

ariel

THE BBC NEWSPAPER

◆ **PUBLICITY ASSISTANT** Mauro Silva adjusts violinist Nicola Benedetti's mic, while publicity colleague Madeleine Castell helps presenter Katie Derham with her dress during a Royal Albert Hall photoshoot to launch the BBC Proms 2010. **Page 4**

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Working Lunch axed for future savings

by Cathy Loughran

THE 14-STRONG team behind *Working Lunch* spent the weekend digesting the news that the programme will come off air permanently this summer, to be replaced by a UK-focused edition of BBC World News show GMT with George Alagiah.

A year and a half after its relaunch, the BBC Two daily business magazine, whose audience has stabilised following a gradual decline, has been axed. Head of newsgathering Fran Unsworth said it was 'a very difficult decision'.

It was 'an extremely hard [decision] for everyone on the team who has worked so creatively and passionately on the programme', she said. 'The decision is no reflection on them but reflects the continuing requirement to meet our delivering creative future savings plan.'

Unsworth hoped that the eight to nine people on the editorial team could be redeployed, avoiding any job losses when the programme closes this July.

The equivalent of 5.7 craft posts in the newsroom studio group, graphics and editing are also likely to be affected, said Nigel Charters, managing editor, television news.

'We will look at shifts, overtime and rota patterns first to see how we can reduce by that

amount, and aim to meet with the unions after the election.' But he admitted redundancies are a possibility.

The audience for the BBC Two lunchtime show started to fall after 2001, with 450,000 (8 percent share) in 2002/3 dropping to an average of below 300,000 (4.3 percent share) this year.

Some of the savings made by cancelling the programme will come back to the business unit to launch new weekend business programming on Radio 5Live and the News Channel. A new Money Watch season starting in the summer is also part of the revamp.

Business Unit editor Jeremy Hillman said: 'This has been a hard decision to make, not least because of the impact on a creative and dedicated team who have worked hard to target a difficult to reach and under-served audience for news. I am confident though that the changes we are making, including new weekend programming, will continue to deliver high quality money and business news with real impact.'

Working Lunch producer Carolyn Rice told Ariel: 'The biggest shame is what the audience will lose. There is Moneybox on radio, but no one else does what we do in business on tv for a very loyal audience that includes lots of retired people who don't consume business output online or anywhere else.'

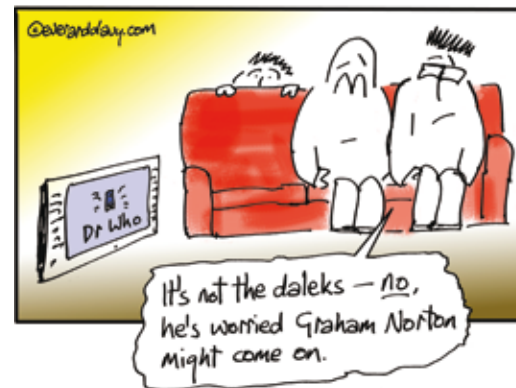
No time for trail say Who fans

AN APOLOGY has been issued to *Doctor Who* viewers after thousands complained when an animated Graham Norton appeared on screen during the highly-charged climax of Saturday's episode.

The Doctor was making an emotional speech in the cliff-hanger ending of *The Time of Angels* when a brightly-coloured trailer for *Over the Rainbow*, which Norton hosts, was superimposed on the screen for several seconds, partially obscuring actor Matt Smith's mouth.

On Sunday the BBC said: 'We apologise for the timing of Saturday night's trail.' Audience services have since received over 5000 complaints about the blunder, which many correspondents feel ruined the ending of the show.

Fans were also quick to register their displeasure online. A 'livid' Ashes to Ashes creator Matthew Graham issued the request on Twitter, 'Please BBC - you're not a US network, you're so much better than they are. Don't cheapen yourself. The public know what's up next.'



Newswipe's Charlie Brooker quipped, 'I hope they trail the news with an animated George Alagiah in the final scene of *Over The Rainbow*.'

It is not the first time Norton has been in trouble with *Doctor Who* fans. When the series returned in 2005 after a 16-year break, a technical error caused his voice to leak over the first episode's tense opening scenes.

Golf coverage 'did not mislead'

SPORTS NEWS correspondent James Pearce has dismissed as 'nonsense' a press story suggesting he misled people with his coverage of the recent US golf Masters.

'I'm annoyed because it looks as though my integrity is being called into question,' he has told Ariel.

The Daily Telegraph claimed he had 'given the impression' he was reporting live from the Augusta National, home of the US Masters. In fact, because he was not accredited to the tournament Pearce reported from a nearby course, although he

did visit the National in a personal capacity.

'Once it was confirmed that Tiger Woods was playing, none of the broadcasters was able to get accreditation,' Pearce explains. 'My brief was to get some colour pieces around the event - like reporting from outside the White House without going inside.'

But he 'was at pains' not to mislead viewers by claiming he was live from the Masters.

'The presenters in the London studio had been briefed that this was the case,' says the BBC, which believes the

Telegraph itself has caused confusion by 'packaging up' Pearce's tv reporting with his blog and Twitter comments.

In a blog Pearce wrote: 'I have always dreamed of coming to Augusta. This year I have finally made it.'

This was a reference to a couple of visits he made to the National course during his Augusta trip, paying for himself as a golf fan and ordinary member of the public.

This, though, says the BBC, was a 'different incident' from his tv reporting around the Masters tournament.

NEWS BITES

THE 2010 Commonwealth Games in Delhi will be broadcast live and exclusively on the BBC following an agreement with the organising committee for the event, which takes place between October 3-14. Coverage will be available on tv, radio, online, iPlayer, mobile and new media outlets.

JO BRAND, Harry Enfield, Eddie Izzard and Catherine Tate are among 50 performers and directors who have signed a public letter raising concerns about the BBC's future. The letter, published in the Observer, criticises the 'cavalier attitude' shown by opposition parties to BBC independence and urges people to 'think about the consequences of their vote' on May 6.

A COLLABORATIVE series between Newsnight, the Norwegian Broadcasting Corporation, the Guardian newspaper and Dutch paper de Volkskrant has won the Daniel Pearl Award for outstanding international investigative journalism. The series looked at toxic waste dumping in West Africa, and the award was given in memory of Wall Street Journal reporter Daniel Pearl who was killed by Pakistani militants in 2002.

BBC ARCHIVE has released a new collection telling the story of the Swingometer. Launched in 1959, the device provides a simple way of showing changes in voter support from one party to another. visit: bbc.co.uk/archive.

THE BBC Performing Arts Fund, which helps aspiring musicians and other artists, has passed the £3m donation mark (£3,017,332). Since starting in 2003, the fund has supported many individuals and groups through various schemes including The Education Bursary, Training in Musical Theatre, Instruments and Equipment Awards, and Urban Music and Choral Ambition.

MICK BROOKES, the leader of the National Association of Head Teachers, was the guest speaker at a meeting of the BBC Schools Forum last week. The Forum was set up by BBC Learning and BBC Outreach to bring together people from various BBC departments that have direct contact with schools.

A THANKSGIVING service for Jean Laughton, who worked on Gardeners' World, will be held on May 10 at 2.30pm (after cremation, family only) at Knowle Parish Church, Kenilworth Road, Knowle, Warwickshire, B93 0LN.

A MEMORIAL event for former BBC executive Bob Phillis, jointly organised by BBC/The Guardian/ITV, will take place on May 13 at 11am at St Martin's in the Fields, Trafalgar Square3. For tickets, email robert.seatter@bbc.co.uk

Feel free to chip in, 5 live tells audience



A WELL KNOWN FAN of audience interaction, Victoria Derbyshire moderates a live debate on immigration in Luton – one of four OBs that Radio 5 live is mounting

in the run up to polling day, giving audiences the chance to discuss key election issues with politicians. In contrast to the historic tv debates, there has been no short-

age of audience involvement, including at last week's event in Luton, where panelists facing the questions were immigration minister Phil Woolas; James Broken-

shire for the Conservatives; Tom Brake (Lib Dem); deputy leader of the BNP Simon Darby; and Gerard Batten (UKIP). The final debate on crime is in Leeds on May 3.

LAST BUT NOT LEAST

by Sally Hillier

'IT'S HUGELY EXCITING – like a Cup Final,' says Daniel Pearl, who is producing Thursday's final Prime Ministerial Debate.

The programme will come from the Midlands where Pearl and his team are finalising their preparations. There is a main rehearsal on Wednesday and technical run-throughs on Thursday, when Gordon Brown, David Cameron and Nick Clegg will put in an early appearance to familiarise themselves

with the venue, before returning in the evening.

With ITV opting for a simple studio set for the first leaders' debate, and Sky for a smaller, more intimate design for the second, the BBC set will have a different look again.

And although the format is the same for all three debates, Thursday's programme will be 'recognisably BBC', believes Sue English, head of political programming.

'In part that's to do with it being presented by David Dimbleby, with all his



experience and authority. Having said that, both ITV and Sky did extremely good productions.'

Along with Ric Bailey, chief adviser, Editorial Policy, English was invited to 'look around' when ITV and Sky produced their

debates. 'It was incredibly useful, particularly in terms of seeing how they handled the audience,' she says.

Questions submitted by the audience will be whittled down by the production team, according to relevance and topicality.

As well as looking after the audience, the BBC must also provide space and facilities (such as wi-fi connections) for a huge press contingent – around 300 journalists have asked for accreditation – and the political parties' communi-

cation teams.

Daniel Pearl points out that, until a couple of weeks ago, the Prime Ministerial Debates were uncharted territory. He is thrilled that the three leaders 'engaged so well' with the first two, and that they generated so much follow-up interest. 'It was also very gratifying to see them getting such large audiences.'

Is he expecting even more viewers on Thursday? 'I don't know. We're up against *Coronation Street*, and it's just too difficult to predict.'

'Excluded' SNP goes to court

The Scottish National Party is to mount a court action over its and Plaid Cymru's exclusion from the BBC leaders' debate on Thursday.

The party was due to lodge the necessary papers at the Court of Session in Edinburgh on Tuesday morning (April 27) after raising £50,000 to fund the legal challenge.

The move follows rejection by the BBC Trust of a joint appeal by the SNP and Plaid. The two parties went to the Trust after Mark Thompson rejected their original complaint about their exclusion from the final debate.

Among other things, the parties claimed that BBC management was in breach of its obligation to be impartial, and that its decision risked misleading audiences in Scotland and Wales.

■ The Lib Dem leader stole a small midweek audience lead on the leader of the opposition when Dermot O'Leary interviewed both on BBC Three. *Dermot Meets...David Cameron* drew 191,300 (0.9 percent share) and *Dermot Meets...Nick Clegg* attracted 220,400 (one percent share).

■ The reverse happened with Jeremy Paxman's encounters on BBC One. *Paxman Interviews: David Cameron* last Friday got an audience of 2.34m (10.7 percent share), compared with his previous Nick Clegg interview, which got 2.21m (9.4 percent share).

■ Radio 1's *Newsbeat* has been giving first time voters a chance to quiz the party leaders in an election special hosted by Tulip Muzumdar. Nick Clegg and Gordon Brown have both faced the young panel and it's David Cameron's turn on April 27.

■ Twelve major regional tv debates across the English regions this Tuesday night (April 27) will see big hitters from all the main parties answering questions from the public. Each chaired by a senior political editor or presenter, highlights include the BBC East Midlands debate, where Ken Clarke and Margaret Beckett are on the panel in Nottingham, and BBC South's event in Reading, featuring Michael Gove, Chris Huhne, Caroline Lucas and Nigel Farage.

How the rest of the world sees it

Does the decision on May 6 matter to BBC audiences in China and the Arab world, India and Albania, Uzbekistan and Kenya?

World Service teams have been hitting the trail to ask the questions most relevant to their 188m listeners and viewers as well as throw light on British-style democracy.

BBC Persian TV has set off on its own Great British Election Road-Trip 2010, producing a series of short films in which the presenter, Pooneh Ghoddooi, and her team are investigating some of the big issues at the ballot box.

BBC Arabic correspondents are also on the road with the three party lead-

ers, gauging opinions of the UK's Arab and Islamic communities. On election day, presenter Tony El Khoury will anchor a multimedia broadcast, talking to the main parties and audiences, with young British Arabs sharing their views via webcam.

Representatives of the main parties have been quizzed by Russian-speaking online users on BBC Russian multimedia output. And the BBC Uzbek for Afghanistan team will broadcast from Wootton Bassett, discussing the UK as a military power and asking why Afghanistan plays such a minor role in the UK election.

Among other coverage from the language services:

■ a panel of four ethnic Albanians talk about the economy, emigration and foreign policy on BBC Albanian;

■ as the Burmese government plans its first general election in 20 years, BBC Burmese is targeting the country's young people, reporting on the UK parliamentary system and whether voters go for policies or personality;

■ head of African news and current affairs Joseph Warungu is doing a series of reports for World Service and Radio 4's *The World This Weekend* on how the British 'do' elections;

■ BBC Swahili is featuring Britons of African descent who are campaigning for parliamentary and civic seats;

■ BBC Chinese online forum gave people a chance to question a panel of the UK's first ethnic Chinese candidates;

■ the influence of the Indian diaspora in certain constituencies is in the focus of BBC Hindi.

It is easy to underestimate international interest in a British election, says Global News director Peter Horrocks.

'Just as we look at how the elections in America or India or Afghanistan mark a direct change in direction for those countries and their place in the world, so people around the world want to discuss and debate the impact our votes may have on their lives,' he told Ariel.

From Mahler to Broadway ... it must be the Proms

by Sally Hillier

ONCE AGAIN there is something for everyone in the BBC Proms, with the works of the classical masters Mahler, Wagner, Chopin and Beethoven sharing the limelight with the Broadway hits of Stephen Sondheim (Sweeney Todd, A Little Night Music) and Oscar Hammerstein (Oklahoma!, The King and I).

Even Jamie Callum will make an appearance, playing with the Heritage Orchestra.

The 116th season will get off to a stirring start on July 16 with Mahler's Symphony No. 8, involving more than 500 musicians, culminating on September 11 with the familiar Last Night strains of Elgar and Parry.

For the first time in history, there will be another Last Night – a recreation on September 5 of the Last Night of the Proms 1910, as part of a day-long tribute to Henry Wood, founder/conductor of the Proms.

'Henry Wood believed in making the best-quality classical music available to the widest possible au-

dience and that ambition remains at the heart of the Proms today,' Roger Wright, controller, Radio Three and director of the Proms, explained at last week's launch of the 2010 season.

Extensive coverage on Radio 3 will be complemented by more than 25 concert relays on television.

Katie Derham, an accomplished amateur pianist, becomes the face of the tv coverage, introducing nine concerts on BBC Two and BBC HD, including the First and Last Nights and every Saturday night.

BBC Four will have concerts every Thursday and Friday, with additional behind-the-scenes footage and insights from the musicians.

The Doctor Who Prom, a follow-up to the Time Lord's Proms debut in 2008, will be shown on BBC Three.

Other returning features include the Children's Prom and participatory events for families as part of Proms Plus.

• Tickets will go on sale online, by telephone and in person at 8am on May 4.



Preparing for the Proms press launch on the steps of the Albert Hall

BBC North will create 'energy' DG tells staff

Salford should be a beacon for the BBC he says

'IT'S ONE OF the biggest things that I've ever been involved with in the whole of my 30-year career at the BBC,' said Mark Thompson after his visit last week to the BBC's future base at Salford. 'The buildings are ahead of schedule, we're well under budget and, particularly on a sunny day, it looks stunning.'

Five major London departments and all Manchester units will transfer to the MediaCityUK site by December 2011 although the schedule of when each section moves is still being worked out. Further programme and staff moves will be revealed this summer.

'You are going to continue to see a traffic of programmes and parts of the BBC up to Salford,' Thompson told Manchester staff at a question and answer session. 'I want to carry on turning up the volume.'



More than 10,000 applications have been submitted in the last three months for at least 500 new jobs at BBC North.

'We're going to have hundreds of new colleagues - many of them young, many of them coming into broadcasting for the first time,' said the director general. 'I think that's going to be a shock of energy into this part of the BBC.'

He said the lessons learnt from Salford and Glasgow's Pacific Quay could be applied to a future media village in Shepherds Bush.

In a reply to a question on workforce diversity - especially after the proposed closure of Asian Network and the Today editor's comments that more women were on TV news because they were 'slightly easier jobs' - Thompson said that the corporation should be open to all talents. He added: 'I believe BBC North should be a beacon to the rest of the BBC. It's incredibly important that reflecting the whole of the UK isn't just about geography...it's about women as well as men, non-white as well as white, different faiths being reflected and respected.'

BBC film ready to dance right out of the screen



by Lisette Johnston

BRITAIN'S FIRST 3D MOVIE, a BBC co-production, launches next month. StreetDance 3D is aimed squarely at the teen market, and packed with movement. Christine Langan, creative director of BBC films, says while it might not be to everyone's taste, as a pioneering piece of work for the

UK industry it will make interesting viewing.

Developed by the BBC with Vertigo films, the movie follows the struggles of an urban dance crew as they try to get into the UK Street Dance Championships. In a typical chalk and cheese scenario the crew find they must work with ballet dancers from the Royal Dance School in ex-

change for rehearsal space.

As befits a teen film StreetDance has drama, a clash of cultures and romance - with plenty of dancing in between. The film's producers had spotted Britain's Got Talent's Flawless (who play UK champion act The Surge) before Simon Cowell ever set eyes on them. Other acts making an appearance include dance crew Di-

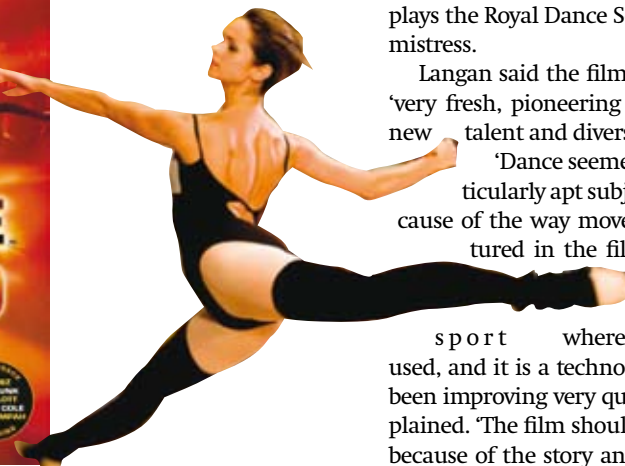
versity and George Sampson, who also appeared on the reality TV show. Iconic actress Charlotte Rampling plays the Royal Dance School's ballet mistress.

Langan said the film represents a 'very fresh, pioneering project with new talent and diverse people'.

'Dance seemed to be a particularly apt subject for 3D because of the way movement is captured in the film. I think it is similar to the world of sport where 3D has been used, and it is a technology that has been improving very quickly,' she explained. 'The film should work in 2D because of the story and the quality of talent that is there, and the 3D is an embellishment of that.'

'It is a very aspirational film rather than social realism and I hope it's entertaining and will unleash the inner 12-year-old in you. I'm really excited about how people will react.'

A preview screening for BBC staff on April 27 is already fully booked, and the film is on general release across the UK from May 21.



ALL ABOUT AMELIA

With diverse talent at their heart, two new productions – one a drama, the other a comedy – are sure to make their mark

by Claire Barrett

PRODUCER ELEANOR GREENE doesn't favour the easy option – just the best one. It didn't matter that the writer of BBC One's new four-part 'family thriller' lived in Sydney and that early script development work had to be conducted across time zones. While an acute shortage of young, deaf actresses didn't stop her casting one in the lead role.

Australian writer Fiona Seres pitched her idea for *The Silence* to Greene back in the summer of 2007. The producer, who had already 'bought in to Fiona as a writer', was intrigued by her central character – 18 year-old Amelia Edwards who, courtesy of a cochlear implant, is experiencing the alien hearing world for the first time.

The pair batted the concept from one side of the world to the other via email and skype. 'The best times to talk were eight in the morning or eight in the evening,' says Greene. 'We stuck to the system, set strict deadlines for each other and had the will to make it work.'

A plotline emerged, in which Amelia witnesses the murder of a police-woman and becomes embroiled in a murky investigation led by her detective uncle, with whose family she is staying. And after episode one was penned – and a BBC commission secured – Seres moved her family from sunny Sydney to London where development could continue in the same place and at the same time.

With director Dearbhla Walsh now on board the Company Pictures production, the casting process began. 'Ideally, we wanted to cast a deaf actress,' says Walsh. 'It was a lofty and admirable ambition, but there are almost no known young deaf actresses working in England.'

The casting director trawled deaf schools for talent, advertised among the deaf community and auditioned anyone with potential. 'Genevieve [Barr] stood out,' says Greene of the 23 year-old former teacher whose only previous credit was for a Channel Four comedy pilot. 'Not only as the most talented but as the most able to cope with the amount of screen time and number of lines.'

Profoundly deaf, Barr has used hearing aids since the age of four



Amelia (Genevieve Barr) and Jim (Douglas Henshall) star in *The Silence*

which give her around 60 percent hearing. 'She hates not using them,' says Walsh, 'while Amelia is more comfortable in the non-hearing world.'

On set, however, Barr was stripped of the aids and relied on lip reading to locate her cues. 'It was very easy to forget about Genevieve's disability,' admits Walsh who went through each scene with her star, ensuring she understood the intent. 'She has a photographic memory and knew all her lines, she was working with a stellar cast [including Douglas Henshall and Dervla Kirwan] but kept

There are almost no known young deaf actresses in England

up, and she never asked to be treated differently. She's in practically every scene, but no allowances were made – it was all about the story.'

Greene concedes it was a gamble to choose an untested deaf actress to carry four hours of primetime tv, but adds that Barr is an 'extraordinary person'. 'Before this she was teaching in a tough inner London mainstream school. She's a strong, confident person and a talented actress.'

RISKY SUBJECT MATTER BUT WE THINK IT WILL WORK

by Lisette Johnston

THE LONG AND SHORT OF IT IS...BBC Two's new comedy pilot from Ricky Gervais and Stephen Merchant is only funny because the lead character is calling the shots.

Life's Too Short is a rare take on the tall world from the perspective of well known dwarf actor Warwick Davis – viewers will have seen him in fantasy film *Willow*, *Star Wars* and *Harry Potter* – who approached the writing duo with the idea while working with them on *Extras*.

Shot on single camera, the 30 minute pilot follows a fictional version of Davis in his day to day life, similar to the concept behind US show *Curb Your Enthusiasm*. True to form, Gervais and Merchant will also appear in cameo roles.

'It is single camera but it's not a fake documentary, so probably more like *Extras* in style. As with our previous tv work, hopefully the performances will be low-key and naturalistic,' the pair said, in a slightly surreal joint comment.

'We've been working with Warwick and aside from being a great actor he's also very charming on screen and has a natural comic instinct. He has been telling us hilarious anec-



Looking at the world from a different angle: actor Warwick Davis

dotes about the genuine difficulties of being a little person. It impacts on his life in ways we could never imagine.'

The writers add: 'Warwick plays an ego driven man who thinks he should be top dog in a world that doesn't agree. He has a short man complex in every sense and the comedy comes from Warwick getting everything he deserves.'

The project will be executive produced by Ricky Gervais and Stephen Merchant, with Mark Freeland.

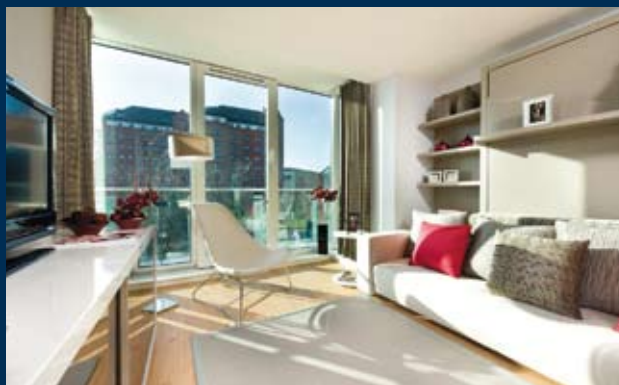
Michelle Farr, who co-produced alongside Charlie Hanson, said the fact Davis himself came up with the concept helped ensure the humour in *Life's Too Short* is authentic, if unusual: 'This is risky subject matter but it is treated in such a way by Ricky and Stephen that it is not offensive.'

'The comedy looks at the world from Warwick's angle. It's a great diversity show; Warwick is a fantastic comedy actor and it is about him being fantastic, regardless of being short.'

She adds: 'He wants us to laugh at the situations he finds himself in, like not being able to get to a cash machine, and to play with people's reactions.'

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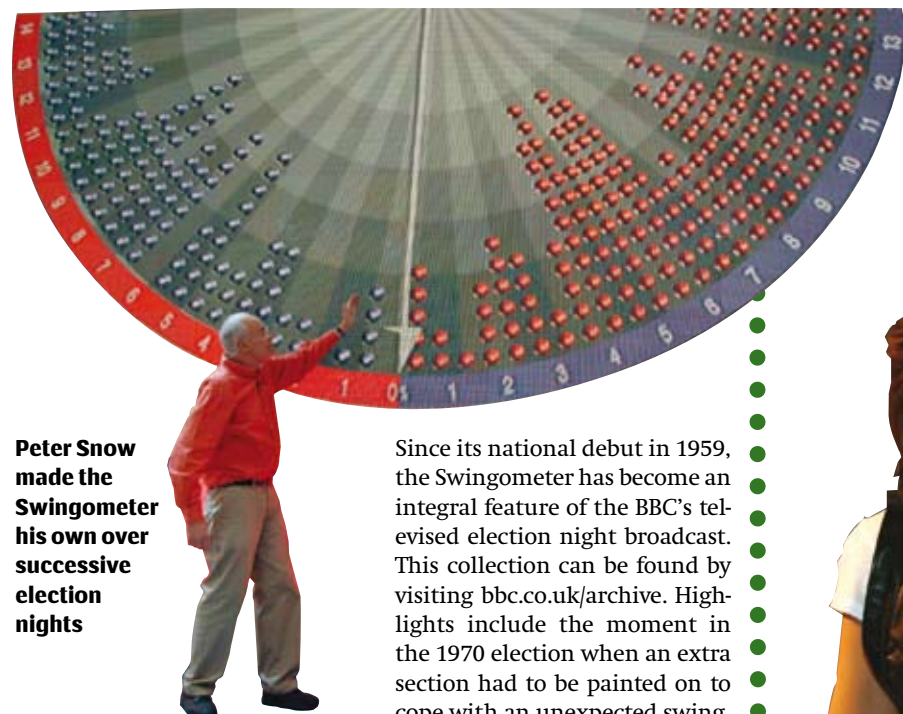


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BBC ARCHIVE



Peter Snow made the Swingometer his own over successive election nights

◆ **AS THE NATION PREPARES** to go to the polls a new online collection from BBC Archive tells the story of that iconic pollster favourite, the Swingometer.

Since its national debut in 1959, the Swingometer has become an integral feature of the BBC's televised election night broadcast. This collection can be found by visiting bbc.co.uk/archive. Highlights include the moment in the 1970 election when an extra section had to be painted on to cope with an unexpected swing, the Swingometer in action during the dramatic 1979 and 1997 elections and clips of Peter Snow at the helm of the high-tech Swingometer.

RESOURCE OF THE WEEK

◆ **THE 5 LIVE ELECTION STORY** web app launched on April 6, reflecting election-based content covered by 5 live during the campaign. A word cloud greets you when you start, indicating the most covered topics so you can search by date. Along

with live video streams, interviews and debates it also pulls in conversation with the audience via Twitter, Facebook, blogs and texts, so that users will be able to see how much chat and discussion there has been about a particular issue on 5 live.

FACT OF LIFE

◆ **IF YOU MISSED MRS COLE** on Radio 1's *Live Lounge* last month, her performances of her song *Parachute*, and a cover of *Fireflies* by Owl City have been the station's most popular video of all time. The *X Factor* judge sang barefoot, à la Sandy Shaw, and also chatted with Fearne Cotton about the success of her solo career, touring with Black Eyed Peas, and about Girls Aloud re-releasing more material.

In total, Cheryl's interview and performance on the show on March 23 had a reach of 950,000, with 201,000 tuning in for the live stream and 603,000 combined for the three videos on demand and 159,000 for the audio interview on demand.



SPEAK EASY

◆ **IT'S BEEN THE MOST TALKED** about news story of late, but if you have been avoiding using the name of the Icelandic volcano, the Pronunciation Unit tells us this is how to say it so you can drop it into conversation.

Eyjafjallajökull pronounced:

AY-uh-fyat-luh-YOE-kuuwtl(-uh)

(-ay as in say, -uh as a in ago, -fy as in few, -oe as in French coeur, -uu as in book, -tl as in atlas, stressed syllables in upper case)

TRADE SECRETS

◆ TURNING DRAMA GREEN

BBC One's in-house drama *Five Daughters* left the faintest of footprints. Charles Simmonds from Environmentally Sustainable Productions explains how the production team cut the carbon.

1 Wood used for the set build was all FSC (Forestry Stewardship Council) certified.

2 The catering company worked along sustainable principles: food waste was sent for composting, meals were prepared using the most energy efficient methods and no disposable crockery or cutlery was used. This cost an extra 20p a head each day, but this was more than offset by savings made through reduced transport, waste and stationery (see below).

3 The BBC overnight van and registered post was used instead of motorcycle couriers for rushes, scripts and so on. Where couriers were used, the cycling rather than motorised kind were booked wherever possible.

4 Crew were issued with one reusable water bottle each to last them for the duration of the entire shoot; this alone saved some four bin bags of disposable bottles and cups each day.



5 At the end of the shoot the set was stored for re-use; diverting it from landfill and saving some £1500 in disposal costs.

6 Paper use was reduced to a minimum by printing double-sided and two pages to a sheet right up to the final script stage. Small script changes were not issued to all crew, but only to those who needed to know about changes.

7 Pool production vehicles were used to minimise car miles while petrol consumption was monitored (in a friendly way!). The production was mostly based in Bristol but when in London, a production Oyster card was used by the runner to get around.

8 Purchased props were sold in aid of the Haiti earthquake fund with the remainder being given to charity shops.

9 Where possible the lighting department used recycled light bulbs.

10 Jules Hussey, the line producer, was tirelessly innovative and vigilant when it came to introducing and following these initiatives through. A senior member of the team to replicate this role is a must on a production aspiring to reach these standards.

BBC IN ACTION



IT WAS A LONG, COLD WAIT, but once the spring flowers were out, it was time for Radio Corn-

wall to interview champion daffodil breeder Ron Scamp (pictured left) among the blooms at

this year's Cornwall Spring Flower Show at Boconnoc. Presenters Pam Spriggs, James

Churchfield and Tim Hubbard (pictured) all broadcast live from the show.

MARRIAGE OF MINDS IS PURE ALCHEMY

Take one scientist, mix with a curious media type, and stand well back. Adam Bambury investigates an experimental approach to knowledge sharing and a new way to tell the story of science

A BUDDY SCHEME for scientists. It may sound like a support network for those lab jockeys who find themselves too enthralled by particles to work on their personalities, but is in fact a scheme launched last year by the BBC to aid communication between scientifically-minded programme makers and people in the science and research communities.

Now six months in, and despite – or perhaps because of – being an informal scheme left largely to its voluntary participants after an initial kick-off meeting, it has begun to bear fruit in the form of a series of ventures set to benefit both scientists and media types alike. But why did they need to make friends in the first place?

‘Though programme makers throughout the BBC have constant formal contact with scientists and research institutes, there’s quite a lot of misunderstanding in the sector,’ explains Kim Shillinglaw, commissioning editor for science and natural history, who is responsible for all in-house and independent commissions in these genres across BBC One, Two and Four. ‘We don’t always understand what’s driving scientists’ worries and concerns. I think we sometimes forget how little people outside the BBC and the media understand about the ways we work, and how much they want to understand.’

She had been thinking about ways to open a dialogue between the two groups when she heard from Lord Drayson, the science minister at the government’s department for business innovation and skills, that scientists found the BBC difficult to approach. The two parties put their heads together to create a BBC-hosted event where the two professions could come together to share their experiences.

This led to the initial buddy scheme meeting, in November last year. There were 60 attendees, half science programme makers from within the BBC, (‘They were invit-

ed, but nobody had to come,’ Shillinglaw assures) the other half made up of scientists, and members of research councils and other technically-minded bodies.

During the morning of presentations and talk, people chose their buddies – contacts from the opposing sector with whom they would keep in touch over the next year. ‘We kicked it off, but the idea

‘I was sceptical at first, it felt like a bit of a PR wash’
Dermot Caulfield

was then that we would get people to meet, to chat, to swap buddies, have a drink. We wanted to get away from the idea of anything too formal,’ says Shillinglaw.

She was partnered with Fiona Fox, director of the Science Media Centre which promotes the views of the scientific community to the national news media. Thanks to Fox, she says she now has ‘a much better sense of the current issues floating around contemporary science’. In return, Shillinglaw has encouraged BBC programme makers to get involved in the Science Media Centre’s weekly press briefings which discuss science matters currently on the news radar.

But it seems the organiser isn’t the only satisfied customer. Talking with other BBC buddies yielded some positive responses, even if some were initially unsure. ‘I was sceptical at first, it felt a bit of a PR wash,’ admits *Bang Goes the Theory* editor Dermot Caulfield. ‘But when I met my buddy we hit it off. I found it really

useful to bounce ideas off her and to get access to a fantastic contacts book. It’s led to some really storming future VT ideas.’

As well as finding someone who shares her taste in music, project executive in learning campaigns Louise Wordsworth says the topic of conversation with her buddy Dr Maggie Aderin-Pocock (see right) ranged from ‘public engagement in science’ to ‘project management issues’. The friendship also had some less business-like benefits: ‘In Maggie I recognise a kindred spirit when it comes to making the most of life’s opportunities and not letting perceived obstacles stand in the way,’ says Wordsworth. ‘I feel we have encouraged each other and kept each other on this path.’

The informality of the relationship, which allows it room to develop as the participants choose, is what makes being buddies work. ‘The scheme is organic and open-ended. We always said we’d do it for a year and then there would be a mesh of better contacts. It doesn’t need any tending. It’s designed to be real-world rather than a corporate initiative, which I like’.



Kim Shillinglaw: ‘We don’t always understand what’s driving scientists’ worries and concerns’



◆ **First boil your urine:** Michael Mosley recreates the search for the philosopher’s stone

SCIENCE IN THEORY AND PRACTICE: RESULTS SPEAK FOR THEMSELVES

◆ A collaboration with Anthony Cleaver of Engineering UK, a statutory body designed to promote awareness of British engineering, led to the *Bang Goes the Theory* Roadshow being part of the organisation’s Big Bang Fair in April. The event was attended by 10,000 people.

◆ A day of workshops around plant sciences where scientists and programme makers on specific projects can meet and exchange cutting edge filming techniques around botany. It’s happening next month, and is a result of Jill Fullerton Smith, who runs the Scotland science base, getting to know the Biotechnology and Biological Sciences Research Council.

◆ Kim Shillinglaw is currently in discussion with the Wellcome Foundation about the science organisation funding a possible placement scheme for scientists to work at the BBC.

◆ Astrophysicist Maggie Aderin-Pocock so impressed programme makers at the initial scheme meeting with a presentation on the life of a scientist that she got asked back. Since then she’s been on the BBC website and Desert Island Discs, is currently covering the NERC space satellite for *Blue Peter*, and is in discussions to present a show for BBC Two. ‘The BBC can often seem a bit impenetrable,’ says Maggie, who is paired with Louise Wordsworth. ‘But when you have informal contact on the inside you begin to realise how it works, and that it’s full of normal people!’

There’s much more to this story

THE THOUGHT OF modern life without science may seem absurd but, says series producer Aidan Lavery, it didn’t have to be this way. ‘Science has gone from a slightly fringe activity 400 years ago, to probably the most important human force that now is shaping our planet,’ he argues. Just how and why this happened is the central question being answered by new BBC Two series *The Story of Science*.

Far from only featuring people in lab coats who call themselves ‘scientists’, the programme attempts to trace an identifiable lineage leading from the precision mathematics of Ancient Egypt to the mystical chemistry of the Medieval alchemists to the subatomic demolition derby currently taking place in Cern’s Large Hadron Collider. While the individuals involved may have had different aims and ideologies, the show argues that they were all, in their own way, scientists – ones who made discoveries that have reached through history to inspire their successors.

Each of the six programmes in the series focuses on a single question that scientists through the ages have grappled with, ranging from ‘What is out there?’ to ‘Can we have unlimited power?’ The series seeks to show not a succession of geniuses who have been randomly touched by the hand of greatness, but rather that great discoveries are a product of the social forces at work during the time, plus individual personality

traits and, often, a lot of luck. ‘We wanted to find a new way of coming at the story of science,’ explains Lavery. ‘It’s the idea that science doesn’t just emerge from moments where bath-tubs overflow, where individuals just wake up and a light bulb comes on over their heads. To understand the history of science you have to understand the fabric from which it’s cut, which is a mixture of the great forces of history, voyages of discovery, technology, and people getting their hands dirty doing

Social forces, personality and luck all played a part

practical experiments. Somewhere in that nexus, combined with brilliant minds, is the moment when scientific discoveries emerged.’

Presenter Michael Mosley, a former doctor and the face of science on *The One Show*, certainly got his hands dirty as he followed in the footsteps of science’s greats. In one of many examples of the team re-creating scientific discoveries for viewers, they decided to set up a working alchemist’s laboratory in the middle of the chemistry department at University College London.

It was used to carry out an experiment by German alchemist Hennig Brand, a man looking for the mysterious philosopher’s stone which would turn base metals into gold. For some reason, he decided human urine was the place to start: ‘Brand used 50 gallons of it, boiled down after being left to putrify for a few days,’ explains researcher Alice Jones. ‘We had plans to get elephant urine from a zoo but we realised it would take weeks to boil it all down – that’s how long it took him.’ In the end they only boiled down a small amount. ‘It absolutely stank, it was so disgusting. We had to keep it in the fume cupboard,’ laughs Jones.

Brand never managed to turn lead into gold, but he did accidentally extract phosphorous from the urine. No easy task even today, and a discovery that was used in the development of the first ‘friction matches’ (that ignite when struck) centuries later. It’s just these kinds of quirky but true tales that the team were looking for while making the series, and they were helped by three university science academics who acted as consultants on the production.

‘I think we’d have made a very different series if we hadn’t had them on board,’ agrees assistant producer Naomi Law. ‘We’ve got loads of new angles on people that you might have heard of, and new characters that you haven’t heard of before.’

The Story of Science, BBC Two, April 27



Put to the test: *Bang Goes the Theory* presenters Yan Wong, Jem Stansfield, Liz Bonnin and Dallas Campbell

THEY MAY BE COLOURFUL, they may be fun, but they don’t make you any cleverer. That was the verdict pronounced on brain-training computer games by a groundbreaking scientific study devised and launched by the BBC and published in *Nature*, one of the world’s most influential scientific journals.

The experiment, launched on BBC One’s *Bang Goes the Theory* last year, showed that while six weeks of practising a specific set of online brain training games made participants better at playing those specific games, they didn’t noticeably improve their ‘brain power’ in a way that could be transferred to other everyday thinking tasks.

‘In true *Bang Goes the Theory* experimental fashion, we set out to gather real, scientific evidence that would answer the question of whether these games are worth our money. And now we have our answer,’ said Dallas Campbell, *Bang Goes the Theory* presenter.

More than 11,000 healthy adults between the ages of 18

and 60 participated, making this the largest ever scientific study of computer-based brain training. The test was developed by scientists from the Medical Research Council and the Alzheimer’s Society, in collaboration with the BBC’s mass participation experiments website, Lab UK.

Clive Ballard, director of Alzheimer’s Society, welcomed the research, saying it showed ‘staying active by taking a walk for example is a better use of our time’. ‘The next question is whether brain training can help maintain your brain as you get older,’ he said.

See the full results at www.bbc.co.uk/labuk

THE EXPERIMENT:

◆ All participants were randomly assigned to one of three brain training groups.

◆ In the first experimental group (the reasoning group), participants played games that emphasised their reasoning, planning and problem solving skills.

The second group (the non-reasoning group) played games that trained short-term memory, attention, visuospatial processing and mathematical abilities, while the control group were given web-browsing tasks that didn’t test any specific cognitive skills.

◆ At the beginning of the trial, all three groups of participants carried out benchmarking tests different from the brain training games. These tests measured reasoning, verbal short-term memory, spatial working memory and paired associates learning.

◆ The tests were repeated by all participants at the end of six weeks, to measure whether the different types of brain training tasks (or, in the case of the control group, browsing the web) had any transfer effect to other cognitive skills.

◆ The results showed no statistically meaningful difference in the before and after benchmarking tests of the three different groups.

I WILL FIRE ANYONE I FIND LEAKING TO THE PRESS

Pat Younge is back with a bang, setting the bar high for tv production and multiplatform thinking. He tells **Cathy Loughran** he wants to cut red tape and the leaks that he says threaten creativity

JANA BENNETT didn't hire Pat Younge to run in-house television production for a quiet life. Four months into the job as chief creative officer, he doesn't disappoint.

He is already waging 'war' on leaking to the press, has blasted BBC bureaucracy and warned that Vision Productions has some catching up to do in the multiplatform world.

Next up is a hard look at the make up of his teams to ensure he has the right mix of staff, freelance and fixed term contracts. And in the week that Adrian Chiles announced he's off to ITV, talent succession planning is clearly on Younge's mind.

The former head of programmes and planning for BBC Sport – newly returned from five years in the US, where he transformed the fortunes of the Travel Channel – is also looking forward to announcing some 'big new comedy signings', on the heels of Gervais and Merchant's latest pilot for BBC Two (see page 5).

And across his genre teams, he has been telling people he expects them to be 'best in class', so the challenge of the strategy review, and its focus on quality, is a welcome one.

In February, Younge used the first of his weekly intranet blogs to attack what he says are persistent press leaks that threaten the climate of trust that's needed for creative risk taking. 'If creative teams are going to perform at the highest level they have to have an implicit and explicit expression of trust,' he argues.

'The way you get to big ideas is to have the off-the-wall ideas which can be beyond the pale, but as you dial back in from those, you can get to the great ideas which can be real game changers. In an environment where there is no trust, people don't come forward with those ideas.'

And he warns: 'If I find out anyone has leaked to the press I will fire them. I don't want anyone to be under any misapprehension.'

On BBC business support systems, Younge feels they're more geared to



Making multiplatform 'business as usual', reviewing his workforce mix and staying one step ahead on talent succession are all in Pat Younge's in-tray

the days when tv production had 'a large standing army of staff', instead of the mixed ecology that now exists. He says he is working with director of BBC People Lucy Adams and colleagues in journalism to hurry along a more focused approach: 'We can't afford to waste the effort these things currently take,' he says.

Younge was one of the original architects of the Wocc (window of creative competition), in which indies last year just won the balance of competitive commissions over in-house. He expects his teams to do as well, if not better this year but says: 'I'd be worried if the figures were the same in every genre, every year. The fact that the figures move around, sometimes violently, proves that you've got genuine competition.'

He cites the live edition of *EastEnders*, the 500th edition of *Casualty*, *Wonders of the Solar System*, *Lambing Live* and *Seven Ages of Britain* as key in-house successes in his first quarter in charge. 'In-house production is and should be the heartbeat of the BBC. I think that's sometimes forgotten.'

Surveying his inheritance, the former current affairs producer is upbeat. Factual is 'on a roll', from *The One Show* to a revamped *Antiques Roadshow* and *Countryfile*. Drama is also 'in a very strong position', with detective series *Luther* on air next week and the most recent *Five Days* doing well in the ratings. Comedy, Younge says, has 'just turned a corner', with *The Thick of It* and *Psychoville* back for next year and

a range of new commissions to come. Under Katie Taylor – the first woman to lead the in-house department, and Younge's first appointment – entertainment and events would 'surprise some people in 2011', he predicts.

On the BBC's network supply strategy, he says the logic and the long term benefits are inarguable, but concedes that 'the impact on morale in London has been significant': 'One of the things I'm looking at is the overall creative health of the London base and its role within the whole network economy.'

A snapshot of figures for December, when *Strictly* was at its height, showed that in London production a third of people were on the staff, the rest a mixture of fixed term contracts and freelancers: 'When we had 60 percent of people on staff, that was clearly too high. The question for me is whether 30 percent is too low. Are

we the right shape and size in order to be successful?'

That issue could also be at the root of situations where people find themselves acting up in a post for long periods, he suggests.

Travel Channel Media's former president and general manager aspires to the US perception of a multiplatform world as 'everyday': 'Multiplatform is business as usual' is already an in-house slogan.

Training pilots, to bring whole production teams up to speed in multiplatform working, will be launched in Bristol and London next month. And from the autumn, APS (automated programme support) online pages will go live as soon as a programme is commissioned, he says.

An outspoken diversity champion, who at the 2008 Edinburgh festival famously called for managers who didn't

meet diversity targets to be sacked, he now views class as the big 'unspoken' barrier and wants to work with the unions to increase diversity, particularly in craft areas.

He is philosophical about losing his old friend Adrian Chiles to ITV: 'He was coming to the end of his contract. We made him a compelling offer, he decided to turn it down, and although I'm not sure Adrian's a morning person, I wish him well.'

He has begun a talent review, 'more off screen than on screen': 'If Tom Archer (controller, factual production) gets knocked down by a bus tomorrow, I want to know who the three leading internal and external candidates are for that job?'

Younge didn't feature in last week's list of executive expenses, but fresh from the US commercial sector, he is candid about the effect of the now quarterly disclosures: 'I knew that was the deal before I took this job, and I think it's something we should do as long as we can justify the sums.'

'But it does mean we may struggle to recruit high fliers from places like the US. They won't put up with that degree of scrutiny of what is ultimately their private lives.'

One senior colleague was berated at her school parents evening about her taxi bills, he reveals. Another was cut out of their parents' will when their salary was revealed.

'The impact of this on individuals should not be underestimated,' he says.

'In-house production is the heartbeat of the BBC. It's sometimes forgotten'



The year's home grown successes include *Wonders of the Solar System* with Professor Brian Cox

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

■ If the remit of *Doctor Who* is to educate as well as inform, then I'm sure many children learnt a new phrase on Saturday night.

WTF?! is the email shortform which, I'm sure, many grown-up viewers screamed in unison as an animated Graham Norton appeared on screen just as the tension built towards the cliffhanger ending of this week's episode of *Doctor Who*.

What the good Doctor was saying I have no idea – such was the overwhelming distraction of the pres' strap informing us that *Over the Rainbow* was on next.

Surely the purpose of presentation devices like this is to enhance the viewers' enjoyment of BBC One on a Saturday evening, not ruin it?

Since I have no idea what the Doctor was saying and all sense of dramatic climax was ruined, might I suggest that next week BBC One run both Weeping Angels episodes back to back and dispense with the Andrew Lloyd Webber advert altogether?

Rob Shergold

senior designer, BBC News

■ The deliberate spoiling of the atmosphere carefully built up by the makers of one of the BBC's flagship programmes, purely to advertise a programme that has already been heavily trailed beforehand and was trailed again during the closing credits, is inexcusable and shows contempt for those millions of viewers who had been watching *Doctor Who*, as well as for the potential audience for *Over the Rainbow* who are being treated as too stupid to realise that their programme is about to start.

This growing tendency to litter the screen needs to be curtailed, and the whole promotional policy reviewed, before even worse horrors are inflicted.

Viewers can consult electronic programme guides or listings magazines themselves. And if, horror of horrors, they decide to watch another channel, isn't that their right?

The BBC needs to concentrate on core values, restore promotion to its rightful place, and show some guts in leading the way in providing a solid, grown-up and unpatronising service to its customers.

Andrew Martin

preservation assistant, tv intake, I&A

Why on earth did the Doctor let Dorothy in?

Who decided to put a DOG promoting *Over the Rainbow* over the closing moments of *Doctor Who*? It ruined the dramatic tension of the cliffhanger and spoilt my enjoyment of a terrific episode. It was also unnecessary as OTR was promoted mere seconds later over the closing credits.

The issue of the DOG timing isn't the point – there should not be any graphics rolling over any programme at any time. We get enough trailing in between programmes – a crass rollover doesn't encourage anyone to stay watching the channel.

Please can we have a written guarantee that rollover graphics will not be used again over any episode of *Doctor Who*?

The BBC is not treating its flagship primetime show with the respect it deserves. As it's election time, here is my 'manifesto for change': reschedule *Doctor Who* at 7pm and keep it there, no on screen graphics and remix the sound asap – dialogue is being drowned out by the incidental music.

Vote for Who!

Daniel Edwards

CBBC

Calling the pot black

I have watched, somewhat with horror, the misconceptions portrayed by the BBC Three documentary *Cannabis: Britain's Secret Farms*.

The presenter clearly stated the aim of the programme was to find out the true impact of the UK's skunk-smoking habit. Except that most of his interviews were done with the police, who simply apply the law, and with parents, who were unchallenged in their belief that their children degraded into horrible individuals because of weed.

In contrast, all the pro-legalisation advocates were portrayed as Peter Pan-like individuals in search of excessive giggling, without any airtime being given to the benefits of cannabis – and there are many – to cancer patients and people suffering from depression.

The documentary rightly says there's very little we do know about the effects of cannabis on the brain, but was perfectly OK at singling out THC as the cause of numerous problems in British society.

It seems, in other words, that the programme makers bought into government propaganda, and from the start asked the wrong question: 'why is the drug bad?' as opposed to 'is the drug really bad?'

Mattia Cabitza

World Service Newsroom

Samantha Anstiss, commissioning exec producer, factual, formats and documentaries, replies: The programme documented the significant

rise in high strength cannabis varieties, branded Skunk. Presenter Ricky Haywood Williams interviewed young users who were articulate, well informed and thoughtful in their contributions.

It never set out to examine the arguments for and against legalising the drug. Also, as you acknowledge, the documentary rightly says there's very little we do know about the effects of cannabis on the brain.

The point is made repeatedly in the programme that there are many people who do smoke, who don't see it as a problem and who don't feel they suffer as a result, without dodging the issue that there ARE studies that indicate people who have smoked cannabis have an increased risk of going on to develop psychotic symptoms.

When making a programme on this subject matter for a young audience the challenge is not to patronise nor skate over the potential dangers of drug taking, but to produce a responsible, entertaining and information rich programme that allows them to make up their own minds.

Fighting talk

As a former competitive fencer who was subjected to years of 'hammer and nails' jokes from people who all thought they were being original, I must protest with regard to the caption given for the picture of Olga Kharian last week (Ariel, April 20).

This fencer would not have been 'foiled again', as stated, because the

weapon she is holding is not a foil, it's a sabre. Also, her expression seems to show the typical victory cry of the sabreur, so I doubt she was being 'foiled' in the metaphorical sense either!

Erin O'Neill archives researcher, written archives centre, I&A



Standing room only

Amongst the £173,527 claimed by BBC executives over a three month period was an expense claim of over three and a half thousand pounds for hotel stays by Radio 3 controller Roger Wright.

The BBC spokesman defends the claims explaining that Mr Wright does not live in London, and had to attend the late night Proms.

Unless I am mistaken, Radio 3 is based in London and Mr Wright's proper place of work is surely only a few miles from the Royal Albert Hall. My understanding is that, having chosen to take a London-based job, BBC employees (and employees of most other companies for that matter) are expected to meet the cost of their accommodation and travel to and from work.

If the argument is that the event ended late then I and many of my colleagues in BBC News regularly take late night taxis home. The first 40 miles of that journey is at the BBC's

expense, and the remainder is paid by the employee. Such a journey would surely not have exceeded the £323 a night Mr Wright claimed for his hotel.

It's a shame when the excesses of a few besmirch the reputation of us all.

Hugh Milbourn

producer, Newsnight

Tap into history

It was interesting to read Gordon Conway's letter asking why we insist on carting bottles of drinking water around the country (April 20). But not as interesting as it was to read the reply from Workplace who say that modern and refurbished buildings will use mains water for drinking – bottled water only to be used where pipework can't be fitted.

On the face of it that's very sensible. Unfortunately Gordon happens to work at the newly built Egton Wing on the newly refurbished Broadcasting House site. Judging by the number of water coolers around here, pipes can't be fitted.

My home was built in 1931 and came complete with plumbing. But that's nothing! There are suggestions that the Romans managed to have a water supply 2000 years ago...

Has the BBC just discovered running water in the last few months? How new does a BBC building have to be to be fitted with plumbing? And what chaos is going to be caused when someone hears about Edison's Electric Light Bulb?

James Hodgson

engineer, BBC Arabic and Persian

■ Gordon Conway bemoans the bottled water/tap water situation and states the need for 'proper canteen facilities for shift staff out-of-hours'.

Here in the News Centre, those drinking water taps which were supplying water of a 'good standard' were summarily removed and the pipework plastered over by Workplace a few years back without so much as a 'by your leave'.

And don't get me started on the out-of-hours deal. Everyone knows that provision of anything is organised by Monday-to-Friday staff, and as such we who work out-of-hours are of no moment whatever to senior managers of the BBC.

Simon Calkin, broadcast systems engineer, technology operations, FM&T

OBITUARY

DAVID ROCHESTER

David was a fluent German speaker who developed a fascination for the country after a school trip. He worked in Cologne for Deutschlandfunk in the seventies and, such was his skill, he became one of the few non native German speakers who was allowed to broadcast for the BBC German service which he joined in 1979.

In the early eighties he brought his extensive knowledge to the Bush



House newsroom and helped forge closer links between the department and the European language services.

David was a great communica-

tor and could give detailed briefings quite often to the amusement of his colleagues. I became an expert on dog passports after David had managed to untangle the bureaucracy and get one.

That attention to detail was also a feature of his work, particularly on the European desk during the Cold War era and then as Europe opened up after the fall of the Berlin Wall, which David witnessed.

He brought that huge spirit of hope back with him. Indeed David embodied the spirit of World Service. He knew what it meant to peo-

ple overseas and was at pains that stories were as balanced, accurate and interesting as possible – attributes that made World Service essential listening and made David sorely missed when he took early retirement because of his health five years ago.

But David had other enthusiasms – particularly his pride in wife Rosemary and daughter Alana. He also had a great sense of humour, often self deprecating, which provided many laughs in the newsroom and BBC Club. I'll always remember him at one of our team's Christmas

meals, in a flamboyant waistcoat, enjoying a drink, a cigarette, a good chat, a good laugh and good company.

World Service News head Andrew Whitehead described David as 'a very serious-minded and talented journalist, a generous colleague, a good friend who shared our common commitment to provide impartial, authoritative news to our audiences around the world. We all remember him with huge affection and esteem'.

Indeed we do.
Nigel Margerison

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British Humanist Association

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Phoenix Nights, I'm Alan Partridge

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Broadcasting House
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- Producer, Top Gear**
London
9P/Ref: 298618
[C] 04-May-10 [A] 07 months
- Production Manager, Gaelic**
Glasgow
8D/Ref: 295917
[E][C] 02-May-10 [A] 12 months
- Producer, Outlook & You and Yours**
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7D/Ref: 298840
[C] 10-May-10 [A] 09 months
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London
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[C] 05-May-10
- TV Proms Season Runner, Classical Music Television**
London
White City
2D/Ref: 255712
[C] 04-May-10 [A] 04 months
- Journalism**
- Assistant Editor, Interactivity, Panorama**
London
Media Centre
10S/Ref: 300352
[C] 02-May-10 [A] 09 months
- World Assignments Editor, Newsgathering**
London
10S/Ref: 299679
[C] 10-May-10 [A] 06 months
- Senior Broadcast Journalist, Radio Cumbria**
Multi Location - NE & Cumbria
8D/Ref: 294308
[E][C] 09-May-10
- Multimedia Trainer, Multimedia Newsroom**
London
TV Centre
8/9D/Ref: 299081
[C] 09-May-10 [A] 12 months

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Leicester
5/7D/Ref: 297799
[E][C] 04-May-10 [A] Various
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Sheffield
5/7D/Ref: 297502
[C] 03-May-10
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3/4H/Ref: 298176
[C] 10-May-10 [A] 06 months
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- Group Financial Accountant**
London
Media Centre
SENEX/Ref: 297573
[E][C] 06-May-10
- Commercial Lawyer, BBC Legal**
London
White City
10D/Ref: 295425
[E][C] 10-May-10 [A] 12 months
- Research Manager BBC1**
London
TV Centre
9D/Ref: 300386
[C] 04-May-10 [A] 12 months
- Business Manager, MC&A A&M**
London
Henry Wood House
9D/Ref: 299375
[C] 03-May-10 [A] 06 months
- Management Accountant**
London
Bush House
8D/Ref: 300083
[C] 04-May-10 [A] 10 months
- Senior Auditor**
London
8D/Ref: 298383
[E][C] 03-May-10 [A] 06 months
- Cynhyrchydd Digwyddiadau, BBC Cymru**
Cardiff
8D/Ref: 297575
[C] 09-May-10 [A] 06 months
- Marketing Manager, BBC SSO**
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8D/Ref: 283458
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- Financial and Management Accountant**
London
Bush House
7D/Ref: 300424
[C] 06-May-10 [A] 12 months
- Reward Analyst, BBC People**
London
White City
7D/Ref: 298703
[C] 10-May-10 [A] 12 months

- Scheduling Co-ordinator, TV Sport**
London
6D/Ref: 299643
[C] 06-May-10 [A] 06 months
- Persian Audience Champion**
London
Bush House
5D/Ref: 296427
[C] 04-May-10 [A] 12 months
- Assistant, Technology Operations**
London
Broadcast Centre Media Village
4D/Ref: 300463
[C] 04-May-10
- Local Radio Administrator, BBC Berkshire**
Reading
4D/Ref: 297615
[E][C] 10-May-10
- Research Assistant, BBC World Service Trust**
London
Bush House
4D/Ref: 297269
[E][C] 03-May-10 [A] 12 months
- Administrator, Radio Solent**
Southampton
4D/Ref: 297188
[E][C] 28-Apr-10
- Channel and Scheduling Assistant, Dave**
London
4D/Ref: 297123
[C] 03-May-10
- Grant Application Assessor, BBC Children in Need**
Multi Location
N/A/Ref: 300011
[E][C] 09-May-10 Freelance Various
- Technology**
- Senior Client Side Developer**
London
Henry Wood House
8D/Ref: 300331
[E][C] 09-May-10
- Senior Java Developer**
London
Henry Wood House
8D/Ref: 300330
[E][C] 09-May-10
- Senior Software Engineer**
London
TV Centre
8D/Ref: 300047
[C] 09-May-10
- Technical Project Manager**
Cardiff
8D/Ref: 263131
[E][C] 04-May-10 [A] 12 months
- Software Engineer**
London
TV Centre
7D/Ref: 300048
[C] 09-May-10

- Web Developer, BBC ID & Flow**
London
Broadcast Centre Media Village
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[E][C] 03-May-10
- Visual Designers, UX&D**
London
Broadcast Centre Media Village
7D/Ref: 295371
[E][C] 28-Apr-10 Various
- Broadcast Engineer**
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- Technical Assistant, DV Solutions**
Manchester
4D/Ref: 298384
[E][C] 03-May-10 [A] 12 months
- Preservation Assistant**
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[C] 03-May-10 [A] 06 months
- Lead Developer PHP**
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See Attachment Northern routes

Lucie McLean, senior development producer for Mobile, is on attachment with the BBC North external communications team in Manchester

THE HOT SHOES LOGO MAY BE A pair of sparkly red shoes, but so far my placement in Manchester has involved many pairs of footwear. Early on, I donned a pair of steel toecapped boots for a visit to the MediaCityUK site to see the amazing progress that has been made there. But the pair of shoes I really needed was trainers, as a lot of running around was involved. The BBC North communications team is seriously busy, with plenty going on.



Lucie McLean, with one of the new friends she has met on her attachment

It is raising awareness of the Salford project across the whole of the north of England, arranging visits and events to highlight the opportunities that the new centre will bring to people in the region. At the Salford Business awards, for example, BBC North's head of HR Ken Lee gave the keynote speech. I met opinion formers in Leeds before heading to Sheffield, where we set up interactive kit so that people at the local football derby could try their hand at reading the news and weather. But the highlight was the launch of the downloadable Doctor Who adventure game: three of the new Daleks arrived at Sheffield railway station to meet the public and we took journalists and school children to try out the new game. It was a long and busy day, but the coverage as a result was fantastic. My placement has given me a chance to get to know Manchester better as well as some of the surrounding towns and cities. I've also met some great people at Oxford Road and I've learned a lot about the BBC North project. It has also given me ideas about how we can make better use of the digital and creative talent in the north to make even better products in FM&T when we move to Salford. Exciting times lie ahead.

Been anywhere nice? Send your attachment stories to Clare Bolt

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JEYAPRAGASH NALLUSANY

PRESENTER/TRANSLATOR, BBC TAMIL, WORLD SERVICE

How can people get the Tamil service?

We're available on FM, short wave and online, but we've only just started broadcasting on FM again in Sri Lanka. Last year BBC management ended the FM contract with the Sri Lankan Broadcasting Corporation because we weren't being allowed to broadcast freely, and we went to short wave only. The FM contract was reinstated on April 15. Our biggest audience is in the north eastern part of Sri Lanka, the traditional home for the Tamils. We also have a large audience in south India, but Tamil people live all over the world. The BBC's Tamil service began in the 1940s.

Because Tamils live across the world is it hard to find a focus for your reports?

It is. Tamils have more than 2000 years of history – a separate and exclusive literature, language and ethnic identity. But because our main audience is in Sri Lanka, the news is usually based on Sri Lankan issues. The civil war and ethnic problems there have dominated our news bulletins.

What do you do?

I have to translate copy from the newsrooms, then present it. I also do dispatches – packages taken from our own sources or BBC sources. We'll do interviews with the authorities and the people. As well as speaking Tamil, I have some knowledge of Sinhala, the majority language in Sri Lanka. This means I can communicate with the Sinhalese authorities as well as the Tamil people.

You're from Sri Lanka, so I suppose you've experienced the issues there first hand?

I was born in 1983, the same year the civil war began. The war ended last year with the military victory of the government over the Tamil Tigers [a separatist militant organisation fighting for an independent Tamil state]. Now it's the aftermath, and a reconciliation process is under way, but the political issues remain. It has been 27 years of war but 50 years of struggle for a political solution.

You studied law, so why go into the media?

Since I was a child I've had a passion for news, history and politics, and reading about them in books and newspapers. I was writing bits for papers when I was 14 or 15 – the media is a great way to express my ideas.

Is that something that runs in the family?

I am from a family of labourers, and am the first in my extended family to go to university and break out from that role. My parents worked on rubber and tea estates, and struggled to put me through school. Even though my sister got past the state examinations, she stopped

studying and started working to support our family from the age of 16. She is why I could manage to study – my family couldn't afford for us both to go. Despite these challenges I managed to get the best results in my school in both O-level and A-level. For my A-levels I got into a college in Colombo, the capital – a very big thing where I'm from. It was a struggle, though. For the first year I travelled to and from the capital by bus because I couldn't afford to stay there.

Your family must have been proud

Yes, but I lost my mother in 2002 before I was selected for university, and she never knew I got picked. Though she was sure I would be chosen, it was a great tragedy for me that she never heard the news. My parents worked hard for a small amount of pay but she always encouraged me and never asked me to go to work or give up my studies.

While at university you also took quite a demanding job...

In 2004, when I was 21, I was selected to be a producer and presenter at News First on MTV, a prominent Sri Lankan news provider. It was a lot of responsibility for me and I was new to the field, so at first it was a struggle but I did learn a lot. As head of the Tamil news service, I was responsible for the whole bulletin for five years. All the Sri Lankans knew me because they'd see me every day – I was often on six or seven days a week. At first my family couldn't watch me, though – we didn't get a tv at home until 2008.

How do you find the UK?

It's a very traditional country. All the systems in Sri Lanka were introduced by the British – education, transportation, laws... The people are very polite and helpful compared with other countries.

There must be some downsides?

The tea. You can't beat Sri Lankan tea, it's the best in the world. I can't find any good teas here, and I've tried many – Twinings, PG Tips.... It's not strong enough and the taste and smell is different, so I normally have coffee instead. But my girlfriend in Sri Lanka has sent me some tea in a parcel, so I drink that every day when I'm at home.

Interview
by Adam
Bambury

CV

Education: Masters in international law and world economy at the University of East London

First job: Teaching in private tuition centres and individual classes while working in a call centre

Career highlight: Being both producer and presenter of the Tamil news bulletin on Sri Lankan tv

I am from a family of labourers and the first in my extended family to go to university. My parents couldn't afford for both my sister and I to go



foreign report



LORNA
GORDON

SCOTLAND CORRESPONDENT
REFLECTS ON A HOT STORY

IT WAS NOT YOUR NORMAL IN-FLIGHT announcement. The captain told us, as we began our descent into Keflavik airport, that we could, if we were interested, see a volcanic ash cloud out of the windows on the right hand side. It was, she said, a big grey cloud reaching 25,000 feet into the air.

Once we had landed it was only an hour's drive out of Reykjavik until the plume of ash became visible on the horizon.

Although Iceland's capital was more or less unaffected by the eruption, the closer we got to Eyjafjallajökull volcano the more its impact could be felt. A series of roadblocks was manned by the country's civil defence force, comprising (because Iceland doesn't have an army) well-trained volunteers who politely discouraged all but the most intrepid to journey on. Then there were the measures people living close to the eruption had employed to stop the dust ruining equipment. In one village we found petrol pumps wrapped in cling fling.

I had trouble coping with Iceland's bitterly cold winds

was wearing thermals and a thick jacket, I had trouble coping with the bitterly cold winds.

Perhaps this toughness has encouraged their dry sense of humour. I asked one volcanologist what he thought of the journalist who persuaded a helicopter pilot to drop him and his cameraman on the top of the volcanic crater. I questioned whether he too would be venturing to the top to get additional seismic readings. His reply was curt and to the point. 'What good is a dead volcanologist?'

Iceland appeared a remarkably open society, with one official volunteering the information that we'd just missed the president, but if we hurried we'd catch him outside a particular house a few minutes down the road.

The president, when we met, pointed to the eruption as evidence of the power of Mother Nature. I suppose he was right. The soundtrack to our time there was the constant boom of exploding gas and magma alongside the drama of the plume of steam and ash itself.

On the days that flights were grounded, it was a chance to reflect on the relationship between man and nature. The irony was that for the seven days we were in Iceland, the prevailing winds were blowing the ash away from the country's major airports.

It was only on the day we left that Keflavik airport shut. Our scheduled flight sneaked away three hours early, just before the runway closed, because of concerns about volcano dust.

green room

THE ARIELATOR

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



UPSIDE The audio activists at the BBC's **Save Our Sounds** initiative, committed to building an online audio map of the world to preserve 'endangered' sounds from extinction, are up for a prestigious Webby award for best use of social media. Anyone keen to support them against the combined might of the internet's hippest creative agencies can vote at tinyurl.com/sosvotx. As a thank you, the team have put some of their favourite sounds – from San Franciscan cable car bells to rowdy Tanzanian hippos – up as downloadable ring tones, which can be downloaded at tinyurl.com/rintons.

DOWNSIDE Adrian Chiles's sensational defection to ITV last week had newspaper commentators gasping to have their say on the *One Show* host. Parody pub landlord Al Murray lamented Chiles's departure in *The Sun*, calling him 'the safest pair of hands in the BBC', and noting that 'if he came round, all your dvds would end up back in their boxes and in alphabetical order'. However, the characteristics that so endeared Chiles to Murray were not looked upon as favourably by other writers – a Telegraph piece by Rowan Pelling entitled 'Hollywood wasn't ready for Eeyore' recoiled with horror at the thought of showbiz types being interviewed by the low-key brummie. Either way, we hope new Friday night presenter Chris Evans pays his respects to the outgoing host by also growing an inappropriate beard.



EARWIGGING

OVERHEARD AT THE BBC

...I just wanted to look at your carrot. It gives me happiness...

...She was very PR pretty...

...Don't make me come and put it in your ear...

...It's not very sexy being at a crematorium, is it?...

...Hello, can you fix my printer please? I've rung Rolls Royce? Sorry, I've dialled the wrong number...

...I thought I just wanted to be friends with Peppa Pig, but now I think I might want more...



EMMY VS THE VOLCANO

STRANDED IN CANNES after the Mip tv conference due to the volcanic ash, events co-ordinator Holly Hammers (pictured) and her companions decided to take matters into their own hands and drive back to the UK in a hire car. A drastic measure perhaps, but they had also been charged with delivering a precious cargo...

The gang, which also included multiplatform commissioning execs Nick Cohen and Martin Trickey and Tom Dolan from digital agency Cimex, had in their possession an Emmy, awarded to BBC Two's *Virtual Revolution* at a ceremony at Cannes. Inspired by

the show's interactive nature, they decided not to keep it stashed in the bottom of a suitcase during the trip.

'The Virtual Revolution was all about the web audience being involved in making the series, so as we carried it overseas we tweeted and texted and took pics of everyone who helped and interacted with us along the way,' explains Holly. 'It was quite a road trip which hopefully put a smile on people's faces, as in everyday life who gets the opportunity to see an Emmy or even hold it?' The award is now safely with its rightful owners, who hopefully gave it a good scrub.

CLOSE ENCOUNTER

EARLY MORNING commuters in South Yorkshire had more to worry about than where their next coffee was coming from last week when they were confronted by a horde of marauding Daleks

at Sheffield railway station. There to promote the new *Doctor Who* computer game, it was the first time the 'new look' Daleks had made a public appearance since being revealed in the latest series.

Plucky BBC Sheffield bj Dan Johnson (pictured) was on hand to gauge the 'stunned' populace's reaction to the invading master race.

'There have been talks of stricter ticket controls at Sheffield station,' says Dan, 'but this was a whole new level of enforcement; if you'd didn't have a peak time ticket that was it – exterminate!'

But what of the most pressing question – are the new Daleks as scary as the old? Dan wasn't so sure: 'No-body seemed ready to admit that the new pastel shade colour scheme makes them look more like Teletubbies than terrifying enemies of the Time Lord,' he confided.

We still don't fancy our chances...

WE HEAR THAT...

HE MAY deal with the hard men of hip-hop on a daily basis in his Radio 1 and 1Xtra shows, but Tim Westwood (right) revealed a softer side when volunteering at Hackney City Farm last week as part of the stations' week-long Local Hero campaign. As well as cleaning out mess from the donkey shed and collecting eggs from chickens, Tim fed a baby lamb – an experience which seems to have prompted something of a revelation in the self-styled Big Dawg. 'I've just held a three and half week old lamb,' he enthused to Fearnie Cotton in a Radio 1 interview.

'I'm one of these guys who don't pick up babies or nothing so I was holding this little lamb and it was resting its head and it was bleating, and it made me feel really differently about things.' Understand that!



THE INCREASED scrutiny generated by his recent tv appearances must be stressful for Lib Dem leader Nick Clegg, but if it all gets too much BBC Ukrainian have shown that he at least has an East European holiday home to retreat to. It's not your usual bungalow either, more like a three hundred year old mansion in a 45 hectare park. The station's interview with Ukrainian museum director Valentina Honchar revealed that the estate has fallen into disrepair since its owners the Zakrevsky family – Clegg's paternal ancestors – left the Ukraine after the 1917 revolution. Sounds like the place could do with a duck island or two...



Win Kojak box sets

WHO LOVES ya baby? Telly Savalas is back as lollipop chewing detective Theo Kojak, with the dvd release of the second and third seasons of the classic crime drama. The show follows incorruptible NYPD lieutenant Kojak as he dons his trademark trilby and hits the gritty streets of 1970s New York in pursuit of the city's toughest criminals. Released on April 26, each six dvd box set costs £34.99 and contains around 20 hours of fast-talking fun.

We have three sets of each season box set to give away, courtesy of Mediumrare Entertainment. To enter to win one of each, tell us: how many episodes were made of Kojak?

Email ariel.competitions by May 4.