

ariel

Staff choose special objects to illustrate the History of the World **Page 7**

TOP OF THE MORNING



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TORIN DOUGLAS AND MAGGIE BROWN are among experts who speculate on what the new coalition might mean for the BBC. **Page 5**

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Printing

Garnett Dickinson Group

Rotherham 01709 768000

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Six months: £26, £36, £40

Twelve months: £50, £60, £68

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Ariel is produced by Internal

Communications for people at the BBC



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All out as vital tests are conducted at BH

by Sally Hillier

HUNDREDS OF STAFF in central London will have to go into temporary accommodation this autumn while essential tests are carried out on the new Broadcasting House, where main construction is moving towards an end.

Integrated System Testing, as the work is called, has to be done before the contractors hand over the building to the BBC and involves extensive trials of power supplies, fire alarms, heating/cooling, lifts and 'other life systems'.

The tests are planned for ten weeks starting on September 14 and include a continuous 'high risk' period of at least the first three weeks in November when it will be necessary for all occupants and broadcasting to leave both the old BH and Egton Wing and be based elsewhere.

This will affect people working for Audio and Music, BBC London and the Arabic and Persian services, many of whom have been in their revamped accommodation for only a short time.

It is not yet clear where everyone will go but a joint working party of divisional representatives and Business Continuity, Technology and Workplace specialists is drawing up plans and will provide more details in a few weeks. The cost of the relocation will be met by the WI Project with individual programme budgets unaffected.

The obvious question is why the tests cannot take place with people *in situ*, and the answer, says the BBC, is that fire alarms will sound continually and power supplies to different areas will be shut down and restarted in a series in complex sequences.

'This will impact on all electrically powered equipment – both for broadcasting and life systems like heating, cooling and lifts,' it adds. 'In these circumstances our duty of care

to staff and broadcast continuity could not be maintained without asking people to leave.'

It would be 'irresponsible', it says, for the corporation to take control of the building without the tests taking place. 'This is particularly true for the extensive power supply systems that will be needed to safeguard the unprecedented concentration of live and continuous programming which will be moving to W1 during 2012.'

While the requirement for a ten-week IST handover test period – standard practice for such major developments – was always known about, the precise end date of the main construction phase at BH has become clear only in the last few weeks.

Andy Griffie, programme director, WI Project, says: 'Obviously, none of us is looking forward to this level of disruption but it is essential work that's necessary to safeguard all W1-based staff and programmes, now and in the future. Once this period is over, the BBC will begin technical fit-out in preparation for staff to move in at the start of 2012.'



Staff survey gets local touch

by Cathy Loughran

THE NEW STAFF SURVEY will deliver more localised results than ever before, promises BBC People director Lucy Adams, who is hoping that more than two thirds of the workforce will respond before the closing date of June 4.

The latest biennial survey is pretty much a re-run of the 45 questions asked in 2008, but with more focus on 'issues we can do something about', Adams says.

So this year's questionnaire asks: 'Does the BBC get the most out of me?', not: 'Does the BBC get the most out of its staff?'.

There are additional questions about how people think senior leaders, not just line managers, are performing, to find out if they are visible, accessible and communicating well.

The biggest change is in the level of local reporting, with a doubling of tailored reports going back to teams of ten people or more – around 700, compared with 350 last time.

'Results will be more meaningful to local managers,' Adams says. 'If they're only at divisional level, how do you know what to change?'

One headline from the last survey was that too few people felt they were getting regular feedback from their managers, but another was that most felt proud to work for the organ-

isation. So what has changed as a result?

Divisional weaknesses have been targeted, says Adams: 'Lack of feedback in journalism was a problem, so there has been a concerted drive to get everyone an appraisal.'

'In Audio and Music, feedback and communication between managers and teams scored badly, so [director] Tim Davie launched his staff guarantee, which promises an annual face to face discussion with your line manager.'

'And in Vision, people said they weren't sure what was going on in the division. Now more than 90 percent of staff get individual briefings and weekly messages from [Vision director] Jana Bennett.'

At corporate level, staff feedback had pointed to a lack of clarity about what was available in terms of training and development. That, in part, had led to the establishment of the BBC Academy.

Response rate in 2008 was 61 percent, up from 44 percent in 2006. Adams aims for at least a 66 percent rate this time, to a survey she says can be completed in ten minutes, in an almost fully email-based organisation, staffed by people who are usually 'not backward in coming forward'.

Mark Thompson will publish headline results in July and teams will get detailed reports by September.

NEWS BITES

BBC FILMS this week announced a new comedy from Armando Iannucci, *Out The Window*; a new collaboration with *The Damned United* screenwriter Peter Morgan, *Three Sixty*, a tale of love and sexual obsession; and *Brick Lane* writer Abi Morgan's new adaptation of Claire Tomalin's biography *The Invisible Woman*.

MIDDLE EAST correspondent Jim Muir has been given a lifetime achievement award by the International Council for Press and Broadcasting. Voted for by other journalists, the award goes to a reporter who has promoted better understanding of the Middle East.

THE PUBLIC consultation on the strategy review ends on May 25, after which the BBC Trust will look at all the submissions, alongside other research and analysis. In the summer the trust aims to provide a provisional view of its conclusions on what the future direction of the BBC should be and a final strategy in the autumn.

PIANIST LARA Ömeroğlu won the BBC Young Musician Final in Cardiff on Sunday night. The 16-year old beat co-finalists flautist Emma Halnan and violinist Callum Smart.

6 MUSIC will clear its schedule to provide 40 hours of continuous coverage of next month's Glastonbury Festival. Radio 1 will offer highlights and Radio 4 will focus on the spoken word, with *Glastonbury Poetry Highlights* and a special edition of comedy show *4 In a Field*. There will be extensive tv coverage as well.

NEW WEBSITE bbc.co.uk/comedy was fully rolled out at the weekend, following its Beta launch a year ago. The site brings together classic archive content as well as exclusive material from the likes of *The Thick of It* and *Outnumbered* and bespoke web-only comedy from new talent.

STEVE AUSTINS has been appointed editor of Radio Wales after acting in the role since last summer. He joined the BBC in 1998 as a researcher, and soon was producing Radio Wales's flagship news shows *Good Morning Wales* and *Good Evening Wales*.

FIFTEEN HUNDRED children from schools in Westminster joined the BBC Singers at the Royal Albert Hall on May 17 to perform specially composed work *The World in Our City*. The concert was the culmination of a three year project during which the BBC Singers mentored the children.

THE BBC Symphony Orchestra has become the first orchestra to win the Royal Philharmonic Society Music Award for Opera and Music Theatre for its concert performance of Martinu's opera *Juliette*, given at the Barbican last year.

LOW-ENERGY STUDIO lighting is being used at Birmingham's Mailbox as part of a trial of different kinds of lighting.

Radio audiences on a high

by Candida Watson

A MILLION MORE people are tuning in to the Radio 2 breakfast show since Chris Evans became the presenter at the start of the year. The first Rajar figures of 2010, released on May 13, show that Evans's mix of music, banter and interactivity has taken the audience to a record 9.5m a week. Those are the highest ratings for any show since Rajar [Radio Joint Audience Research] introduced its current survey methods a decade ago.

Bob Shennan, controller Radio 2 and 6 Music, told Ariel: 'You can't grow audiences like this if you are not extraordinarily good at what you do. Chris Evans is one of the great entertainment broadcasters.'

Tim Davie, director of Audio and Music, said: 'I'm delighted to see Radio 2's listeners have taken to Chris in such a positive way. He is one of the best broadcasters of his generation and has earned his popularity.'

Helen Thomas has been Evans's producer since he joined Radio 2 five and a half years ago. She recounts the moment Shennan phoned her with the figures: 'I couldn't speak – which is

unheard of for me – I had to sit down, then I felt sick, then I burst into tears. It was such astonishing news.'

The whole breakfast show team were on a break when the Rajars came out. Evans was on a golf course, without his mobile phone, and when Thomas finally reached him he too was stunned by the enormity of their success.

Thomas pays tribute to the efforts of the entire breakfast show team. She says: 'These figures are beyond our wildest dreams. All you can do is work

9.5m

Evans' weekly audience biggest in Rajar history

..... as hard as you can and hope people like what you do.'

People clearly like 6 Music, which saw audience growth of 47 percent in the quarter. Shennan attributes it to getting the content and strategic direction of the station right, but acknowl-



5 live's Nicky Campbell and Shelagh Fogerty, bigger audiences for Sony Station of the Year

edges that the high profile anti-closure campaign has attracted new listeners, bringing the 6 Music audience to 1.02m. Says Shennan: 'I am really, really pleased for the production teams and the presenters because they deserve it. They have been so professional during what is clearly a difficult time – but for the future, it is for the trust to weigh up the arguments and decide.'

The Rajars brought good news for almost everyone. UK radio listening is at an all time high, with 46.5m adults tuning in to one station or another every week. All five main BBC networks grew their reach, and digital share is up 19 percent.

Evans's strong showing at breakfast helped lift Radio 2 to a new high of 14.57m weekly listeners, and an au-

diency share of 17.2 percent.

Radio 1 also had a record audience, 11.74m people a week in the quarter, with Chris Moyles pulling in his highest ever audience at 7.88m. Radio 3 grew both its reach and its audience share, whereas Radio 4's reach grew but audience share fell slightly. The audience for the station's flagship, the *Today* programme has dipped down over the past year, from 6.68m to 6.43m.

Radio 5 live, which was named Station of the Year at last week's Sony Awards, was another hitting record audiences and – combined with 5 live Sports Extra – reached 6.56m listeners. As on Radios 1 and 2 the breakfast show has picked up listeners.

Digital stations BBC 7 and 1Xtra also recorded highest ever figures, with BBC

7 at 1.05m, putting it just ahead of 6 Music. But Asian Network, earmarked for closure by the strategy review, saw audiences decline from 405,000 last year to 357,000. For local radio the ill winds of the severe winter weather blew in a million more listeners. Controller of English regions, David Holdsworth, said: 'It is encouraging that people feel they can trust and turn to the BBCthis is partly why local radio is such a valuable asset.'

Jeff Zycinski, head of Radio Scotland, also thought this winter's bad weather was a contributory factor in his station boosting its audience. He said: 'We've gained more than 90,000 listeners in the past quarter and once again we're in sight of having a million listeners a week.'

Fundraising record for CiN in anniversary year

THIS YEAR'S Children in Need appeal has beaten all previous highs and raised a record £39m in this, its 30th year.

Terry Wogan announced the figure live on Radio 2 on Monday, disclosing that the telethon in November pulled in £20.3m on the night, and the additional £19m came in over the following months.

David Ramsden, chief executive of Children in Need, said: 'Thanks to the overwhelming generosity of our supporters we are thrilled we have raised a record amount of money which will make a real difference to young lives right across the UK.'

The charity made a special point of thanking BBC staff for their efforts to support Pudsey Bear. Design-a-sandwich competitions, bake sales, auctions and



One more cheque towards the grand total

pre-appeal parties were just some of the workplace activities which raised £150,000.

Examples of individual and team efforts include; Radio Leeds journalist Graham Liver, who cycled the 250 miles from Leeds Castle in Kent to Leeds, West Yorkshire, collecting more than £20,000 in the process.

Staff in Scotland pulled out all the stops – Pacific Quay raised over £5600 with

events such as a paper planes competition, cake sale and BBC Scotland's Got Talent.

Five staff members ran the London Marathon for the cause, getting almost £5000 in sponsorship between them.

The BBC Club organised numerous activities, and also donated the first month's subscription fee for new joiners in London, which raised over £6000.

Publicly funded WS news is 'more important than ever'

AS THE NEW coalition government decides its spending priorities, Mark Thompson has made a strong case for ongoing public funding for the World Service.

He told an audience at Chatham House last week that the BBC's ability to fulfil its global mission depended on continued grant-in-aid from the Foreign Office (the agreement which is due for renewal in 2011).

'Independent and impartial Arabic and Persian TV would not be possible without public money,' Thompson said. 'Radio services to frontline states like Afghanistan, Pakistan and Somalia would not be possible. The English language radio World Service in all its richness and glory would not be possible.'

The explosion of international news services, such as Al-Jazeera, and of indigenous media in many develop-

ing and developed countries had not diluted the BBC's central international mission, he added.

'Repression of free speech, suppression and sometimes the persecution of local and international journalism has not disappeared,' he explained. 'Far from it – if anything, it is on the rise, and not just in failed or marginal states but in many advanced societies.'

'The jamming and blocking of BBC services; the harassment of BBC journalists and local staff working for BBC bureaux...these are facts of life in 2010 in some of the most influential and sophisticated societies. In some countries there has been a significant deterioration in recent years.'

In a world in which in-depth international reporting increasingly was restricted to a handful of agencies

and providers directly under the influence of governments with no tradition of editorial independence, the BBC's 'journalism, objectivity, impartiality and ability to put people on the ground and keep them there over the years' was more, not less, important than it used to be.

Thompson pointed to an independent survey that had asked people in Kenya, Egypt, Pakistan and Turkey how much they would miss the BBC, CNN, Voice of America and Al-Jazeera if they became unavailable.

'In all four countries respondents said they would miss the BBC most. Egyptian respondents, for example, said they would miss the BBC much more than Al-Jazeera.'

In another survey finding, 80 percent of respondents said the BBC made them think more positively about the UK as a whole, he added.

Standing out from the crowd

Laura Kuenssberg was one of the stars of television's election coverage. Sally Hillier catches up with her

'CAN I JUST SAY, I think you're absolutely brilliant,' gushes a passer-by as she recognises Laura Kuenssberg hurrying through the back streets of Westminster.

'I promise you I didn't arrange that,' the News Channel's chief political correspondent laughs as she strides along, Ariel writer by her side, trying to interview her amid her packed schedule.

It isn't a walk, exactly; more a brisk trot from Millbank, home of the BBC's political reporting operations, to the Department for Business Innovation and Skills in Victoria Street where David Cameron is speaking.

It was all part of last week's whirlwind that saw Kuenssberg make so many dashes from one political event to another that she ditched her heels for trainers. Not that the audience necessarily noticed her footwear.

Clearly, though, they noticed the correspondent herself. Many viewers and commentators regarded the News Channel's 'face of the election' as a breath of fresh air with her insightful reporting and analysis and cheery, chirpy manner – the chirpiness sustained through many hours of live output.

Some days it seemed she barely left the screen. How many hours did she clock up? A good 14 or so at a stretch is the answer – and not just during last week's extraordinary happenings.

In the run-up to May 6, she regularly went on air at breakfast and didn't finish until nine or ten that night. Then it would be back to the south London home she shares with her husband to catch some sleep before starting all over again.

What kept her going?

'Fresh fruit, lots of coffee, and the story itself. It wasn't just one story, of course, but a series of massive stories that kept coming at us. Yes, it was manic covering them all, but also immensely exciting.'

As well as presenting, she was constantly tweeting. 'At the start of the election campaign my twitter stream had 5000 followers and by the end it had 14,000,' she notes with satisfaction.

She pays tribute to her 'brilliant' producers Edwina Thomas and Jonathan Whitney, the latter loaned to Millbank for the election from the BBC's Washington bureau.

Kuenssberg, who was born in Italy and raised in Glasgow, is herself familiar with Washington, having attended Georgetown University and worked briefly for NBC. This was after studying history at Edinburgh University and before starting her UK broadcasting career, in cable tv and local radio.

She joined the BBC in 2000 and at the time of the last general election in 2005 was on BBC Two's *Daily Politics*.

Other previous BBC roles include



Good position: Laura Kuenssberg awaits her cue amid some of the largest media scrums ever seen in Westminster

producer for former social affairs editor Niall Dickson and reporter in Newcastle when she spent a lot of time in the field – literally – covering the foot-and-mouth outbreak.

Standing out in the cold and battling for position within the throng – and recently Westminster has seen some of its largest ever media throngs – is what it's all about.

'I love being part of the scrum,' says Kuenssberg.

Just as well, really.

BROUGHT TO YOU FROM THE BUBBLE

LAST WEEK'S political dramas required 'one last push' by the BBC's election team and some staff made personal sacrifices to provide extra coverage.

With the tv election set already dismantled, the programmes, including a special on Tuesday night when Cameron succeeded Brown, came

from the 'Bubble', a small temporary studio on Abingdon Green, opposite Parliament. 'If you consolidate the News Channel and BBC One that night the audience was 11.5m, and that's incredible,' says election editor Craig Oliver. People were very tired, he adds, but so big was the story that 'nobody wanted to back away'.

Courageous Vicky honoured for witch doctor exposé

by Cathy Loughran

Two years after she first put her life on the line to expose Tanzania's murderous trade in albino body parts, Vicky Ntetema has received a courage in journalism award from the International Women's Media Foundation.

The former BBC bureau chief in Dar es Salaam posed as a businesswoman in the market for body parts then secretly recorded witch doctors asking \$2000 for the limbs, hair and blood of brutally murdered albinos. Potions made from the body parts are thought to bring wealth and good luck.

Ntetema consulted ten witch doctors in the north western Lakes region, where most of the murders had taken place, on the pretext of want-

ing to get rich quick.

She persuaded a driver to take her into villages where police were too scared to go. 'In a feared place called Gambusi, witch doctors made me talk to a chicken and the branches of a tree, but I was more scared of violent assault or poisoning than sorcery,' she told Ariel.

After her stories broke – on the BBC Swahili service and *Focus on Africa*, reported widely in the Tanzanian media and her footage used on *Newsnight* – Ntetema received death threats and twice had to flee her native country, working for periods in the BBC's Nairobi bureau and at Bush House.

Life under threat:
Vicky Ntetema



'In the town of Lamadi I was almost killed after police colluded with witch doctors in the region and their henchmen went searching for me from hotel to hotel. Luckily, I'd moved on,' she says.

Hundreds of arrests have been made of witch doctors and sorcery has been outlawed by Tanzania's President Kikwete, but the practice continues, as does the trade in human victims. Of the 53 murders of people with albinism in recent years, seven have been reported since February.

Still based in Dar es Salaam, Ntetema has taken early retirement from the BBC to join the charity Under The Same Sun, which works to fight poverty and marginalisation. Round the clock protection is provided by

her new organisation. Ntetema continues to travel to the Lakes region, usually under an assumed name and disguised in a hijab, including to do media research.

She consulted the BBC high risk team during her investigation, but had to work alone in the field to avoid suspicion, says Jerry Timmins, head of Africa region: 'Vicky did a magnificent job on a critical story which required her to take risks. In this case, the results justify that decision.'

■ Mohammed Olad Hassan, the African's service's English language reporter in Mogadishu and one of the few international journalists still in the city, will be in London next month to receive the 2010 Speaker Abbot award for personal bravery in journalism.

Low priority, still under pressure



BBC media correspondent Torin Douglas considers what the new coalition government could mean for the BBC

FOR THE BBC, the election result must have come as a relief. New culture secretary, Jeremy Hunt, has made it clear that his first priority is not the reform of the BBC but the Olympic Games and there is no mention of the BBC in the first coalition agreement.

Plans cooked up before the election – when it seemed the BBC was being roasted by all parties – are now on the back burner. Freezing or top-slicing the licence fee, abolishing the BBC Trust and public auditing of the BBC's accounts would not have been immediate government priorities, even if the election had produced an outright winner. In the compromise atmosphere of coalition, such policies seem even less urgent.

The Conservatives opposed Labour's plans to top-slice and use some of the money to subsidise ITV's regional news. But, like both Labour and the Liberal Democrats, they said they would replace the BBC Trust if

they came to power. And Hunt said they were even considering whether to 'rip up' the BBC Charter. He later backtracked, making clear that they'd let the licence fee settlement and the Charter run their course – but the damage had been done.

It's little wonder that the Conservatives were seen as the biggest threat to the BBC. David Cameron had said it was 'bloated' and should voluntarily freeze the licence fee. Some Tory MPs had called for Radio 1 and 2 to be sold. Many people believed Labour claims of a Conservative deal with Rupert Murdoch, in return for the support of the Sun.

During the election, more than 40 actors, directors and entertainers wrote an open letter to the Observer, accusing opposition politicians of 'a cavalier attitude towards the BBC's independence'. Yet by this time the Conservatives were going out of their way to stress their respect for the BBC and its independence. Cam-



Unexpected harmony: no mention of BBC in coalition partners' first agreement

eron was the 'most pro-BBC Conservative leader there's ever been' and said he'd 'never do anything to put the BBC at risk', putting himself closer to his coalition partners than his own right-wingers.

Of the main parties, the Lib Dems

are traditionally the strongest BBC supporters. Their manifesto said they planned to keep the BBC 'strong, free from interference and securely funded'. They also agreed with the Tories that top-slicing would compromise the BBC's independence.

Despite this unexpected harmony between the coalition partners, the BBC will remain under pressure to cut costs. The government's top priority of reducing the national deficit will affect all areas of public spending, and – despite David Cameron's confirmation to Andrew Marr at the weekend that the BBC will not be part of Will Hutton's public sector pay review – any tax or price increases will hit the BBC as hard as any business.

The DCMS has said that newspaper reports suggesting a non-executive chairman could be appointed to sit at the BBC's top table are jumping the gun. But one early threat may well be to the World Service, funded by a direct grant from the Foreign Office. The BBC has dismissed a Sunday Times report that it faced cuts of up to 25 percent as 'speculation', caused by the current uncertainty over government spending. But it acknowledges 'it will be faced with extremely difficult decisions'.

Last week, Mark Thompson told a Chatham House audience that research in four countries suggested that BBC News was more important to the UK's image overseas than the government, the armed forces or overseas aid. It seems the lobbying to defend the World Service budget has begun.

Make multiplatform real and back creative industries

Ariel asked a range of industry figures and commentators what they would like at the top of the new government's media agenda

STEVE ACKERMAN



A COALITION MAY not make the future more uncertain for broadcasting, but it does put all bets off for the short-term until we know the team working with Jeremy Hunt.

In terms of priorities, the most pressing issue is for the government to establish its attitude to the BBC and in particular the continuation (or not)

of the BBC Trust. Also urgent is how the government encourages broadband take up and product placement on tv. On a personal note I'm keen to see continued momentum to support the creative industries, which was strong under the previous administration, and also the battle by radio independents for an increase in the BBC commissioning quota from its current paltry 10 percent voluntary level.

Managing director, Somethin' Else

ALEX CONNOCK

THE MEDIA INDUSTRY is always entirely uncertain, because it is moved by the unpredictable tides of economy and public taste.

But everyone expected the story of this election to be social media, and then the tv leader debates made the early running. By the endgame, the real story was live blogging – integrating rolling video, newswire, blogs and audience feedback. BBC, Sky and newspaper live blog sites had enormous traffic. What will be interesting now is how that shift to truly live, multiplatform and interactive news translates into media policy. For instance, what will the coalition do on replacing the rather antique daily half hour regional tv news format, and how will they see new models resourced?

Chief executive, Ten Alps

DAMIAN TAMBINI

DEAR JEREMY HUNT, dear Ed Vaizey, despite two decades of conversing about convergence, no UK political party has set out a long-term vision for the media.

So when you want a rest from cost cutting, I would suggest you think about where we want to be in 20 years time, think about the next Communications Act in the light of these goals, and leave the short term details to Ofcom.

Are public service media basically a 20th century story? Should public service intervention be restricted to the BBC? And should it be only about content, or also about communication and connection? Until we can answer these basics, broadcasting policy will be criticised as realpolitik and short-termism, particularly if the government grabs it back from Ofcom.

Senior lecturer, London School of Economics

SIMON SHAPS



THE BBC CANNOT avoid getting caught up in the blast of ice cold wind that is going to sweep over the public sector. From executive pay, to what may appear to be marginal services, it will have to justify (again) every penny it spends. For the commercial sector, there will be a willingness to see it thrive, but a reluctance to grant it special favours. Jeremy Hunt will want to hear (again) ITV explain why its regional programmes are not sustainable.

Interestingly, it tends to be broadcasters who get the most government attention. The new government might want to think urgently about how it stimulates the production sector. Tax breaks, anybody?

Chairman, A Brand Apart TV and Mercury Media

MAGGIE BROWN



CAMERON AND HUNT want a smaller BBC and the corporation faces a far sterner assessment in every area: the Trust, executive salaries, the licence fee level, commercial activities. Don't assume the BBC's current strategy review conclusions will find favour.

The key test will be the 2012 licence fee settlement. It is almost inevitable

the NAO will be empowered to scrutinise BBC accounts: frankly the BBC's executive board has tempted fate, with its glaring mistakes.

The most urgent issue for government is assisting commercial tv and print media, including changing competition law/policy. It must strike a deal with ITV over far looser regulation, in exchange for a rescue of ITV regional news, reinvigorated national news and, maybe, children's programming.

MediaGuardian writer and historian of Channel 4

BOBBY HAIN

THE CONTINUED provision of news is important to STV and to the people of Scotland, and we need clarity on plans regarding how this will be delivered in future. Research has shown that Scottish news and plurality of services in Scotland are highly valued and a sustainable solution to secure the supply of local news is imperative and needs to be identified promptly.

I think it's important that we create a relationship with the government whereby they recognise the strategic and economic importance of the creative industries as a key growth area, and in particular the nurturing of creative clusters and promotion of innovation in the nations and regions.

MD of Broadcasting and Regulatory Affairs, STV

cutting edge



BILL THOMPSON

Wrong side of the line

ALTHOUGH PUNDITS like me like to talk about the 'networked world' and the 'digital age' it is important to remember that we remain divided by cultural, political, geographical and economic borders, and they continue to exert a major influence on what comes down our broadband connections.

Take Hulu, for example, the US based video streaming service that offers *The Daily Show*, *Glee* and *Saturday Night Live* free to US subscribers and will soon be launching a premium service with no advertising.

Reports have emerged that it has abandoned its planned expansion into Europe, despite having had remarkable success since its launch in the US in 2007, finding a new market for television programmes that surprised the existing players, rather as the Huffington Post demonstrated the viability of blog-based journalism to established newspaper publishers.

Of course Hulu can serve programmes from its owners, Disney, NBC Universal and News Corporation, but it was also launched just at the point where home network connections were common enough and fast enough to make it a viable business.

Now it seems that the landscape in Europe is too different for it to feel able to compete with iPlayer, Sky Player, 4oD and ITV Player, especially as they would surely resist any attempts to have premium US content removed from their online offerings to give Hulu a competitive advantage.

This sort of problem is not restricted to broadcasting. Authors still make territorial deals with publishers, setting different prices for different markets to maximise revenues, the film industry locks DVDs by region and the music industry limits streaming services according to geography.

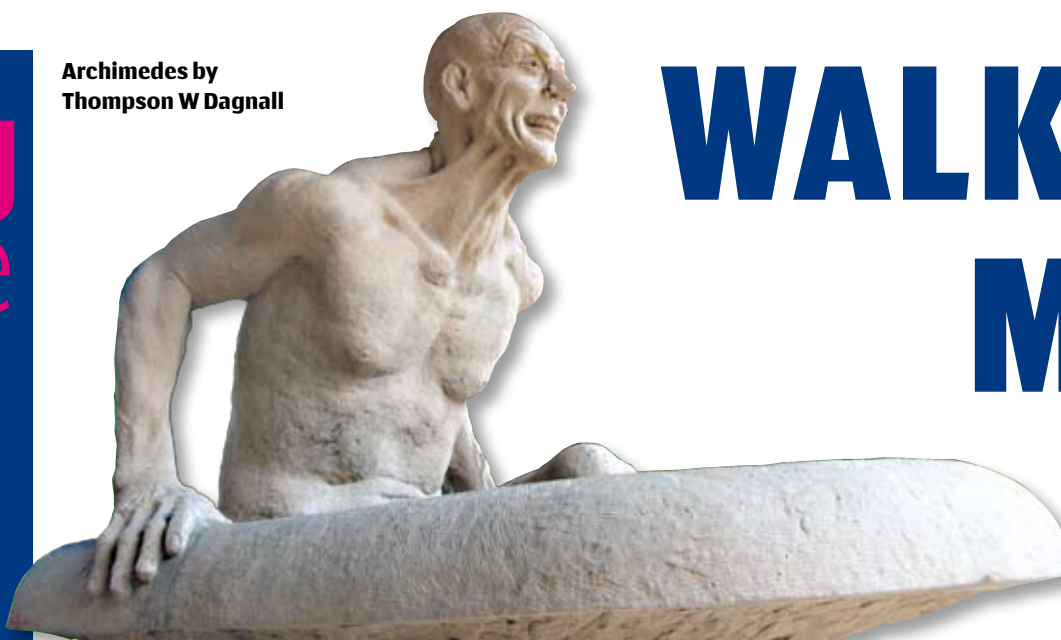
Of course this doesn't work, and where the legitimate services refuse to meet the demand then others will step in. Many companies now offer to redirect requests for iPlayer content from non-UK viewers via a 'proxy server' that gets around the geo-blocking that is supposed to keep streaming to UK audiences, and of course unlicensed copies downloaded via BitTorrent do not have any restrictions on where they can be played.

The BBC may have had some success recently in persuading the Swiss-based Zattoo service to stop streaming BBC channels, but I imagine a significant number of viewers will simply have sighed and headed off to one of the many peer-to-peer services to get their fix of *Doctor Who*.

It is hard to believe that these restrictions will stay in place, as they are largely designed to sustain the business models of established players, and the internet, as we all know, is no respecter of tradition when it comes to the market.

Bill Thompson is a technology writer

Archimedes by Thompson W Dagnall



by Rumeana Juhangir

'YOU LOST? Need directions?' asks a helpful passerby. Erm no, I've only stopped to look around me due to a new-found artistic appreciation of my home city.

I'm on an art walk in Manchester using one of the guides available from the website of BBC One's *Modern Masters* series. Presented by arts journalist Alastair Sooke, the programmes depict the life of four 20th century artists – Henri Matisse, Pablo Picasso, Salvador Dali and Andy Warhol.

The work of these 'masters' is showcased in an online exhibition on the website, which also includes art walk guides for nine UK cities.

'We thought, wouldn't it be nice to get bums off seats and get people seeing the art in their environment,' says series producer Lucy Van beek. 'We selected the cities which had the most modern art in them and then devised a walk that makes you go, 'Wow, I hadn't even realised there was a connection there.'

If you thought modern art consisted of perplexing and controversial work, from Cubism creating a furore in the early twentieth century to Tracey Emin's celebrated bed, then the walking guides will

show you that there is much more to it – and the pieces are not always 'in-er-face'. Examples of art works on the Manchester walk include water sculptures, an oak carving of a Vimto bottle (which started business in the northern metropolis) and craftwork housed in one of the city's many art galleries.

'I think there's a kind of perception that modern art is for the very elite,' observes Van beek. 'I just wanted to dispel that notion and show that modern art is for every-

one and it's free.'

The walking guides lift your eyes from the pavement and help you understand how artists have influenced the architecture and skylines of our cities. Little did I realise how the sharp edges of Manchester's modern apartments, the Beetham skyscraper and main convention centre (which regularly hosts political party conferences) are examples of the legacy of Picasso and the Swiss architect Le Corbusier. Or that a large steel

sculpture of a broom and dustpan in the city's bohemian Northern Quarter was influenced by Salvador Dali and symbolises the effects of regeneration sweeping through old Victorian streets.

'Even if you do just a tiny part of any walk you'll notice something,' recommends Van beek. 'I did one through London and I was astonished by some of the things I came across. It's quite surprising because you're thinking I probably cycle past this everyday and never really looked at it.'

Van beek says that the walks have been designed so that anyone from the age of six to 65 can do them. 'What we tried to achieve was accessibility so that, for example, my niece and I could go on a walk together with my mother.'

The final artwork at the end of my jaunt was a red sculpture looking like two huge u-shaped magnets. Inspired by the electromagnetic experiments of a Lancashire scientist, it's called *The Generation of Possibilities*. A nice symbol, maybe, of what modern art tries to reflect, especially as the country heads into a new political era.

The walking guides can be downloaded in mp3 format, sent to mobiles or printed from bbc.co.uk/modernmasters/



A mural on a shop wall on the Manchester Art Walk

World Service First with the Ladies

FIVE AFRICAN First Ladies have spoken for the first time about what life is like in the State House, for a *Network Africa* series.

The interviews, which run on the World Service from this week, were the brainchild of reporter Veronique Edwards and took several years to come to fruition.

Edwards persuaded the first ladies of Ghana, Uganda, Sierra Leone, Namibia and Zambia to show her round their official residences and talk about how their lives changed when their husbands came to power.

Programme editor Joseph Warungu said: 'We wanted the ladies to walk around their houses, show us things, make it personal, but it wasn't always easy.'

Janet Museveni, first lady of Uganda was particularly difficult to reach. She repeatedly re-sched-



Penhupifo Pohamba, First Lady of Namibia, with Veronique Edwards

uled interviews, which she insisted must be in her office, surrounded by heavy security. 'Veronique waited all over the Easter weekend

to talk to her,' says Warungu. 'We were determined to do the interview because she is an influential woman, and after all the difficul-

ties it came out really well, she relaxed and started chatting.'

In fact, so relaxed did Mrs Museveni become she revealed she would not be seeking re-election as an MP, a role which has attracted criticism of both herself and her husband in Uganda.

Warungu says the programmes are not interesting simply for what they reveal about the First Ladies, but also what those women reveal about their powerful husbands. And the one theme that unites all the First Ladies is that their freedom to be individuals was curtailed when they moved into the State House.

Veronique Edwards' interviews with the First Ladies run on *Network Africa*, *Focus on Africa* and *African Perspective* and will be available online. They will also be versioned for *World Today* and *Outlook*.

WHAT TELLS OUR HISTORY?

Lisette Johnston looks at the everyday objects picked by BBC staff to represent the spirit of our Age

A BOWLER HAT and suitcase, soap from the World Trade Centre, a diabetic syringe. Standing alone these objects mean little, but assembled with hundreds of others they symbolise mankind's footprint – all captured in the new series of *A History of the World*.

They are also some of the items uploaded to the History of the World website, which is showcasing more than 2000 objects from two million years ago to the present day.

The focus of the partnership between the BBC and the British Museum is world history, and its centre-piece is Radio 4 series *A History of the World in 100 objects*.

Written and narrated by director of the British Museum Neil MacGregor, the first instalment of the series proved a huge hit and will stay online alongside the new episodes. This time around, visitors to the site can use a 'deep zoom feature' to focus in on uploaded objects and watch short videos relating to each one.

BBC staff across the Nations and Regions have uploaded items close to their hearts or relevant to where they are from alongside contributions from people like *Coast* presenter Neil Oliver and Hardeep Singh Kohli.

Former *Blue Peter* presenter Janet Ellis included the hula hoop, recalling her childhood in the late 1950s, while 5 live's Simon Mayo chose a bar of

Janet Ellis revisits her childhood with a hula hoop



soap from a World Trade Centre washroom, given to him by a janitor from the fallen buildings who, sadly, took his own life shortly after Mayo interviewed him.

'Every time I see the bar of soap, I think of Kenny, another victim of 9/11,' Mayo writes.

Radio Suffolk presenter Lesley Dolphin uploaded an 0.5ml syringe which her son Tom uses to inject insulin.

'Without this fantastic bit of medical equipment Tom wouldn't have

enjoyed his days at school, worried me on his nights out with his mates, learnt to ski, travelled the world or be at university. It's changed our lives.'

Cambridgeshire presenter Sue Dougan grew up in Northern Ireland in the 1980s and 90s and chose a plastic baton round – a controversial weapon used throughout 'The Troubles'.

'The baton round has been in a cupboard in my parents' house in Belfast since the 1980s,' she says. 'Believe it or not, it was the local sport for children to go collecting these bullets after a riot and I think I found this one morning. The actual bullet is about five inches long and is in a metal canister, topped by a metal stopper.'

Beside the objects on the website, Ariel asked staff which items they think sum up the present era.

Inevitably gadgets were a firm favourite, with Blackberries and iPods featuring heavily.

Hasan Patel, broadcast journalist

at Radio Leicester, was one of many who suggested satellite navigation systems. 'They sum up my generation, who have become lazy and reliant on technology. I prefer the old method of using my brain.'

Gisele Della Bella, business assistant in comedy, opted for Sky+, calling it 'the best invention for years' while Megan Ascroft, tour guide at BBC Manchester, cited hair straighteners as her essential piece of kit.

'I reckon this little birdie pretty

much sums up our obsession with being constantly in touch,' enthused Paul Deal, news online sbj, referring to the Twitter logo.

Huw Williams, reporter, *Good Morning Scotland*, backed a pair of Nike sports shoes made of Harris Tweed: 'They are beautiful objects, and I think they say something about the place of tradition, and the changes going on in the Outer Hebrides.'

Another suggestion was the blue LED, cited by Ant Miller, senior research manager for FM&T.

'Power switches, alarms, standby lights are all generally signposted by the red or yellow or green LEDs,' he explained. 'As such the blue lights are perhaps the modern equivalent of the cheap beads used to purchase Manhattan Island from native Americans hundred of years ago.'

Some people were unable to whittle it down to one item. Anne Jones, office co-ordinator for Vision, nominated USB memory sticks, phone chargers, light up rave sticks and Alessi designer ware.

'Mine has to be the Ghetto Blaster or Rubix Cube or my Action Man Jeep,' commented Kevin Pashby, a producer for Phil Upton at *Breakfast*.

The object chosen by Mark Damazer, controller of Radio 4, resonates with history, both personal and global: 'My father fought with the Polish Brigade of the British Army in the battle of Monte Cassino in 1944,' he explained. It was a bloody affair which culminated in the assault of the monastery at the top of the mountain, led by the Poles. For some reason my father ended up with a finely woven and embroidered piece of altar cloth from one of the many chapels. I have no idea how.'

Whether all these items end up on the website remains to be seen, but the current collection already provides a fascinating snapshot of human history and society.

To upload your object go to www.bbc.co.uk/ahistoryoftheworld

Huw Williams backed a pair of Nikes in Harris Tweed



Electronic gadgets were a popular choice for inclusion



REELING IN THE YEARS

by Candida Watson

WHAT DO A FORMER trolley bus driver and his clippy, and a Liberal MP claiming victory in a by-election have in common?

They are both items retrieved from the BBC archive at the special request of listeners to Radio 4's *Broadcasting House*.

At the beginning of the year the programme asked its audience what they would like to hear from the BBC's mountain of recorded, archived material. There is so much 'stuff' stored that programme presenter Paddy O'Connell says: 'We worked out if you were to listen to it all it would take 300 years – and

then you'd have to start catching up with the archive of the output you had missed while doing that.'

The requests flooded in, most of them with personal associations for the petitioner. Archivist John Bradley set to work. One listener is restoring an old trolley bus and asked for anything that would shed light on his project. Bradley dug up that driver and clippy talking about their jobs. Victoria Lubbock wanted to hear her father's voice; Bradley tracked down a tape of Eric Lubbock winning his seat in Orpington in 1962, which Victoria had never heard.

On May 23 a special edition

of *Broadcasting House*, in front of an invited audience in the radio studio, will celebrate the project. Mark Thompson will be there to discuss the business issues for the BBC in making the mass of archive information more publicly accessible. Tony Ageh, archive controller, is working on a larger project to build a 'digital public space' around it. He says: 'This experiment has shown there is an appetite for the material, and the majority of the interest is very personal.'

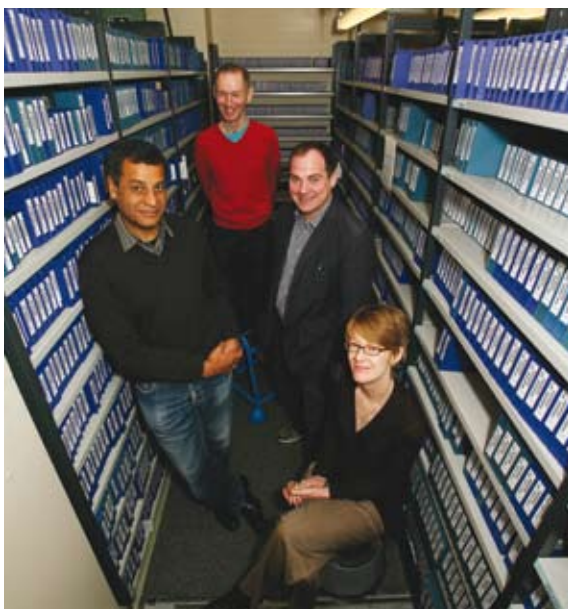
The entire Broadcasting House team has been involved in the project, but John Bradley has been key, digging up the material.

O'Connell says: 'I have learnt

that the archivists are the keepers of the BBC flame. I now really appreciate how hard they work.'

Programme editor Joanna Carr has been entertained and intrigued by the clips Bradley unearthed. She says: 'Archive material cheers people up.'

It also illustrates how much society has changed in the years the BBC has been broadcasting. All the team mention an interview with Barbara Castle, when she was Minister of Transport in the mid 1960s. A male presenter challenges Castle over the introduction of the breathalyser test, saying: 'You are only a woman. You don't drive, what do you know about it?'



PHOTOGRAPH: ANNA GORDON

Open House: Tony Ageh, John Bradley, Paddy O'Connell, Joanna Carr ask the public to pick from the archive



PHOTOGRAPH: PRESS ASSOCIATION

Having a blast: Fans at last year's Confederation Cup

THIS MIGHT BLOW YOUR MINDS

The first World Cup in Africa will be noisy, colourful and vibrant. With around 110 hours of coverage, BBC tv intends to soak up the atmosphere. **Claire Barrett** reports

A GUY PITCHES UP BESIDE YOU and begins to blow a metre long, plastic horn. The high pitched drone is as shrill as it is unrelenting – like an elephant in distress. Make that a herd since the trumpeters – or vuvuzelas – are as ubiquitous at South African football matches as topless men with sagging guts at St James's Park in mid-winter.

Fair to say it's an acquired taste. 'We'll undoubtedly get complaints from viewers,' concedes World Cup editor Andrew Clement, who likens the noise to a swarm of bees, 'but it is part of experiencing football in South Africa.'

Atmosphere will be all at this first World Cup in Africa, which starts on June 11. Expect a visual counterpart to the stadium din in the oversized sunglasses and colourful hats favoured by local supporters. 'If Fifa sells enough tickets to the locals and the grounds are full, it should form a great backdrop,' reckons Clement, who will shape the BBC's tv coverage from the event.

Other great backdrops will enhance the BBC programmes to be anchored live by Gary Lineker with assorted pundits from a purpose-built, glass studio atop a Cape Town hospital. It offers views of iconic landmark Table Mountain, Robben Island – where Nelson Mandela was incarcerated for 27 years – and the city's football stadium.

'Look back at the Berlin World Cup or the Beijing Olympics; there is an expectation that we are part of the event,' rea-

sons Clement. 'You feel dislocated if you are not there.'

Phil Bigwood, executive producer, football, carried out the first recce back in 2007. He dismissed the idea of basing BBC coverage at the event headquarters and home of the International Broadcasting Centre in Johannesburg. It's in the middle of a former mining area and lacks any picturesque qualities.

Rooftop requests

Once settled on Cape Town – which will stage as many games as Jo'burg's Soccer City – it was a case of 'knocking on doors and asking to see their roofs', until he spotted Somerset hospital. The fact that it was a public building triggered due bureaucracy – 'we even had to make presentations to Parliament' – before an agreement was reached. The BBC will pay minimal rent – far less than for similar space in Jo'burg – and it will leave the ground level production gallery and office space it has already built as a legacy to the hospital.

Construction of the studio itself is now under way. It was shipped in from Germany and will be shipped back to Europe after the event. 'That's why it's flat packed,' says Bigwood. 'We have a view to use it in the future and get best value.'

With the tournament taking place during South Africa's winter, Bigwood is mindful of the likely rainfall in Cape Town and related wind and storms. 'It's a big issue,' he says. 'That's why we have

a revolving set. If storm clouds obscure Table Mountain, we can spin round for a view of the stadium which will be lit up at night. It's the most challenging environment I've worked in, but the studio could be the biggest and best yet.'

If they're covering their bets on the weather, they are gambling on England's success. The BBC splits the games with ITV, with the commercial broadcaster showing England's opening two group fixtures. 'We get the afternoon kick-off against Slovenia, which is the least appealing tie,' explains Clement. 'The trade off is that we get the last 16 and quarter final exclusively. We're confident that England will get out of the

ent. 'David Beckham in tears after being sent off against Argentina in '98... Beckham again in 2002 consoling goalkeeper David Seaman after he was caught out by Ronaldinho – they were our shots.'

The BBC will dispatch fewer roving crews than at previous World Cups, choosing instead to take advantage of the 12 hours per day of interviews and colour provided by Fifa tv's 32 crews embedded with the teams and around 10 out and about in South Africa. The BBC also has agreements to exchange material and share positions with other broadcasters, such as Brazil's Globo network. The multiple feeds will be hubbed at the IBC and sent to the UK for broadcast via

'If storm clouds obscure Table Mountain, we can spin round for a view of the stadium'

PHIL BIGWOOD



group. ITV will start strongly, but after England versus Algeria, we should take control. Nobody remembers the group games afterwards, so the big moments should be on the BBC.'

Fifa commissions Host Broadcast Services to provide live pictures from all the matches to which BBC commentators will add their words. A small BBC OB unit will supplement the neutral coverage for the audience back home. 'When Rooney gets injured or sent off, we can get the shots we want,' explains Clem-

ent. 'We have a main HD line and various SD circuits.'

'A lot of people will be investing in high definition sets – like they invested in colour sets for the Coronation,' says Clement. 'The only difference from our point of view is to make sure we get the wardrobe, make-up and lighting right since the poor people on screen will be under such intense scrutiny.'

Bigwood has also commandeered a 'stand up position' in Johannesburg, adjacent to the IBC. 'The final will be there and it's important we have a presence

in the World Cup's two main centres,' he reasons. A small area – 15 square metres compared to the 100 square metre expanse in the nation's legislative capital – it can accommodate a presenter, a couple of guests and a maximum of two cameras. It will be used to present two games live for BBC Three and for regular hits into live games and highlights shows.

Support for England

A mini studio in the England team hotel in Rustenberg – where England camp correspondent Gabby Logan will be based – will be shared by the BBC and ITV for two-ways with the players and coach, while temporary, portakabin-type facilities will be set up at stadiums for pitchside reports.

As much as it is a celebration of the world's finest footballers, the World Cup on the BBC will also embrace the host country. The BBC Bus has been hailed to show off an evolving nation and to meet its people. 'You can't show what the World Cup means to South Africa from a studio in Cape Town or the IBC,' says Bigwood. 'The majority of those I spoke to out there have low expectations for their home team and say they'll support England. You see more Premiership shirts over there than South African ones.'

But with travel comes risk. 'I've been there nine or ten times and have not had the slightest problem,' says Bigwood, 'but having seen the crime figures, it would be naive to think safety wasn't an issue.' All BBC people who will be on the road will complete safety and first aid courses, while dedicated security personnel will accompany them on their journeys. 'We've taken every step we can,' insists the exec, who is more concerned about bad drivers than petty criminals. 'Because of a lack of public transport, people will take to their cars. And while the roads are good, South Africans have a different

style of driving to Europeans.'

Clement, who was in SA for last year's Confederation Cup, advocates common sense; 'don't flash the cash, travel in groups at night and take sensible precautions'.

Presenting teams, while rooted in Cape Town, have been duly briefed, but one key name brought his own sense of jeopardy to the BBC proposition. Adrian Chiles jumped ship to ITV just days before the BBC launch. 'He was a big part of our plans,' says Bigwood. 'We will miss him on a personal level and wish him all the best, but Colin Murray is an excellent presenter and more than capable of stepping into the void.'

The studio panel will mix established names like Alan Hansen, Alan Shearer and Lee Dixon with 'a bit of stardust' in the form of Manchester City's Emmanuel Adebayor, World Cup winner and former Germany manager Jurgen Klinsmann and four time Champions League winner Clarence Seedorf. But it's on the pitch, too, that viewers will want their stars to shine. Audiences for England games can top 20m. 'You know the whole country is watching,' says Bigwood, on his fifth BBC World Cup. 'There's no bigger thing to do in tv sport and it's a great privilege.'

But the broadcaster must also strive to manage expectations. 'England have won it once, when I was two, and reached one semi final since,' points out Clement unsentimentally. 'We mustn't become too England obsessed. We want the audience at home to be excited about seeing the likes of Messi, Kaka and Ronaldo. And there are other stories – like how North Korea and New Zealand got there.'

You can't stop a three lions supporter dreaming, though. 'I thought this could be the one,' recalls Bigwood of the last World Cup. 'Like everyone else, I had built it up, got excited and then England went out to Portugal – on penalties! Typical England fan...'

Matt's idea is just the ticket

'I'm spending three weeks writing the risk assessment,' laughs Matt Roberts, sport assistant producer. 'It'll be a mighty tome.'

After all, driving a double decker bus across South Africa is guaranteed to cause a stir and is a potential magnet for crime. Add to this the possibility of punctures, flat generators and running out of diesel, and you can see why Roberts is reluctant to accept any plaudits for his idea.

His bosses wanted the tv coverage to reflect a broader South Africa than just Cape Town and Johannesburg, where the BBC studios are sited. 'We thought that a mobile studio would be the best way to get around the areas in between,' says Roberts. 'I suggested a large vehicle, like a bus, so that we could work more closely with colleagues in 5 live and online.'

The pure white bus – which in a previous life was used by BBC News to take the UK's political temper-

ature ahead of the 2005 election – bears minimal BBC branding for security reasons. 'We have to be careful,' admits Roberts who, during a six day recce, checked out the route and found safe places to park the alarmed vehicle overnight. 'We'll be travelling through rural areas, scenic spots, townships – although the cities are more dangerous in terms of crime.'

The bus will leave Cape Town on the opening night of football and will visit every city hosting a

match on its 6000km tour, which can be tracked online. It will stop in the likes of Soweto, Sun City, and Addo Elephant Park before winding up in Durban for the semis and Jo'burg for the final.

On board will be two tv producers (Roberts is one of them), two tv reporters, a radio reporter, an online reporter, a satellite engineer, a local fixer, a rigger and three security guards. It's equipped with mobile satellite, radio production facilities, tv editing gear and computers. 'We can edit features on board and do live multi camera OBs from the top of the bus,' Roberts explains. 'We should get a lot of material for live matches and highlights shows.'

Promising to 'cover more miles to show the real South Africa' than anybody else, Roberts accepts it's quite an undertaking for sport. 'But it's also an opportunity to do something a bit different and convey how excited South Africans are about the World Cup.'



Studio regulars pitch up with World Cup wisdom

Mark Lawrenson, co-commentator
'It's about keeping the England eleven fit and having no wags down the road. But on past results, you can't back them to get to the final'

Alan Hansen, studio expert
'It's not the end if England go out. The Premiership has so many foreign players. The majority of Liverpool supporters will have Spain as their second team.'

Gary Lineker, presenter
'The BBC wants to make the best possible programmes. That means being on the spot and having a base that reflects the country. It's a

massively important event for the audience at home and we've got to do it properly.'

Alan Shearer, studio expert
'Taking a penalty comes with enormous pressure. You've got 20 million people watching at home, 80,000 watching in the stadium, ten guys behind you... England needs to win one to get the load off our back.'

Lee Dixon, studio expert
'When England are playing, people want to see a bit of patriotism. How weird would it be for an ex England captain [Alan Shearer] not to be patriotic when the three lions are on the pitch'



One to watch: Ivory Coast's Dider Drogba is one of many foreign stars at the finals who will be familiar to UK viewers

Cards are on the Table

Collaboration between BBC tv, radio and online will help deliver plans to provide World Cup coverage wherever you watch or listen

Setting sights high: Table Mountain overlooking Cape Town; the World Cup trophy; and (below) the Soccer City stadium in Johannesburg



5 live fills a hole, follows the flag and sees the funny side

by Claire Barrett

THE WORLD CUP has already taken collaboration between tv sport and 5 live to new levels. When tv learnt that Adrian Chiles was off to ITV, leaving a hole in their presenting plans, it turned to the radio network for a ready replacement.

A day before the launch of its World Cup manifesto – five months in the making – 5 live commissioning editor Jonathan Wall learnt that he'd lost one of his star presenters, Colin Murray, to the bright lights of tv. 'Colin was one of three presenters we were building our coverage in South Africa around,' he explains. 'It was too good an opportunity for Colin to stand in his way, so we had to act quickly.'

Mark Chapman was soon signed up to join Mark Pougatch and Nicky Campbell and take Murray's place presenting from stadiums across South Africa.

Star poaching aside, 5 live football editor Matthew Allen insists that the days when radio was on its own are long gone. 'We worked very closely with tv and online at the European Championships two years ago, and we will be sharing stories, ideas and talent at the World Cup.'

With its production base in the IBC in Johannesburg, 5 live will send commentators and summarisers to the games, but the station's 250 hours of programming will be about more than 90 minute slices of ball play. 'From first thing in the morning until last thing at night we'll be out in South Africa, painting a picture of the football, what it's like to live and work in the country, what it's like for travelling

fans, whether the World Cup will have a legacy...' says Allen.

Nicky Campbell's breakfast show will come live from South Africa each day that England remain in the tournament. Following the team's trail from Rustenburg to Cape Town to Port Elizabeth, he'll broadcast from cafes to cricket grounds, speaking to as many local people and visiting fans as possible. One highlight is expected to be his show from Soweto on June 16, which is South Africa Day.

Alan Green, meanwhile, will chew the fat with delighted or devastated England fans after each of their games in special 606 editions, while Danny Baker will double up with two World Cup slanted shows each week of the finals.

'Of course England are a major part of the World Cup,' admits Allen, 'but they weren't at the European Championships two years ago and there was still huge interest in that competition. In the last ten years we've seen so many overseas players in the Premiership, listeners will be familiar with many of those playing for the likes of Spain, Italy and France.'

And if it all gets too much, tune in for Alan Davies's 'sideways look' at the footie. He'll be joined for six live shows from London by some funny mates for a bit of fan's eye banter in *Armchair World Cup*.

'The live commentaries remain as important as ever,' judges Wall, 'but Nicky Campbell's outside broadcasts I think will really capture the mood and feel of the host nation, and Danny Baker and Alan Davies will make sure we don't take it all too seriously.'

Motson is multimedia man



SPORT ONLINE HAS completed its 21st century makeover of the BBC's veteran 'voice of football'. John Motson, who has already been remodelled as a downloadable desktop toy spouting the latest footie news and scores, has turned video blogger and twiterer for the World Cup.

Motty, who has spent 40-odd years commentating in inimitable style for tv and radio on major footballing showdowns, will be a regular tv pundit in South Africa as well as being part of a three-man online team. Editor Lance Hardy and assistant producer Jonathan Rawcliffe will shoot and edit his views on the big stories and his previews of the big games for regular video blogs. They will also facilitate his quizzing by fans via the online site and on Twitter (twitter.com/worldcupmotty).

'We want to maximise his contributions,' says Sport Online editor Lewis Wiltshire. 'This is a man who has been to every World Cup since 1970, who's interviewed every England manager since Alf Ramsey, who knows all the players and who has a huge reservoir of memories and knowledge.'

Ahead of the tournament, Hardy – who modelled Motson's transformation on Murray Walker's evolution from seasoned Formula 1 commentator to web pundit – is already capturing the old master's words of wisdom on anything from the greatest World Cup goals to the wackiest World Cup kits.

Once the action begins, Sport Online's live match centre will be at the heart of operations, stream-

more easily disguised as work for the desk-bound – will attract more traffic. He's sending them on the road for the first time thanks to a new web-based production system developed by FM&T. 'We want the text commentaries to capture the local colour and flavour... and you can't do that from Shepherd's Bush,' the editor reasons.

Also earning a seat on the plane to South Africa will be Chris Bevan, with a brief to maximise talent contributions online from anyone from Lee Dixon to Jurgen Klinsmann; football blogger Paul Fletcher who will be filing from the BBC Bus; and chief football writer Phil McNulty who'll be on the England trail.

Map in a live stats service – team line-ups, shots on target, missed England penalties, team guides together with video of their qualifying campaigns, photos, reports, reaction and blogs and it adds up to pretty comprehensive service. 'Every four years we throw the kitchen sink at the World Cup,' says Wiltshire. 'We use every resource available to showcase in the best possible way the fantastic content and talent our tv colleagues provide us with.'



ing all BBC matches live and carrying highlights of both BBC and ITV clashes. For the first time, high quality will be the default setting for live streams. 'We reckon most people will have the extra bandwidth required,' says Wiltshire.

Live video will enhance the experience and set the BBC apart from its rivals, reckons Wiltshire, who also acknowledges that the popular live text commentaries –

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

Break it up

I'd like to complain about the unwelcome interruption on the Ariel mail page of letters about the unwelcome interruption of Graham Norton on *Doctor Who*. It's doing my head in.

Dave Lee
World Service

In the line of fire



This picture was doing the rounds. It made me chuckle.

Tim Harness
lead technologist

Nice to see them?

I'm a little bit angry. Eric Smith asked three questions last week

about the election night celebrity boat party. The BBC News reply answered none of them.

I'm still struggling to see why anyone might care what Brucie, Bill Wyman and Kirstie Allsop thought, as we watched them enjoy the vittles licence fees paid for.

Public value test? I don't think so.
Ian Timms
sbj, Radio Cumbria

■ Why, in their list of 'politicians, commentators and well known personalities and opinion formers' aboard the BBC boat on the Thames on election night, did BBC News not include the names of Joan Collins and Bruce Forsyth? Didn't they fit into any of the categories listed?

William G Stewart
tv/radio producer/presenter

Trip on the stairs

I do hope Robert Seatter doesn't look too hard in 'the BBC's vast programme archive' for material relating to *Upstairs, Downstairs*, as I think he may draw a blank (Ariel, May 4). To quote from Wikipedia, *Upstairs, Downstairs* 'is a British drama television series ... that depicted the lives



of the servants 'downstairs' and their masters 'upstairs'. It ran on ITV for five series from 1971 to 1975'.

My personal choice for an item to keep is the *Breakfast Time* sofa, first graced by Frank and Selina 27 years ago. I last saw it on one of the upper floors of Stage 6 in TVC, offering a source of respite for hard-pressed News staff.

Andy Davy
project director, FM&T North & W1

Sitting comfortably

Mark Thompson recently came to Cardiff to talk about 'Putting Quality First' and the 'tough choices' involved.

Most staff will no doubt read this as service losses and budget or job cuts. But it seems that whatever austere times lie ahead for most people in the BBC, the dg and senior managers seem happy to continue travelling

and staying wherever they are in style. Belt-tightening is for everyone else.

When asked why the rules should be different for those at the top end of the BBC, I think it would be fair to say Mark's response could be summed up by the tag line for the L'Oreal advert: 'Because we're worth it'.

Heidi Williams
producer, Cardiff

No staying power

Twice now I've heard members of network programme teams talk about the plush accommodation they've stayed in, while filming in Liverpool. Two of the best boutique hotels were used.

Working at the BBC doesn't make us VIPs. It isn't just senior managers who need to be reminded of this.

Jayne Barrett, *North West Tonight*, economics and social affairs correspondent

Israel role left out

'Hamas minister's sick daughter allowed out of Gaza.' This was the title of a recent story on the BBC website. It was pleasing to read that the minister's daughter was recovering

after receiving hospital treatment in Jordan. But before reading it on the BBC, I learnt some things that the BBC did not report.

The website of Israel Today reported that the girl was 'first rushed to Barzilai Hospital in the nearby Israeli coastal city of Ashkelon, where doctors worked for hours to repair the damage of her earlier surgery and stabilize her'. It went on to say that Jordanian media had cut out the part that the girl's life was saved by Israeli doctors, and that Israel had 'not hesitated to allow the unfettered transport through its territory of a family member of one of its most dedicated enemies', from its reports.

If what Israel Today claims is true, then why did the BBC fail to mention the Israeli hospital involvement? Did the BBC just take what the Jordanian media said and report that as fact? If so, then that is not in the interests of unbiased reporting.

Nigel Murray
Southampton

Tarik Kafala, *Middle East editor*, online, replies: Our reporting of this story was in line with the reporting of the Israeli mainstream media and the international news agencies.



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You must have visual material to show (a trailer, rushes or excerpt from a rough cut) and a developed idea, to discuss your creative approach with Vikram and the other filmmakers on **Saturday 29th** and packaging your documentary for investors /commissioners/editors on **Sunday 30th**.

Vikram has run this workshop to great acclaim at Sundance, Sheffield and around the world.

This is a fantastic opportunity to learn from one of the leading documentary makers today. To apply email **info@insighteducation.org.uk** or call **07957 562 611**.

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See Attachment

Making an impact

Asian Network reporter Rahila Bano found a Pathfinder role a great learning experience

'COME ARMED with stories and try to get as much research and setting up done as possible before you arrive because you're only here for three months.'

Sound advice from my new boss as I prepared for a Pathfinder attachment to the News Programmes Planning Dept as a multimedia reporter.

I made a good start on my first piece, or so I thought. My remit was to turn around big impact Asian stories for radio, tv and online.

I did some reporting about ten years ago for regional tv, but most of my experience is in radio. I'd set up and run the Radio Lancashire and Manchester Asian Programmes Unit and then joined the Asian Network as its North West reporter.

But just a fortnight after starting my attach-



Police refusal stymied first piece

ment, my first piece came a cropper when the police refused to take part until a particular report had been published. I'd spent weeks trying to persuade my case studies to talk. Eventually they agreed, but now the whole piece was to be 'parked' until next year. Not good news.

That meant getting my next piece, about radicalised British Asian women, up and running fast. It was extremely time consuming and the hardest part was trying to persuade Muslim women to agree to an interview on camera.

The piece was well received and ran on World TV, 5 live, which set up a discussion around it, and the Asian Network, which led on the story. I also did illustrated two-ways for GNS, made a video for on-demand and the story was also online.

In comparison, my next two pieces, about South Asian brides being abused by their in-laws and the first Asian female MP, were a breeze. They also ran across outlets, including the News Channel, *Breakfast*, World and GNS.

'You should be pleased,' said assistant editor Iain Croft: 'Were you expecting a slot on *Newsnight*?' Perhaps not yet, but maybe I could apply there for my next attachment?

It has been a huge learning curve. The whole process of getting my stories commissioned by at least two outlets, then having to sell them to programme editors after the filming and get everyone to agree on a joint transmission date, was completely alien to me. Being a radio reporter I am used to working by myself, so it was great to work with a producer and other very talented people.

The attachment really boosted my confidence, improved my outlook and led to new contacts.

Been anywhere nice? Send your attachment stories to Clare Bolt

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MONICA BROWN

HEAD OF CHILDREN IN NEED IN ENGLAND

What did you want to be when you were younger?

I was very studious and enjoyed learning but didn't really think about it. A careers advisor said I could be a teacher or a nurse. I was horrified and went and studied beauty and hairdressing – it was my way of rebelling. But after three years in college, I got my first proper job in a salon and hated it.

So you hated hairdressing, what did you do instead?

I travelled for six months and then I decided I'd played enough. At some point you realise people around you cannot pay rent or buy food, and you realise you have to do something to change the situation. My mother died when I was quite young and that had a major impact on me. I have strong feelings about the difficulties I saw around me growing up.

What kind of work did you do?

I worked with community projects – I was about 21 and working with the type of people I grew up with. One job was with NACRO, working with young offenders, and I absolutely loved it. I think it was one of the jobs that laid the foundation for where I am now. I always liked helping people and wanted to make things better for those who didn't have the best situation.

You worked in various projects, and were then

headhunted, is that how you became involved in fundraising?

South Birmingham College asked me to come and set up a pre-vocational course. When I started there I was teaching, and began studying for a Masters in Education, but then I became involved in finding money for community provision and got quite skilled at securing fund-

ham College, and I went on secondment to London. It's really hard to go back after you've been away, and then I saw the BBC advert. I thought the job was interesting but was quite a jump, because of the salary and because I didn't have a degree. I remember my colleague saying, 'you are being stupid, look at the job and look at what you do'.

What was it like joining Children in Need?

It was difficult because I came in with an agenda for change. Back then we were grant administrators, now I would say we are re-

What are the challenges for the charity?

We are not a lobbying organisation, we are part of the BBC. But what we can do is educate and help other organisations to lobby for change. It is not just about the pound that someone gives us, that pound can have residual value from work we do in bringing people together.

What does your job involve now?

The second half of my tenure has been very different from the first. A lot of it involves developing relationships with groups. We make extensive visits to projects to see they are having the intended effect on children and young people.

How do you decide how to distribute the money?

We get thousands of applications in and even though we have raised £39 million, last year we had applications for £170 million and someone has to decide what we are going to spend the budget on. We now divide England into four regions and sub-contract with 95 freelance assessors who look at the applications – we received 2494 last year from organisations working with disadvantaged children and young people. Each region also has a regional committee made up of local volunteers who give their time for free and they meet four times a year to recommend how funding is allocated. Applications are sent to them in advance so it probably takes up 15 days a year of their time and we could not do it without them.

Interview by Lisette Johnston

CV

Education: I studied for a Masters degree in Education as a mature student while working full time at South Birmingham College.

Career Highlight: Securing this role as National Head (England) for BBC Children in Need.

Family: Single, no children, but three fabulous nieces and five great god-children.

ing. However, to get my Masters I needed teaching experience and at that point I was not teaching so I couldn't complete it.

Do you regret that?

I always said I would go back and do it but other opportunities came up so it has not been possible. That said, although I did not get the formal qualification, the experience and the learning I did receive was instrumental in helping me to get where I have with my career.

What brought you to the BBC?

I worked for the National Lottery after South Birmingham

ally great grant makers. One of the first projects I visited funded counselling for children through Cruse, the bereavement charity, and it really brought back the sorrow of losing my mother. They were working with this young black girl and one issue she was struggling with was her hair. There is this bond you have as a black child with your mother because she braids your hair. It really resonated with me because it was something I went through. Back then there was no counselling, so it was heartening to see how much we have moved on.

foreign bureau



BEN THOMPSON

MIDDLE EAST

BUSINESS REPORTER, DUBAI

THE ROAD BETWEEN DUBAI and Abu Dhabi often resembles a racetrack. Five lanes in either direction, with Maseratis, Lamborghinis and Ferraris all vying for position in the outside lane. There's usually a lot of tailgating, beeping and flashing of lights. Just mix in a few locals in Land Cruisers, with the obligatory blacked-out windows, and it's a typical commute into the UAE's capital city.

For those, like me, living in Dubai, that two-hour trip is becoming increasingly regular. Once the traffic streamed from Abu Dhabi into Dubai; now it's going the other way – a sign that the balance of power has shifted.

Abu Dhabi is the capital of the United Arab Emirates. It's one of seven city-states that make up the UAE, of which Dubai is just one. Until recently Dubai, with its palm-shaped islands and record breaking towers, acted like the capital. The excesses came to a halt last November. Short of cash, investors fled

Cohabiting outside marriage can land people in prison and Dubai was forced to go cap in hand to Abu Dhabi. But the \$10 billion bailout didn't come without conditions. There is much talk of what Dubai conceded to Abu Dhabi in return for

that cash. Did they hand over Emirates airline or the 7-star Burj Al Arab? We'll probably never know, but after the hasty renaming of the world's tallest tower, from Burj Dubai to Burj Khalifa (Sheikh Khalifa is the ruler of Abu Dhabi), it's clear where the power now lies.

As well as the power, Abu Dhabi also has the money. Its one million residents sit on nine percent of the world's oil, putting them among the richest people in the world. Locals pay no tax, rent or electricity and few other bills.

Businesses are shunning Dubai and setting up in the capital. Abu Dhabi has lured the Guggenheim museum as well as the first Louvre outside Paris. Then there's the world's largest mosque and the world's most expensive hotel.

But for all the influence and control it has wrestled back from Dubai, there is still one concern: Dubai's morals. In the good times, a blind eye was turned to 'questionable behaviour', accepted as the price to pay for attracting thousands of expats and tourists. But since January the decency laws have felt Abu Dhabi's influence. Dubai's jails are full of people who've made rude gestures, been caught drinking without a permit or cohabiting outside marriage.

So as Dubai struggles to readjust to the new order, Abu Dhabi ploughs on ahead. There's no writing off Dubai just yet of course. But the changes mean I'll be spending more time on the road to Abu Dhabi, negotiating the expensive cars and occasional camel herder.

green room

THE ARIELATOR

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



UPSIDE The call of the wild wood brought thousands of people to Nottingham City centre, after Radio Nottingham breakfast show presenter Andy Whittaker broke out the Lincoln green pointy hats and organised a Robin Hood themed Big Night Out to coincide with the opening of the latest film about the area's most famous outlaw. Whittaker [bottom left, holding the mic] says: 'I was delighted with the support for the idea – restaurants offered special menus, the Sheriff of Nottingham's private rooms were opened, the Castle showed off its movie exhibition and the city centre was buzzing.' There's no mention of whether any of the revellers took the theme to extremes and attempted to gallop off to Sherwood Forest with the Sheriff's silverware or the restaurant takings...

DOWNSIDE

Staying with Robin Hood; *Front Row* presenter Mark Lawson, a man well used to the slings and arrows of dealing with stars and their egos, came squarely into Russell Crowe's crosshairs when he asked the Australian actor about his accent in the film. Lawson suggested it sounded a little Irish. Crowe, who'd been aiming for Yorkshire, was very much less than amused, and fired a few verbal barbs at Lawson. Eventually, after another audacious question – about an alleged dispute on the set of *Gladiator* – Crowe removed his mic and walked out, still muttering about the 'Irish' accent. The *Today* programme then quickly sent Evan Davis to interview the voice coach for Robin Hood and try his hand at accents ranging from Yorkshire to Australia.



EARWIGGING

OVERHEARD AT THE BBC

...I'll finish off David Cameron in the morning...

...if I met David Milliband in a dark alley I wouldn't say no...

...I didn't know it was going to be a hung parliament when I booked it...

...Nothing really says 'silly' like a floating dog head...

...If there aren't any angry, tattooed, Scottish policemen, it doesn't really run as a story, does it?...



RUNNING AWAY TO THE CIRCUS

'ROLL UP, ROLL UP!' came the cry from radio presenter John Barnes when he fulfilled a long-held dream of becoming a circus ringmaster. Two months ago, the late show presenter for Radios Lancashire and Manchester revealed his ambition during an interview with the director of Circus Starr – who promptly invited John to have a go.

So, putting on the top hat and red tails and with only a 20 minute rehearsal behind him, he recently hosted a whole show in front of 500 people in Blackburn.

'The last time I went to a circus, there were about 20 people,' John says. 'I was terrified. There was so much stuff to learn – where you are going to stand, the names of the performers...' Indeed, you wouldn't want to be within hurling range of knife-throwers if you got their names wrong. But other acts on the show included acrobats, high-wire artists and motorbike stunt riders – not the usual guest list for a radio show.

'For someone who's used to working from a small dark room, it was a very different experience,' John admits. 'But by the second half, I was enjoying it more. I wish I could have gone on to present another show – I felt like I was still cooking.'



MY FRIEND THE MARROW

IT'S AMAZING the effect that eyes can have (just ask Nick Clegg). Stick them onto some vegetables and then suddenly they become more appealing. Staff went all gooey last week as the team behind CBeebies commission *Veggiemates* went around their new home in Manchester introducing themselves to colleagues and giving away freebies to excitable parents.

The series, which will show children how to grow vegetables with the help of 'gardening nanny' Mr Bloom, will combine live action and puppets when it airs next year. Producer Jon Hancock says: 'Future stars will include Colin the runner bean, Margaret the cabbage and Raymond the butternut squash. It should be a giggle – and we've



got some great comedy writers on board so we're going for some Muppets anarchy.'

Staff seemed to (literally) embrace the creations as Mr Bloom, aka actor Ben Faulks, pushed his pram of baby veggies through the offices. 'It's rather alarming how quickly people warm to cuddling a marrow,' Jon told Green Room. All together now, aaaah.

WE HEAR THAT...

THREE COUNTIES Radio presenter Jonathan Vernon-Smith has a moving effect on his audience – and not always in the ways you might imagine. Jonathan, or JVS as he's known to his listeners, posed a question on his lunchtime phone-in, 'Is it irresponsible to have a home birth', and got a robust response from Celia Enyioko-Hanniford who phoned in to explain why she was determined to have a home birth. A mere three hours later Celia went into labour, and all her carefully laid plans went awry as she had to be taken to hospital. 5lb 6oz Evan-Rae Hanniford arrived at 4.12am the following day.



WORD REACHES us from Cape Town, via the News of the World, that the views from the BBC's shiny new World Cup studio may not be quite as spectacular as originally hoped. Apparently as it's currently 'the middle of winter' in South Africa, the looming Table Top mountain – which was one of the reasons the studio was built there in the first place – will more often than not be obscured by clouds and mist. But never fear – a BBC spokesman told the paper that the studio's furniture could be moved to allow different backdrops if fog proved to be a problem.

The duck rescuers

LAST WEEK we told you about owls, bats and dormice in the White City canteen, this week it's ducks on a balcony at the Broadcast Centre. The mother mallard moved onto the fifth floor balcony a month ago, and last week the eggs hatched. Staff in the FM&T legal and business affairs team, whose office adjoins the balcony, brought in a paddling pool to provide the new arrivals with some home comforts and duck food to keep them quacking. PA Jayne de Ville was on hand with a towel to try and capture the mother as part of the relocation programme to a nearby animal sanctuary. Alas, it wasn't to be: 'Unfortunately we weren't able to capture her,' she said, 'but they will rear them by hand at the sanctuary and we were assured that she wouldn't come back for them if she couldn't hear them.' The chicks should look on the bright side – thanks to new fencing on the balcony they didn't all swiftly plunge to their doom like last year's brood...

