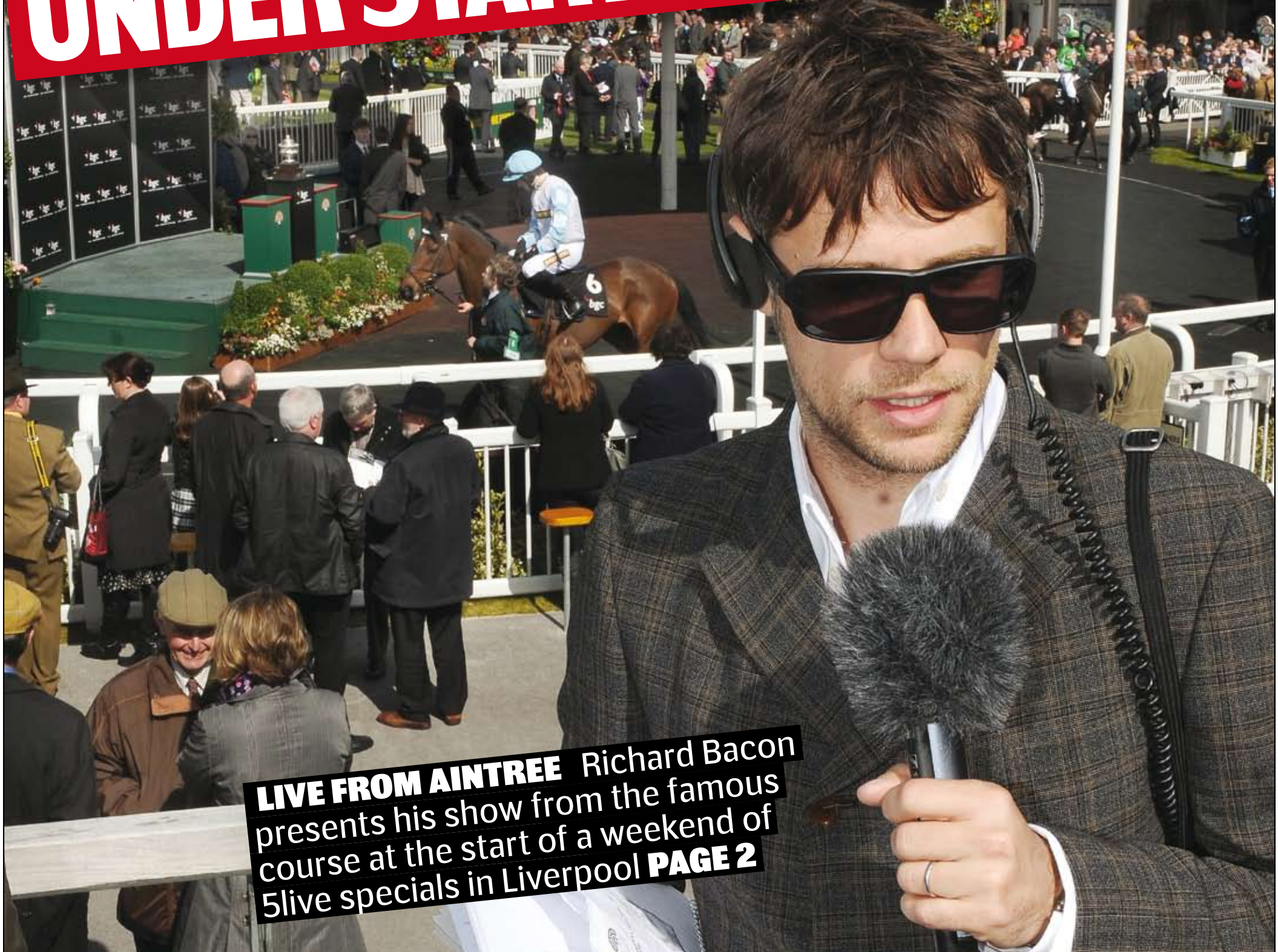


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THE BBC NEWSPAPER

UNDER STARTER'S ORDERS



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Communications for people at the BBC

Search begins for Magazines partner

by Sally Hillier

◆ BBC Magazines is looking to strike a deal with another company, as a way of introducing fresh investment to the business and aiding growth.

Preliminary conversations are to start shortly with interested parties, and at this stage a number of 'possible partnership structures' is being explored. The news was announced on Monday by Peter Phippen, managing director of Magazines, who described it as 'a very exciting opportunity'.

The development follows months of speculation and reports earlier this year that the BBC planned to sell the publishing operation, which performed strongly in the recent ABC circulation results, recording record sales for some titles.

While Monday's news hardly came as a surprise, some of those affected said they would like to have had 'more detail' about where the business was heading. Phippen, though, did not wish to speculate on any likely outcome.

In an email to Magazines staff, he said: 'I want to reassure you that we will only proceed if

we can find an appropriate partner, who understands our values and brands, and if we are able to structure a deal that works for both parties and delivers value back to the BBC.'

While the BBC Trust had given outline support 'for us to test the water', any eventual partnership would still require full trust approval.

The decision to go down the partnership route emerged from a review by Worldwide's Executive Board, which looked at the best way to take the business forward.

Last month the Strategy Review recommended 'new limits on Worldwide's activities', and in its own commercial review the Trust made clear that there would be no further acquisitions of the type and scale of Lonely Planet, for which the BBC was sharply criticised by publishing rivals.

The investigation by Worldwide's board had been 'wide and thorough' and had considered various options. Phippen said. It was agreed that forging a partnership 'could enable our portfolio of highly-regarded and profitable market-leading titles to meet its potential, while still protecting the BBC's editorial standards and brands'.

Damazer leaving 'best job in the BBC' for Oxford post

by Sally Hillier

◆ **RADIO 4 CONTROLLER** Mark Damazer is to leave the BBC. He will step down in October from the job, which includes overseeing Radio 7, to become head of St Peter's College, Oxford. It is a return to academic life for the man who attained a double starred first in history at Cambridge and was awarded the Harkness Fellowship at Harvard.

He will be leaving a job he 'has loved', he says, and he will miss almost all aspects of it.

'But I always felt that I should not do much more than seven years as controller,' he explains in his blog, 'and by October I will have had the best job in the BBC for six of those years.'

'I did not want to run the risk of my ideas drying up, being insensate to the best ideas of the many people who make Radio 4 what it is or have anyone muse over a date for my departure.'

'I knew that I would one day have to hand over the reins... I very much wanted to leave bursting with enthu-

siasm and love for Radio 4 and I am.'

His announcement prompted warm tributes with Mark Thompson and Tim Davie describing him, respectively, as 'outstanding' and 'brilliant'.

'His work has been characterised by integrity, total commitment to depth and quality, and a dedication to serving audiences, said Thompson.

Davie, director of Audio and Music, added: 'He has a unique ability to create a schedule for listeners that is intellectually demanding, offers wonderful breadth and is frequently inspiring.'

Before taking up his current post, one highlight of which was leading Radio 4 to the Sony Station of the Year title in 2008, Damazer was deputy director of News. He has held many other senior posts including head of Political Programmes, editor of the Nine O'Clock News and head of Weekly programmes, News and Current Affairs.

The process to appoint his successor at Radio 4 will start shortly.



A racing cert for 5live OBs

◆ **RADIO 5 LIVE** trotted up to Liverpool where it mounted three days of special programming tied to the Grand National.

As well as comprehensive coverage of the Aintree meeting, the network organised a 'meet the BBC racing team' event, and broadcast an edition of Fighting Talk in front of a city centre audience. It also broadcast a lively lunchtime debate on the future of football in Liverpool, and a Friday night preview of the Grand National, with guest Tony McCoy, who

of course went on to win Saturday's big race.

Another highlight was Richard Bacon's show, from the racecourse, during which Alex Ferguson gave a rare interview to the BBC. The Manchester United manager has had a long-running spat with the corporation, but was happy to talk to racing correspondent Cornelius Lysaght, broadcasting alongside Bacon, after the horse he co-owns, What a Friend, won at Aintree. The Liverpool special was part of Radio 5 live's efforts to get out and about to meet its audience.

NEWS BITES

RADIO 3 has launched its first ever weekly chart, marking sales of classical music. Every Monday the drivetime programme In Tune will unveil the chart and play a track from the Number 1 disc, with a more detailed look in the following day's breakfast programme. Radio 3's website will include clips from the top 20 and a list of the week's rises and falls.

DANCING WITH the Stars, the international version of Strictly Come Dancing, was the most watched programme in the US in the last week of March, making it the first non-Superbowl show to outshine American Idol in the last five years. It was the top programme for viewers aged 18-49, with an audience of 23 million - more than for CBS, NBC, Fox and CW combined in the time slot.

THE BBC Trust work programme for 2010 includes a value for money review of continuing drama, service reviews of Radios 3, 4 and 7, and the publication of its review of BBC One, Two, Four and the Red Button. There is also the impartiality review of science coverage, and a review of the complaints framework. In the autumn the trust will reveal its thoughts on the Strategy Review. Chairman Michael Lyons described the year's work as 'an ambitious agenda'.

FOUR YOUNGSTERS aged 11-13 will grill David Cameron, Alan Johnson (Labour and Lembit Opik (Liberal Democrat) in Election: Your Vote, to be broadcast on April 22 at 4.35pm on BBC One. Filmed in front of an audience of children, the programme will be presented by Angellica Bell with the discussion chaired by Andrew Neil.

THE NEXT generation of tv writers is being sought by the BBC Drama Writers' Academy. Now in its sixth year, the Academy, which offers training in all aspects of drama production, as well as developing writing skills, is the only course in the world that guarantees writers the opportunity to work on prime time television.

MICHAEL MCINTYRE will host this year's Royal Variety Performance in the presence of Prince Charles. The show will transmit on BBC One in December.

EASTENDERS: E20, an online version of the long-running soap penned by writers aged between 17 and 22 years old, is to return for a second series. Ten 14 minute episodes will be available on the EastEnders website later this year. Then they will be shown in five televised episodes on BBC Three.

MADONNA'S RECORDINGS have been played in public in the UK more than any other over the past ten years, according to the People's Artist Chart, unveiled on Radio 2. Madonna beat The Beatles into second place, with Robbie Williams at No. 3, Queen at No. 4 and Take That at No. 5.



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MPs want more info from BBC

THE HOUSE OF COMMONS public accounts committee criticised the BBC's level of public accountability and called for a change in audit arrangements in its latest report on 'value for money' at the corporation.

Chairman of the committee Edward Leigh said the BBC is 'currently immune from being properly held to account' for its spending. Unlike other publicly owned organisations, said Leigh, the BBC does not have to submit information of its expenditure to the National Audit Office for scrutiny on behalf of parliament.

'The current arrangements for the value for money audit of the BBC, under which the BBC Trust selects the subjects for examination and decides what information it will allow the National Audit Office and this committee to see, are anomalous and untenable,' he said.

The committee's report suggests that there is a disparity between the British public's view of the level of transparency and accountability expected of a publicly funded corporation and that of the BBC itself, which needs to be bridged to restore public confidence in the corporation.

It also calls for a proposed accountability review to be moved forward from the current prospective date of 2016, when the Royal Charter is due to be renewed. 'Putting proper accountability on hold for six years in this way is not acceptable,' Leigh argued.

In response to the report, the BBC Trust insisted it had given the NAO all the information required; 'They have had full access to all information for the two studies covered by today's report, and we have recently agreed a range of ways to enhance this access further in future,' the trust said.

That improved access meant more routine sharing of information, including audit committee papers, risk registers and financial reports, a spokeswoman explained.

The trust added that any arrangement between the BBC and NAO must 'safeguard the BBC's independence from parliament and the government of the day': 'Government-commissioned research shows that the public agrees that the BBC should be independent from government and Parliament.'

In a March PAC hearing on the handling of three major BBC building projects, trustee Jeremy Peat told the committee that the trust would 'be very happy to consider the NAO as our auditor if they wish to tender for contract when it is next renewed, which is likely to be around 2012', provided the NAO reported directly to the trust.

A golden age for children

by Claire Barrett

IF THE STRATEGY review comes up trumps for Children's and delivers extra funding, Joe Godwin wants more factual programmes, more serious drama and higher levels of investment in independently-made British animation.

'We currently put in around 20 percent each time; I'd like to put in more,' the director of Children's told a BBC Academy never stop learning event last week. 'I'd like to do more programming about the world outside the UK, to satisfy children's curiosity about other children, and it would be nice to have a longer run drama series for 12-13 year olds.'

Entertainment programmes - where the younger Godwin learnt his trade - would remain an important part of the mix. 'We have to remember that going to school can be quite hard,' he reasoned. 'A big part of what we do is to allow children to relax, chill out, laugh.'

Most importantly, he wanted all of the UK's 12m children to find

something on the BBC that was important to them - whether it was watching people like themselves, seeing their passions reflected or having the world made easier to understand. 'I want to see more children with learning disabilities on tv,' said God-



Joe Godwin - passionate about children's programming

win, who picked out *Something Special* - which introduces sign language to special needs preschoolers - as the programme of which he is most proud. 'It's a great unheard voice and they are such loyal consumers.'

Not that all this amounted to a 'vision', argued the director,

four months into the job. 'The move to Salford will be difficult; now is not the time to reinvent things.'

But next year's move north was a time to bring down some barriers. Media City was built and wired for the digital age, believed the University of Manchester graduate, and was a building that enabled people to get involved and get noticed. 'Instead of 12 little boxes in floors [as in TVC's East Tower], we'll be on two floors. We'll be able to bump into other people; there'll be much more natural sharing.' The divide between television and online would be eroded, with new recruits likely to be people who 'had their heads around both'.

It was a 'great shame' that many in his department could not go to Salford - and about half can't - but this would create opportunities for others, said Godwin, pointing out that when he joined Children's 20 years ago he knew 'bugger all'. 'People gave me the chance to learn. Skills are secondary to a passion for communicating with

children. It's a specialism to my mind and I want it to stay that way.'

He shared concerns about ITV's withdrawal from children's programming, but pointed to other major players, such as Disney and Nickelodeon, who were providing healthy competition to the BBC. 'If you ask children what their favourite drama is they are as likely to say Hannah Montana as Tracy Beaker,' he argued. 'The audience likes American stuff.'

Godwin denied that television's days were numbered, believing that there would always be a place for linear channels, but he accepted that Children's had to match audience expectations to get their content whenever and however they wanted. 'We're sort of there in a way, with the iPlayer a phenomenal success story for children.'

With the web, games consoles and 31 dedicated channels, children growing up in the UK today had 'never had it so good' in terms of choice and quality. 'The golden age is now,' Godwin claimed.

Refining the look - a subtle shift for urban music station

THE STATION formerly known as 1Xtra has moved further into its new role as the urban complement to Radio 1 with the announcement of a new look and strapline.

Now officially known as BBC Radio 1Xtra, the station has had its logo redesigned to reflect the new alignment - with the 'xtra' part of the title now much reduced in proportion to the 'one'.

It also has a new tag: '1Xtra offers

Xtra RnB, Xtra Hip Hop to Radio 1'. During daytime hours the on-air trailing will reference this line, but in the evening extra details will be added to reflect specialist programming on offer, for example 'Xtra UK G to Radio 1'.

James Wood, Radio 1's head of marketing, called the move a 'refinement' rather than a relaunch and said it reflected a change in how the station wanted to be perceived. 'At



first we wanted to set 1Xtra up as the BBC doing a pirate radio station. It needed to have credibility and was in a sense a little bit removed from

Radio 1,' he told Ariel. 'What we've tried to do now is re-establish it as a complementary output. You've got Radio 1, and then Ra-

dio 1 Xtra - if you're not satisfied with Radio 1's delivery of urban music, you can go over to Radio 1Xtra where we've got more of it.'

Wood argued that the station's previous strapline, 'love black music, love 1 Xtra', was too ambiguous. 'Was it music of black origin, was it music for black people, or was it even both?' he said. 'We felt that with a bit of tweeking we've got a better offering.'

Now fans can play Doctor as games are added to programme portfolio

by Adam Bambury

DOCTOR WHO fans not content with merely seeing Matt Smith in the new series of the show will now get the chance to play him as well with the announcement of a series of Who-themed computer games.

Billed as 'interactive episodes' of the series, Doctor Who: The Adventure Games will let players control the Doctor and his assistant as they travel across time and space and meet both new and existing characters in four new adventures.

Piers Wenger, Head of Drama, BBC Wales and Executive Producer, Doctor Who, emphasised that the online games would form an integral part of the series. 'There aren't 13 episodes of Doctor Who this year. There are 17 - four of which are interactive,' he said.

'Everything you see and experience within the game is part of the Doctor Who universe: we'll be taking you to places you've only ever dreamed about seeing - including locations impossible to create on television.'

The project - which will be available to download free for PC and Mac computers from the Doctor Who website - has been commissioned for online by the Vision Multiplatform team, driven by BBC Wales Interac-

tive, and developed by UK game designer Sumo Digital.

It also features a number of people involved with the television series: Doctor Who exec Stephen Moffat is an exec producer, and stories and scripts are coming from Phil Ford (co-writer Doctor Who 'Waters of Mars') and James Moran (Severance, Torchwood Children of Earth).

The show's central protagonists - the Doctor and Amy Pond - have been digitally recreated, with Matt Smith and Karen Gillan providing full voiceovers.

'Establishing new forms of drama is exactly what the BBC should be doing,' said Simon Nelson, head of BBC multiplatform in Vision.

'By aiming these 'interactive episodes' at the broad audience of TV show - unique in British television, in that it encompasses at least three generations - we're aiming to encourage the family to gather round the PC or Mac in the same way they do the television.'

The first episode of the *Doctor Who: The Adventure Games* will be released in June. More details about its content will be revealed later this month.



The digitised duo. Inset: a gang of mini Doctors at a Doctor Who toy launch hosted by Worldwide last week

Sony nominations for threatened stations

DIGITAL RADIO stations 6 Music and Asian Network received a welcome boost with the announcement of the nominees for the Sony Radio Academy awards, while Radio Berkshire came top of the local radio list.

6 Music and its presenters received an unprecedented seven nominations, two in the Music Broadcaster of the Year award for Huey Morgan and Steve Lamacq. Presenter Lauren Laverne is up for Music Radio Personality of the Year and Best Music Programme, and Adam and Joe are in the running for Best Comedy. Steve Levine has been nominated as Best Specialist Contributor, and the station itself is a contender for Best Station Imaging.

6 Music's Jarvis Cocker and Asian Network's Waqas Saeed are both competing for the public-voted 'rising star' award. Asian Network is also in the running for Best Speech Programme thanks to presenter Nihal, and Best News Special for the BBC Birmingham programme Passport to Murder, which investigated allegations that

some British Asians were going back to India and plotting to murder spouses or relatives.

Among many other BBC nominations it was also a particularly good day for local radio, which has 18 contenders. 'It's the highest number of nominations for the English Regions that we can remember,' said a spokeswoman.

Radio Berkshire tops the list with four nominations, two of them for The Andrew Peach Show - which is up for Best Breakfast Show (under 10 million) and Best News and Current Affairs programme - and one for Peach himself who is nominated for Speech Broadcaster of the Year. The station is also a contender in the Best Community programming category thanks to The New Ballads of Reading Gaol, which documented a poetry writing initiative involving local young offenders.

The Radio Academy awards and the Rising Star prize will be presented on May 10 at a ceremony in London hosted by Radio 2 breakfast presenter Chris Evans.

6 Music's Steve Lamacq could be Music Broadcaster of the Year



6 into 2 won't go - no plans for rebrand

THE BBC has poured cold water on claims that 6 Music is get a new lease of life as Radio 2 Extra.

'There are no plans to rebrand 6 Music as Radio 2 Extra,' the BBC said on Monday following weekend newspaper reports suggesting that the station would be relaunched under a new name, while continuing to feature many of its current presenters and much of the same playlist.

In a brief statement, the corporation explained: 'We have said that we will reinvest any funds from the proposed closure of 6 Music in digital radio content. This commitment remains and we are looking at a number of ways of doing it. But simply rebranding 6 Music as Radio 2 Extra is not one of them.'

This is sure to disappoint the people who are involved in what has turned into a high-profile campaign to save 6 Music since it was earmarked for closure in the Strategy Review last month.

David Bowie, Lily Allen

BBC
RADIO



and former culture secretary James Purnell are among those who have criticised the proposals to shut down the station, whose remit includes supporting live music and new artists.

Feelings have been made known online and at a 'Save 6 Music' protest outside Broadcasting House two weeks ago.

The station, launched in 2002 and home to presenters such as Jarvis Cocker, Lauren Laverne, Steve Lamacq and Tom Robinson, has an annual content spend of around £7 million, and reaches 695,000 listeners a week.

The controversial recommendation to close it was one of the 'tough choices' made in the Strategy Review as part of the effort to do fewer things better.

The review also proposed shutting the Asian Network, using the resources released 'to serve Asian audiences better in other ways'.

This decision has been criticised as well, by fans passionate about the station, although the press coverage has been smaller in scale than that generated by 6 Music.

DANCING TO A DIFFERENT BEAT



Star turn: James Hobley, disco dancer, at a contest in Blackpool's Tower Ballroom

As BBC Three begins a season on autism **Rumeana Jahangir** hears how disco dancing helped one boy interact with other people

HIS NAME IS JAMES HOBLEY. Two years ago, he couldn't read or write properly. Then a leaflet for local dance lessons dropped onto his doormat. He is now a talented disco dancer and his learning and social skills have improved dramatically.

James, along with his ten-year-old twin George and older brother Alex, is autistic. He's also the star of *Autism, Disco and Me* – one of four documentaries in BBC Three's upcoming season on the developmental disability that affects a person's social interaction. The hour-long programme follows James in his bid to win the national Disco Kid competition at Blackpool and is narrated by former *Strictly Come Dancing* contestant Craig Kelly.

'Within the first two minutes, I forgot about James's autism because he has a lovely personality,' recalls producer Liz Bloor. 'He has such a loving spirit about him – such a sense of fun.'

Bloor worked closely with the brothers and their parents, Sheila and Andy, who believe dancing has 'unlocked' James's mind. She also

took advice from the National Autism Society before filming the family for three months. 'You can't go into a film like this with a fixed idea of what you are going to get,' Bloor says. 'It's their film, not ours. You have to be relaxed about the direction it's going to take.'

'It's their film, not ours. You have to be relaxed.'

An issue that Bloor had to work with was the brothers' timekeeping practices. 'Some people with autism are rigid clock-watchers. If you say that you'll be there at 12 o'clock, it can really upset their day if you're late.' But she found the whole family to be relaxed and the documentary captures some wonderful moments

of James bouncing on his trampoline and the twins lying on a bed, joking with each other.

Working with children always poses certain challenges but the brothers' autistic condition meant that the filmmakers sometimes had to amend their schedules at short notice. 'There were often moments when George [James's twin] didn't want to engage with us. He didn't understand why we kept asking him questions,' she explains. 'We had to be really patient and just be prepared to come back on another day. It's a big ask for a ten-year-old to be performing all the time, talking about himself and his emotions. That was something he did find very difficult, so that was hard.'

Working on the documentary also made Bloor realise how hard it can be to deal with the condition. 'The boys have no sense of danger so you have to be permanently vigilant which makes life tricky,' she says. 'As

soon as they went out of the house, they would very quickly run in front of cars.'

Despite the extra difficulties, Bloor found that she hit it off with the children straightaway and was moved by James's spirit and joy when she first saw him dance. 'It was pretty special; it made me realise that he had incredible talent. He was so polished and professional.'

The documentary is just as much about James's progress through the different dance competitions as it is about autism. It ends amid the glitter, costumes and music of the Disco Kid contest in Blackpool's Tower Ballroom. 'I realised I was looking at some of the best children dancers in the whole country,' says Bloor who

had never been to a dance competition before.

Other documentaries in BBC Three's season include a follow-up to last year's *The Autistic Me* which followed three young people with autism, *The Autistic Driving School* and a two-parter called *The Autistic Prom*.

Bloor points out that the condition can often be wrongly generalised. 'There's a wide spectrum through which autism can manifest itself.'

She says the work was fun to do. 'It was a great experience and I really enjoyed it. The Hobleys were a lovely family to work with. I'm going to keep in touch and see how they are all doing.'

BBC Three's autism season starts on April 22. *Autism, Disco and Me* will be shown on May 6

HIDING AMONG YOU

Herm Baskerville, web assistant, Manchester Multiplatform, has Asperger Syndrome

I pretend to be a real person for a living.

All right, that isn't in my job description. Nor is it a recognised skill for one's CV. Most people take it for granted. Most people haven't got Asperger's syndrome.

I have learned to live among them almost undetected.

Sometimes it's a question of degree. Many real people are uncomfortable and awkward socially. When alert and prepared, I can seem merely uncomfortable and awkward too. Make eye contact, force animation into your voice and smile, always smile. Then there's the telephone. Most real



people won't noticeably jump when it rings. Pause: steady your heartbeat and voice before answering. Use caller ID. There is nothing more intimidating than unknowns.

Physical contact: now that's tricky. Thankfully, ours is not a kiss-both-cheeks culture. The great British handshake I've learned to anticipate and mimic, even receiving compliments on my firm grip.

Some things real people do, I simply cannot. Being too anxious and clumsy to consider myself a safe driver, I never learned. Lacking capacity and drive for relationships, I'm resigned to singledom.

Not all Aspies understand jokes, let alone share my offbeat sense of humour. Most might not joke about 'real people', but all of us can recognise the feeling of being an alien among our own kind.

HIS CONDITION CHANGED US

Anna Sabti, web assistant for Bitesize (White City), has a brother with autism

My younger brother was diagnosed as being on the autistic spectrum at the age of three. He would spend hours obsessively lining up wooden toy blocks, video cassettes, felt tip pen lids – anything he could get his hands on. Our whole house would be covered in perfectly lined up objects, and if any of them were moved David would scream the place down.

It was very difficult for my youngest brother and me to understand; being children ourselves we had little patience and probably resented the extra attention David received. It

felt difficult and embarrassing to explain our brother's strange behaviour to our friends.

David struggled with language and found it very hard to communicate his emotions, while any disruption of his routine would result in a tantrum and my parents got disapproving looks in shopping centres from people who assumed he was a very disobedient child.

Things really changed for us when we stopped trying to make him more 'normal' and instead altered ourselves. We had to change our perceptions of 'normal' behaviour because there really is no such thing. We also changed the way we communicated with David; instead

of trying to force him to speak our language we slowly started to speak his. We could talk to him through play, using puppets and toys and silly voices. We adapted our tone of voice to one that made him feel calm and relaxed.

David is 19 now and he's at a specialised school for young people with autism where he can learn life skills and how to take care of himself.

Autism has changed my family and the course of our lives. But it is so different from person to person that when you are close to someone who has it you don't see it as a condition. It's more like a facet of their personality.

cutting edge



**BILL
THOMPSON**

'Deep Throat just tweeted'

DEEP THROAT would have had a hard time staying anonymous if Watergate happened today, and not just because of the prevalence of CCTV systems in underground car parks. The chances are that Woodward or Bernstein, the two Washington Post journalists who used his information to uncover the story behind the Watergate break-in and unseat Richard Nixon, would have ended up exposing his identity through careless use of new technologies.

One reason that Mark Felt managed to keep his secret for decades was that his name and contact details weren't stored in the address book of an easily hackable mobile phone. There were no emails from 'deephroat@carpark.gov' to be traced in the Post's server logs, and he didn't accidentally update his Facebook profile to say 'just briefed a journalist on big gov scandal!'

These days both sources and the journalists they talk to run the risk of inadvertently exposing themselves every time they rely on digital technologies to contact each other, and the dangers of exposure are only going to get worse as these tools become more embedded in our daily lives.

The risks of email being intercepted or simply trawled through by those investigating a leak are well known, and data retention laws in Europe which would see records of every email exchange stored for up to two years mean no investigative journalist would dream of using email to talk to a confidential source.

'No-one would use email to talk to a source'

But now our tools can expose us in other ways, especially when they reveal where we are – and who else is in the same place. Smartphones like the iPhone and Google's Nexus one come with GPS systems, so they know exactly where they are at any time, and many social media tools like Twitter can add this 'geodata' to posts.

Location-based services like Brightkite, Foursquare and Rumble invite their users to check-in as often as possible, and sites like Facebook encourage a degree of sharing.

The consequences are real. Earlier this year a group of privacy campaigners put up a site called 'Pleaserobme' that used public posts to figure out where someone lived and when they were away from home, inviting burglars to take advantage of the opportunity, and it can only be a matter of time before the geographical proximity of a civil servant to a journalist immediately before a leak is used to out a whistleblower.

The desire to be open and transparent about where we are and what we're up to is understandable, but we need to make sure that we minimise the risks to those we ask to trust us.

Bill Thompson is a technology writer

Happy to be in the hot seat after all

Two years after becoming a presenter on the Today programme Evan Davis is relaxing into his own personal style and enjoying the job, as he tells **Candida Watson**

EVAN DAVIS is looking tired. He has been in the *Today* office since 0345, done a long interview with David Cameron at 0810, then had to hang around to have his picture taken and be interviewed by Ariel and a national newspaper.

Nonetheless he is warm and enthusiastic as he talks about his two years on the flagship radio programme, which began as an attachment from his role as economics editor on April Fool's Day 2008.

'What that says I don't know,' he laughs; 'But I'm sure it's significant!'

He says that for the first six months he felt 'really out of my depth'. He joined thinking presenting would be easy, and was quickly disabused of that notion: 'Once I got down to it I realised it's difficult. You are operating under a lot of constraints, the clock is a very severe one, the need to get a news line, to engage the audience, not to make a complete fool of yourself. My admiration for other presenters – not just on *Today* – went up enormously.'

When he is presenting he gets in two and half hours before the programme starts, to brief himself on the day's stories. It's not a lot of time when the running order can change right up to the wire, as news breaks. He pays tribute to the *Today* production team for the briefs and expertise with which they help him prepare.

Once on air, he's on his own with the interviewees and the listeners.

He is a little rueful about his interview with Cameron. 'The twitter comments afterwards were that it was far too soft. I think it had a rather saggy middle and I was more worried about that in retrospect than I was about it sounding too convivial.'

He knows there is a part of the *Today* audience which thinks he shouldn't do the big political interviews because of his less combative style, but says: 'The programme has a tradition of adversarial interviews of which John Humphrys is the most celebrated craftsman. I'm not going to match him at that, and I don't particularly think it is sensible to do so; it's better to say we will have different styles.'

And the Davis style did elicit information from Cameron, not least that he's too wary of alienating powerful press interests to name his favourite newspaper.

Davis also gets out and about, recording material for *Today*, and if you haven't seen the film on the programme website of him trying to be an escapist then you have missed out. He says: 'Being the new boy you say yes to whatever they ask you to do, but also I was brought up on *Blue Peter* and Na-



PHOTOGRAPH: ANNA GORDON

tionwide and just going out and doing stupid things like seeing if you can escape from a straitjacket is part of that. But also it's good for the programme to have presenters outside the studio.'

'Being the new boy you say yes to whatever they ask – escaping from a straitjacket is part of that'

That said, Davis finds the public recognise him for presenting *Dragons' Den*, not *Today*. Nor is he immune from the allure of fame himself, citing meeting the Dalai Lama, Stephen Hawking and Karl Lagerfeld as some of his *Today* highlights.

He is also proud of an interview he did with Peter Mandelson after the last Queen's

Speech. He says: 'It was feisty and entertaining and made a point other people hadn't been making about these laws that pledge to abolish child poverty, or halve the fiscal deficit, without saying how.'

His lows are interrupting people, and perhaps, giggling too much. He thinks it's a subconscious way of trying to relax guests, but acknowledges it can sound as if he is the one who is nervous.

Critics make much of it, and Davis has also been the subject of sniping in gossip columns. Asked if it upsets him he says: 'It did, but it doesn't [now]. The criticisms that hurt are the things that deep down I know are true. When they just talk nonsense or make spiteful personal comments I don't particularly mind any more.'

He certainly comes across, for all the bags under his eyes, as a man who enjoys his job. He says when he came to *Today*, on that attachment, he genuinely thought he would go back to being economics editor. Now he says: 'I'm not looking to move elsewhere. It's a very good place to be – very good fun.'

LOCAL HERO

From warzones to earthquakes Peter Grant has followed the story for local radio audiences across the UK.



by **Candida Watson**

MILLIONS OF LOCAL radio listeners will be missing a familiar voice as this election campaign gets underway, because after 32 years in radio, twenty of them working for GNS, veteran reporter Peter Grant has left the BBC.

During those years Grant dallied with national output, working in the radio newsroom in the 80's, at Millbank and for the Today programme, but mostly he broadcast to the vast audience [10 million on average] that tunes in every day to BBC local radio across England, and to the national radio stations in Scotland, Northern Ireland and Wales.

For them he shivered in the snow outside Stormont over the long days in 1998 when the Good Friday agreement was hammered out; sweltered in the Middle East on embeds in the Gulf War, the invasion of Iraq, and on many return visits to the country over the years; listened to mortars whistling in from Taliban positions, and told the story from conflicts and disaster zones from Kosovo to Kabul.

Through it all he retained his mordant humour and enthusiasm for the job, but he also realized that the sadness of much of what he was reporting on was taking a toll on him. He told Ariel; 'I tend to specialize in death and destruction. I thought - when I was start-

ing out - that you got hard and cynical, became a battered old hack, in fact I've found it gets to me more. Rather than growing extra layers I feel you use layers...'

It was also getting to him physically; 'GNS demands 2-3 hours constant broadcasting morning and evening, and that's draining. You have to do it properly, you have to treat each 2-way as if it's the only one you're doing, because the listener to Radio wherever neither knows nor cares that you have just done a long run of two-ways, endlessly repeating the same information.'

Peter Grant first worked for the BBC as a freelance in Hull, before getting

a staff post on Radio Oxford in 1978. There followed what he describes as 'meteoric progress, starting as a reporter and ending as one.'

Looking back on his long career Grant said it was hard to select specific highlights - but when pushed cited his time with the US Army's 3rd Infantry division during the invasion of Iraq. He said; 'They took the river crossing into Baghdad and being the reporter who got the story out, that's what every journalist wants - being the person who tells the story to the world.'

On the flip side he was deeply disturbed when a man died before his eyes after being extricated from the rubble of a building that had collapsed

in the Pakistan earthquake of 2005. 'I thought ' what am I doing this for, why am I watching someone leaving this life? But then you think perhaps if I can explain this a bit better for people listening then that's the job I'm employed to do.'

Grant, who intends to travel for pleasure rather than business now, says there are stories happening this year he would love to have covered, but even so he has no regrets about hanging up his flak jacket, microphone and headphones. His closing thought on his career would serve as a summary for many BBC reporters; 'I've been very lucky. I've been in amazing places at astonishing times.'

World of opportunities for bursary winners

Kari Blackburn award opens doors for young journalists

by **Claire Barrett**

MICHELLE KATAMI grasped the merits of minding the gap; Doreen Wambui learnt who her friends were; while Matthew McDot discovered a desire to dance. But alongside life lessons, the three African journalists spent their recent two month placements understanding how and why we do things at the BBC and having a go themselves.

The trio were winners of the Kari Blackburn bursary - funded by the World Service and World Service Trust and commemorating the late BBC journalist who drowned in 2007. Respected for her coverage of African affairs, Blackburn was also a champion of the continent's broadcasting talent.

People like Matthew McDot, a newsreader for Ugandan station Dembe FM, who applied for the bursary with little confidence, but left London with big ambitions. 'I thought, of all the people

who will apply, what are the chances that I will be a winner?' he tells Ariel.

But spurred on by his editor, McDot earned stints with WS programmes Focus on Africa and Network Africa, learning from those he'd listened to growing up. He returns to Kampala with new presentation skills and 'a goal to make a name for myself as the best newsreader back home'.

With BBC on his CV, he hopes doors will open for him, but he'll never forget stepping out of the taxi and seeing the words BBC Bush House above its grand entrance on The Strand. 'If there was no one on the street,' he confides, 'I would have danced one of those happy dances from the Broadway musicals.'

For Michelle Katami, a sports specialist from Kenya's Radio Jambo, the bursary was a chance to further the studies that financial constraints cut short. After spells with BBC Norfolk's sports team and at Fast Track, the WS African sports show, the woman who majored in print journalism got 'radio and online training and experience in totality; I am now a multiskilled, multimedia person'.

Her first trip abroad, it was also Katami's first experience of snow, and of a transport system 'which is all about minding the gap'. 'I have sampled a new culture, witnessed how life is in

Europe. It's a major cultural boost.'

Like Katami, Doreen Wambui had never left her country. 'I cried a lot before getting on the plane; it was so scary,' reveals the Kenyan student, who was presenting for her university

Orphan Doreen Wambui was saving to study journalism part time



radio station when she spotted the bursary advertisement. 'It was like, 'this is it,' she says. 'I have always admired the BBC and its work and I saw the bursary as my way to the promised land.' Supported by her radio director and close friends, others were less encouraging, claiming she was too young and lacked formal training. 'I had to lose some of these friends,' she says. 'I simply can't tolerate people who put me down.'

She won time with Radio Humberside, then with WS Outlook, working on human interest stories like the girl born up a tree during the 2000 Mozambique floods, for which she provided the voiceover. 'Just to think my voice is communicating to global audiences keeps me grounded and humbled,' she says.

'There I was, a 20 year-old orphan trying to make it big in the world of journalism. I'd been saving to study part-time at journalism college. Never in my wildest dreams, had I imagined I would have such an opportunity.'

Whether others will remain unclear - Global News is reviewing its training provision for partner station journalists. But Jackie Chambers, who manages the bursary, believes its namesake would approve. 'The three journalists left here confident, happy and brimming with ideas and plans. I worked with Kari and I think she'd have been very pleased.'

TRADE SECRETS

How to make the most of BRAINSTORMING

Stuck in a rut when it comes to getting ideas? Want to use your team's creative talents in the best possible way? The BBC's Creative Network is on hand to help staff blast through any mental blocks

1 If you're a manager, please don't use brainstorm sessions just to pursue your own ideas and dismiss ones from your colleagues. Your team will effectively give up being creative!

2 Before you begin to brainstorm, it's important to know exactly what the problem is. If you clarify the 'real' challenge, you will get to the heart of the dilemma.



3 Focus your brain on something completely different from the presenting problem. This allows you to escape from the well-trodden path of safe and predictable ideas. It will give a fresh perspective or a different starting point - helping you to make new connections and challenge assumptions.

4 Explore all aspects of the 'problem' from every angle. This will help you to move from problem (negative) to challenge (positive, because it invites possible solutions). Here's a list of questions you might use to interrogate the 'problem':

- When does it occur?
- Who else is involved?
- How have you tried to resolve it?
- What happened?
- What's stopping you from finding solutions?
- What might be an ideal outcome?

5 Take all this information and write a number of 'challenge statements' to use as springboards during the brainstorm. This will engender a positive mindset and pave the way towards many possible solutions. Use some of the following sentence constructions:

- How to...?
- How might...?
- In what ways might...?

The Creative Network is an internal group of 40 trained coaches and facilitators from every division across the BBC. They offer a comprehensive service in running sessions on ideas and development whether it's a short brainstorm or a department away-day and can be contacted through the global address list.

Thanks to Frank Ash, manager of Creativity & Audience



RESOURCE OF THE WEEK

MAPPING THE ELECTION

◆ Need to swot up on the constituency boundaries for your election coverage?

BBC Distribution has Ordnance Survey data which can be used by everyone in the BBC. The kindly folk have now produced maps of all 650 Westminster constituency seats which are available on Gateway at <http://home.gateway.bbc.co.uk/dis->

tribution/parliament/

The illustrations show the new constituency boundaries, which come into force on polling day - May 6.

The English, Welsh and Scottish maps are licensed for full BBC use, internal and external (including online and broadcast). However, Northern Ireland maps are licensed for internal use only.

BBC IN ACTION

Three weeks, 3000km and one global power made a road trip to remember for the Highway Hindustan team at the Delhi bureau. They travelled along India's Golden Quadrilateral which connects the capital with Kolkata (formerly Calcutta), Chennai (Madras) and Mumbai. The journey was triggered by the Indian government's announcement that, from June onwards, 20km of road will be constructed daily in one of India's most ambitious infrastructure projects. 'We were curious to find out how it will shape the India of tomorrow,' says

project manager Santosh Sinha. 'What better way of finding out than travelling the road ourselves?' The multimedia team, which included cameraman Pan-kaj Bhakuni, studio manager Garima Saraf and correspondents Brajesh Upadhyay and Vinod Verma, visited both affluent areas and rural villages where they reported on the tension between farmers and industrial developers. They produced content for BBC World, BBC Hindi, World Service and News Online before reaching their final stop in Mumbai on Saturday.

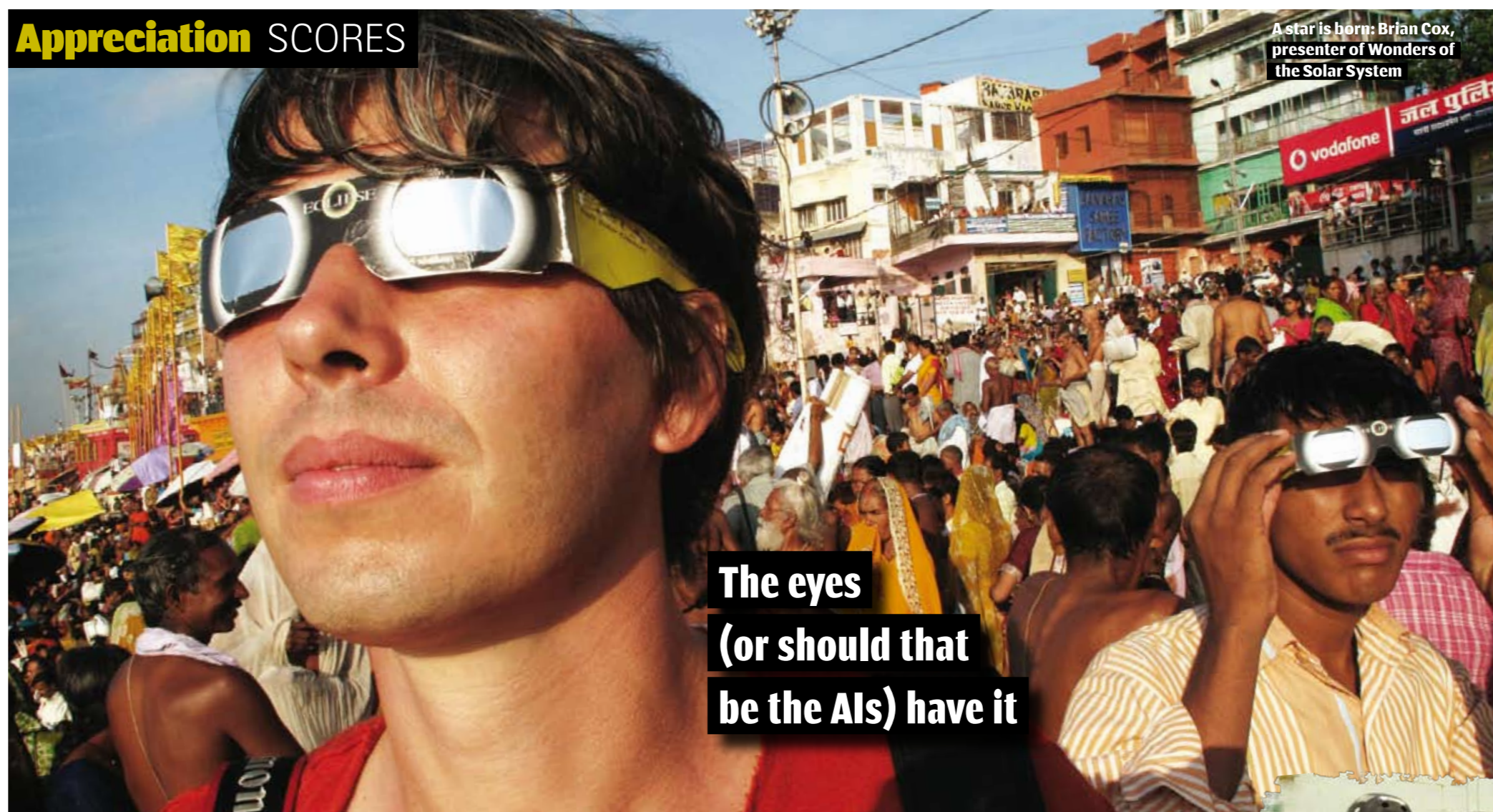


Vinod Verma, multimedia correspondent, talks to a villager who gave up his land for the Tata Motors factory in the eastern Indian city of Singur



It seems people don't just want their chosen brand of beer to make them drunk, they also want it to produce an iPhone app that locates nearby gigs to get drunk in. Airlines that simply fly to your destination? So passé. How about one which provides an on-line service to find fellow travellers to share the airport taxi? Now that's blue sky thinking. Of course, by taking advantage of all the free, logo-covered assistance you might start thinking you owe them something in return...Will that iPlayer be all, sir?

Appreciation SCORES



A star is born: Brian Cox, presenter of Wonders of the Solar System

The eyes (or should that be the AIs) have it

◆ **WONDERS OF THE SOLAR SYSTEM** held its audience in awe for the last month with the final two episodes achieving sky-high AIs of 90. Broadcast at 9pm on BBC Two, the programme was hailed a great success and a new star was born in its presenter Professor Brian Cox.

'He's so excitable and enthusiastic, he makes even

the dry bits seem brilliant. Can we keep him?' said a female viewer, 19. 'Fantastic programme, easy to understand, full of information that I never would have understood if I had read a book,' said a male viewer, 57.

The series averaged an audience of 3.2m and drew more younger viewers than is usual for BBC Two documentaries. The first episode also gained around

575,000 iPlayer requests which is a record for BBC Two factual programming.

Cox is now going on to present a new four-part BBC series called *Universal* about the laws of the universe.

For all overnights and AIs, visit audienceportal.com.

SPEECH PATTERNS

BRAND BUTLERS

◆ In the past, all a brand did to make money was associate itself with our subconscious desires and play them out through a carefully constructed ad.

Today, the brand acts as a benign Jeeves-like figure, responding at a moment's notice to the mundane demands of our hectic lives.

'Serve not sell' is the mantra of the Brand Butler, a term coined by the marketing gurus at trendwatching.com.

It seems people don't just want their chosen brand of beer to make them drunk, they also want it to produce an iPhone app that locates nearby gigs to get drunk in. Airlines that simply fly to your destination? So passé. How about one which provides an on-line service to find fellow travellers to share the airport taxi? Now that's blue sky thinking.

Of course, by taking advantage of all the free, logo-covered assistance you might start thinking you owe them something in return...Will that iPlayer be all, sir?

CHANGING PLACES

◆ **PAUL MYLREA** has joined the BBC as its official spokesman and Head of Press and Media Relations. He replaces **DONALD STEEL** who has taken up the mantle of Chief Communications Adviser and Associate Fellow of the BBC Academy.

STEVE RAWLING has left North West Regional Programming to become development producer at the newly-formed BBC North. He will be helping the departments moving to Salford collaborate on ambitious events and programmes. Journalist **WYRE DAVIES** has left the green grass of his

Welsh home to become the BBC's Middle East correspondent.

CHRIS PARKER has taken up his new role in Marketing, Communications and Audiences as head of Editorial Standards, Compliance and Risk.

Award-winning Operations Manager **JAN HEALEY** has left after 24 years at BBC Manchester.

She signed off with the words 'I have been so lucky to have worked with such creative and innovative and downright lovely people. Yes, you have been a pain sometimes but it has all been worth it!'

Wyre Davies: leaving Wales for the Middle East



LEARNING CURVE

◆ Do you feel that technology is moving too fast for you to get a grasp? Not sure how to face the challenges it creates or to exploit the opportunities it offers?

BBC Academy is holding a seminar on Media Tech Trends 2010 about the audience's use of digital media and how the media industry can respond. It will also give an outline of the FM&T initiatives at the BBC and how technology can help people around the world. Speakers from FM&T, World Service Trust and IBM will be at the all-day event on Friday (April 16) in White City. To book a place, go to tinyurl.com/y8bmv2c or Learn.Gateway.com.

Meanwhile, Intro to Mobile is a full day workshop for production staff who would like to learn more about mobile technology, content and BBC Mobile Services.

To book a place for this event on Wednesday April 14 visit <http://learn.gateway.bbc.co.uk/events/futurenow/events.asp>



SHAMELESS PLUG

◆ **MARY SWEENEY**: Scriptor on the Audio Description team at Red Bee Media, Broadcast Centre, White City.

Away from work, I often race over to Berkshire to play the all-female sport of roller derby with The Royal Windsor Rollergirls (RWRG). But don't be fooled, this ain't no roller disco. It's frantic, exhilarating and completely addictive.

Invented in the US during the 1920s, roller derby is an extreme sport where two teams of five women skate together around an oval track. The four 'blockers' have to help the fifth member, the 'jammer', through the pack so she can score points every time she laps opposing players.

Skaters are dolled up to the max in protective pads & helmets and eye-catching 'boutfits' - glamour 'n' guts in one fearsome package. Derby girls also choose a tongue-in-cheek track-

side moniker - I'm known as 'Red Arrow'.

I started skating with RWRG last summer after watching a friend play. I love it - the adrenaline rush is immense. Despite all the protective gear, the inevitable pile-ups means I've racked up lots of fantastically colourful bruises, fishnet burn (aka 'rinkrash') and scar tissue on the shins.

RWRG has 50 skaters, including six male referees. Recruitment across the UK is expected to rocket with the recent release of Hollywood roller derby flick, *Whip It*, starring Drew Barrymore.

After nine months' training, I'm about to make my bout debut, when we take on Cambridge's Romsey Town Rollerbillies on April 24 at Wycombe Sports Centre. Tickets are £5 in advance (available through your local roller girl), £6 on the door, or through windsorrollergirls.com. The question is, do you dare to derby?

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

No way to treat an ex

In 2005 BBC Broadcast staff were outsourced to an Australian bank, Macquarie. These included the BBC tv announcers, playout directors, sub-titlers and promotion makers. Their terms and conditions were protected for three years but the BBC effectively washed their hands of their ex-staff, although continuing to require them to carry out the same work as before.

Now renamed Red Bee Media, the company wants not only to halve the redundancy entitlement for new joiners and existing staff but also to reduce the entitlement for service already worked by over 30 percent.

In a further blow, management also want to remove the five month redeployment period negotiated at ACAS in 1997 for staff facing redundancy. This would mean that staff in this situation would lose two to four months of time to search for another job and would then be forced to leave with a significantly smaller lump sum than they had hitherto expected.

A ballot is running for affected staff and it is expected that there will be an overwhelming vote for industrial action. There is further deterioration in T&Cs planned, especially for those broadcast critical staff de-

pendent on taxis to reach work when there is no public transport running.

BBC Broadcast staff were promised that the BBC would only make the sale if they were satisfied that any potential purchaser would treat staff as the BBC expects to behave towards its employees. What has gone wrong at the former BBC owned company and does the corporation intend to stand by and let this breach of trust go unopposed?

Charlotte Simon
vice-chair BBC division, Bectu

Diane Dumas, head of employee relations, replies:

When the BBC outsources services, every effort is made to ensure a smooth transition of BBC employees, both as the transferring employer and also as the 'client' of these critical services over an extended contract term. Terms and conditions of employment are typically protected either by the Transfer of Undertakings (Protection of Employment) Regulations ('TUPE'), or in some cases by express agreement where TUPE does not apply, as was the case with Red Bee for a three year period.

It continues to be important to the BBC that all of our outsource suppliers treat their employees fair-

ly, including ex-BBC employees, however a certain amount of commercial realism is necessary. All of our partners face increasingly difficult commercial pressures in tough trading conditions, having to compete for work as well as provide appropriately consistent terms and conditions of employment for all employees.

It would be inappropriate for the BBC to get involved in important commercial decisions that need to be taken by our supply partners in order for them to remain competitive, particularly where they are within legal parameters and the changes have been subject to due process (ie consultation).

It's Notts on

It's been great to see the BBC's investment in Football League matches this season, but it's badly let down when listings - and commentators - get the basics wrong.

This Bank Holiday Monday I looked at our online listings to see that Notts Forest were playing Cardiff City. Furthermore, throughout *Match of the Day*, Mick McCarthy continued to talk about this fictional team Notts Forest on the pitch.

For the record, there are two

teams in our city. Nottingham Forest and Notts County.

Kevin Stanley
bj, Radio Nottingham

Meeting of minds

It is ironic that the same issue of Ariel (March 30) which carried chief technology officer John Linwood's attack on the BBC's meetings culture also brought the news that the Trust has put Iphone applications on hold pending an assessment and extended its review of BBC Alba.

'It is often not clear in the BBC who owns a decision and is therefore authorised to make it,' says John.

Never was a truer word spoken.
Jeremy Hayes
The World Tonight

Improper conduct

In these times of austerity, where we're told that every penny has to count and that we should be delivering real value for the licence fee, it's refreshing to see that a piece of

music appears to have been commissioned and recorded especially for the election campaign.

Surely a trip to the virtual gram library would have come up with something just as suitable from the hundreds of library music cds? I doubt if the general public really gives a fig as to what music is used and a seemingly extravagant gesture like this is surely ammo for those with an agenda against the BBC.

And while we're at it, let's rub the collective noses of everyone else in the BBC by sticking it on the front page of Ariel. That surely takes the biscuit. Well, it would if we were allowed them.

Jeff Brown, senior studio manager, Africa and Middle East Region, WS

Craig Oliver, general election editor, replies: When we listened to the traditional election music we felt it needed refreshing and modernising. We did not want to spend a lot of money on it and commissioned an excellent composer, who was prepared to do it for a nominal fee.

The recording was also done for nothing - within the BBC orchestra's existing recording schedule.

We hope the music will be used in a number of ways for years to come.

...and even if they're not, Kes Loy will convince you that they are.

A virtuoso composer and guitarist, Kes can turn his hand to any style, but the style he prefers has a smile on its face.

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

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Lovely 2 bed flat near Chelsea harbour and Imperial Wharf. Perfect for TVC. Details: http://www.familymosaic.co.uk/shared-ownership/property-sales-details/Mallard-House-SW6-2BF-2-bed
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HOLIDAYS

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14 Jobs

JOBS



PROGRAMME MAKING

Editor, Radio 3
London
Broadcasting House
11S/Ref: 290027
C 27-Apr-10 A 06 months

Producer, Doctors
Birmingham
9P/Ref: 291184
C 22-Apr-10 A 06 months

Senior Producer, Arts
London
8D/Ref: 293797
C 19-Apr-10 A 06 months

Talent and Contracts Manager, Vision Learning
London
White City
7D/Ref: 293856
C 26-Apr-10 A 12 months

Post Production Co-Ordinator
London
5P/Ref: 290600
C 19-Apr-10 A 06 months

Broadcast Assistant, BBC Radio 1Xtra
London
Yalding House
4D/Ref: 293581
C 19-Apr-10 A 03 months

Broadcast Assistant, Asian Network
Multi Location
4D/Ref: 292716
C 22-Apr-10 A 05 months

BBC Drama Production Writers Academy 2010
Elstree
N/A/Ref: 286416
E C 05-May-10 Freelance Various

JOURNALISM

Editors, WSNCA
London
Bush House
11D/Ref: 290552
C 23-Apr-10

Education Correspondent/Gohebydd Addysg
Cardiff
9D/Ref: 286866
C 25-Apr-10 A 2 years

Senior Broadcast Journalist (Education and Family Online Index Manager) UK Affairs
London
TV Centre
8/9D/Ref: 293796
C 26-Apr-10 A 06 months

Assistant Producer (Data), BBC Weather
London
TV Centre
7D/Ref: 292834
C 19-Apr-10 A 06 months

Broadcast Journalist - BBC Cornwall
Truro
5/7D/Ref: 288373
C 21-Apr-10 A 12 months

Output Director, Newsround & BBC Children's Presentation Dept
London
5P/Ref: 290704
C 18-Apr-10 A 06 months

Broadcast Assistant (Trails), BBC Radio Gloucestershire
Gloucester
3/4H/Ref: 290440
E C 18-Apr-10

BUSINESS SUPPORT AND MANAGEMENT

Head of BBC Supply Policy, BBC Vision
London
TV Centre
SM2/Ref: 293344
C 27-Apr-10

Reward Manager, BBC People
London
White City
10D/Ref: 293452
E C 26-Apr-10

Independent & Diversity Executive, BBC Vision
London
TV Centre
10D/Ref: 293343
C 26-Apr-10

Managing Editor, The Takeaway
New York
10D/Ref: 291925
C 22-Apr-10 A 12 months

Head of Project, Humanitarian DFID CHASE Grant
London
Bush House
10D/Ref: 291924
E C 21-Apr-10 A 12 months

Country Director Nepal
Nepal
10D/Ref: 291763
E C 25-Apr-10 A 12 months

Portfolio Manager
London
10D/Ref: 290540
C 18-Apr-10

Marketing Manager, BBC Knowledge (BBC One and BBC Three)
London
TV Centre
9D/Ref: 293530
C 19-Apr-10 A 12 months

Security Advisor, BBC Safety
London
Bush House
9D/Ref: 293305
E C 26-Apr-10

Senior Compliance Advisor, UKTV (Part time job share)
London
9D/Ref: 292958
E C 22-Apr-10 A 03 months

Territory Manager, Business Development
Reading
9D/Ref: 292076
E C 22-Apr-10

Senior Project Manager - Business Development
London
Bush House
9D/Ref: 290475
E C 23-Apr-10 A 12 months

Africa Projects Manager, BBC World Service Trust
London
Bush House
8D/Ref: 290144
C 21-Apr-10

Information Analyst, Audio & Music
London
7D/Ref: 292498
C 25-Apr-10

Talent Manager Drama, BBC Vision
London
7D/Ref: 292129
C 19-Apr-10 A 06 months

Internal Communications Executive
London
7D/Ref: 290422
E C 19-Apr-10

Programme Office Support
London
Bush House
6D/Ref: 292775
C 19-Apr-10 A 12 months

Commercial Executive, Factual
London
White City
6D/Ref: 291028
E C 21-Apr-10

Schedulers, Multimedia Newsroom
London
TV Centre
5D/Ref: 293105
C 26-Apr-10 A Various

Team Assistant, Audiences & Marketing, BBC Trust
London
4D/Ref: 293913
E C 19-Apr-10 A 06 months

PA to Head of Independent Drama, BBC England and Exec Producers
London
TV Centre
4D/Ref: 293590
C 19-Apr-10 A 12 months

Team Assistant, Project TOO
London
White City
4D/Ref: 291081
C 20-Apr-10 A 12 months

NEW MEDIA

Web Executive, Talent & Rights Negotiation Group
London
White City
6D/Ref: 292218
C 20-Apr-10 A 06 months

TECHNOLOGY

Lead Engineer
London
10D/Ref: 293259
E C 22-Apr-10

Senior Project Manager, Search
London
9D/Ref: 17144209
E C 22-Apr-10

Product Manager
London
Broadcast Centre Media Village
8D/Ref: 293295
C 22-Apr-10

Senior Control System Developer
London
8D/Ref: 292521
C 21-Apr-10 A 2 years

Technical Author
London
Broadcast Centre Media Village
8D/Ref: 292447
E C 21-Apr-10

Technology Project Manager/Rheolwr Prosiectau Technegol
Cardiff
8D/Ref: 286864
E C 18-Apr-10 A 12 months

Senior Web Developer (Homepage)
London
TV Centre
8D/Ref: 278301
E C 22-Apr-10

Software Engineer
London
Media Centre
7D/Ref: 293955
E C 22-Apr-10 A 12 months

BBC WORLDWIDE

Business Affairs Co-ordinator
London
Media Centre
3W/Ref: 293606
C 25-Apr-10

Executive Assistant to Chief Operating Officer
London
Media Centre
3W/Ref: 292450
E C 21-Apr-10

Production Team Assistant
London
Media Centre
4W/Ref: 281597
E C 14-Apr-10

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See Attachment

Good time to be here

Louise Stewart, SBJ in Scotland News and Current Affairs, is on attachment as a political reporter at Westminster

FOR THE PAST YEAR I have been on attachment as a political reporter based in the Regional Unit at Millbank. I arrived at an incredibly busy time – just as the revelations over MPs' expenses broke. I did dozens of live two-ways on an almost daily basis on who had claimed what for everything from duck houses, to moat cleaning and of course the practice of home 'flipping'.

Since then there have been inquiries, resignations, by-elections and even arrests.

And now everyone at Westminster is caught up

I am really looking forward to covering all the twists and turns of the election campaign



covering the much anticipated election. Finally here is a chance for voters to give their verdict on the MPs.

I have also had the chance to cover breaking political stories for Network news, reporting live for Radio Four, 5 live and the News Channel.

The attachment has certainly broadened my experience of political reporting. I've built on my knowledge of devolved politics at Holyrood by covering UK politics at the heart of Westminster. It's also been great to be part of a big team. There's a 'can-do' attitude at Millbank, where the Regional Unit works closely with Network and with other colleagues from across the BBC.

Now the election campaign is in full swing I am really looking forward to covering the twists and turns, and of course the all important results.

After feeling rather daunted when I started here I can honestly say that my attachment, which is due to finish in June after the election, has been one of the most exciting and fulfilling opportunities of my BBC career.

Been anywhere nice? Send your attachment stories to Clare Bolt

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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.

JOHN HOLMES

AFTERNOON SHOW PRESENTER, RADIO NOTTINGHAM

How long have you been working at the BBC?

I joined in January 1969 when I became a programmes operations assistant at Broadcasting House in London. It was like being a studio manager – working behind the scenes, doing sound stuff. I joined Radio Nottingham in 1970 then I moved away to other units but I've been back for six or seven years now.

Is it true that you previously worked in a coal mine?

Yes, I got a mining degree at the University of Nottingham so I worked at the National Coal Board. I worked as a trainee lines manager but I had to work on the coalface to get my qualification.

That must have been quite hard?

It was absolutely amazing. It's a lot easier to enjoy every minute if you're not going to be there for the rest of your life and I somehow knew I wouldn't be because I knew I was going to join the BBC or do something like that. I would have never missed it for the world.

How did you find working at Radio Nottingham just after it had begun?

We were still in what they called the experimental period. We knew that if it didn't work in a couple of years' time, we'd all have to look elsewhere for work. In those days, you did everything so I was working for sport but I was also working for general programmes and news – a bit of everything.

What was that like?

I travelled abroad with Brian Clough's Nottingham Forest team during their glory years with the European Cup and went to their cup finals at Wembley. It was terribly exciting because Nottingham was on the crest of a wave then. At the same time Torvill and Dean were winning all their championships. Notts County – the other football team –

CV

Education: Honours degree in mining engineering from University of Nottingham

Career landmark: Producing the actor Nigel Hawthorne for his interview with then prime minister, Margaret Thatcher, in Radio 4's *Down Your Way*

Family: Married to Kate with three grown-up children and four grand-daughters

and Nottingham Rugby Club were doing very well. We had the Panthers ice hockey team and on top of that, the cricket club were winning championships with probably the best team they've ever had.

Were you in Sarajevo when Torvill and Dean won Olympic gold in 1984?

No, I was in the studio back here in Nottingham when the Winter Olympics were on so I remember all the sixes coming in. But I was with them and their mums and dads in Copenhagen when they won the European Championships in 1994. I still keep in touch with them.

What did you do at Radio 4?

I was a producer on a programme called *Punters* which came from Bristol but then I moved on to *Down Your Way* which ran for decades. I remember going to Bury St Edmunds and there was a then-unknown

John Major and Tony Blair on the same panel. I also worked with Jonathan Dimbleby in turning *Any Answers* from a show where listeners' letters were read out into a phone-in.

What was it like working with the actor Nigel Hawthorne when he interviewed Margaret Thatcher?

We decided to have Nigel Hawthorne [who played the fictional cabinet secretary Sir Humphrey Appleby in *Yes, Prime Minister*] as a presenter for two programmes of *Down Your Way*. For the second programme, I went down to Whitehall with him and we pulled off a coup because I phoned

'Spike Milligan was a challenge because he was a hero of mine...we fell out, but ended up the best of mates.'

Sir Bernard Ingham's office [Thatcher's press secretary] and they okayed an interview with Margaret Thatcher so we got Nigel Hawthorne in Number 10 and we ended the programme with the famous words, 'Yes, Prime Minister.'

How was the dynamic between them?

I think it was Cecil Parkinson who said that she oozed

a certain amount of appeal in those days. She wore quite a short skirt and she kept touching him (Hawthorne) on the knee. We were told we'd get half an hour with her but she gave us an hour because she just enjoyed it so much. And then I got him to meet his real-life counterpart, Sir Robin Butler, and that was fun as well. The cabinet secretary meeting the cabinet secretary.

You also worked at the Natural History Unit?

I worked at the radio section which mainly does stuff for Radio 4. Some people were all over the world; some people were all over the country, going out to see unusual animals.

Have there been any particular challenges?

Spike Milligan was a challenge because he was a hero of mine. He was very difficult to anchor when he presented an episode of *Down Your Way*. He was a bit of a free spirit but I managed it and we got a good programme down at Bexhill-on-Sea - where he did his army training and the idea for *The Goons* was originally spawned. Actually looking back, it was a highlight of my career but it was a hard couple of days' work. We fell out over a couple of things but we ended up the best of mates.

Unfortunately you share your name with a porn star?

I have to say to people don't Google me because another gentleman comes up. I recently did an interview with UB40 and they were just absolutely wetting themselves about it. It has been a bit of a problem but a good fun one.

How do you think that BBC and broadcasting has changed over the 41 years you have been here?

When I started, there were still 78s knocking about and nowadays you can work for the BBC and never see a vinyl disc or a piece of recording tape. I think the biggest change really, for better and worse, is emails. Emails are very, very handy but it also means that people sit in front of their machines for far too long. I think on the whole, broadcasting is much better but we may have lost some of the earthiness. We don't have so much of the Kenny Everetts. It's also a little bit too corseted now. There are too many rules and regulations which stifle people a bit.

Interview by Rumeana Jahingir

foreign bureau



ROBERT HUGH-JONES

MANAGING EDITOR
THE TAKEAWAY, NEW YORK

NEW YORK IS the 'city that never sleeps' of course. But it's still surreal to arrive for work at 4.30am on a weekday morning and see Varick street (right off the West Village) buzzing with revellers. Opening onto Varick street is WNYC, America's biggest public radio station, and home to *The Takeaway*. *The Takeaway?* Nope, it's not food you can take away (that's a 'take out' here). Rather, it's a thumping four-hour-a-day 'new kid on the block' morning news show. Think 5 live 'Breakfast', with a tower of pancakes and four-cheese omelette on top.

Launched on a few stations in the spring of 2008 *The Takeaway* – a Beeb co-production – is now carried by nearly 60 stations across America. But unlike 'Breakfast' this is 'the American conversation'. That means American hosts and staff (there are just two Brits among the 25 employees) and a diet of... how Obama's massive healthcare reform

We're getting bigger and broader – and also getting 'heavier'

will affect medicare payments... the significance of the president ticking the 'black' category on the US census... whether the David of Butler will beat the Goliath of Duke in tonight's NCAA college basketball final?

If the thump of a basketball can be heard on *The Takeaway* every morning, so too the front-page stories of *The New York Times*. As one of the show's partners, the paper's reporters come to us first. Blend in the range and authority of the BBC (John Sudworth on Korean reaction to the Louisiana-bound Korean supertanker seized by pirates, and Shoaib Hasan in Islamabad relating how the Taliban phoned the BBC to claim responsibility for attacking an American consulate)... and you get the picture.

We also have daily business spots from the BBC to complement our Wall Street chit-chat.

And just the way BBC shows are 'conversations' these days... so too *The Takeaway*. On air and online, we're churning listener participation 24/7. Today's 'Takeaway' listener question is 'Are parents to blame for children who bully?' (provoked by a high-profile bullying case in Massachusetts which ended in suicide). Loads of heated responses already. If we're getting bigger and broader, we're also getting heavier... last month we interviewed David Petraeus (commander, US Central Command) and Mike Mullen (chairman of the Joint Chiefs – the highest ranking officer in the US armed forces) face-to-face in Washington.

So when I arrive for work tomorrow morning, through the clubbers on the corner of Varick and Spring, I'll be listening closely to their conversations. Who knows. It might just end up on *The Takeaway*.



green room

THE ARIELATOR

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



UPSIDE Scene of interplanetary revelry last week at the **Plymouth Big Screen Doctor Who** live experience. Fans descended on the city the event and, perhaps inspired by the four days of freedom of the bank holiday weekend, many decided to dress for the occasion the part as well.

'We had Tom Baker and David Tennant look-a-likes, a variety of mini-Cybermen and women, a baby sized Dalek and enough sonic screwdrivers to fix a fleet of intergalactic spaceships,' says Big Screen producer Kevin Heathorn.



There was even an unexpected alien invasion when a full-sized **Dalek** replica came trundling over a nearby pedestrian crossing (pictured). Built by a local enthusiast on the chassis of a disabled buggy, Kevin says it looked 'totally authentic'. The rebel Dalek proceeded to make its way through the assembled crowd to wage war with the official BBC-affiliated Cybermen on stage by firing menacing puffs of smoke at them.

'Fans thought it was all part of the show,' says Kevin. As for the mysterious stranger, he was last seen heading back over the pedestrian crossing into the sunset, mission accomplished.

EARWIGGING

OVERHEARD AT THE BBC

...He has more meetings that I have meals...

... Just do your best to undermine it...

...I recorded everything apart from the screaming at the end...

...There's nothing like a revolution going on in a country that you don't give a damn about ...

...I've never done it with a cameraman before...

Hello... It's Emma... Your daughter... But you rang me...



CONFESSIONS OF A 'CREATIVE' TEMP

By Amy Butterworth,
Temporary Team Assistant

NO-ONE REALLY LIKES TEMPS. They come in to your domain with their new shirt and different smell, and that awkward smile that is just wide enough to be friendly but not so genuine that you remember them. They're nervous, you're bored, and the only thing stopping you from slowly bleeding them to death with papercuts is the fact that no-one's labelled the stationery cupboard properly so you can't find the paper.

I am a temp. One of those irritating temps who, in their spare / 'real' time, are a 'creative'. One of the legions of out of work actors, struggling writers and frustrated musicians who, when you ask how their weekend was, say things like, 'Oh I went on this ashtanga yoga course to help me with my focus so I can re-search this part I'm up for in a Tennessee Williams play. My agent's totally stoked.'

Do not underestimate the depths of the insecurities nurtured by us part-time luvvies. No matter what day of the week, we will never feel truly off-duty. Lunch hour is for checking for new auditions, evenings are filled with classes or 'meetings', and weekends are spent in cold cafes at 5am filming unpaid student films about gangster crime among



kebab shop owners just so you can add something to your showreel.

We will not adhere to the office dress code – as an executive PA my style much resembled that of 'Rizzo enrolls in Secretarial College' – and we will create lurid colourful signatures in cursive script at the bottom of our emails, just so you know we're there. We eat salads, drink

weird tea, and go home skinning ourselves of office smell, soaking the paperclip stains off our hands in ass's milk just to remind ourselves that this isn't forever, this isn't forever, we'll talk about these days of struggle in our Empire interview...

Most people hate us - the unnecessary personality, the faux-flirty quips and sentences beginning with 'when I was in *The Bill*...' But aren't you glad we've organised the stationery cupboard so very, very prettily?

Creator: Amy Butterworth

ALLY AND THE MACHINE



WHAT BETTER WAY to mark the end of the government's car scrappage scheme then to record a car being crushed? So long as it isn't yours...

A chat in the BBC Essex kitchen led to breakfast presenter Ray Clark suggesting they be there to pay their respects to 'Ally' - BA Leona Murray's car which she had sacrificed in return for a cool £2000 when she picked up her shiny new one.

At the scrap yard Leona was presented with Ally's number plates and her old BBC Essex car sticker. Ray stood by with

a flashmic as the car was grabbed by the roof and crushed while Leona yelped sympathetically. Unsuitably clad in leopard print stilettos she was barred from the final scrapping, but was later presented with the cuboid remains (above).

'I felt a horrible person for putting her through it, and quite emotional to realise it was really the end,' admits Leona. 'But then when I got in my shiny new car to drive home - which has windows that work and a cup holder, and I soon got over it.' How quickly we forget...

WIN A PHONE AND PHOTO FRAME



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WHEN NOT in use, the high-resolution display (800x480 pixels) can be switched to a large font alarm clock, or show images in a slide show format. Accepting the most popular memory formats, SD, XD, MMC, MS cards and a USB host, the picture viewer also has an internal memory for up to 100 images.

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