wings are Kate Verghese, who is to be a script researcher on *Holby City*, and Kieran Yeates, who is going to music tv as an assistant producer. Daniel Lu-

cas will do a stint at Radio 1, Chloe Fairweather at BBC North events and Sameena Misbahuddin at BBC Scotland to work on the election. The class of 2008 were selected from a field of 3000 and applications remain open until March 29 for the 2010 scheme. Shortlisting will take place between March 30 and May 14. For full details go to bbc.co.uk/jobs/pts/

Pictured in party mood are Cathy Edwards (1), Charissa Coulthard (2), Rosie Childs (3), Ben Cottam (4), Sameena Misbahuddin (5), Will Smith (6), Thom Billington (7), Becky Anderson (8), Kate Verghese (9), Deanne Cunningham (10), Will White (11), Toby Bentley (12), Chloe Shipman (13), Kieran Yeates (14), Daniel Lucas (15), Siddarth Khajura (16), Chloe Shipman (17), Ellie Bury (18).

To Jupiter and beyond...via Global News video exchange

WHEN A BOMB WENT OFF in the Pakistani city of Karachi on February 5, two reporters from the Urdu section were dispatched to the local hospital to speak to survivors. As the pair were interviewing a man being treated for his injuries, the emergency entrance of the hospital was rocked by a second blast.

This time the explosion was caught on camera. Within two hours, the footage had been sent to Bush House for the Urdu service to run online. Fifteen minutes after their online editor flagged up its existence and the footage was live on BBC World News.

None of that would have been possible without the Global News video exchange. World News editor Marek Prusiewicz spent six months developing the project, which allows the language

services to share their video content with the rest of the BBC. Content from Bush House can now be fed into Jupiter (the main BBC News video system) – an improvement on the previous video-sharing scheme.

'When the Brazilian service interviewed President Lula of Brazil in September for the After-shock series, the interview had to go to Television Centre from Bush House by tube,' Prusiewicz recalls. 'Hopefully those days are gone for good.'

Sarah Watson, video producer at Global Newswire, looks for interesting content from the language services, feeding it into Jupiter and ensuring that people in News know where to find it. 'The creativity and expertise of the World Service language sections is amazing,' she says. 'They are working in quite

different markets and it's fascinating to see what works on different sites.'

The video exchange project was originally set-up in March 2007 to help get video material for World Service language section websites to use, but as the number of language services producing their own video rapidly increases, it's becoming an increasingly two-way street.

'The great thing about this is that the World Service language services provide content that is exclusive, to the wider news operation – like the footage of the Karachi bomb, where no-one else was at this hospital when the attack took place,' say Prusiewicz. 'It showcases the BBC's unrivalled newsgathering capability around the world, of which video from the World Service is an increasingly important part.'



Jaffer Rizvi, (right) producer with the Urdu service, interviews a survivor moments before a second bomb blast in Karachi

HIGH TIME TO PUT YOU IN THE PICTURE

With extended coverage and receivers now readily available, HD on Freeview has become a reality. It's a good result, particularly as the World Cup is just around the corner. **Adam Bambury** reports

IF YOU THINK you can just plug your HD-ready tv into your Freeview box and instantly enjoy the 'five times better' picture quality and 5.1 surround sound offered by the wonderful world of HD, you better put the remote away and put your hand into your pocket instead – it's going to cost you. Yes, the new technology behind Freeview HD means that for consumers it's time to get a new set-top box, costing between £100 and £200. An inconvenience perhaps, but nothing compared to the huge amount of work put in by people from across the BBC to make HDTV not merely the province of satellite and cable, but available terrestrially as well.

First on the list was the small matter of developing a new standard in terrestrial digital video broadcasting, or DVB. There are currently six multiplexes (which bundle groups of channels together for broadcast) in the UK, and the BBC operates two of them. In 2007 Ofcom announced that broadcasters would not be allotted more capacity for HD channels. As HD takes up a lot more space than standard definition, this was a problem.

'The BBC could have just launched BBC HD on Freeview, and left no space for anyone else to launch an HD service,'

says James Jackson, head of broadcast infrastructure. 'In fact what has happened is the trust, Ofcom and the BBC have all worked together to find a solution which enables not just the BBC to launch an HD service, but the BBC, ITV, Channel 4 and someone else to do it as well. That means consumers get a service range which is attractive enough to go out and buy a set-top box – they get the maximum value out of what they're investing in.'

To make this happen, R&D and the European DVB consortium came up with a new standard – T-2. 'If HD is roughly 10 mega bits per second and cable, but available terrestrially as well. (mgbps), with existing technology we could only deliver two HD channels. Within the same spectrum the new standard gives us approximately 40 mbps,' says Phil Layton, principal technologist, digital services. 'It's much cleverer in formatting the data that comes out of the transmitter.'

Normally it takes about five years to propose, specify and ratify a new television standard, and then it has

to be implemented and tested by the manufacturers. Under the chairmanship of Nick Wells of R&D, it was done and dusted in three, in line with Ofcom's request to have services running by December 2009.

It was also necessary to make sure the new standard could be actually broadcast. Originally the plan was to upgrade each of the 1150 transmitters around the country as switch-over occurred. As this won't be concluded until 2012, it would have been as well for set-top manufacturers to bide their time and wait for the market to grow until they released their devices. This would have been bad news for the nascent platform, as in the meantime many consumers would no doubt look elsewhere for their HD needs.

To convince manufacturers there would be a big enough market for their HD receivers, the BBC decided to accelerate the build out of transmitters. Thanks to five new ones, large parts of the country that would have got HD only in 2012, such as London, can now get them in the coming months. 'If we'd done nothing else, for the World Cup we would have got about 23 percent coverage and by the end of this year 26 percent,' says Jackson. 'Now 50 percent of the UK population can get coverage for the World Cup in June this year and 60 percent at the end of this year. This makes the market big enough for the manufacturers to sell into.' And sell they are. The first wave of set-top boxes and Freeview HD tvs – built to specifications negotiated by R&D at the cross-industry Digital Television Group – is already on sale with plenty more to follow. Perhaps it's time to upgrade to that 48" monster you've been eyeing up.

For viewers it's time to get a new set top box, costing between £100 and £200

GET YOUR DISCOUNTED KIT HERE

FREEVIEW IS ORGANISING a discount on a selection of Freeview HD products, with discounts likely to be between 15 percent and 30 percent (depending on the product). The first three products in this offer will be:

- a Humax Freeview HD set-top box
- a Sharp Freeview HD set-top box
- a Sharp tv with a built-in Freeview HD tuner.

These discounted products will be available to BBC staff via

MyDeals from early April. Other products are likely to be added to the offer as Freeview HD rolls out. If you would like to be alerted when the staff offer goes live on MyDeals, email:

janeen.morris@bbc.co.uk.

A Freeview HD roadshow to help staff learn more about the platform will tour the UK from March 24 – see Gateway for details.

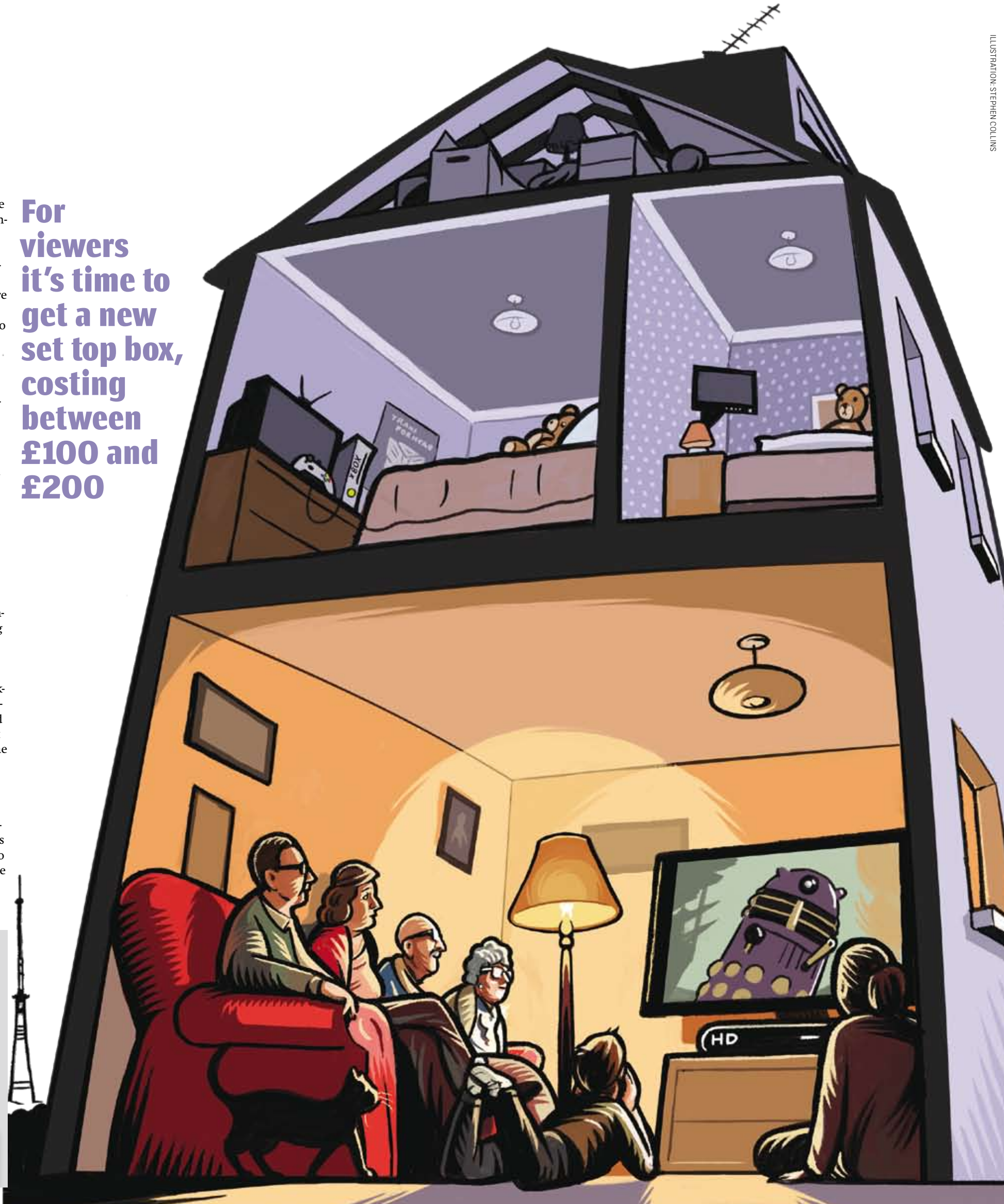


ILLUSTRATION: STEPHEN COLLINS

It's not just natural history that looks great

AS HEAD OF HD Danielle Nagler decides what goes on the BBC's single HD channel, as well as what gets made in HD in the first place. She is responsible for what people who tune in to BBC HD on their Freeview boxes for the first time will see – and after three years of the channel's existence, it's not all *Life*. 'The perception is that sport, movies and natural history are very important in HD,' says Nagler. 'All those things look great, but when you ask the audience the genre profile you get is actually very similar to that of standard definition.'

Leisure programming, modern drama, soaps and cookery all apparently come high in the list of requested genres. 'With drama they get a greater engagement with the characters – they can see how their faces move and what their emotional life is,' reckons Nagler. 'They also get a detailing which is not just relevant to landscape and to animals. It's also relevant if you're passionate about something – whether it's antiques or cookery.'

Of course, this detail, blown up on to a 38 inch screen (the current average UK tv size), is all well and good when you are broadcasting vases and cheese. But what if, in the case of *Doctor Who*, mundane reality is the last thing you want to evoke – will viewers suddenly be returned to the wobbling creakiness of early sci-fi?

'You do sort of expect in HD that you'll be able to see the cracks and see it's just make up and simulation,' Nagler admits. 'But you can't, and the fact

you can't makes it all the more real. Yes, there was a certain degree of nervousness on the *Doctor Who* team and from us that by moving into HD there's the potential to lose the magic of the show, but I think it becomes more terrifying, not less – though the viewers will have to judge that.'

Despite the challenge of learning how to get the best out of the new HD cameras, it seems people are prepared to adapt for the format. Nagler claims she meets 'very few' who are not eager to work in HD. It's just as well, because the format is growing. The number of HD connected homes tripled last year, with 12 percent of homes having access by the end of

2009. January viewing figures for 2010 showed 3.4 million people were watching BBC HD.

It seems they're actually watching as well, not just putting it on in the background while they browse the internet: 'I think HDTV is a throwback to when we all sat and watched the tv in a very concentrated fashion,' says Nagler. 'It might not always be the case, but at the moment HD sets are the main big sets in the living room and if people watch HD they do it as their main focus rather than as a secondary activity. That's great because it's about audiences engaging with the great programmes that we're making, and I hope HD facilitates that.'

Decision maker:
Danielle Nagler



SHARPER VIEWING IS ALL IN THE DETAIL

HDTV IS BROADCAST at a higher resolution than standard definition, with 'up to five times more detail' according to manufacturers. Audio can be delivered in Dolby 5.1 surround sound.

THE FIRST FREEVIEW HD set-top boxes became available in February 2010. Televisions with built-in Freeview HD tuners were released at the start of March,

while Freeview+ HD recorders will be available later in Spring.



HDTV PROGRAMMING is also available on a number of different outlets, all of which require an HDTV to watch:

- On cable, through Virgin

Media's V+ box.

■ Through Freesat, the free satellite service operated by the BBC and ITV. No subscription is required, but viewers will need to buy an HD receiver and have a satellite dish installed.

■ Through a monthly subscription to satellite service Sky+ HD, which currently has the largest range of channels.

MICHAEL LYONS CHAIRMAN

Who are the trustees?

They are people with backgrounds which make them capable of challenging the BBC, asking the right questions and standing up collectively to governments which might seek to put the independence of the BBC at risk. So they include people with experience of programme making, news, regulatory bodies and the regulatory framework of the broadcasting industry.

How do you become a trustee?

The culture ministry advertises publicly, then candidates appear before a panel which includes DCMS representatives and the chairman of the trust. The panel's recommendations go all the way through the secretary of state, to the prime minister, the Privy Council and finally to the Queen.

Are the jobs part time?

So they tell us! A trustee works two days a week, the chairman three to four. They can feel like full time jobs. There is an awful lot of reading, a fair bit of travel and you would not be able to do the job unless you kept up with BBC output.

How do the trustees represent audiences?

There are audience councils in each of the nations and regional councils throughout England. The trust spends a lot of time researching public interests and views, and engaging directly with the public

JANET LEWIS-JONES TRUSTEE FOR WALES

A former member of the S4C Authority, Janet Lewis-Jones is a native Welsh speaker. She is a member of the finance and compliance and remuneration and appointments committees

'THE SUPPORT FOR the BBC in Wales is tremendously high. But because licence fee payers in Wales view the BBC with considerable affection, their capacity to be disappointed by it is correspondingly great.

'One of the biggest issues in Wales at the moment is just the difficulty a lot of viewers and listeners have receiving the BBC's services. There are quite a lot of people who can't get Radio Wales on FM or digital, and they can't get Radio Cymru on digital. There is no local radio in Wales, there's very little commercial radio, so when people can't actually receive these services it does matter very much indeed. We have challenged the executive this year to take a good look at the problem.

'I sit on the finance and compliance committee and I'm the lead trustee on fair trading. These are important issues – the way the BBC works with and to the benefit of other parts of the industry rather than in head to head competition.'

ROTHA JOHNSTON TRUSTEE FOR NORTHERN IRELAND

Businesswoman and entrepreneur Rotha Johnston grew up and built her career in Northern Ireland. She chairs the Finance and Compliance Committee and is also a member of the Strategic Approvals Committee

'THE FINANCE and Compliance Committee approves the BBC budget and recommends it to the trust, making sure it's appropriate and meets the strategic priorities. We also monitor value for money. Last year, for example, we reviewed strategic contracts with the private sector, really drilling down as to whether the value for money anticipated at the outset was being delivered. We also watch the technology and property strategies, which are obviously very important. As is fair trading – is the BBC using its very privileged funding mechanism appropriately and not distorting the market.

'Issues in Northern Ireland include universality of access and the quality of output. Audiences don't want what they perceive to be dumbing down. They want high quality output and it's no different here than in other parts of the UK.'

ALISON HASTINGS TRUSTEE FOR ENGLAND

Alison Hastings lives in Birkenhead and has many years of experience as an editor in the regional press. She chairs the audience council for England and is a member of the audiences and performance and editorial standards committees

THE TRUSTEES

As the BBC Trust gets to grips with Mark Thompson's strategy review proposals, **Robert Wilson** met its chairman Michael Lyons and four of the 12 trustees to find out who they are and what they do



PHOTOGRAPH: MARK BASSETT

Main photo
Michael Lyons
From left:
Janet Lewis-Jones,
Jeremy Peat,
Alison Hastings,
Rotha Johnston



'ONE OF THE KEY THINGS that the trust has done in the last three years is help the BBC become more aware of the consequences of its actions. You have to think about that tension between what is publicly valuable and where that might have market impact.

'People want their licence fee pound spent equitably across the land. Affection for the BBC diminishes somewhat the further you get away from London and the BBC needs to be very mindful of that if it wants to continue with this unique way of funding.

'The progress of BBC North is a key issue. It is a huge project and is one of the big ways that the BBC is able to get to its 50 percent target out of London.

'So there is a huge amount of interest in the North of England as to what that means and also interest from other parts of England to make sure that people in the South West, for example, still feel that they have the same chances and opportunities.

'The Audience Council takes a close interest in local radio, which only exists in England. It is well loved and it has an audience of seven million people.

'For many it is the only way they engage with the BBC on radio.'

JEREMY PEAT TRUSTEE FOR SCOTLAND

Jeremy Peat is an economist and former BBC governor. His trust responsibilities include membership of the strategic approvals and finance and compliance committees

'WHAT WE ALL WANT to achieve is the best value in programme and service delivery for licence fee payers. Efficiency has to have quality built in. It is false economy to claim efficiency gain by reducing quality.

'The network supply discussion about enhancing network commissioning from the nations is also terribly important in Scotland. There is progress but it has been very slow.

'There is a big discussion at the moment about whether BBC Alba, the Gaelic service, should be launched on Freeview. Universality of access is also an issue. In large swathes of Scotland there is difficulty in getting the basic services on the basic platforms. I have constant complaints that you can't get radio on the A9, the main arterial route up to Inverness.

'Since publication of the King Report there has been a great improvement in the accuracy and indeed in the balance and spread of reporting. But we have to keep on that case.'

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

Living with complaint

As the reporter on the *Panorama* programme on ADHD recently criticised by the BBC Trust's editorial standards committee, I would urge Andrew Hill (Ariel, March 16) to think about the effect this flawed finding will have on the sort of investigative journalism that many of his colleagues in BBC News are expected to do.

Is he aware that there is no right of appeal for programme makers either in the ECU or the trust's complaints process? The referee's decision is final and, it seems, must be accepted by senior BBC management.

In this case, the complainant was no ordinary viewer but an eminent QC who presented his case from the outset as if it were litigation and bombarded both the ECU and the trust with correspondence and documentation which must have cost a great deal in both time and money.

The programme team had no legal advice and simply responded to requests for information while making programmes at the same time. It was only after the trust's draft findings were published last month that the team discovered we had not been shown much of the material used as evidence against us or, indeed, that we had been denied the same opportunity as the complainant to make our case directly to members of the ESC.

I now have to live with the effects of this ruling for the rest of my career, but I would like for my colleagues in BBC News to understand that if this can happen to me, it can happen to you too under the present deeply flawed complaints procedure.

Shelley Jofre
reporter, Panorama

Different opinion

Nick Tulip criticises the Sport Relief advertisements for featuring an 'all white cast' and no disabled people (March 16). The BBC's critics bemoan what is often seen as in-your-face, shoe-horn diversity.

Our 17 million viewers are all different

Ian Pollock's letter (Is Danny Cohen bigging up Three's viewers?) is inaccurate in the extreme (March 16). To explain concisely, our weekly reach figure of 17 million comes from Barb, the audience measurement tool used as standard across the industry.

A quick look at the Barb website clearly shows that a channel's reach is calculated as the amount of people in the UK who watch a channel across a week. They are not double-counted, and in BBC Three's case this figure has now

reached 17 million different people a week. BBC Three is the most-watched terrestrial service for young people in its broadcast hours, and is building a strong reputation for its quality, range and willingness to take risks and innovate. This is a great story for the BBC and will help safeguard the licence fee in the future. It would be wonderful if people could get behind this success story and support BBC Three in its continued growth.

Danny Cohen, *controller, BBC Three*

To suggest that black people can't connect to an advert or a programme because there are no black people in it is patronising in the extreme. The billboards feature some universally loved sporting stars from all different walks of life; they are famous faces everybody can appreciate.

Diversity is important, especially to a public service broadcaster, but suggesting a campaign needs 'more black people' or 'more disabled people' isn't constructive.

Unfortunately, on this occasion, I have to agree with the comments MP Philip Davies made in the Daily Mail: 'The BBC still don't get it. They are so obsessed with political correctness they have still got the blinkers on. People want the best person for the job, irrespective of age or colour.'

Chris Barker
interactive

Keep off the grass

My long-suffering colleagues are used to me displaying the tendencies of a grumpy old woman on a regular basis, but I had to write to Ariel after seeing the words on the front cover of the Radio Times (March 13-19).

How can the RT justify publicity for Robbie Williams's loves of his life – 'mum, marijuana, the missus...' It is irresponsible to put this on

the cover of a publication available in thousands of outlets, and which seems to perpetuate the myth that smoking pot is 'cool and harmless'.

Whatever happened to the BBC's responsibility towards our young people who might look at the cover? They are greatly influenced by the infantile behaviour of such 'stars' and this does nothing but fan flames.

Jill Wallace, *senior researcher, BBC Monitoring, Caversham*

No seniors in Salford?

Coroner Nigel Meadows has asked for a BBC executive to attend PC Ian Terry's inquest in Manchester to personally apologise for using a still of the deceased, captioned 'Mr Plod', in a *Six O'Clock News* report.

It has been reported in the press that no-one 'was able to make the 250 mile trip to Manchester claiming there was 'difficulty' in coming up from London'.

Do we not yet have executives based in Salford able to do this?

Ian Hillson
Retired staff

Best of both worlds?

Peter Horrocks has announced plans for the World Service to 'become more global', it seems by encourag-

ing stronger collaboration between the English and languages services. Is this not directly at odds with last year's decision to 'become more local' by offshoring jobs and transmissions from London to places like Delhi, Islamabad and Dakar?

And has 'World Service' suddenly become a dirty word, or does calling it Global News help make it more global, whatever that means?

Russell Newlove
studio manager, WS Languages

Give it silent treatment

Now that the proposals to axe 6 Music and the Asian Network have been announced am I the only one disturbed that members of senior management have come out of the woodwork to tow the party line?

Recent pronouncements made in the press by Tim Davie and Caroline Elliot give the impression that this is a done deal and can only serve to undermine the BBC Trust during its strategic review consultation.

Senior BBC management should either have the courage to engage, face to face, with licence fee payers who object to these plans or just keep quiet until the trust releases the findings of its review.

Eddie Pitman
senior studio director, 5 live

Body shock

Amazing how quickly things move on. When the dg presented the strategy review live, and talked about bbc.co.uk, he proposed to 'spend 25 percent less on the site per year by 2013' (quote taken from the downloadable version of his presentation).

The strategy review document itself also proposes 'spending 25% less on the site per year by 2013'.

Imagine my shock when I see that the 'short guide to the key proposals in the review' in last week's Ariel talks of '25% cut in budgets and staffing by 2013'.

Actually, I am not shocked. It's clear that there will be drastic staff cuts at bbc.co.uk, but it doesn't say so in the strategy review, so it shouldn't say so in your short guide.

Jerry Chester
BBC Hereford and Worcester

The strategy review document does say 'the BBC will spend 25% less on BBC Online by 2013, with a corresponding reduction in staffing levels'. Interviewed in Ariel (March 9), Erik Huggers said that it was too early to tell whether the budget cut would literally mean a quarter less staff working in online production – Ed

Slick business

Rotha Johnston, trustee for Northern Ireland and chairman of the Finance and Compliance Committee, wrote in Ariel that the move from Marylebone High Street would save licence fee payers £300m (March 16).

Is this right? It is a long time since I did work experience at GLR and a few years since I used the training facilities there, but it always seemed like a medium to small central London office building, to me.

So how does vacating it save £300m?

Did we strike oil under Robert Elms' studio?

Michael Cole
BBC Sport

OBITUARY

CHARLIE GILLET

Charlie Gillett was a man of music. Writer, manager, publisher, compiler, presenter, but above all lover, of music of so many kinds, and such a kind and gently effusive man that he touched people with his passions.

Charlie has been associated with BBC London radio in its various incarnations from its earliest days. His relaxed intimate shows, showcasing American roots music back in the 70s, were an education and an inspiration for me, and many others. If Charlie recommended a record you went out of your way to find it. Here was a man who could make the radio sound like a particularly welcome friend, who had the best record collection and wanted to share it. His presenting style was



always like the music he loved; warm, honest, a little down-home, full of soul rather than technical polish.

Then when I became a colleague he was exactly the same; open, generous, encouraging, always eager to talk about some new artist he'd discovered, using his incredible knowledge as a gift to give away freely. The wry smile on his face seemed to be a permanent feature, and the silver grey hair a trademark.

Most of us get rather set in our ways and tastes as we get older, but Charlie went exactly the other way. Always an aural explorer, his tastes

broadened to encompass a whole world of wonderful sounds, virtually inventing the idea of world music, and championing artists from Portugal to Mali, Cape Verde to Cape Town. But it was never obscurity for its own sake; Charlie had a flawless ear for a tune and a musical nous which meant he could spot a future star.

His illness meant that he hadn't broadcast on BBC London for a while, yet when he passed my show was flooded with emails from listeners who just wanted to share their memories of Charlie. Most of them had never met him, but nearly all of them said he felt like a friend. He was a true friend to anybody who wanted music in their lives.

Robert Elms

Geoff Barker writes: I have much to thank Charlie for – not only for all the great music he introduced us to on his ground-breaking BBC Radio

London show *Honky Tonk* throughout the 1970s, but personally too.

My first experience of going on air was being invited onto Charlie's show to talk rock n roll. My buddy Stuart Colman and I also organised a mass campaign to convince Radio 1 to have a rock n roll show in its schedules. Charlie happily gave us time on his show to drum up support. The success of the campaign and the fact that Stuart and I were given the show, was in no small measure due to *Honky Tonk*.

But it was his commitment to the music that I will most remember Charlie for. Starting from a base where he was playing amazing rock n roll, rockabilly and rhythm & blues, heard nowhere else on radio in those days, he then began playing tapes sent in by musicians and bands around town.

I well remember hearing the basic demos from a guy calling him-

self 'D.P. Costello', and I absolutely know where I was and what I was doing (washing my car!) one Sunday in July 1977, when I was captivated by a band with a stunning guitarist sounding like a cross between James Burton and Django Reinhardt. After giving their tape its first of several airings, Charlie made one of his typical dry comments. 'I don't know how well they may do with a name like Dire Straits, it may be better if they call themselves 'The Sultans Of Swing'.

But Charlie Gillett, the person, is what anyone who crossed paths with him will remember most. With not a hint of ego or star attitude, Charlie was the antithesis to the 'celebrity deejay' culture. To him, the music and the musicians mattered most and it is the true world of music that has lost one of its finest champions and authoritative ambassadors, quite apart from several millions listeners in countries right around the



PROGRAMME MAKING

Editor Radio Wales / Golygydd, Radio Wales
Cardiff
SM2/Ref: 272002
E 29-Mar-10

Editor Bitesize
London / Salford Quays
9D/Ref: NNP283859
E 06-Apr-10

Production Manager, Factual Development
Glasgow
8D/Ref: 261710
E 29-Mar-10 A 12 months

Programmes Executive – CBBC Acquisitions & Animation
London / Salford Quays
7D/ Ref: NNP279243
E 06-Apr-10

Assistant Producer, World Class 2012
London
7D/Ref: 281479
E 05-Apr-10 A 2.5 years

TV Proms Assistant Producer, Classical Music Television
London
White City
7D/Ref: 280607
E 30-Mar-10 A 05 months

Production Co-ordinator, CBeebies
Manchester
5D/Ref: 283377
E 31-Mar-10 A 06 months

Radio Content Assistant, Topical & Events
Glasgow
5D/Ref: 280323
E 30-Mar-10 A 06 months

Music System Assistant, 1Xtra
London
Yalding House
4D/Ref: 283254
E 06-Apr-10 A 09 months

JOURNALISM

Special Assistant, News Programmes
London
TV Centre
10S/Ref: 280951
E 30-Mar-10 A 06 months

Farsi Editor, Persian TV
London
Broadcasting House
9D/Ref: 280600
E 29-Mar-10 A 17 months

Assistant Editor, BBC Look North
Hull
9D/Ref: 279440
E 30-Mar-10 A 15 months

Senior Broadcast Journalist - Points West
Bristol
8D/Ref: 270562
E 30-Mar-10 A 12 months

SBJ, Russia Business Report (TV Business Programmes)
London
8/9D/Ref: 283401
E 05-Apr-10 A 06 months

Breaking News Chief Writers (SBJ)
London
TV Centre
8/9D/Ref: 282411
E 06-Apr-10 A 06 months

Web Producer, Russia Business Report (TV Business Programmes)
London
7D/Ref: 283402
E 05-Apr-10 A 06 months

Broadcast Journalist, BBC Breakfast
London
TV Centre
7D/Ref: 282094
E 06-Apr-10 A 06 months

Broadcast Journalist, Multi Media News Programmes Planning.
London
7D/Ref: 270905
E 30-Mar-10 A 03 months

Producers, BBC Pashto/Persian Service (Afghan Stream)
London
Bush House
7D/Ref: 270323
E 25-Mar-10

Researcher- TV Current Affairs
Manchester
5D/Ref: 280576
E 30-Mar-10 A 06 months

Broadcast Journalist, BBC Radio Leeds
Leeds
5/7D/Ref: 281948
E 31-Mar-10

Broadcast Journalist, Midlands Today
Birmingham
5/7D/Ref: 281132
E 30-Mar-10

Station Sound Producer (Broadcast Journalist), BBC Hereford & Worcester
Worcester
5/7D/Ref: 280957
E 31-Mar-10

Broadcast Journalist, Radio Foyle
Londonderry
5/7D/Ref: 280852
E 01-Apr-10 Flexi 06 months

Broadcast Journalist - Oxford
Oxford
5/7D/Ref: 280762
E 28-Mar-10 A 09 months

Assistant Producers, Urdu Service
Islamabad
Local Recruit/Ref: 276934
E 24-Mar-10 A 12 months

BUSINESS SUPPORT AND MANAGEMENT

Customer Relationships & Marketing Director
London
TV Centre
SM2/Ref: 267994
E 24-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

Head of Business Management & Operations, MC&A Vision
London
TV Centre
10D/Ref: 283204
E 29-Mar-10

Senior Trade Mark Lawyer, BBC Legal
London
White City
10D/Ref: 281156
E 29-Mar-10 A 06 months

Strategic Marketing & Pictures Manager, BBC One & BBC HD
London
TV Centre
9D/Ref: 281866
E 28-Mar-10 A 10 months

Assistant Editor, BBC Essex
Chelmsford
9D/Ref: 278312
E 02-Apr-10 A 06 months

Strategy Manager, Policy & Strategy
London
White City
9D/Ref: 277861
E 31-Mar-10

Distribution Manager
London
White City
9D/Ref: 277143
E 29-Mar-10 A 12 months

Senior Project Accountant
London
Bush House
8D/Ref: 283476
E 28-Mar-10 A 12 months

Pan BBC Accountant / Cyfrifydd y BBC Cyfan
Cardiff
8D/Ref: 279765
E 28-Mar-10 A 06 months

Departmental Manager, Radio 1 and 1Xtra
London
Yalding House
7D/Ref: 283256
E 06-Apr-10 A 06 months

Brand Executive, English Regions
Manchester
7D/Ref: 281911
E 29-Mar-10 A 06 months

Strategy Analyst, Policy & Strategy
London
White City
7D/Ref: 277860
E 31-Mar-10

Audience Adviser
London
Bush House
7D/Ref: 275158
E 29-Mar-10 A 12 months

Assistant Accountant
London
TV Centre
6D/Ref: 282067
E 05-Apr-10 A 06 months

Delivery Coordinator
London
TV Centre
5D/Ref: 283333
E 29-Mar-10 A 06 months

Media Manager
Belfast - Broadcasting House
5D/Ref: 283309
E 30-Mar-10

Development Coordinator
Belfast - Broadcasting House
5D/Ref: 280638
E 29-Mar-10 A 09 months

Project & Events Coordinator, Distribution
London
White City
5D/Ref: 277026
E 05-Apr-10 A 12 months

Scheduling Analyst Assistant
London
TV Centre
5D/Ref: 273704
E 30-Mar-10 A 06 months

Commercial Assistant
London
White City
4D/Ref: 283335
E 29-Mar-10

Team Assistant, Diversity
London
White City
4D/Ref: 283202
E 30-Mar-10

Assistant - HRD, Journalism & Head of HR, Sport
London
TV Centre
4D/Ref: 281350
E 29-Mar-10 A 12 months

PA to Director, Policy & Strategy
London
White City
4D/Ref: 280970
E 05-Apr-10

Communications Co-ordinator, BBC Trust
London
4D/Ref: 280967
E 05-Apr-10

Business Insights Co-ordinator
London
Bush House
4D/Ref: 275157
E 29-Mar-10 A 12 months

Personal and Team Assistant
London
3D/Ref: 281263
E 30-Mar-10 A 06 months

NEW MEDIA

Assistant Content Producer, Comedy
London
Media Centre
6D/Ref: 283260
E 31-Mar-10 A 12 months

Information & Archive Researcher
London
Broadcast Centre Media Village
4H/Ref: 281651
E 29-Mar-10 A 12 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Broadcast Technologist
Belfast - Broadcasting House
6H/Ref: 281056
E 29-Mar-10 A 14 months

TECHNOLOGY

Information Security Technologist
London
Broadcast Centre Media Village
8D/Ref: 283571
E 08-Apr-10

Web Developer, Online Media Group
London
Broadcast Centre Media Village
7D/Ref: 281969
E 31-Mar-10

Test engineer
London
Broadcast Centre Media Village
7D/Ref: 281257
E 30-Mar-10 A 12 months

Head of Technology Vision Productions
London
Broadcast Centre Media Village
Under Review/Ref: 283497
E 04-Apr-10

See Attachment

Is it far to Bristol?

Mariko Oi visits some unusual 'tourist' sites on an internal Business Unit job swap

MY COLLEAGUE MELISSA COCKRILL and I have never met. Yet, I have been living in her shared flat for the last month, while she has stayed in my apartment in Singapore.

I'm a reporter for *Asia Business Report* and Mel works at the Business Unit in Television Centre. We have swapped houses and offices to gain experience of working in another country. It may sound like an unusual arrangement, but in fact this is the second of three 'job/house swaps' within our unit.

It has been an opportunity to put faces to names, or more precisely, voices. I speak to my London colleagues who produce *World Business Report* on a daily basis. Now I know how they look, aside from their



Facebook photos.

I admit, at first I was nervous about where I would stay and which stories I would be given to cover. The first assignment was on the latest UK unemployment figures. Phew! It cannot be too different from reporting Asia's jobless rates.

But the huge difference was, I could compare my piece with how senior correspondents from the domestic channel covered it, and learn from them.

Another advantage was the training that I could receive, and I rehearsed my actual script with my voice trainer and my tv packaging coach.

I've also spent some time with the online team and learnt how to write a better piece for them. By the time this article is published I will have spent time at Bush House, too.

Sightseeing has not been high on my list. I have, however, managed to see some of the country through work – filming at Carlsberg's Northampton brewery and Tilbury Docks in Essex as well as Airbus's supplier factory in Gloucester. All right, they are not your typical tourist spots, but I had a blast.

I am grateful to all my London colleagues who had to put up with my 'is Bristol far?' to 'what does William Hill do?' questions. Special thanks to Peter Eustace and Pauline Mason who made this opportunity possible.

As I return to Singapore with new knowledge and experience, I also look forward to meeting Melissa in person.

Been anywhere nice? Send your attachment stories to Clare Bolt

FULL DETAILS AND HOW TO APPLY

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

JODIE TROUP & FRANCESCO BARZANTI

COFFEE BARISTAS, 5TH FLOOR, PACIFIC QUAY

How did you both come to work at Pacific Quay?

Jodie – I had done my degree in Aberdeen, moved to Glasgow, didn't have any work and this was the first job I was offered. That was nearly four years ago. **Francesco** – I finished my degree in foreign languages in Florence and moved here. My English was very rusty so I thought I needed an easy job and this is what I found.

Florence is one of the most beautiful cities in the world, so what brought you to Scotland?

Francesco – I came here for the first time seven years ago for a 15 day holiday and fell in love with the country, mostly because of the people. Italians can be arrogant and rude sometimes and I can't stand that. I respect people and like to be respected as well. The places here are so amazing and the people are so lovely. I don't even mind the weather.

How many languages do you have?

Jodie – Francesco speaks Italian and Spanish, and his Glasgow slang is pretty good now as well. **Francesco** – ... and a bit of Polish. **Jodie** – We can both have a conversation about coffee and the weather in Gaelic, too. **Francesco** – I get people asking me to correct their Italian. There are a lot of Italian speakers here and people who want to learn Italian – I don't understand why to be honest – and they ask how they should say certain things in Italian.

You must have a good window on what's going on at Pacific Quay. Do you hear all the gossip?

Francesco – I'm not really into gossip. **Jodie** – Well, people come and

chat and we know various things, such as what goes on in the studio, and what's going on in their personal lives. They tell us what happened when the dog went to the vet, for example. It's an opportunity to make friends...

You're a pretty sociable pair then?

Jodie – I think it's fair to say that much of our social lives involve people from the BBC. Most of my friends are from Pacific Quay or are people we've met through the building. **Francesco** – When I came here I had no friends and didn't know anyone, but now my friends are all pretty much from the BBC.

You don't just serve the coffee, though?

Jodie – I've worked as a runner on Celtic Connections, T in the Park and some drama productions and I'm also part of a script reading pool. This involves reading potential tv drama scripts and writing a report about them. I had to apply to join the pool, and now

spend part of my spare time reading scripts. It's something for which my degree comes in useful, and I hope it might lead to other opportunities in drama.

How did you get involved in work outside the coffee bar?

Jodie – It started with people coming along and talking about T in the Park. I just said: 'Can I come and help? Can I work for free?' and ever since then people know that if there is something going on they can ask us to assist. **Francesco** – It's similar with me for translations. People come for coffee, find out I'm Italian and say 'you know what? I need your help with this translation'.

You do your bit for the sports teams, too...

Jodie – I don't do sport! **Francesco** does, I don't. **Francesco** – Yes, I play sport like football. I've got a seven-a-side match tonight with the guys from sport. They even asked me to play cricket, believe it or not, because I don't really know what cricket is,

but I've been asked a couple of times. It was good fun.

Do you have any other hidden talents?

Francesco – I did a Children in Need talent competition, Scotland's Got Talent. They asked me what I could do and I was thinking 'absolutely nothing to be honest!' I said I'd played football for 20 years and they asked if I could do keepy ups, so I did that and it was good fun. I'm still waiting for the dvd to come out. **Jodie** – Simon Cowell's looking for you now...

We have to ask: who makes the best coffee?

Jodie – Me! **Francesco** – You should ask the customers... **Jodie** – Me! **Francesco** – Just consider I come from a country which created cappuccino, latte, macchiato. **Jodie** – I put more love into the coffee than he does and I think that comes across in the taste... **Francesco** – No, really, I wouldn't say who's best. **Jodie** – Yeah. But it's me.

You're quite a double act aren't you?

Jodie – We do get a lot of stick from people. They say we are like a married couple, but I think if we were we would have been divorced a long time ago. They also call us Laurel and Hardy, Morecambe and Wise and lots of other comedy duos that Francesco has never heard of. **Francesco** – Yeah, I don't know them so I just smile and agree. We usually put on a bit of a show between us, and I think people like that.

Interview by Kate Arkless Gray

foreign report



SARAH GIBSON

HEAD OF BBC RUSSIAN GOES BACK TO UNIVERSITY

IT GREW OUT OF AN IDEA for a marketing campaign – BBC journalists visiting Russian university journalism faculties to showcase their work. But it turned into a major undertaking, with live programming, masterclasses and presentations of bbcrussian.com. The team spent two weeks visiting four cities, meeting 700 mainly young Russians.

The BBC in Russian used to have large, dedicated audiences. But, recently, with the anti-western rhetoric of former president and now prime minister Vladimir Putin, foreign broadcasters have been greeted with scepticism, and sometimes even hostility.

Despite big changes in Russian service output – a multiplatform website, new radio programmes and generally a more dynamic approach – reaching out to a wider audience can be difficult, given tight marketing budgets, the lack of the BBC in Russian on FM, and

We found black ice and killer falling icicles in St Petersburg

the sheer size of Russia. But we feel we have a lot to talk about.

We wanted to draw attention not just to our news and current affairs, but also to the English language learn-

ing material on bbcrussian.com, and to College of Journalism resources.

The bbcrussian.com 'University Tour' started in St Petersburg, where black ice and killer falling icicles had left the pavements treacherous. We had two days of masterclasses, and also a broadcast of our *Vam Slovo* (Have Your Say) programme.

In Ekaterinburg, the discussion moved on to Modernisation – a concept promoted several months ago by Russian president Dmitry Medvedev.

In Moscow, there were more masterclasses in the beautiful journalism faculty building opposite the Kremlin, where the BBC's editorial values are part of the curriculum. There was also an audience discussion about the internet as a social force.

Finally, to snowy Voronezh where the subject of the interactive programme was local versus global media.

Many students acknowledged that life as a journalist in Russia won't be easy or safe. Many were not persuaded by the relevance of the editorial guidelines in the face of likely pressure from all sides, but I was struck by how passionately the students discussed their chosen profession.

The tour generated a lot of interest in the Russian blogosphere, with pictures, comments and general discussion.

So what next? Hopefully to meet more journalism students, in Siberia this time. But we'll wait until it's a bit warmer.

CV

JODIE TROUP

Degree: English literature (MA with honours)

First job: Dog walker

Career landmarks: Meeting David Tennant, Simon Pegg and Nick Ross (David had a small black coffee with hot milk)

FRANCESCO BARZANTI

Degree: Foreign languages (English and Spanish)

First job: Barman

Career landmarks: Working here, in Scotland, is great – absolutely the best ever move

SPORT RELIEF: your pictures

Across the UK, BBC staff got active to help raise millions for Sport Relief. As well as the Sport Relief Mile, there was Bollywood dancing in Birmingham, longboat racing on Salford Quay and cake-eating in Glasgow



BBC Berkshire staff, on a fundraising run at Newbury race course, are joined by the Basingstoke Bisons ice hockey team mascot



Asian Network presenter Tommy Sandhu and two Midlands Sport Relief co-ordinators warm-up for Birmingham's Bollywood Mile



Staff brave dreary conditions and London traffic for the inaugural Bush House Sport Relief Mile



BBC Coventry & Warwickshire's weekend racers Marian McNamee, Mark Powlett, Sue Curtis, Tim Boswell and Tom Cooke



Leeds United fan and Rado Leeds reporter Daragh Corcoran with Rio Ferdinand's boots, which he's taken round the county to inspire local school kids to run a mile



North West Tonight presenter Tony Livesey's team beat weather forecaster Dianne Oxberry's crew in their Salford Quays boat race



Sport NI presenter Denise Watson and Sport's Austin O'Callaghan (on bike) with NI staff at Belfast's spin cycling session



Weather presenter Alexis Green doing her portion of an 85 mile 'virtual relay' run by a 13-strong BBC South team



Look North presenters Harry Graton, Tanya Arnold and Paul Hudson, who competed in the BBC Yorkshire Celebrity Heptathlon, plus Heptathlon champion Jessica Ennis



Staff from Monitoring, BBC Berkshire and Written Archives celebrate raising £275 in the Caversham Park 'Freestyle Mile'



Loading up on carbs at an energy-boosting cake sale at Pacific Quay, organised by Fiona Goodall from New Media, which raised £515



Media Village staff get set for the beginning of their Sport Relief Mile, started by CBBC's Dick and Dom



The Wales Today team show off their bling after running a mile in Cardiff