

THE BBC NEWSPAPER

ariel

BBC people were among those left stranded by the volcanic eruption
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◆ **TIM FRANKS**, Middle East correspondent (right), keeps stride with Palestinian 5000 metre runner Nader al Masri – until the Gaza-based athlete picks up the pace and leaves the BBC man for dust. Al Masri is one of 25 hopefuls being tracked by the BBC for its World Olympic Dreams project **Pages 8-9**

KEEP UP WITH THE STORY

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TRUDI BARBER, 5 live sbj, feels the chill but rises to the challenge with radio current affairs. **Page 14**

PAULO CABRAL, Brazil correspondent, on why there's much more to say about his country. **Page 15**

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Chiles off to ITV after losing his Friday slot

by Rumeana Jahangir

ADRIAN CHILES HAS CONFIRMED weekend rumours that he is leaving the BBC to join ITV on an exclusive four-year deal.

His decision comes after last Tuesday's announcement that he was to be replaced by Radio 2 broadcaster Chris Evans for the Friday episodes of *The One Show*.

The presenter of *Match of the Day 2* and *The Apprentice* spin-off *You're Fired!* had been expected to renew his BBC contract which ends this month. He will now host GMTV and lead ITV's football coverage, including the World Cup, Champions League and England's home internationals.

In a statement on Monday, he described the ITV offer as an 'irresistible' one that made his decision to leave the BBC 'not quite as hard as it might have been': 'I would have been happy to stay at the BBC doing the same shows on the same terms, especially *The One Show*, of which I am so proud, having worked on it since the first pilots four years ago,' he said.

'It's no secret how disappointed I was by the controller's decision to change an apparently successful and well-loved show at this stage, but I fully respect her right to do so and sincerely wish her and the brilliant *One Show* team well with it.'

He went on to say: 'I've spent all my working life at the BBC, working with and learning from some of the best people in the business. I will miss all my friends and colleagues very much but can't wait to get started with new people on two major new challenges for me at ITV.'

The BBC thanked the presenter for his con-



tribution and wished him well for the future.

Chiles, who will continue to present *The One Show* for the next two weeks but not *Match of the Day 2*, was on holiday when the BBC announced that Evans is to co-host the one-hour programmes on Fridays.

On Monday his replacement on neither show had been confirmed.

Chiles launched *The One Show* in 2006 with Nadia Sawalha and went on to present the show with Myleene Klass. He and current co-host Christine Bleakley saw the show reach a record 7.4m viewers this winter and regularly attract audiences of more than 5m.

ITV made a lucrative offer to Chiles in 2008 but he chose to stay at the BBC because of the breadth of the work his contract offered.

Bectu backs Casualty protest

BECTU IS SUPPORTING formal appeals against dismissal by members of the props team who work on *Casualty*.

Seven of the 12-strong team face losing their jobs after 11 months and two weeks – a fortnight short of the 12 months required to secure them certain employment rights. A lunchtime protest against the move was staged by production staff outside the Bristol studios last week and a petition is being circulated.

'Management's policy on the non-renewal of contracts is unfair and immoral and will be challenged,' said Bectu supervisory official Helen Ryan.

The BBC stressed that its fixed term and freelance workforce was 'much valued' and provided 'the flexibility needed to respond to the dynamic and project-oriented nature of programme making': 'We are committed to contin-

ue an open dialogue with Bectu to ensure that fixed term staff and freelancers are appropriately engaged and recognised for the critical contribution they make.'

Meanwhile, Bectu members at Red Bee Media – which provides playlist and support services to BBC tv channels – have voted 83 percent in favour of strike action over the proposed halving of their redundancy terms. Talks reopened on Monday between the union and Red Bee management.

Many of those affected at the company were formerly employees of BBC Broadcast which was sold to the Australian Macquarie group in 2005. Diane Dumas, BBC head of employee relations, told Ariel recently that it was 'inappropriate' for the BBC to get involved in commercial decisions that needed to be made by its supply partners.

Theft levels now 'unacceptable'

A FREEDOM OF INFORMATION request has revealed that property worth almost £600,000 was stolen from BBC premises last year.

The thefts included camera equipment valued at more than £250,000, ten computers and 52 laptops worth £93,000, 32 mobiles and 14 Blackberries worth a total of £7400 and four projectors with a £2756 price tag.

BBC-owned property accounted for £484,261 of the total stolen, the other losses being suffered by contractors, service partners and staff.

Responding to the FOI request by The Daily Star newspaper, the BBC admitted that this level of theft was 'clearly unacceptable' and that measures were being investigated to make sure it is reduced.

'The portability of laptops and phones means that in any large organisation there is an inevitable risk of theft,' the BBC added.

'The BBC investigation unit is involved whenever an allegation of theft is made, and where appropriate the police are informed and prosecutions brought where we can.'

NEWS BITES

A RAPIST from Devon has been jailed after his victim contacted the police – ten years after her abuse – having seen a plotline about paedophilia in *EastEnders* which inspired her to break her silence. A jury at Exeter Crown Court found 55 year old Frederick Hanmer guilty of four counts of rape and five counts of sexual assault.

THE BBC'S *The Virtual Revolution*, an ambitious project that explored the impact of the worldwide web, has won a Digital Emmy Award in the non-fiction category.

BBC ONE and the V&A are collaborating to offer a free exhibition at London's Victoria and Albert Museum, exploring the work of Warhol, Matisse, Picasso and Dali – all featured in next month's television series *Modern Masters*, presented by Alistair Sooke, and online at bbc.co.uk/modernmasters.

PACIFIC QUAY is showcasing work from the Glasgow International Festival of Art [Gi]. The exhibits, from more than 20 artists closely associated with Glasgow, were chosen in collaboration with the National Galleries of Scotland and are on display until May 3.

A RECENT surge of requests for maps showing constituency boundaries has prompted BBC Distribution to set its computers running automatically to churn out maps for all 650 of them. They are available at <http://home.gateway.bbc.co.uk/distribution/parliament/>

RADIO 1 was named station of the year at the Music Week Awards, beating Radio 2 and 6 Music, which were also nominated.

UNDER A new two year deal with the Scottish Premier League, Radio Scotland will be able to broadcast live commentaries of every match, while 5 live will be able to showcase a number of league games across the UK. BBC Scotland will continue to run a Monday night tv highlights programme, and the amount of clips and highlights that can be shown online will be extended.

PAUL MAIDMENT has been appointed director of Motion Gallery, the international stock footage arm of BBC Worldwide, following the departure of Simon Gibbs.

THE BBC CLUB Photography Section Exhibition will take place between May 9-13 (inclusive) at Acquire Space Gallery, 155 Battersea Park Road, London SW8 4BU. info@acquirearts.org



THE FALLOUT

PHOTOGRAPH: PA PHOTOS

Staff and stars were among the hundreds of thousands caught up in the travel chaos. Sally Hillier reports

There she goes: the ash cloud that has dominated the news

BEST LAID PLANS were left in tatters as scores of BBC people struggled to and from business and leisure trips following flight cancellations across Europe.

Some, like Gary Lineker, who was in the Canaries, made it home... eventually. Others though are still stranded.

David Attenborough, according to some reports, 'is stuck in the Arctic'. This is untrue. He is in the Norwegian town of Longyearbyen, 700 miles south of the North Pole, filming *Frozen Planet*, but is unaf-

ected by the disruption.

The same cannot be said for the Bristol team behind *Human Planet*, who were due to fly to Mali to film 'deserts'. Instead, assistant producer Cecilia Hue, director Andrew Graham-Brown, cameraman Robin Cox, jib operator Jonathan Dennis, and camera assistant Jasper Montana set off on Monday on a circuitous route that involved a 20 hour ferry ride from Plymouth to Santander, a drive to Madrid, then a flight to Casablanca with an onward connection to Mali - accompanied by hundreds

of kilos of kit, including a crane.

Camera/soundman Daniel Meyers made his way overland from Paris to meet the others in Madrid.

Meanwhile, photographer Timothy Allen and producer/director Mark Flowers, who have been filming 'rivers' for *Human Planet*, are stuck in Brazil.

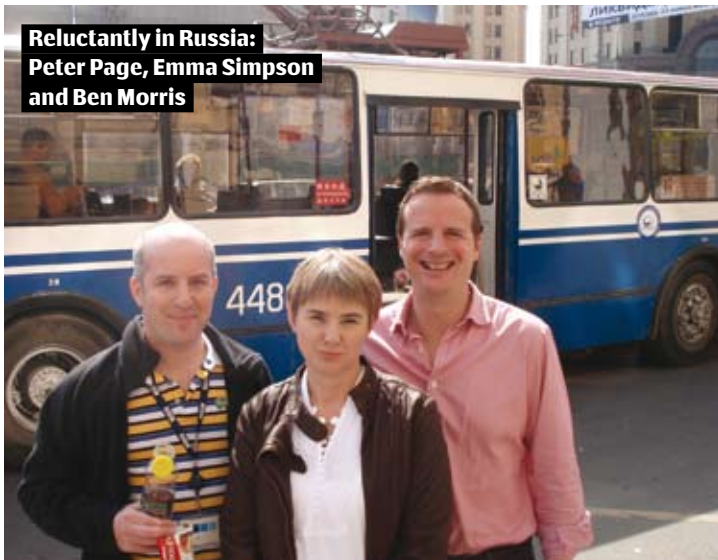
With so many people affected across the world it is perhaps no surprise that early data indicates that April 17-18 was the biggest weekend ever for global traffic to BBC News online, with more than

five million unique users on both Saturday and Sunday.

♦ Staff on holiday are asked to return as soon as possible, 'taking safety into account', but in most cases exceptional paid leave to cover up to an extra five days of absence is being granted. This will be reviewed as the situation develops and could be increased. The same guidance applies to employees normally based outside the UK who are stuck in a different country from their usual place of work.

At some point we'll have to hit the road

Reluctantly in Russia: Peter Page, Emma Simpson and Ben Morris



CORRESPONDENT EMMA

Simpson, cameraman Peter Page and producer Ben Morris are stuck in Moscow, where they arrived on April 11 to make a new programme called *Russia Business Report*.

Due to return on Friday, they planned to start editing their programme on Monday, ready for its launch on BBC World News this weekend.

Unable to get back - they explored the possibility of embarking on a surface journey across Europe, but every route involved going through Belarus for which a transit visa was required - they decided to sit

it out in the Russian capital, hoping that flights would soon resume. They even bought extra kit so they could begin editing the programme from their hotel over the weekend, sending bits and pieces to be stitched together in London.

It has been a frustrating time both for them and their families. 'I've got two little boys aged six and two who want to see their mummy,' says Simpson.

'At some point we have to take the plunge and hit the road - either by rail, car or to an airport that will get us further on the way.'

We should have been together in LA

SAM HORNER, an assistant content producer for Audio and Music Interactive, thought he was one of the lucky ones as he sat in what appeared to be one of the final planes out of Heathrow last Thursday before UK air space was closed.

The Virgin Atlantic aircraft even got as far as taxi-ing

along the runway when it was announced that it wouldn't be taking off after all - and he found himself back in the terminal.

He was hoping to go to Los Angeles to meet his girlfriend, Safia, for a celebration of their first year together, and as well as flights had booked hotels

and restaurants.

He was immediately rebooked onto another flight, then another, and another. All were cancelled so he has now postponed his trip until June.

'Sad times,' he says.



Missing you: Sam Horner and his girlfriend Safia

Stuck for the second time

THERE ARE WORSE places to be than Monaco. Even so, Annie McGuire was less than thrilled to be stranded there after covering the Monte Carlo Masters tennis for BBC Scotland tv and radio, the News Channel and Radio 5 live.

'After Andy Murray went out of the tournament, I agreed to do inserts into our morning programmes on Thursday then fly home,' explains the Pacific Quay based video journalist.

But nobody was flying anywhere and, thanks to a strike by some French rail workers, thwarted air passengers also had problems travelling by train.

McGuire is now booked on a TGV from Nice to Lille on Wednesday, followed by Eurostar to London then a sleeper to Glasgow.

'Last month I had my flight cancelled after the Indian Wells tennis tournament in California because of the BA strike, and was stuck there for three days, so I am beginning to think I am very unlucky,' she says.



Monte Carlo or bust: Annie McGuire

Grandparents miss special day

LITTLE CHARLIE COOPER was baptised on Sunday but two key family members were missing.

Charlie is the four month old son of Radio Northampton presenter Pete Cooper, who explains: 'My parents, who have seen him only once, live in Spain and couldn't fly over.'

'We decided to go ahead with the bap-



tism anyway. Mum and dad were upset they didn't make it but they've rebooked for next month so, barring any more volcanoes, they should be over soon.

'You have to be philosophical about the whole thing as it's not like there is anyone you can complain to.'

Nothing beats team work

by Rumeana Jahangir

THE SOUND OF BEATBOXING emanates from a music studio. Nothing unusual about that, you may think – but from the base of the BBC Philharmonic? Has the Radio 3 orchestra rolled over Beethoven for the sounds of the underground?

No, it's just collaborating with young people who have spent their Easter holidays stitching together a ten-minute musical animation. Beats Odyssey is about a fantasy journey from London to Salford that is inspired by the actual move north of five BBC departments over the next 18 months.

The project has been run by the BBC's digital learning centre 21CC with the Manchester-based Philharmonic and the BBC Singers at Maida Vale. Around 40 students in London and north west England spent a week making an animation inspired by a specially-created score from the composer Richard Taylor. They decided to make the central character neither a woman nor a man, but a musical symbol whose journey starts at the seaside and takes in Big Ben, highways and farms before reaching Salford.

Once the animation had been completed, another 35 students in London and Manchester watched the cut, stripped of the original score. The groups at both locations then composed their own soundtracks last week with the BBC Singers and Philharmonic respectively.



No strings attached: beatboxer Brad Bromley with BBC musicians Clifford Lantaff and Kim Wong

The final combination is an animation reminiscent of the Beatles' film *Yellow Submarine* but laden with beatbox, violins and a harp.

Beats Odyssey was shown at a simulcast link-up between Maida Vale and Manchester in front of the students and their families. The performers used Wii controls, touchpads and more con-

ventional instruments in their live performance of the film's soundtrack.

Learning controller Saul Nassé, who hosted the event last Friday, said: '21CC is all about giving schoolchildren hands-on access. It's about letting them look under the bonnet of the BBC.'

Canvas could get go ahead in weeks

PROJECT CANVAS, the proposed partnership between the BBC, ITV, C4, Five, BT and Talk Talk to build an open internet-connected tv platform, could be green lit by the BBC Trust as early as next month.

Speaking at the BBC's Media Tech Trends seminar at White City last week, director of the project Richard Halton said he expected the trust's final conclusions in May/June, once a merger enquiry by the Office of Fair Trading reported to the BBC governing body in the next few weeks.

The trust published its largely positive provisional conclusions before Christmas. A trust spokeswoman confirmed that the OFT enquiry, into concerns raised by Sky and Virgin Media, was expected to conclude in weeks, rather than months, with the trust's own final ruling following in 'late Spring, early summer'.

The approval for Canvas has been subject to numerous consultation stages and last year Eric Huggers, director of FM&T, warned that the project might not launch until 2011 if the process was not speeded up.

'The upside of waiting is that you get a robust approval process,' Halton told the BBC Academy seminar. 'Once it is approved, partners will get ready to invest.'

Ways in and ways up career ladder

AT ENTRY LEVEL and much higher up the BBC tv career ladder, more than a hundred people have just been recruited onto bespoke schemes that could help them climb the next rung.

From a field of 7000 applicants, 100 successful candidates have joined the second Vision Intake Pool, designed to offer fair access to runner and PMA roles and provide a trained and vetted pool from which BBC productions can fill their vacancies.

In its London-only pilot in 2009, most of the 71 members of the pool gained contracts within Vision during the year. This year's pool will be eligible for vacancies in London, Manchester, Birmingham and Bristol.

The latest Series Producer Scheme, which the BBC runs with independent charity The Research Centre to develop network producers from the nations and regions to series producer level, has chosen 13 new participants. The mix of indie, in-house and freelance producers includes Bristol-based *Casualty* producer Anne-Louise Russell and BBC Scotland's Matt Barrett, currently working on *The Culture Show*.

3CR joins drive against elder abuse

WORKERS AT THREE COUNTIES Radio are staffing a confidential hotline on which people can report suspected abuse of elderly people. It is part of a year-long 'Who Cares?' campaign by the station to raise awareness of elder abuse and ultimately change the law on protection of vulnerable people.

Staff, including broadcast assistants, journalists and a receptionist, have volunteered as phone operators and will support members of the charity Action on Elder Abuse.

Over the next 12 months, the station will tell victims' and carers' stories and ask listeners to volunteer as community care champions. They will also set up a network for carers to share their experiences.

Podcasts can teach lessons for life

by Lisette Johnston

THEY SAY THAT charity begins at home. Where better then for staff at Broadcasting House to get involved with good causes than with a volunteer project on the doorstep? Members of the BBC Radio Comedy department are running workshops at the House of St Barnabas in London's Soho district as part of their 12 week life skills programme. The scheme helps homeless volunteers back into employment via work placements at a variety of businesses, and education.

The House of St Barnabas volunteers worked with radio comedy staff to create podcasts, build self esteem in a confidence workshop, and will be put through mock interviews at Henry Wood House to give them a sense of the recruitment process.

Two trainees from the group will have a week's work experience as production co-ordinators in radio comedy, shadowing shows such as the *News Quiz* and producing and editing a feature. While getting a job at the BBC might not be the end result for them, the initial phase of the project got 57 percent of its volunteers into work, and a further 42 percent into education.

'It's a question of broadening people's experiences and giving them the opportunity to do something they have not done before,' says Amy Tschudin, life skills manager at House of St Barnabas.

'Doing podcasts and using



Voice coaching: Sophie Butler, of Radio Comedy, puts trainee Maria through her paces

broadcasting equipment is perfect because it's very good for recounting things – what they've learnt, where they are now – and it helps people reflect on things.'

Radio comedy was already planning to partner a charity when production executive Sophie Butler visited the House while looking for an event venue.

'It is great for us because we can

transfer our knowledge and develop our leadership and management skills,' Sophie explains. 'This project is local and we wanted something like that. We are bringing tangible skills that are specific to the BBC but can be transferred into other employment.' She also notes that the volunteers were not familiar with Radio 4 before the project.

One of those benefitting from

the scheme is Maria, 32, from Greece. She's overcome drug addiction and seven years of homelessness and says the project has helped her turn her life around.

'I loved the podcasting. I was a bit nervous, as I was not used to being recorded, but it was fun because I have an interest in theatre and am also doing work experience at the Soho Theatre,' she says.

'I was cynical and sceptical about [this scheme],' she admits, 'but the whole experience has been really surprising.' Leon, 26, from south London, became homeless after his relationship broke down. He says classes in CV writing, alternative therapies and visits to BBC performances have helped give him hope for the future.

'I'll be standing with actors and reading scripts with them so you have to be confident and learn to work as a team. Those skills and others I've learned on the programme will help me to get jobs and placements.'

Ten new partners for Connect & Create

CONNECT & CREATE, which links BBC staff with the beneficiaries of charities to create learning experiences for everyone, has announced ten new partners for the coming year. Spanning various areas, the partners include Sa-

maritans; Age UK, which works with the elderly; The Shaw Trust, which supports people with disabilities; Coram, which helps vulnerable young people and their families; Street Games, which develops 'doorstep sport'. The partners will work

with the BBC in three areas: production (perhaps sharing knowledge to make films or podcasts), leadership (BBC volunteers running workshops) and mentoring (career counselling and advice). Welcoming the latest part-

ners, Anne Morrison, director of the BBC Academy said: 'They will make a big difference to both staff in the BBC and the communities with which we work across the UK. They will also help us to connect with harder-to-reach audiences.'

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SHAMELESS PLUG

♦ **ANNE DAVIS** presenter, *East Midlands Today*

When I am not trawling through the news or reading an autocue I am often squeezing into a Victorian corset, strapping on a bustle and sticking some feathers in my hair for the next performance of the two woman show *Aston and Annie* which I am half of. I met Caroline Aston one frosty night near Christmas 2007. Both of us were appearing in a charity gala and got chatting about matters theatrical and historical over the mince pies and punch. The result of that festive get-together was the birth of *Aston and Annie* – a unique two-woman team who specialise in lifting the silken skirts of Victorian history and revealing the tantalising black stocking ankles underneath! Some say that *Aston and Annie* are to history what two fat ladies were to cookeryexcept they're not fat.

I have fronted *East Midlands Today* for the last nine years following eight years as a presenter at the egg and bacon, toast and cereal end of television on GMTV.



Caroline Aston and Anne Davis in costume and in character

Caroline is a renowned speaker and historian as well as being a regular broadcaster and writer for various historical publications.

Together we present our own inimitable take on the high jinks and hanky panky of aristocratic life in the late nineteenth century. The show, 'The rise and spectacular fall of Lady Felicity Beauchamp, Debutante, Duchess and Damned Bad Egg', written by Caroline, has played to great acclaim at country house hotels and various literary festivals. We play seven different roles in a fast-moving, witty and extremely humorous look at the mores and morals of Edwardian upper crust life and love.

We will be staging a London preview of the hugely successful show on April 22 in the prestigious surroundings of Over-Seas House at Park Place, St James Street – rather appropriately just down the road from the Ritz! Tickets are £10, the show starts at 7.30pm.

Then it's off to the Edinburgh Festival and after that – who knows? So please come along.

BBC IN ACTION

The heat was on last week for Tim Davie, director Audio and Music, and talent assistant Fizzy Edwards. The pair, who hadn't met before, were entrants in the *Marathon des Sables*, an extreme endurance race across the Sahara. Competitors ran 151 miles over six days, in temperatures up to 53C, sleeping in basic, shared tents at night. Davie was completing his 60 Degree challenge, in which he also ran a marathon at the North Pole. He has raised £13,000 for Mencap so far, with some sponsors still to pay. He says he found the heat 'brutal' and felt sick for days after the event. He's now going to fulfil a promise to his wife not to do any more big races for a while. Edwards, who claims not to be an athlete, was running for the charity Facing Africa, which provides medical support to child sufferers of the facial disease Noma in Ethiopia and Nigeria. She's raised about £8000, with more to come from running in the London Marathon this weekend. Many other BBC staff are also taking part in the event, and Ariel wishes them all a good race and an enjoyable day.



TO CELEBRATE ITS 20TH BIRTHDAY, staff from BBC Suffolk invited their audience to an Interactive Open Day. It turned into a big birthday party when more than 900 people turned up at the Ipswich studios.

Members of the public were able to get hands on with tv, radio and online equipment to get a flavour for the work done at the BBC, with activities ranging from making an episode of *The Archers* to presenting BBC tv news, weather and sports bulletins.

The online team demonstrated the History of the World website and presenters were on hand to meet listeners.



CHANGING PLACES

CHRIS MCCLUSKEY has joined the English Regions North comms team as marcomms co-ordinator, covering **HELEN HOLT'S** maternity leave. Chris has previously led marketing campaigns for Children in Need and, more recently, in Vision Portfolio.

JOELLE ALLEN will be taking up a two-year contract as external affairs co-ordinator for BBC North.

KATY WATSON and **PHILIP HAMPSHIRE** join the Middle East Business Report team in Dubai. They replace **JEREMY HOWELL** and **MALCOLM BORTHWICK** who return to London after successful six-year and three-year postings.

Katy previously worked as business producer for *Breakfast* and the News Channel. Philip was markets reporter for *World Business Report*. They join **BEN THOMPSON** in Dubai who takes on the senior reporter role in the bureau.



RESOURCE OF THE WEEK

♦ Want to know how low-energy studio lighting (LEL) stacks up?

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BBC Environment in associa-

tion with BBC West Midlands and English Regions are going to put some of these companies' claims to the test in Birmingham's Mailbox studio.

During April and May, staff are planning to try out three of the most promising styles: Discharge, LEDs and directional fluorescents.

Same set, same programmes, same presenters, different lights.

The environment team want as many staff as possible to go along and see the lights first hand.



BBC Environment

Choose to make a difference

Old hand at youth news

After a quarter of a century at Newsbeat, Rod McKenzie still relishes the challenge of making the news engaging for a younger audience

by Lisette Johnston

WHEN ROD MCKENZIE started at Radio 1's *Newsbeat*, 25 years ago this month, it was an old boy network – if you glimpsed a woman she would be typing or making tea for djs like Mike Smith and Simon Bates.

'Back then the station was nominally aimed at a younger audience, but I don't think there was any significant understanding of who that audience was,' McKenzie recalls. 'It was almost entirely blokes and a drinking culture and old school hack journalism.'

Those days are long gone, replaced with a slick multiplatform approach that sees a journalistic team of nearly 60 'Facebooking', blogging, filming and filing stories for online. The biggest challenge they face is engaging with an audience of late teens to 30 somethings, older than Radio 1's target audience, which is 15-24. That means most of his listeners weren't even born when McKenzie started broadcasting.

For many of that audience *Newsbeat* is the only news they hear, so the programme's story list frequently covers a different agenda to the rest of BBC News. A *Newsbeat* report on self harm uncovered a 50 percent rise in young people ending up in hospital after deliberately cutting themselves, with vivid personal accounts from listeners which shone a light on an often taboo subject.

The programme also noted the rise of Mephadrone as a drug of choice among teenagers, which meant it could supply information to the rest of the BBC; and a feature on domestic violence led to listener input about male abuse, which is much less talked about.

'It's not that young people are not interested in the news, it's that we have to make that news relevant to them, convincing them it's the news they need and want,' McKenzie



PHOTOGRAPH: LEONORA SAUNDERS

says firmly.

'What they don't have time for is decoding journalistic jargon, abstract ideas or the workings of Westminster. All good journalism is about being accessible, authoritative and interesting, and if you can be that you'll be successful, and I think our 10m listeners say that we are.'

But McKenzie insists that making the news easily digestible does not mean oversimplifying. 'I genuinely hate dumbing down,' he says, passionately. 'There is no topic that is too complicated for *Newsbeat* or 1Xtra to handle, but if we assume knowledge and assume interest we may be making a fatal mistake in communicating.'

For the demographic he's trying to attract, being in the right social media spaces is critical.

'We know our two most dynamic contacts with our audiences are through Facebook and through texts,' he says. 'And we encourage listeners to participate by talking it up on air.'

Starting out as a freelance reporter on *Newsbeat* in 1985, McKenzie got his break with Simon Mayo on the *Breakfast Show*, which involved five years of getting up at 3am.

'Doing the Radio 1 Roadshow was an amazing experience, touring Britain's seaside towns in a big bus. I still occasionally bump into people who remember me from 'Margate' or 'Bournemouth' – scary.

Top of the Pops

'I also got to co-present *Top of the Pops* during that time so it was all a bit bizarre for a journo,' he recalls.

Since becoming *Newsbeat* editor ten years ago, and taking in 1Xtra in 2002, McKenzie has championed multiplatform in news, and says the next challenge is mobile.

'Where we are going next will be smart phones and all sorts of convergence media. There will be more video and a genuine conversation with the audience.'

One area where *Newsbeat* has developed a huge connection with its audience is in reporting on the conflict in Afghanistan, with servicemen and women and their families tuning into exclusive stories not broadcast on other BBC outlets. With many serving military personnel fitting the demographic, *Newsbeat* gets a lot of response from them to stories, via texts and email.

In recent years Radio 1 has regularly reported from the field in Afghanistan, with journalists embedded with both British and US troops. Reports on 'real people and real stories' from the region have had a fantastic response, both from listeners and other media. The team's reporting on the safety of Snatch Land Rovers being used by troops on tour was not only picked up by other BBC channels but made headlines across the world. It also sparked strong reaction from soldiers themselves.

'Very often journalists are not that well connected with the military and don't have huge understanding of military life,' McKenzie thinks.

Asked what he is most proud of, McKenzie struggles to pick one thing. But he does touch on the Obama election victory, with two outside broadcasts from America. He believes *Newsbeat* told the election story to its audience by speaking to young voters, with Sima Kotecha in Atlanta, Georgia, and Iain Mackenzie working with McKenzie in Scranton, Pennsylvania.

However it isn't the 'yes we can' of the Presidential campaign that he settles on.

'In terms of a single euphoric wow, my best day was probably the launch of 1Xtra. You don't often get a new station starting and the buzz I got from the opening of 1Xtra was amazing. It made me think what it must have been like back in 1967 when Tony Blackburn opened up Radio 1 – it's a moment of history to be savoured.

'I think the great thing about this job is that there is always something new, literally every day.'

Despite being at the helm of news at Radio 1 for a quarter of a century, McKenzie has no plans to move onto 'grown up news'.

'I'm always up for new challenges, but the great thing about my job is the new challenges have come along with such dramatic regularity it feels like my job changes every year or so anyway,' he laughs.

Early learning with Penelope K

New CBeebies show answers Australian children's questions

by Lisette Johnston

DOES A WORM have eyes? What's the biggest creature in the world?

Many a child has flummoxed an adult with questions like these – now CBeebies in Australia hopes to provide the answers in a new, live, show.

Penelope K, which begins broadcasting in Australia on April 26, aims to guide four to six years olds into working out for themselves the answers to their questions. The show is the first original commission for the international CBeebies channels, and also the first to air internationally ahead

of the UK. The project had support and input from the UK at every stage, but was entirely funded by CBeebies in Australia, and produced there. The first series has 25 12 minute episodes, and Brendan Dahill, director of television for BBC Worldwide Channels Australasia, hopes it will be the first of many southern hemisphere commissions.

'The success of CBeebies in Australia has been phenomenal and I think parents appreciate having an alternative to American programming,' he says. 'Making *Penelope K* has been a huge learning experience for



Calling out the answers: Amanda Bishop as Penelope K

us all. If it has the impact I hope it will, then I would like to think this is the beginning of a journey for us. It is a vibrant production, which is in-

cidentally Australian, rather than an Australian show.'

In the show Penelope sets out the facts, but it is left to the child watch-

ing to work out the answer to the questions posed in each episode.

Penelope has help from sock puppet Squirm, friends including Hank and Fran, two wise cracking fish and Trewey the shadow rabbit.

The production team hopes they've created a show which can be exported globally.

'CBeebies has pretty much identical DNA in all its iterations around the world,' Dahill explains. 'When our little viewers watch CBeebies in Australia they see a channel that feels familiar and understands their world and helps them in turn to make sense of it. It is a huge compliment and vote of confidence that CBeebies in the UK was prepared to collaborate with us.'

READY,

Kosovan judo star Majlinda Kemendi gets to grips with the BBC's Mark Lowen as part of World Olympic Dreams – an ambitious two year project leading to London 2012

WHEN IT COMES TO contact sports, I'm not the bravest of types. The thought of bulldozing my way through a rugby scrum or releasing my energy in a kick-box arena doesn't really get me going. So why would I volunteer to be hurled through the air by a junior world champion judo player from Kosovo? Well, you have to get into the spirit of these things, I figured, and anyway, Majlinda Kelmendi is smaller and slimmer than I and her smile and

Wanted: a volunteer to be hurled through the air

welcoming attitude make her look totally harmless.

But when she tightened her black belt, gripped my arm and told me she was going to perform an 'Uki Goshi' on me, my enthusiasm somehow vanished. 'Don't resist,' she said as she noticed my lips pursing slightly. 'You'll be fine.' My cameraman, to whom I'd previously

boasted about wanting to experience a world champion in me. Except for the five seconds immediately preceding the 'Uki Goshi', it was a huge pleasure to spend time with Majlinda for the *World Olympic Dreams* project. She is an exciting athlete on which to focus – I must admit, utterly painless. 'You land well,' she said, encouragingly.

But I don't think I've got the makings of a world champion in me. Except for the five seconds immediately preceding the 'Uki Goshi', it was a huge pleasure to spend time with Majlinda for the *World Olympic Dreams* project. She is an exciting athlete on which to focus – partly because of her skill and gentle character, but also because her journey

to London 2012 is so linked to Kosovo's own development. Through Majlinda, we are able to tell the Serbia-Kosovo story in a new and refreshing way. That is the beauty of *World Olympic Dreams*. So we will follow Majlinda over the next two years with great enjoyment. And perhaps I'll feel a little more relaxed when I stand before her on the judo mat next time.

Mark Lowen
Belgrade correspondent



Baghdad boat: Iraqi rower Haider Rashid on the Tigris



Punchy performer: Indian boxer MC Marykom



Wheely good: French cyclist Julien Absalon



Foiled again: Ukrainian fencer Olga Kharian



Go for it: Usain Bolt is among 25 athletes featured. As our photos (left) show, the project puts the spotlight on a range of sports

STEADY...THROW

BY SALLY HILLIER

REMEMBER THE MAN FROM DEL MONTE? Or rather the tv advert featuring the man from Del Monte whose inspection of oranges at a fruit farm elicits the pay-off line: 'The juice man from Del Monte – he say yes!'

Well, there were shades of that when the BBC presented its innovative *World Olympic Dreams* project to the International Olympic Committee in Lausanne a few weeks ago.

Just like the man from Del Monte, the committee, which guards the Olympic name fiercely and whose approval is required for any Olympic-branded enterprise, said 'yes'.

'In fact they loved the whole idea,' recalls Amanda Farnsworth, BBC project executive for London 2012, who gave the presentation, while Kevin Bishop, series producer of *World Olympic Dreams*, says simply: 'They were blown away.'

Publicly unveiled on Monday by Roger Mosey, BBC director, London 2012, the 'dreams' initiative that so impressed the IOC involves following 25 hopefuls from around the world for two years as they prepare for the Olympics.

In one of the largest story-gathering exercises ever undertaken by the corporation, the participants, embracing household names and those who are unknown outside their own countries, will be filmed and interviewed by correspondents and local producers from overseas bureaux.

The films – produced by the Newsgathering Film Unit – will have their first airing on July 27, when the BBC launches its Olympic web portal. More will follow at two week intervals on domestic and global outlets including BBC One's *Breakfast*, the News Channel, World News Today's *GMT* with George Alagiah, and World News America – all the way through until London 2012.

If the stories are compelling enough they could even make their way on to the main news bulletins, such as the *Six* and the *One*.

Radio is involved too, principally Gabby Logan's 5 live programme and World Service where the 25 athletes will be among a much larger group of global competitors (around 70) to be profiled by the language sections in the run-up to the games.

But the core of *World Olympic Dreams*, fronted by former rower Matthew Pinsent, will be on-

line, where there will be a dedicated micro site as part of the Olympic portal, with constantly-updated pages on each of the 25 participants.

If *Olympic Dreams* sounds familiar, it's because the BBC already has a television strand of that name focusing on British hopefuls such as heptathlete Jessica Ennis, sprinter Shauna Thompson and diver Tom Daley.

Daley also features in the international version, which was borne out of a desire to do something truly global and to utilise the BBC's presence around the world, explains Michele Grant, a former news executive who was instrumental in getting it all off the ground.

'I don't think the BBC has ever done anything on this scale, across this range of media and sustained for two whole years. The purpose is to give people, especially young people, a sense of what it's like to aim high and what it takes to achieve a goal in terms of determination, preparation, focus, inspiration and so on.'

This is about inspiring people and using sport to paint a bigger picture

KEVIN BISHOP

On the social media front, users will be invited to follow their competitor of choice via Twitter and to use Facebook to send messages and interact with the athletes.

The biggest challenge, according to Grant, who recently left the corporation, will be to come up with and produce the 'sheer volume of content that will be needed' to interest and entertain audiences over such a long time span.

'But that's where the BBC's newsgathering infrastructure and resources come into play,' she notes. 'The enthusiasm of correspondents to be a part of this has been tremendous.'

It is a point reiterated by Amanda Farnsworth who says: 'Everyone is very excited about *World Olympic Dreams*. After all, it's a

great way for correspondents who won't be in the UK for the games to have a stake in it.'

But there is more to the project than simply making a collection of 'nice' films, Kevin Bishop asserts. 'It's about using sport to paint a bigger picture about people's lives. It's also an opportunity to counter some of the negative publicity surrounding the Olympics.'

The social media aspect is crucial, he adds. 'If people start sending Facebook messages [prompted by *World Olympic Dreams*] I will count that as a mark of success.'

Then there is the tie-up with schools, which is where World Class, the BBC collaboration with the British Council, which helps UK teachers and pupils to establish links with counterparts across the globe, comes in.

'This is a fantastic project for us, says Virginia Crompton, series producer, World Class 2012. 'A key thing that connects athletes with other groups is that they've all been or are still going to school. Many of the athletes in *World Olympic Dreams* will have left school only recently and might still have siblings there, as well as teachers and coaches who remember them.'

'We will be talking to those schools as well as developing other ideas. For example, an Indian female boxer is featured in the series, so perhaps we could find out about her former school and form a link with a school previously attended by a British female boxer.'

Boxers, runners, judo stars, basketball players, cyclists, horse riders, fencers – all are represented in *World Olympic Dreams*.

'We wanted a geographical spread, some male, some female, and a mix of the famous like Usain Bolt and not so well known whose stories are interesting and reflect the Olympic dream,' explains Kevin Bishop.

'By featuring 25 athletes we hope there will something of interest for everyone.'

With a passion for sport, particularly football – he's an avid supporter of QPR – and long experience as a newsgatherer and of working in foreign bureaux, Bishop describes his latest role as his 'dream job'.

'I was really keen to get involved with the Olympics, and now here I am totally involved for the next two and half years.'



The run that left Tim standing

'Salutary and a bit depressing,' says Middle East correspondent Tim Franks (on the right) with a laugh when asked about his experiences of training alongside Palestinian athlete Nader al Masri, one of those featured in *World Olympic Dreams*.

'We started at my pace then changed to Nader's pace but I couldn't keep up for more than about 20 seconds. He was just so quick and smooth, almost like moving through the gears on a car, while I flailed around. He doesn't speak English, but it hardly mattered as no words were necessary to convey my inadequacy!'

Franks, a keen recreational runner who finished the 2004 London Marathon in under four hours and, more recently, completed a half marathon in Jerusalem, where he is based, found his meeting with al Masri illuminating in other ways.

The 30 year old athlete, a 5000 metre specialist, lives in Gaza, and has to get permission from the authorities to train and travel outside the Gaza strip.

'He is not among the world's best 5000 metre runners, but has been told that his ability is such that if he left Gaza for six months for some high quality training, he could improve significantly,' says Franks.

The BBC man, who runs every other day around Jerusalem, battling the 'heat and the hills', was struck by the fact that, although al Masri covers 150 kilometres a week, he makes his running shoes last a year, whereas most elite athletes change theirs every couple of months.

It was also apparent, he adds, that, with little money and four children to feed, he wasn't getting enough nutrients for a distance runner, although the correspondent acknowledges that many other athletes are similarly disadvantaged.

Franks is thrilled to be associated with *World Olympic Dreams* – both from a personal interest point of view and because of its potential to convey a bigger story.

'Sport can be a powerful tool for telling people what is going on and how lives are led in different parts of the world,' he says.

FESS UP, it's a big ask to step up to the plate on Radio 4

After the latest protests about Americanisms and slang on the BBC, **Cathy Loughran** asked some insiders where they draw the line

DOESN'T TAKE MUCH to get Radio 4 listeners manning the linguistic barricades, so when esteemed *World at One* presenter Martha Kearney let slip a 'fess up' they felt well and truly 'dissed'.

It didn't matter that the former political editor of *Newsnight* had been merely repeating back the words of her interviewee Terry Smith, of money brokers Tullett Prebon: 'In other words, 'fess-up' was in inverted commas,' an

unruffled Kearney points out.

A burgeoning R4 message board discussion, unsettlingly entitled 'Martha Kearney in da house!', sprang up, followed by lurid headlines, screaming 'outrage at BBC slang', under which reports listed more of the audience's pet hates. 'It's a big ask', 'it might of been' and 'take a look' all featured strongly.

'When did this language become acceptable English?' one poster wanted to know. 'Next

she'll be talking about Cameron's shadow cabinet as his 'posse' and their wives as 'hos'.'

The BBC News style guide has specific advice on jargon, vogue words and Americanised English, including nouns as verbs. 'Euthanise' is out, but what about 'authored', 'guested', 'civilianise' or 'diarise' (enter into a diary)?

The rule of thumb is 'not to risk alienating the audience by rushing to adopt new words before their general acceptance at large'. 'Meet with', 'deliver on' (a promise), 'free up', 'consult with' and 'outside of' all require a health check.

But expectations of Radio 4 are different from, say, Radio 1, 1Xtra and even Radio 5

live. Mark Damazer, R4 controller and self-confessed 'pedant', agrees that the station has a particular job to do as guardian of best usage, but says judgements have to be 'grown up'.

Damazer doesn't object to Americanisms sneaking in, as they always have, but to meaning being lost ('disinterested' used to mean 'uninterested').

He admits sending memos to tautology-prone presenters who describe 'weather events' and 'crisis situations'. 'Going forward' and 'at this moment in time' are also on his hit list but he's given up correcting 'impact', as a verb: 'That would now be obscurantist.' And 'fess up', echoing someone else's words, is fine.



'Martha Kearney in da house': he said it first...



PERSONAL CURRENT

un-favourites include nouns as verbs – 'dualling the carriageway', 'this door is alarmed' – plus 'meeting with' and 'going forward'. But clarity should be the only rule. Language is fashion. If the audience understands what we're trying to communicate, if we're speaking on the radio as we would speak in life, and we're reflecting the patterns of our particular audience – then it's all good. Peace out, Martha.

JOHN RYAN, EDITOR RADIO MANCHESTER

ALLAN LITTLE, WORLD AFFAIRS CORRESPONDENT

ISN'T THE BEAUTY of English that it is open and flexible and susceptible to so many cross currents? 'Fess up' has a directness, an informality that the stiff, heavier, judicial-sounding 'confess to' lacks.

I don't care that it came from America. Americans are fantastically articulate. They use the English language beautifully, and with wit and panache.

If it enhances our language and lets us say something in a new way, it is, as they say in America, fine by me.

What I hate is sloppy unclear usage, like 'the proof is in the

pudding'. No it isn't. The proof of the pudding is in the eating'. But best to avoid it altogether. Put it to bed. It's tired.'



CHARLIE PARTRIDGE, EDITOR, RADIO LINCOLNSHIRE

I HATE 'STEP UP TO THE PLATE', a baseball term. We have a perfectly useable alternative in 'stepping up to the wicket', but I guess that is not sexy enough. Maybe 'make the game his own', 'take the challenge' or something similar would do. It would certainly be more apt.

Radio 5 live use SUTTP a lot, even in a football context. So you get the ridiculous situation where footballer Theo Walcott is urged to 'step up to the plate' for Arsenal v Barca at the Camp Nou. Plate? Where?

I have even heard cricketers, perish the thought, being told that they should 'step up to the plate'. That's just ridiculous.



JONATHAN BAKER, DIRECTOR, BBC COLLEGE OF JOURNALISM

LOTS OF AMERICANISMS have passed into English almost unnoticed. When I joined Radio News, the style guide insisted that we refer to goods trains and lorries for example, never freight trains and trucks. That feels like a long time ago now.

We are also happy to talk about 'price hikes' for example, which we certainly wouldn't have done then. It's also interesting how the terminology of baseball – a game not



widely known in England – has permeated everyday speech: 'stepping up to the plate', 'three strikes and you're out', 'ballpark figure'. All these feel ok on the air to me.

As one who sits slightly on the traditional side of the fence, the things that I notice and wouldn't like to hear on the BBC are very small and insidious: 'Can I get a latte' rather than 'can I have'. As for the juxtaposition of 'off' and 'of' – as in, 'he fell off of the wall' – I think we should draw the line.

MARK MARDELL, NORTH AMERICA EDITOR

I AM SLIGHTLY torn on this. I am very much against reporters using American terms for things when reporting to a British audience. People don't travel on 'mass transit' but 'public transport'; they walk on 'pavements', not 'side-

walks'. But I also feel passionately that the huge strength of the English language is its flexibility and willingness to change. American idiom, expressions and yes, grammar, contribute hugely to the liveliness of our language. I



have to confess that when the bus driver in the morning asks me how I am doing I don't look at my feet and mutter: 'I'm fine thank you,' in a rather British way but reply: 'Doing good.' I probably wouldn't do that on Radio 4.

RACHEL BURDEN, PRESENTER, RADIO 5 LIVE

THE THING WITH 5 LIVE is that we talk on the radio as we would talk off the radio, so the language is probably more colloquial [than Radio 4], although I would hope also polite and respectful. There's nothing worse, though,

than contrived chumminess or trying to sound 'down with the kids' – that's just grim.

Listeners let you know immediately the phrases or words they hate, so you become aware very quickly of lazy verbal crutches you might be prone to.



ROBIN LUSTIG, PRESENTER, THE WORLD TONIGHT

MY VIEW IS BROADLY that we must speak the same language that our listeners do. For Radio 4, that means being aware of who our listeners are, and their age profile. It also means being prepared to adapt as usage adapts. Pet hates: 'grow' to

mean 'expand' as in 'the government wants to grow the economy by two percent' and 'impact' as a verb, as in 'we do not expect this to impact negatively with voters'. As a basic principle, I always try to use few short words in preference

to many long ones. Which is why I much prefer 'cash' to 'available financial resources'.



mail

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

Marmite alert

I suppose airline-style metal detectors and luggage x-ray scanners are a necessary precaution for admitting BBC studio audiences in these times of heightened security. But what we experienced endlessly queueing for Radio 4's *Vote Now Show* on Monday night at the Radio Theatre seemed like overkill.

Was it really necessary for security men to confiscate a short length of bungee cord and a jar of Marmite from members of the audience?

Mark Percy

On Demand team, tv newsroom



We acknowledge that the current revolving door access is not ideal for staff or visitors and so we are awaiting delivery of the bespoke parts to make repairs. In the interim we will make more use of the side access door as the entrance.

Bureaucratic bulge

I'm happy in my work (honest), and really just look at the Ariel jobs page to assess the health of our proud organisation. It's a sign of the tough times we live in that in the last edition (April 13), there were just seven journalism jobs advertised and only eight in programme making. Evidence, should the Daily Mail need it, that our leaders are starting to get tough on waste and duplication.

However, all is not lost. There may be no opportunities for anyone actually making things, but just look at the business support and management column – 22 vacancies. Even allowing for one of them being a real operational job (security adviser), it's hard not to conclude that our overpaid and flabby senior management class cares more for accountants, bureaucrats and managerial posts than it does for programme content and journalism.

Patrick Howse

sbj, newsgathering

Turn on the tap

A recent email stated that the bottled water suppliers to W1 have gone bust and another is being sought, but I ask why are we wasting licence payers/tax payers money on bottled water? The tap water in this country is of a good standard and chilled by coolers available around the building and the envy of many a person round this world.

Transporting water by lorry is a ridiculous way of behaving and unjustifiable. Bush House and Wales have already got rid of these water machines.

So who is in charge and would care to justify such waste? There are so many other facilities

needed, such as proper canteen/kitchen facilities for shift staff out of hours.

Gordon Conway

broadcast engineer, BBC Arabic and Persian

BBC Workplace responds: One of the BBC's environment targets is to achieve a 25 percent reduction in water use per person. The provision of drinking water to our staff, however, is a legal requirement.

Our preference is to offer a plumbed in drinking water supply and this option is always considered when acquiring new space or renovating existing space. The recent office refurbishment in the White City building saw the installation of plumbed in drinking water and removal of nearly 50 water dispensers.

Only in areas where plumbed in facilities cannot be installed do we provide dispensers, and their numbers will continue to decrease as we refurbish offices or move to more modern buildings.

Cyclists kept at bay

The 'puff piece' for Salford (Ariel, April 6) once again highlights the inadequacy of cycling provision at our new home in the North. We're told that there are '280 free cycle bays across the site' but these are open to the elements and insecure.

In recent weeks a colleague had a bike, secured with two locks, stolen from the racks between the Media Centre and White City on a weekday lunchtime, and there has been a post on the Bike Shed forum reporting someone seen brandishing a large set of bolt croppers outside BH. Salford, like all large cities, has a huge problem with bike theft and, when people have their cycles stolen, about two thirds cycle less frequently and a quarter stop cycling altogether.

If the BBC is serious about its environmental credentials then it needs to provide covered, secure, access controlled bike parking on the Salford site.

There are 800 car parking spaces allocated in

the multi-storey car park. Taking just 5 percent of those – 40 spaces – would give enough space for hundreds of bikes in a secure area along with lockers (similar to the Media Centre underground car park).

Simon Still,

business manager, online technology group, FM&T

Hands free

The clock outside Television Centre is wrong. Has been for some time now. Shouldn't someone fix it? A cut too far, shirley?

Chas Geiger

Radio News

BBC Workplace tells us that a new mechanism capable of supporting the original, relatively heavy hands is being built to order. Build time is around eight weeks and the new mechanism will be installed as soon as possible after delivery. In the meantime, the hands have been removed to prevent further confusion.

Log jam

It took 20 minutes this morning for my BBC desktop to wend its merry way from logging in, to actually being usable, for – well work. It's not terribly efficient is it?

After my 'settings' had finally loaded, and just as I put finger to keyboard, suddenly the computer decided it needed to update all its software, and restart.

I had been on leave, and presumably had missed the increasingly urgent demands that I allow it to sort out its troubled life.

But why not run the updates when I log off, rather than when I log on, and have the computer quietly shut itself down when finished, as I head for the hills? It would be much better for both of us.

Surely a system as sophisticated as that operated by Siemens could come up with a way of making the magic happen.

Tom Symonds

transport correspondent, newsgathering

OBITUARY

SAM ORGAN

Tributes have been paid to pioneering executive producer Sam Organ, who has died, aged 52. He had been ill for some time.

In a career that spanned some of the most popular programmes in the BBC factual catalogue, Organ was part of the founding team on *Crimewatch UK*, produced oral history series like *A Secret World of Sex* and worked with Bruce Parry on multi-award winning projects like *Tribe* and *Amazon*.

Most recently, he executive produced BBC Wales's acclaimed *Last Chance to See* series with Stephen Fry and Mark Carwardine.

Sam Organ joined the BBC on the production trainees' scheme in 1982, after graduating with a first class degree in PPE from Keble College, Oxford.

At the Documentary and Features Department he directed two acclaimed films



for the *40 Minutes* strand, *Diary of a Frontliner* (1988) and *London Lighthouse* (1989) before joining the launch team for *Crimewatch* which he went on to series produce.

His next move was to BBC Bristol, where he worked with the features production team and was Peter Salmon's deputy when he was head of tv features. He was executive producer on series like *A Secret World of Sex* and *A Labour of Love* for BBC Two and produced and co-directed the highly regarded BBC One series *The Aristocracy* in 1996.

Organ left the BBC in 1999 for the independent sector, at Flashback TV then RDF, before rejoining the BBC in Wales. Over the past eight years he was a driving force in the renaissance of network production at BBC Wales.

He executive produced series such as *Hidden Gardens* and *The British Museum*, and made huge contributions to the Bruce Parry series *Tribe* and *Amazon*, for which he won a Bafta in 2009. In his last days he was supervising Cardiff-based independent producer Indus on Parry's newest BBC Two series, *The Arctic*.

In 2009 Sam Organ received a Lifetime Achievement Award from the Bristol Royal Television Society.

Director of BBC North Peter Salmon, paid personal tribute to a colleague whose 'extraordinary talents' allowed

him to innovate across a range of factual output.

'Sam was much loved and much respected as an outstanding creative leader and programme maker, very much in demand in London, Bristol and Cardiff,' Salmon said.

'He will be sorely missed both inside the BBC and across the independent production sector for his bright and lively mind, his fine wit and brilliant editorial instincts. He leaves a wonderful legacy of award-winning work. Our thoughts are with his family in Bristol.'

Adrian Davies, head of factual and music at BBC Wales, recalled 'a wonderful and inspirational colleague' who had worked in Cardiff for a decade on a string of 'groundbreaking projects'.

'Sam was widely admired, not just because of his editorial acumen – at which he had no betters – but also as a person of warmth and immense integrity. He will be missed greatly by us all as a colleague and a friend.'

Sam leaves his wife, the writer Rose Shapiro, and their two daughters Isabel and Judith.

FOR RENT

1 bed Victorian flat in West Dulwich for rent. Close to 2 BR stations. £850pcm. BBC rate negotiable. Email dulwichflat@googlemail.com

Barnes. 2 double bed flat. £910pcm. Close to transport and amenities. 3 minutes river. 5 minutes Barnes Bridge. Email suzyrobbins@gmail.com Telephone 07595 482366

Barnes/Mortlake SW14. 2 bedroom flat good bus/rail transport, shops, riverside amenities. £210pw. Telephone 020 8789 3334

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Isle of Wight Cottage by marina on River Medina. Sleeps 4/5. Email mbm@macfarlanes.com

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Shepherd's Bush large room in modern house excellent transport links to BBC £625pcm (inclusive). Available 1 April contact Nadia 07958 479275

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Streatham flatshare single furnished room in newly decorated Edwardian flat. All mod cons and close to shops and transport links. Suit non-smoking female professional. £450pcm or £300pcm. Monday to Friday bills incl. Call Anna 07961 336458

Stunning studio flat in Victorian conversion, just 3 minutes walk from Ealing Broadway. Furnished, wood floors, shared large garden. £850pcm Contact lindsay@grist.co.uk or 07760 161699

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

Well appointed one/two bedroom part furnished flat 10 minutes from Wood Lane TVC. Would suit couple or sharers preferred professional. £1,200pcm References required Contact. Richard Wood. Telephone 07802 636609 or richard@building-trade.com

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

W12 1 bed garden flat. £250pw incl council tax, TV, water. Spacious lounge, bathroom, ensuite shower. TVC 10 minutes walk. Gerald 020 8743 6083

PROPERTY

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Manchester
11S/Ref: 296420
C 03-May-10
- Editor, Live Events**
London
Broadcasting House
11D/Ref: 295202
C 10-May-10
- Producer, Radio 7**
London
Broadcasting House
7D/Ref: 295429
C 03-May-10 A 06 months
- JOURNALISM**
- Correspondent (Middle East, Brussels, Kabul)**
Multi Location Non UK
10S/Ref: 296935
C 02-May-10 A 2 years
- Technical Resource Manager**
London / Salford Quays
10D/Ref: NNP293945
C 04-May-10
- Programme Leader Editorial Leadership Foundation**
London
White City
10D/Ref: 296849
C 18-May-10 A 06 months
- Assistant Editor, BBC World News America**
London
TV Centre
10D/Ref: 294222
C 26-Apr-10 A 06 months
- Post Production Lead**
London / Salford Quays
9D/Ref: NNP293944
C 03-May-10
- Sponsored Reporter (Beijing, Berlin, Cairo)**
Multi Location Non UK
8/9S/Ref: 296934
C 02-May-10 A 2 years
- Project Producer, (Senior Broadcast Journalist), BBC College of Journalism**
London
White City
8/9D/Ref: 294699
C 05-May-10 A 06 months
- Senior Broadcast Journalist, BBC World News America**
London
TV Centre
8/9D/Ref: 294192
C 26-Apr-10 A 06 months
- Broadcast Journalist, BBC World News Overnights TV**
London
TV Centre
7D/Ref: 296958
C 03-May-10
- Video Journalist Guernsey**
Guernsey
7D/Ref: 295376
E C 25-Apr-10 A 06 months
- Senior Monitoring Journalist Arabic**
Reading
7D/Ref: 294882
C 26-Apr-10 A 09 months
- Newsgathering Broadcast Journalist**
Cardiff
7D/Ref: 292080
C 22-Apr-10 A 09 months

Broadcast Journalist /Newyddiadurwr Darlledu, Wales Today
Cardiff
5/7D/Ref: 292359
C 03-May-10 A 12 months

BUSINESS SUPPORT AND MANAGEMENT

- Country Director, Bangladesh, BBC World Service Trust**
Dhaka
11D/Ref: 296775
E C 06-May-10 A 12 months
- Director of Research, BBC World Service Trust**
London
Bush House
11D/Ref: 293949
E C 17-May-10
- Senior Audience Planner, Audio & Music**
London
Henry Wood House
9D/Ref: 297014
E C 03-May-10 A 12 months
- Marketing Manager, News & Current Affairs**
London
Media Centre
9D/Ref: 296475
C 26-Apr-10 A 09 months
- Comms Manager, Front Desk, Promos & Previews**
London
TV Centre
9D/Ref: 295905
C 26-Apr-10
- Business Development Manager**
London
Bush House
9D/Ref: 292904
E C 28-Apr-10
- Senior Trainer, Online Journalism**
London
Bush House
8D/Ref: 277498
C 04-May-10 A 06 months
- Business Development Manager**
London
Broadcasting House
8/9D/Ref: 297107
C 04-May-10 A 09 months
- Brand Executive, BBC Four**
London
White City
7D/Ref: 297267
C 26-Apr-10
- Press Officer**
London
TV Centre
6D/Ref: 296990
E C 03-May-10
- Commercial Executive, Fiction, Commercial Agency**
London
White City
6D/Ref: 294827
C 30-Apr-10 A 06 months
- Team Leader (Information & Archives)**
London
Windmill Road
5D/Ref: 294456
C 26-Apr-10 A 06 months
- Team Assistant, Content & Channels Team Internal Communications**
London
White City
4D/Ref: 296352
C 26-Apr-10

Education and Community Assistant / Swyddog Addysg a Chymuned
Cardiff
4D/Ref: 278539
E C 22-Apr-10 A 05 months

Sales Assistant (Part-time), BBC Eastbourne Shop
Eastbourne
2H/Ref: 295754
E C 05-May-10 A 04 months

Tour Guides, BBC Tours London
London
2H/Ref: 295053
E C 26-Apr-10 Flexi 12 months

Commercial Supplier Manager
London
Broadcast Centre Media Village
Under Review/Ref: 288697
E C 22-Apr-10 A 06 months

NEW MEDIA

Social Media Product Manager
London
Bush House
8D/Ref: 296774
C 26-Apr-10 A 03 months

TECHNOLOGY

Development and Operations Manager
London
Media Centre
SENEX/Ref: 296271
E C 28-Apr-10

Creative Director
London
Broadcast Centre Media Village
9D/Ref: 2953681
E C 26-Apr-10

Senior R&D Engineer Video Compression
London
9D/Ref: 284546
E C 22-Apr-10

Technologist
London
Broadcast Centre Media Village
9D/Ref: 256760
E C 26-Apr-10 A 06 months

Specialist Engineer
Birmingham
8D/Ref: 295841
C 03-May-10

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

Technical Test Analyst (Homepage)
London
Broadcast Centre Media Village
7D/Ref: 294966
E C 26-Apr-10

Interaction Designers User Experience & Design
London
Media Centre
7D/Ref: 293941
E C 26-Apr-10 Various

Problem Analyst
Reading
6D/Ref: 283496
E C 25-Apr-10

Knowledge Management and Support Analyst
Reading
6D/Ref: 283490
E C 25-Apr-10

Service Management Analyst
Reading
4D/Ref: 283493
E C 25-Apr-10

Lead Developer Java
London
Media Centre
1W/Ref: 294934
E C 26-Apr-10

BBC WORLDWIDE

Analytics & Research Manager, bbc.com
London
Media Centre
SENEX/Ref: 297239
E C 04-May-10

Brand Protection Manager
London
Media Centre
SENEX/Ref: 296234
E C 22-Apr-10 A 12 months

Mobile Product Manager, bbc.com
London
Media Centre
1W/Ref: 297238
E C 04-May-10

Video Product Manager, bbc.com
London
Media Centre
1W/Ref: 297236-1
E C 04-May-10

Internal Auditor
London
Media Centre
1W/Ref: 296145
E C 22-Apr-10 A 12 months

Project Manager
London
Media Centre
1W/Ref: 294933
E C 26-Apr-10

Sales Executive
London
2W/Ref: 297106
E C 26-Apr-10

Assistant Credit Manager
London
Media Centre
2W/Ref: 296782
E C 25-Apr-10 A 12 months

Media Manager
London
Media Centre
2W/Ref: 281598
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BBC NORTH

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See Attachment

In at the deep end

5 live sbj Trudi Barber on the white-knuckle ride of radio current affairs programmes

'YOU'VE GOT A WEEK to make a half hour documentary about the snow and find a fresh news-line.' That phone call sent a chill down my spine. Just seven days to produce my first ever documentary for Radio 4.

It was my debut on *The Report* – with a reporter who'd never done ANY radio before. Daunted? Yes. Prepared to rise to the challenge? Definitely. On a Stepping Stones attachment from 5 live to Radio Current Affairs in Manchester, I was desperate to prove myself and impress, but I'd not made a documentary since university. We'd already dumped programmes about out-of-hours GPs and British Airways two thirds of the way through, so this one



was as timely and reactive as possible, but a change at this late stage was unprecedented. So we shot off in a road gritter, an air ambulance, the cab of a lorry and uncovered just how unprepared English local authorities were for January's bad weather. The final edit was just 15 minutes before transmission.

A week off to recover from 21 hour days, then on to my first *File On Four*. This time I looked at how high profile government IT projects were failing. This time there were no hitches. Very rare. Ideas fall down, guests are on holiday, whistleblowers change their mind. I'm used to frantic days as a reporter, and sometimes on 5 live whole programmes are junked for breaking news, so I've learnt to react, fast. But it took me a while to soak up the differences of long-form journalism.

The research is more in-depth, you have time to challenge everything more vigorously, you slowly reveal your facts whereas I'm used to blurting it all out at the top. I struggled with this. I thought transcribing interviews for hours was old-fashioned until I had to make last minute changes and knew immediately who said what, when. Another challenge was Protocols – I lost whole chunks of work, had to re-do hours of editing and had the fix-it man on fast dial. But while I muddled through, I was also able to pass on skills I take for granted. My programmes covered a wide range of subjects. I pitched lots of ideas that'll never see the light of day. I tried something new, kept my head above water and learnt an immense amount from some of the best in the business – six months well spent.

Been anywhere nice?
Send your attachment stories to Clare Bolt

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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.

HEPBURN HARRISON-GRAHAM

EDITOR, 5 LIVE SPORTS EXTRA

You've just nabbed a nomination for Sony digital station of the year. Fancy your chances?

I don't know. We're up against two commercial music stations – Absolute Radio and Planet Rock. But as they say at the Olympics, it's not the winning that matters but the taking part. And as they say at the Oscars, it's great to be nominated.

Sports extra is 5 live's digital sister. How does that relationship work?

5 live has the rights to the big sporting events, but it can't cover them all. If there are two huge football matches taking place at the same time, we'll pick up the second match. If football's up against Six Nations rugby, we'll have the leftover. Everything 5 live can't do, we'll do. With no regular programmes, no presenters and irregular hours, sports extra isn't your average station... We're about live, uninterrupted commentary, not built programmes. There's no chat, no studio analysis, just a five minute build up before the commentary kicks in.

How far ahead do you plan?

We work six weeks in advance, but we can't always predict the schedule. If Andy Murray is in a Masters Series event, for instance, we won't know when he's playing until the night before, which means you need to recruit production staff at the drop of a hat. Andy Murray is a nightmare.

Tell me about the range of sports the station covers

Cricket's our number one. Sports extra is the home of *Test Match Special*. It still goes out on Radio 4 long wave, but we don't break for the *Shipping Forecast*, *Daily Service* or *Yesterday in Parliament*. We have a loyal Rugby League audience. When sports extra was listened to by one man and a dog, that man was a Rugby League fan. Then there's football, boxing, athletics, tennis, golf, Paralympic and extreme sports. From the US, we have NFL – provided by an indie – and NBA basketball. We can't buy our own rights; it's not part of our remit.

Any station highlights?

The Summer Olympics in Beijing and Winter Olympics in Vancouver

CV

Education: Oxford Boys Grammar School; diploma from Webber Douglas Academy of Dramatic Art, London
First Job: tax officer in my home town of Oxford
Career highlight: Working in Hollywood and for the Royal Shakespeare Company; my documentary on Martin Luther King from the Atlanta Olympics, which was a turning point in my career; Superbowl 1997, Mike Tyson v Francois Botha.

were huge successes for us. The action took place overnight and people really tucked in to our rolling highlights loop each morning. And when England won the Ashes in 2009 our audience nudged a million. That was my ambition when I took over and we had half a million listeners. I was told it couldn't be done.

What about the World Cup?

We'll pick up the slack. Not sure how many matches we'll do but there will definitely be coverage on sports extra. It depends how the fixtures fall.

I was listening to Radio 2's coverage of the Barcelona Olympics but heard no black voices, so I wrote a letter

How big is your team?

Just me and Jen [producer Jennifer McAllister]. She handles all the nitty gritty and liaising with 5 live. She tells me what we're doing and I find the staff, most of them freelancers. Jen's been at the station since the start and deserves great credit for all her input, dedication and enthusiasm. But she's not going to Salford.

Oh dear. Are you?

Yes. In an ideal world one wouldn't want to be uprooted, but in many ways it's a brave new world in the North. God knows where we'll find a new Jen, though.

Did you always see your future in radio?

I had three great ambitions – to be an actor, to work in the media or to work in law. I chose option one, went to drama school and spent 20 years as an actor. I was in *EastEnders* in 1990/91.

Really?

I played bad boy Vince Johnson and had many scenes with Frank Butcher [Mike Reid]. I did a lot of tv and some Hollywood movies. I was in *Cry Freedom* with Denzel Washington and *Dirty Rotten Scoundrels* with Steve Martin and Michael Caine. I also trained as a classical actor and spent two seasons with the Royal Shakespeare Company.

Why give it up?

I enjoyed it until 1991. We were doing a

play called *The Spanish Tragedy*, which was full of blood and gore. The final scene was a masquerade where we donned fishnet stockings and high heels before tearing off the disguise and getting on with the killing. Just before I went on, I looked in the mirror and thought, I can't do this any more. It's a young man's game.

Then what?

I was listening to Radio 2's coverage of the 1992 Barcelona Olympics – to the wonderful commentators telling us about Linford Christie and John Regis. But I didn't hear any black voices. I wrote a letter about it to the head of radio sport at the time, Mike Lewis. He happened to be a huge fan of classical theatre and had seen me in a 1984 production of *Richard III* with Anthony Sher at Stratford. He gave me a three month contract.

So you were able to switch that actorly voice to sport?

Mike loved my voice, but I was lousy at reading the cricket scores – performing and broadcasting are two very different skills. So I moved into producing, first bulletins and then programmes like *Hoops*, for basketball fans, and *Sports America*, for US sports lovers. My big break was when I was selected to go to the 1996 Olympics in Atlanta. I became a boxing producer, did OBs... it's been a gradual upward curve.

Bet you've had some hot sporting tickets?

I've had some great nights ringside – world title fights with Mike Tyson, Lennox Lewis, Joe Calzaghe, Ricky Hatton – but my best OB was the 1997 Superbowl in New Orleans. I hate American football but this was just me, a commentator and a summariser filling four to five hours of radio. The game has so many stops and starts – it was a great chance to be creative. The Americans are passionate about the event – and I loved it. That said, I've never watched an American football match since.

Interview by Claire Barrett

foreign bureau



PAULO CABRAL

CORRESPONDENT, BRAZIL

SO, WHAT DO YOU KNOW ABOUT BRAZIL?

Carnival, football, beautiful beaches, a never-ending disposition to partying, the Amazon, the 'favelas' and crime are the things that most usually come to mind when thinking of the largest country in Latin America. I recently spent a couple of weeks in London talking to editors from across the BBC, and virtually all of them said that Brazil is 'undercovered' by the BBC. Maybe that's because the country lacks major tragedies – like earthquakes or wars – that tend to attract attention.

But it does seem that lately the interest from international media in Brazil is increasing and going beyond traditional samba-party-crime issues. This has been going on over the last few years – particularly after President Lula came to power – but a big boost came with the world financial crisis. Brazil was among the last countries to face recession, one of the first to recover from

The difficulties ahead are neither few nor minor

it and, during the height of the crisis, it was not hit nearly as badly as other major economies.

Some signs are encouraging: poverty is being reduced with more and more people entering the middle class through the door of economic stability, Brazil's political leadership in South America is clear, recent oil findings and investments in bio-fuels place the country in an enviable position in an energy hungry world and global investors seem to look at the country with increasing confidence.

But the difficulties ahead are neither few nor minor. The country still has hard work to do on education and health care. And there is the major challenge of exploring the wealth of the Amazon without destroying it.

In the streets of Brazil it is clear that optimism is high. But there is always an element of scepticism: for decades Brazilians have heard that they are in 'the country of the future', but that future never seemed to arrive. Will it be different this time? Will Brazil remain on this path to prosperity or will it derail once more? The answers to those questions will demand a lot of attention and understanding from all journalists working in the country.

For that, we can count on the disposition of Brazilians to talk about pretty much anything. In recording vox-pops, for example, the difficulty is not in getting people to speak but to make them stop. Brazilians love complaining about their country but are immensely proud of it. And even with all the problems I am, as a Brazilian myself, quite happy to see that the general image of the country abroad is very positive.



green room

THE ARIELATOR

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



UPSIDE It's nearing that time of the year when otherwise sensible people pour on to the streets of London to jog 42km alongside frighteningly fit professional runners and frighteningly unfit people in giant chicken suits. We're sure plenty of you are taking part, but could *Blue Peter* be taking the award for the most people in a single production team? PA to the editor Ruth McGarahan, interactive researcher Ellie Buckland, studio PA Lizzie Search and production co-ordinator Clemmie Chamberlain (pictured, l to r) are all going to be braving the streets for an assortment of different charities. Between them they've raised over £8000, which they hope to increase to £10,000. Donate at: tinyurl.com/elliebu; tinyurl.com/ruthmacg; tinyurl.com/Clemmie7; tinyurl.com/Lizziese



DOWNSIDE From the space-age grooming pods of the Media Centre to the stark utility of White City, toilet facilities around the BBC can vary. But seldom do they reach the height of rugged outdoor charm as that offered by the new 'Luxury Portable Toilets' (pictured) currently in use at BBC Lincolnshire. The station is in the privileged position of getting its normal toilets done up, which meant in the meantime everyone had to use the one disabled loo. Which duly flooded. They have now been forced to take delivery of two of the aforementioned cubicles, which are currently residing in the staff car park. Let's hope the new ones are worth it, eh?

EARWIGGING

OVERHEARD AT THE BBC

...Stop making me repeat myself or I'm going to come down there and beat you...

...Sorry I'm late – I had to wait for my farrier...

...Can I touch it? I want to see how soft it is...

...I tricked you with my acne...

...I was having a drink with Heaven 17 the other day...

...We're promoting drugs this morning – we did alcohol yesterday...

...I did not send you tactile porn!...



I GET UP
REALLY
EARLY
EVERY DAY
VOTE FOR ME



THE WAX FACTOR

THE EVER MODEST BBC, always wary of self promotion and mindful of ed pol rules, can't get stuck into the kind of flagrant self-publicity exhibited by some of its more commercially minded competitors, or indeed our vote-happy politicians. So when the team behind Waqas 'Wax' Saeed's early breakfast Asian Network show heard the presenter was up for a Sony Radio award, they had to be clever about securing support.

Wax is up for the Rising Star award, the only one voted for entirely by the public. But there's a catch – as the award website promotes Sony, the

BBC's policy prevents him from either pointing to it on air or directing to it from his own website.

His production team had to get creative, and a range of posters (above) have begun popping up around BBC buildings. 'We've been going heavy on flyers,' confirms producer Farah Mehmood. 'Everyone in Brum now knows who Wax is.'

We should also mention that 6Music's Jarvis Cocker is up for the same award, but somehow we can't quite picture the bearded balladeer trudging the streets on the campaign trail. Unless he sees what Wax is up to...



Classic cuts: Paul Weller

WELLER WOWS 'EM

HE MAY CLAIM to be a Changing Man, but after 30 years in the biz it seems Paul Weller can still cause a stir.

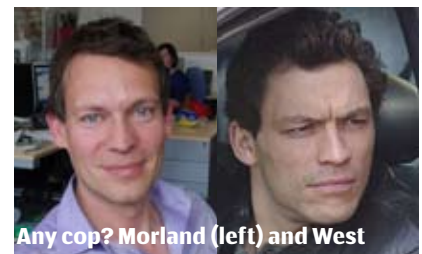
The Modfather was in BH's Radio Theatre last week recording a gig for *Radio 2 In Concert*, a new show celebrating the best live music on the network which goes out on Thursdays at 8pm. Host Jo Whiley was on hand to introduce him to an eager audience unwilling to let the 6.30pm start get in the way of a good gig.

Despite having a new album to promote, Weller wasn't above sprinkling some classics into the set list. One surprise was a sultry trip-hop version of *Wild Wood*, guest singer Rox's soulful vocals and a pounding bass line making it sound more Massive Attack than Mod. Evidently the changing man still has a few tricks up his sleeve after all.

WE HEAR THAT...

WHO'D HAVE THOUGHT a show about a Doctor with two hearts who travels through time and space in a blue telephone box was partly inspired by hallucinogenic drugs? BBC Archives' publication of *Doctor Who* related documents through the ages has revealed that the Doctor's regenerations – where he morphs from one actor to another – were modelled on an LSD trip gone awry. 'It is as if he has had the LSD drug and instead of experiencing the kicks, he has the hell and dank horror which can be its effect,' reads an internal memo from swinging 1966. It describes the 'metaphysical change' as a 'horrifying experience' in which the Doctor 'relives some of the most unendurable moments of his long life, including the galactic war'. And you thought your hangover last Sunday was bad...

CONFUSION IN BBC MANCHESTER as to whether a certain Baltimore cop has joined the radio current affairs unit. Could *The Wire*'s Jimmy McNulty have swapped his police work for an investigation with Radio 4's *The Report*? Alas no, it's just reporter Morland Sanders. A number of people (okay, seven) have commented on his uncanny resemblance to the British actor Dominic West, who played the tough-talking officer. 'Although a six year-old girl I was interviewing recently thought I resembled 'the man from Channel 5, Ian Wright,' Morland tells Ariel. 'After further interrogation, it transpired she meant Matthew Wright. I think I'll probably go for Dominic West out of the two.'



Any cop? Morland (left) and West

HANG ON TO YOUR SHOULDER PADS, crack out the cassettes and spray champagne over any deep-rooted social divisions – the 80s is back in May in the form of a new BBC One season. In it we'll see what the likes of Martin Amis made of the decade, but how do you remember the time? Whether it's giant mobile phones or unpayable loans, send your defining memory, ideally with an embarrassing photograph, to Adam Bambury.

Win a mobile phone

THE LATEST widget-packed smart-phone with eight billion mega-pixel camera and auto-tweet technology may excite your technically minded pals, but try giving it to an elderly relative and you may be met with a less enthusiastic response. The PowerTel M6000 is Ampli-com's new simplified phone aimed at the 4.5 million over-65s in the UK who don't own a mobile. It features big buttons, a 4.3cm colour screen with easy to read fonts, an extra loud ringer and loudspeaker, and is hearing aid compatible. Ready for use on any network, it also contains a 'man down' fall detector and hidden SOS panic button.

We have one Ampli-com PowerTel M6000 (rrp £99) to give away. To enter to win one, tell us: What does the 'SIM' stand for in the phrase 'SIM card'? Email ariel.competitions by April 26.

