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THE BBC NEWSPAPER

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One big move as peak shows lead way on HD

by Candida Watson

BBC ONE GOES HD this autumn, with the channel's full schedule being broadcast on a dedicated channel, separate from BBC HD.

Announcing the move last Friday, Jana Bennett said: 'These changes are important next steps in improving HD service still further, providing an opportunity to showcase the wide variety of BBC programmes in the highest possible quality.'

Peaktime, popular programmes such as *EastEnders*, *Holby City* and *The One Show* will move to HD in time for the launch, while non-HD format programmes will be upscaled for the simulcast. It is also planned that a further range of output, from *Songs of Praise* to *Match of the Day*, will move to HD.

Welcoming the development, BBC One controller Jay Hunt said: 'HD is the gold standard for broadcasting and it's right that we bring all the excitement of it to BBC One, the most watched channel in the UK.'

Trust chairman Michael Lyons noted the importance of HD in serving audiences. He said: 'As we move towards digital switchover this is a high profile commitment to the provision of HD services, which will help fulfil the BBC's public purpose of delivering the benefit of new technologies.'



Phil Mitchell (Steve McFadden) in *EastEnders*

This autumn is the first phase of moving BBC One to HD. Most of the evening programmes in the network schedule will be in the format by then, and by 2012 the majority of the channel's titles, across all hours, are expected to be in HD. The showcase BBC HD Channel will extend its regular broadcast hours from nine a day to 12 over the coming months.

BBC One HD will be available to all digital tv platforms offering HD: Freesat, Freeview, Sky and Virgin Media.

Share the moment – on iPlayer

The latest 'evolution' of the BBC iPlayer has launched with fanfare, offering a host of new features, including the ability to customise the page, access social media and connect to other broadcasters' sites.

Initially available only in beta, the new look enables users to do things like select one episode of a favourite programme and have the iPlayer automatically download the next available episode, while links to Facebook and Twitter mean you can comment on what you are watching and recommend output to your friends online.

In the coming months the BBC will experiment further with social media by adding Windows Live messenger so users can log in through iPlayer and chat while they watch.

'It is by no means clear if this is a winner or not,' Anthony Rose, head of technical architecture and product planning, said of the chat element. 'We have tried to sculpt it so it doesn't bug people who don't like it and those who do can switch it on and embrace it.'

Radio and tv now have separate sections making it easier to channel hop and browse for content and, from the summer, the iPlayer will provide links to rival channels such as ITV Player, 4oD, Clic, Demand Five and Seesaw. So viewers can search for any programme and iPlayer will link to it, helping drive up traffic to external sites.

Erik Huggers, director of FM&T, stresses the development of the 'pioneering' site is not about the BBC having a monopoly on technology. 'We

are creating a better, higher quality experience for audiences, while creating an environment where consumers can find content they are interested in,' he says. 'We hope most of the time that would be BBC content but there is a lot of choice, so we want to guide people even if that means sending them [elsewhere].'

He says the main aim is to make the site more user friendly, connect with audiences and allow them to connect with each other. 'Watching content has always been a social experience; with iPlayer we made it a more personal experience, but it's still important to connect our audiences around our content, allowing them to share the moment and share their emotions.'

Dream behind iPlayer, P6

Salford to be 'filter not fortress'

YOU MAY NOT BE MOVING to Salford, but you are going to be seeing a lot more of the north following a promise from Peter Salmon to boost location filming and programme making across the region.

The director of BBC North made the pledge in a speech at Sunderland University, saying the new base at Salford would be 'a filter, not a fortress' in getting more output made in the north.

'Traditional methods of employing actors with all purpose northern accents in programmes made and set in the south, or in a tv 'no place' are just not good enough,' he said.

He pointed out that viewers loved to see their home town or region on screen and that

they expected a credible picture of the place.

A whole episode of the next *Tracy Beaker* series will be set on an outward bound course in Northumbria. The popular CBBC show is filmed in Newcastle and producers hope to make Tracy as synonymous with the Tyneside city as *Doctor Who* is with Cardiff. The programme will also be involved in various outreach projects with school pupils in the north east.

Primetime detective series *George Gently*, which is set in the region, is being filmed in Durham for the first time, and Hartlepool poet Michael Smith will make a documentary on the Baltic and Viking heritage of the north east for BBC Four's *Great Northern* season this autumn.

NEWS BITES

BBC SCOTLAND has taken a fly-on-the-wall documentary series off air half-way through its run, after one of the participants was arrested. *The Scheme* followed residents on a housing estate in a deprived area of Kilmarnock, and the first episode had the highest viewing figures in Scotland so far this year for a programme made for BBC Scotland.

SEAN HANCOCK, producer/director of BBC One's *Over the Rainbow*, becomes an executive producer for BBC Three next month. Hancock, who began his tv career in 2001, has worked on *All Star Family Fortunes*, *Celebrity Big Brother*, *Strictly Dance Fever* and *How Do You Solve a Problem Like Maria*.

MARK THOMPSON'S updated website has gone live on Gateway. Among the new features are a regular message from the dg, industry and audience news, and a digest of what's happening in the media environment. The site is also an archive of Thompson's all-staff emails, blogs, interviews and presentations.

A PROJECT which saw Radio Kent join forces with Margate's Turner Contemporary gallery has won a prize in the Adult Learning Awards. 'The Time of our Lives' asked 17 people between 60 and 85 what being teenage meant to them. Radio Kent journalist Jo Burn and engineer Rom Cordani helped record the volunteers' thoughts.

A NEW IPHONE app which gives audiences access to BBC radio broadcasts has been launched in the US and Canada. More than 20 new documentary, magazine and discussion programmes from Radio 4 and the World Service will be made available every week through the BBC Listener app. Users will also have access to archive footage featuring some of the best audio documentaries from the last 10 years.

THE ORGANISATION Gay Surrey has given BBC Surrey a 'Heart of Equality' award, in recognition of its balanced coverage of issues affecting the gay, lesbian, bisexual and transgender communities in the county.

JUNE 16 is the closing date for applications for Stepping Stones, the BBC Academy's development scheme which offers staff the chance to build their own 'bespoke' 3-6 month placements and gain skills and experience within another department or from an external company.

To find out more visit:
http://explore.gateway.bbc.co.uk/steppingstones/stepping_stones/development.aspx

THE THIRD WAVE of Hot Shoes North is launched this week. Staff can apply to do short placements in one of the five London departments moving to Salford next year or output already based in Manchester. Around 500 people applied during the previous two waves of the scheme which offered placements at *Newsround*, 6 Music and Radio Drama.

Question Time panel 'not subject to government veto'

by Lisette Johnston

THE EXECUTIVE editor of *Question Time* has defended the BBC's decision to go broadcast without a cabinet minister on the panel, after Downing Street tried to have Alastair Campbell removed from the show.

Gavin Allen said the government told the programme they would only put up a minister if the former Labour spin doctor was replaced by a shadow cabinet member.

Writing in The Editors blog on the BBC website Allen said in three years in the job he'd never had such a request and it was refused as a point of 'fundamental principle'.

'It is for *Question Time*, not for political parties, to make judgments about impartiality and to determine who is invited to appear in the interests of the audience,' he wrote.

Parties are free, of course, to accept or reject those invitations, but they do not have a right of veto over other panellists. Licence fee payers rightly insist that the BBC must be free from political interference.

'No 10's objection to Alastair Campbell was that he was not an elected Labour rep-



David Dimbleby: 'up to us to decide'

resentative or a front-bencher,' he went on.

'Labour ministers regularly appeared when the then opposition was represented either by someone outside of the front bench or by an unelected panellist - sometimes even a prospective parliamentary candidate. It is not an argument or an ob-

jection that bears scrutiny.'

The row meant there was neither a government minister or an opposition MP appearing during the week of the Queen's Speech. Instead the Tories were represented by backbench MP John Redwood who sat on the panel alongside former Lib Dem MP Susan Kramer and journalists Piers Morgan and Max Hastings.

Host David Dimbleby explained the situation at the start of Thursday night's programme.

'Downing Street said a cabinet minister was available for tonight and would join us but only on condition that our Labour panellist was not Alastair Campbell, but a Labour frontbencher,' he told viewers.

'Of course, it is for *Question Time* to decide who should be on our panels not for Downing Street, so we refused to replace Alastair Campbell which means we have no member of the government here tonight.'

Downing Street had questioned the Campbell booking, a spokeswoman confirmed: 'Before a final decision was made on who might appear on behalf of the government, the BBC directly booked John Redwood to appear.'

Best ever in-house WOCC total

by Cathy Loughran

BBC IN-HOUSE production has increased its share of business won in the WOCC, with Children's taking half of all competitive commissions last year while Drama's tally dropped by half, despite home-grown successes like *Criminal Justice* and *Five Days*.

The in-house total won in the Window of Creative Competition edged up to 30 percent, from 27 percent in 2008/9 (26 percent in year one of the WOCC, 2007/8).

While independent companies, with 70 percent, still dominate the quarter of network tv hours up for grabs - once the in-house guarantee of 50 percent and the indie quota of 25 percent have been filled - there are competitive swings within the five genres included.

Having won nothing at all in 2007/8, Children's climbed to 50 percent, up from 30 percent in 2008/9, thanks to in-house hits like *Deadly 60* and *Hai! Karate*. Knowledge too saw an increase, from 25 percent to 30 percent; Comedy stayed stable with 23 percent (24 percent in 2008/9); and Entertainment saw a five percentage drop to 36 percent.

The biggest movement was in Drama - down from 41 to 21 percent. But in a year that saw indie-produced ratings winners like *Spooks*, *Hustle*, *Occupation* and *Ashes to Ashes*, from Kudos alone, director of Drama Production Nicholas Brown remained upbeat.

Creativity through competition

Criminal Justice, *Five Days*, *Desperate Romantics*, *Larkrise to Candleford*, *The Last Days of Lehmanns* and *Turn of the Screw* had demonstrated in-house range and quality, he said: 'While, like any other producer we are always pursuing every possible commission, winning more than 20 percent in competition with some large and strong indies is a good result.'

Director of Vision Jana Bennett believed that in its third year, the WOCC was achieving what it was designed to do - 'stimulate creativity through competition for a £250m programming budget', and deliver some of the BBC's highest quality ratings.

Pat Younge, Vision Productions' chief creative officer said the best ever in-house result was 'great news, because in house production is a defining characteristic of the BBC, part of its core mission'. *The Thick of It*, *Miranda*, *How the Earth Made Us*, *Life*, *Wonders of The Solar System*, *Strictly Come Dancing*, and *EastEnders Live* were among the successes.

Manford was always a safe bet

by Rumeana Jahangir

AFTER ONE of the most talked-about tv replacements since David Tennant's departure from *Doctor Who*, the BBC announced that the comedian Jason Manford will join *The One Show* after former presenter Adrian Chiles left for ITV.

Manford will co-host the primetime programme with Christine Bleakley on Mondays to Thursdays from July 12. Chris Evans will join Bleakley on the sofa every Friday to present one-hour editions of the show.

Chiles left in mid-April after the BBC announced Evans' new role, saying he was disappointed by the controller's decision to make changes. *Watchdog* re-

porter Matt Allwright, *Countryfile* presenter Matt Baker and comedian Paul Merton stood in for Chiles while a more permanent replacement was sought.

Salford-born Manford said he was thrilled to be selected: 'My Dad put £10 at 500/1 that I'd get the job so it just made sense.'

BBC One controller Jay Hunt said: 'Jason looked instantly at home on *The One Show* sofa. His intelligence and humour strike just the right tone for the programme and he is an exciting addition to the team.'

The programme, which regularly attracts more than 5m viewers, will also introduce some new features and guest slots after the World Cup, when it will be off air.



Jason Manford: instantly at home on The One Show sofa

Taxi bills on generous side, says review

BBC EXPENSES policy on taxis is 'particularly generous', compared with other organisations, a new study has found.

But most of the rules around BBC expenses are in line with best practice in the private and public sector, the benchmarking review by accountants KPMG concludes.

The BBC-commissioned report draws special attention to the late night/early morning transport policy which allows staff to

book minicabs from preferred suppliers for journeys of up to 40 miles.

KPMG admits that it had been difficult to get detailed comparable information from other companies in order to comment accurately. But they judged that the BBC was 'particularly generous to employees when compared to other employers'. Comparator organisations included other media companies and the Treasury.

'The nature of these expenses could leave the BBC open to criticism if scrutinised by the 'man on the Clapham omnibus', who might not readily appreciate the operational need for such expenses,' the review says, recommending an analysis of journeys above 25 miles.

The senior executive taxi bill for the last quarter of 2009 was £39,000, according to the last BBC expenses disclosure.

A BBC spokeswoman said: 'As

a 24-hour broadcaster, the BBC has a late night/early morning transport policy to enable staff to travel to and from work at hours when public transport is not available. The value of this was recognised in the report.'

On 12 other areas reviewed, including business travel, entertainment and overseas expenses, the BBC was broadly in line with best practice, and had lower limits on overnight accommodation than some companies.



Drama tally fell, despite the success of commissions like *Desperate Romantics*

Forum will consider future use of TVC

by Sally Hillier

WITH THE FUTURE of Television Centre again under the spotlight, the BBC has released details of an event it will host later this month which will explore the potential for a 'creative cluster' in London.

The corporation's plans for W12, where ultimately it wants to vacate TVC and develop what has been described as a new 'creative quarter', will be on the agenda at the Creative London conference in White City on June 21.

The one-day forum, to be attended by around 150 business and creative industry representatives, will include a session entitled Regeneration in the West with Chris Kane, head of BBC Workplace, among the panellists. He will be joined by Stephen Greenhalgh of Hammersmith and Fulham Council, Nigel Buck of Imperial College and Deyan Sudjic of the Design Museum.

Last week the Guardian reported that the BBC intended to sell Television Centre to developers and that parts of the building, some sections

of which are listed, would then 'become home to independent production companies, other media organisations and performing arts companies'.

In fact, the intention to sell was made public some years ago, before the current economic downturn, and if a buyer comes along, the BBC says it will be up to that individual/group to

'We are the catalyst to drive the new creative quarter in west London'

decide how to develop the site within the constraints of listing.

Despite its plans to vacate TVC (a long process that will involve the phased moves of staff to the north in 2011 and to central London in 2012), the corporation says it remains committed to west London and that it sees itself having a long term future there.

'As with other projects such as Me-

diaCityUK in Salford and Pacific Quay in Glasgow, the BBC is keen to work with local creative organisations to create centres of excellence and regenerate areas,' it explains. '[We are] the catalyst to drive the new creative quarter in west London, to the benefit of the whole creative industry in the UK.'

Other speakers at the June 21 conference include BBC chief operating officer Caroline Thomson, who is responsible for all major infrastructure projects; former transport minister Steve Norris; Transport for London managing director Michele Dix; Design Council chief executive David Kester.

With the creative sector a key driver of the economy, generating, for example, £14.5bn in foreign earnings in 2005, speakers and delegates will consider how to fulfil the government's ambition of making the UK 'the world's creative hub'.

In trying to understand some of the key issues, trends and opportunities, they will examine likely future changes to transport, commuting patterns and the way people work.



Helios, the iconic statue at Television Centre

Appoint a BBC religion editor, says Bolton



THE BBC NEEDS an editor for religion, in the same way that it has specialist editors for subjects like sport, art and business. So says veteran broadcaster and presenter of Radio 4's *Sunday* programme, Roger Bolton, who was handing out prizes at the Sandford St Martin Trust Awards for religious programmes. Bolton, who also presents *Feedback*, said the appointment of a religion editor would improve the understanding of religious matters across output, particularly in television, which in his view was in the hands of the 'secular and sceptical'.

In response the BBC said: 'The BBC's commitment to religion and ethics broadcasting is unequivocal. BBC news and current affairs has a dedicated

religion correspondent, and topical religious and ethical affairs stories are featured across all BBC networks. There is no downward trend in our religion and ethics television output with over 164 hours broadcast last year.'

The SSMT Premier award for radio was in fact won by a BBC programme; *Twin Sisters: Two Faiths*, made by Ladbroke productions for Radio 4. Chair of the radio judging panel, Rabbi Roderick Young described it as 'spiritually uplifting, heartbreaking and heartwarming.'

The first episode of the BBC Four series *A History of Christianity*, presented by Diarmaid McCulloch was runner up in the tv category, and also won the Radio Times Readers Award.

Tucked up waiting for polar bears

by Frank Gardner

OUR NORWEGIAN guide got straight to the point. 'The polar bear is a beautiful animal but he can be very dangerous. A few years ago one attacked a girl while she was camping up on that mountain just there. He was only a cub but he still ate her alive.'

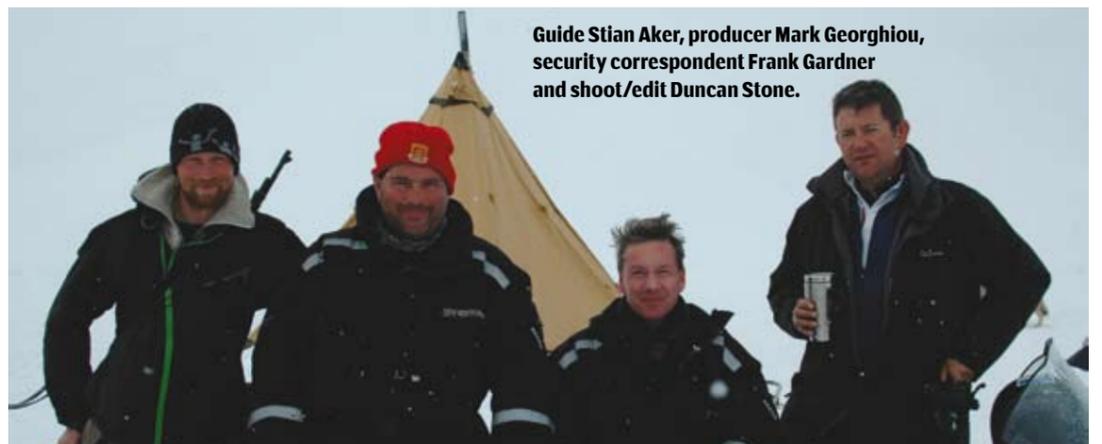
The fact that polar bears outnumber humans on the Norwegian Arctic territory of Svalbard made for an interesting addition to the BBC risk assessment form. Filming the team of British amputees training for the North Pole with producer Mark Georgiou and shoot/edit Duncan Stone, we had to have an armed guide with us at all times. 'It's the law here,' said Stian who last year won the Amundsen race across the Antarctic to the South Pole. 'First we

try to scare him off but if that doesn't work then the rifle is the last resort.'

At 78 degrees north, Svalbard is remote, cold and pristine. Far north of Iceland, this is the last piece of dry land before the polar icecap - the perfect place to train for anyone determined enough to try walking to the North Pole on a prosthetic leg. But it threw up plenty of challenges for me too. Unable to totter more than a few steps on my own paralysed legs, since being shot while on assignment in 2004, I grabbed at the chance of using a local snowmobile. I know this probably looked like a thinly disguised adventure holiday to anyone watching our output on *Breakfast* but it really was the only way the team and I could get around the frozen valleys and glaciers of Svalbard.

I strapped my rucksack on the back, swung my legs off my wheelchair and settled into the saddle. Fortunately those hours in the gym after emerging from hospital paid off as my core abdominal muscles have recovered enough for me to keep control of this hugely powerful machine.

Sleep doesn't come easily in Svalbard. By May the sun is into its summer circuit and it doesn't get dark again until September. So there we were, yawning our heads off at 2am in broad daylight, burrowing into our Survival Store sleeping bags in a tent lined with reindeer skins. The last words I heard the guide say before drifting off were: 'If a polar bear does come into the camp then you all run behind me.' Luckily, he never showed up.



Guide Stian Aker, producer Mark Georgiou, security correspondent Frank Gardner and shoot/edit Duncan Stone.

WE'RE ON THE CASE

Crimewatch is out to nab the bad guys with a four-week roadshow

by Sally Hillier

'WE'RE DOING AN ARMED ROBBERY in Lincoln and a casino raid in Birmingham,' says producer Alan Holland brightly.

Eh? Don't worry, they're only reconstructions - for *Crimewatch Roadshow*, a second series of which starts on BBC One Daytime on Monday.

It will be broadcast live every weekday for four weeks from four areas of the UK: Lancashire, Kent, Humber-side and West Midlands.

The *Roadshow* was a big hit last year, its appeals for information resulting in the identification and successful prosecution of 17 villains. Crimes covered included the suspicious disappearance of explosives from a paintballing park, a fatal hit-and-run and even - squawk, squawk - parrot rustling.

One case that made a particular impact was the theft of equipment from a riding school for disabled people. 'It generated a huge response,' recalls presenter Rav Wilding, joined this year by former Sky News anchor Ginny Buckley. 'Some viewers were so angry and upset that they donated money to buy new kit for the riders.'

Ponies, parrots, paintballing parks... not the kind of stories that would make it onto the flagship monthly *Crimewatch* whose post-watershed slot enables it to feature murders and sexual assaults, but ideal for the lighter-touch roadshows, which go on air at 9.15am.

'The focus is on everyday crime that could affect anyone, from vandalism and graffiti to distraction burglary,' explains Holland.

With many such crimes rooted in communities, there is a strong tie-in

with BBC centres around the country; local radio is heavily involved and a tv correspondent from each region will join the roadshow for a week, bringing regional knowledge and insight. Additionally, local news teams will provide updates through the day via their regional bulletins.

'It's a network production but has a strong local feel,' says Holland.

In another notable difference from the main *Crimewatch* programme, and as a consequence of 'tight budgets', every film is shot by researchers and

assistant producers, rather than professional camera crews, and no actors are employed for the reconstructions.

There is good use of imagery instead and if, say, a close-up is needed of somebody's hands, a volunteer is found among the production team. Similarly, if a shot is required of a police car driving away, a real police officer will get behind the wheel.

The co-operation of the police is essential, of course, and the BBC enjoys a good relationship with the force.

'The programmes fly the flag for the police and provide an insight into

different aspects of their work,' says Wilding, himself a former detective.

'In this series, for example, we've got a nice, warm story about the mounted police.'

The show's popularity extends to criminals who, it is said, attach a certain kudos to being 'done' on *Crimewatch* and its spin-offs. Wilding confirms there is some truth in this.

'The programmes are widely watched in prison and lots of information comes from prisoners,' he says.

Once the *Roadshow* starts rolling, it might not be long before more people are joining them in the cells.

Partners in crime: presenters Ginny Buckley and Rav Wilding



PICTURE: MARK BASSETT

OUT OF AFRICA

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cutting
edgeJAMES
SIMCOCKIt's all about
context

AS THE BBC'S executive producer for Mobile, people ask me all the time what phone they should buy next. I don't think answering this is really part of my job description, but being the kind of person who does his best to make others happy, I'll generally try to respond in a helpful way. The problem is that there is no simple answer to that question. It all depends on your personal mobile 'context' – i.e. are you a Mac user? Are you a Google webtools convert? Are your needs rather simple, and battery life more important to you than speedy access to the BBC iPlayer? One size rarely fits all.

I spend a lot of my working life thinking about context. It's the real differentiator between desktop and mobile web for instance. When I'm sat comfortably at my pc, with a nice big screen, a cup of coffee at my side, multiple navigational options, and time to browse, then my context for web use is very different to when I'm on the bus, with a small mobile screen and just my thumb for navigation. I have to think beyond just repurposing a desktop website to fit on a small screen and think more about what a user in that scenario might actually need.

So with my personal context, as a contextual thinker, floating between the contexts of 'sitting at a desk' or 'on the move', it's hopefully pretty clear that I see context as rather important (have I used the word enough already? Never!).

Today I read an article from a prolific blogger who suggested that DAB radio was as good as dead, and that radio should be delivered by the internet. Yet again, this made me think about context. Do we put too much credence on what bloggers have to say about non-internet services, such as DAB? A prolific blogger, by the very nature of that description, is likely to have the personal context of spending a lot of time in front of a pc or Mac. In that context, it makes sense for the internet, via a desktop pc, to be the delivery mechanism for radio listening, but what about those whose life is not spent on the net?

When Radio 1 recently had their 'free MMS day' we received some 45,000 photos of listeners in their present context. What we were quite surprised to see, was how many of those people were obviously a long way away from a desktop computer. There were guys working in the streets, a lady in the hairdresser's salon, van drivers, even a fighter pilot in his aircraft.

The real world is still much bigger than the 'World Wide Web'. I would ask my 'multiplatform' and digital service colleagues to consider the context, the dramatically different audience needs and behaviours when developing for different platforms – talk to real end-users once in a while, and don't rely on web-based surveys (again – think about the context!).

James Simcock is exec producer, BBC Mobile

Dream that drove **iPlayer**

I HATE FOOTBALL. It's so boring. And the Afghanistan war – why does every news bulletin insist on trying to spoil my day with another sad tale of a life cut short. I just want happy news, tech news, news about stuff I'm interested in. Of course you may love football, can't get enough of it, really want to know the latest war news. Everyone to their own, I guess.

So what has this got to do with the latest iPlayer release, known as iPlayer V3? Well, the nice people at Ariel asked me to write a personal piece on iPlayer and its evolution, and instead of one of those oh-so-predictable 'in the future everyone will be wearing 3D glasses and Tweeting while they watch on their iPad' articles, I thought I'd take the opportunity for a from-the-heart article on what got me to join the BBC and how I used that privileged opportunity to help shape the way that we'll get our news and entertainment in the future.

It all started when Erik Huggers

'Whatever you want, it's magically there for you. What's more public service?'

gave me a call back in June 2007 – 'How would you like to join the BBC?' to which I replied, 'The BBC? What stock options do you offer?' I knew the answer to that, of course, and it really didn't matter, because a few moments' thought made it clear that the BBC was the dream place to be if one wanted to reinvent television. I figured as follows: Lots of companies (Google, Microsoft) have great technology. Lots of companies (Facebook, Yahoo) have lots of traffic. Lots of companies (Warners, Disney) have great content. But very very few companies have great technology, lots of traffic, great content and – most importantly – also make content themselves. And so if one wanted to create a news channel that had no football, no endless series of depressing stories, just happy stuff, tech news, breaking news stories about my suburb then, well, there was only one place to be. The BBC.

And so, for me, every step of the iPlayer evolution has been part of a carefully planned journey to build an iPlayer experience customised for everyone. An endless playlist of news, drama, sport, entertainment... whatever you want, it's magically there just for you. What's more public service than giving every licence fee payer a service built specifically for them.

In 2007 the first step of that journey was 'just make it work'. Back then the features that we see

Anthony Rose, the man behind the evolution, tells us how it came about



Getting personal: Anthony Rose has reinvented the iPlayer to respond to individual tastes

in iPlayer V3 were a pipe dream, something we'd aspire to build in the future. Back then the problems were more basic – make streaming work, create an efficient web publishing system, make it scalable, improve the video quality.

Cut to July 2008 and iPlayer V2. The video now played fairly reliably, we had regionalisation, we had an efficient and scalable publishing system, iPlayer remembered your last played programmes. Now we moved to getting iPlayer onto your mobile phone, your tv set, HD. But we were still a long way from realising the vision.

And now comes iPlayer V3 which, finally, has almost all the ingredients to offer a customised BBC for every licence payer in the

country – the ability to select your favourite programmes, a server-based personal recommendation system, a website able to serve personalised pages to millions of users every day. To realise this vision in iPlayer we need just one more tiny ingredient – the ability to play your favourites back to back. And that's coming real soon now.

Plus, sensitive souls that we are in the iPlayer team, we constantly monitor Twitter during the day to see what iPlayer users are saying about the service – 'thank god for iPlayer', 'waiting for Doctor Who to arrive', 'iPlayer slow today', etc. It's a great early warning tool for spotting problems and seeing what the people think. And with Tweets from people saying 'Watching

<insert iPlayer URL>', it became clear that social recommendation would be a great way of enhancing the discovery experience – hence us partnering with Twitter and Facebook.

But for me the real goal is personalised and socialised everything. Why not create our news bulletins as a series of clips instead of one long bulletin. Alas I'm probably not going to see this dream realised on my shift at the BBC as I now take on the job of CTO at Project Canvas.

I'm honoured to have been able to work at an institution that has all the pieces to change the world, and to have left my small legacy that will allow my successors to complete the journey.

It matched me with Norman

WHEN RANDOM TWEETS along the lines of 'I've just recommended *Ashes to Ashes*' started appearing on my Twitter feed from BBC folk in FM&T, I knew something was up. Last week all was revealed – the BBC iPlayer has gone social.

Gone is that moving strip of promoted programmes along the top – the quaintly titled 'carousel'. Its successor, a user-friendly series of tabbed blocks, offers a selection of programmes either from the 'featured' box, most popular, recommended and, even more tempting, 'friends' section where you can see what your mates are up to.

Of course, in order to see that bit, you need to log in. It's worth it just to see what iPlayer thinks you might want to watch. In my opinion the 'recommended' section of any website is generally hilarious because auto-generation isn't quite there yet, and this is no exception.

To be fair, my iPlayer profile



under the new regime was pretty minimal. At this stage I had clicked on a friend's Radio Solent show and an episode of *Working Lunch*. It didn't have a lot to go on.

Based on that history, iPlayer decided that the first series of *Porridge* and Norman Wisdom classic, *Just My Luck (1957)* was right up my street. Like Alex Drake in *Ashes to Ashes*, I had woken up in the wrong era. My husband started watching *Never Mind the Buzzcocks* and was recommended *Later with Jools Holland*, a better fit.

At one point I got a touch of stage fright. While logging on I opted to synchronise my BBC login (the same one you use across the site, for commenting on blog posts etc) with Facebook and Twitter, in order to share my favourite shows. What, I wondered, was parading itself across my social network profiles?

The sync with other social networks means you are immediately connected with friends via the BBC and can see their recommendations. I'm looking forward to the introduction of Instant Messenger alongside live streamed tv in the next few weeks – I just wish it had been in time for Eurovision.

Tv has always been a conversation starter. It's a logical step to bring that playground/watercooler moment online. The BBC has said it is not committed to starting its own social network – but in a way, it's been doing just that for years.

Zoe Kleinman is technology reporter, BBC News

CHANGING PLACES

◆ **BEN RICH**, deputy editor of BBC One's *Six* and *Ten o'clock* news programmes, has written 'and finally..' to his life at the BBC. He is taking up a new career in the law.

After more than 15 years as Manchester Big Screen manager, **SARAH GRIFFITHS** has left. **JEREMY BUXTON** takes over the controls of the large outdoor screen in the city's Exchange Square.

JO DEAHL, bj at BBC Tees, is now on attachment to *Five Live Breakfast* as a producer. After waving **ELERI SIÓN** off on her maternity leave, Radio Cymru's morning show host Dafydd Du welcomes **CARYL PARRY JONES** as co-presenter.

Radio Cornwall bj

KATY YOUNG is

moving to

Tobago for a

new life and

new opportu-

nities.

MARK HAY-

MAN'S

(pictured)

attachment as

tv editor, West

Midlands, has

been extended until

the end of 2011.



RESOURCE OF THE WEEK

◆ As the country gears up for the World Cup kick off on June 11, the World Service is looking for help in breaking a record. Fans' Football Favourites wants global audiences to help build the world's biggest virtual football collection. Housed in the cyber-stadium of BBC World's online site will be an archive of football memorabilia, and an album of listeners' favourite snapshots of themselves with soccer legends. Fans are asked to go to the site and upload an image of their favourite item or player, along with a paragraph explaining the story behind the image and why it matters to them. Fans can email pictures to mybbc@bbc.co.uk and the online album of football fans with famous players will also be available on bbc.com/worldcup

AI INDEX

◆ Plenty of viewers were happy to stay in on a Friday night to learn the truth about non-pc eighties northern copper Gene Hunt in the final episode of *Ashes to Ashes*. A total of 5.83 million tuned in to BBC One at 9pm on May 21, giving the police drama a 27.3 percent share of the audience and an AI score of 89.

LEARNING CURVE

◆ Want to know how to get your play commissioned as a radio drama? Or how to begin to write one? Kate Rowland, creative director, New Writing, will host a masterclass and Q&A session with writers Rebecca Lenkiewicz and Sebastian Baczkiewicz to talk about writing for radio drama. There will also be the chance to ask questions of Kate, who commissions *The Wire* on Radio 3.

The event is free and runs from 6 to 7:30pm on June 10 at The Drill Hall, 16 Cheries Street, London.

To reserve your places, please email writersroom.events@bbc.co.uk with the subject 'Radio Drama Masterclass'.

BBC IN ACTION



There was a monster at large in Glasgow's Pacific Quay last week. But the schoolchildren gathered there to meet him weren't at all scared of the Gruffalo.

What's a gruffalo, some of you may ask? Well, he has terrible claws and terrible teeth in his jaws, and he's the eponymous character of Julia Donaldson's best-seller.

The writer was answering children's questions at an Authors Live webcast, organised by BBC Scotland Learning and the Scottish Book Trust.

Hosted by radio presenter Janice Forsyth, the event was attended by eight and nine-year-olds and streamed online to around 75,000 youngsters across the UK.

Children emailed questions, and one shrewd girl in the audience asked if it was easy to write stories.

'Not very, if I'm honest,' came Donaldson's frank reply. 'It's easy to have a vague idea... but hard to make up a story.'

An experience which many a programme-maker may empathise with...

SHAMELESS PLUG

ANGUS MACFADYEN – LIGHTING CAMERAMAN

◆ I am going to swim the English Channel to raise money to bring fresh water to communities in South Africa.

I have practically abandoned my career in order to finish a challenge that began three years ago, when an accident left me on crutches for three months. During the fight to get fit that followed, I found this challenge.

Every week I swim 26 miles, run, and workout in the gym, which adds up to more than 17 hours of training.

I could hardly swim before and I've learnt front crawl from scratch over the past two and a half years. I am now in the middle of five months of preparation. Winter training included swimming in virtually freezing sea temperatures in Brighton and a big increase in an already very tough training regime.

For my solo swim I will leave Dover for Calais at the end of August.

My work with the BBC has taken me to many parts of the world; I've looked into the eyes of those des-

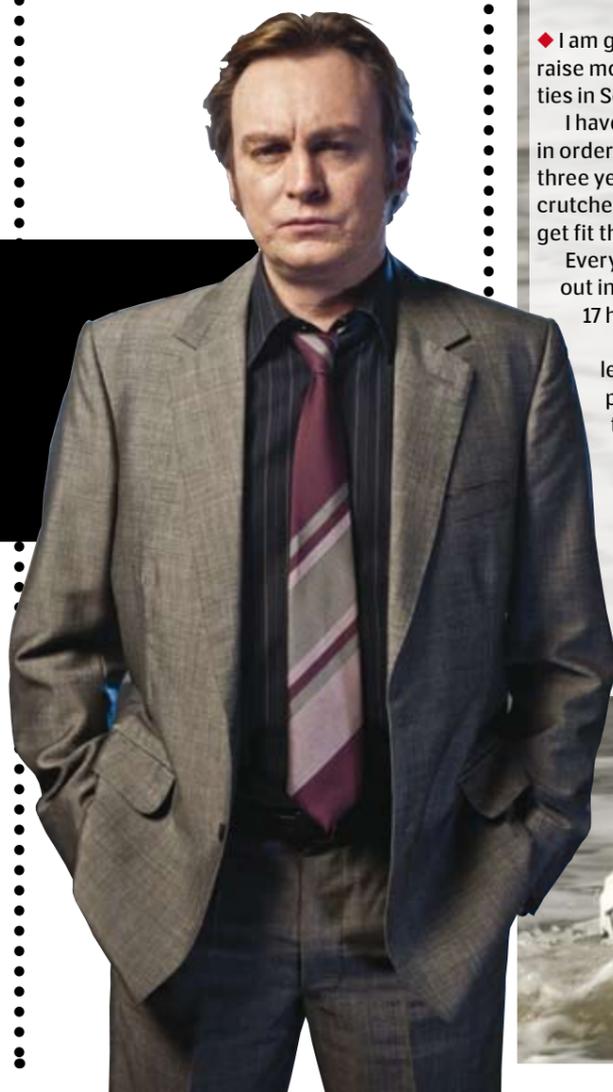
perate for a simple commodity that we here take for granted – water.

These people are my inspiration for this swim. I hope to raise both funds and the profile of the charity Lawrence's Roundabout Well Appeal (LRWA). It buys Playpumps, which combine a children's roundabout with a water pump. As the children play they can raise up to 1400 litres of fresh water from the well into a holding tank, providing around 2000 people with a clean supply. LRWA gives children the chance to play and the community the priceless gift of water.

Lawrence Prifti died from a rare degenerative condition when he was eight; with your help his life will be remembered by changing the lives of other children for the better.

With three months to go I have got just £1500 in the charity bank. I hope to raise between £7000 and £14,000 – which is a long way to go. With three years of my life dedicated to this project, I hope that people will be generous and write a cheque, go online or do whatever they have to do to pledge their support and help change others lives forever.

My website is <http://www.channelangus.co.uk>



PHOTOGRAPH: LORENZA IPPOLITO

FROM STAND-UP TO SERIES:

making radio comedy happen

Radio comedy is a serious business. Long seen as the link between the club circuit and mainstream tv superstardom, writers and comedians vie for space in what is both an intensely competitive market and a very British institution...

But how do you sort the wheat from the chaff, and how do you then turn that wheat into a tasty comedy loaf loved by millions? Adam Bambury asked three radio producers from the BBC's in-house Radio Comedy unit, plus Radio 4's commissioning editor for comedy, for their top tips on finding, keeping and getting the best out of top new comedy talent.

CAST THE NET WIDE (AND GO TO EDINBURGH FESTIVAL)

First of all, you need to find someone to be funny on the radio in the first place. It seems the Edinburgh fringe festival, with its month's worth of non-stop comedic talent vying with each other for outside attention, is the place to quickly sum up who's hot and who's not.

'Lots of us go to Edinburgh, looking for either writing or performing talent,' confirms Julia McKenzie. She produced recent Radio 4 sitcom *Party*, written by Tom Basden and based on his production of the same name that McKenzie first saw at the Fringe.

But don't stop there - comedy comes in many forms. 'There's also try out nights, full-length shows, stuff on the internet, scripts from agents, even a book that you read,' she says. 'Also it doesn't always have to be new people - it could be a more established performer who hasn't done radio before or wants the opportunity to flex a different muscle.'

PLAY IT COOL

So you've found your comic. They're engaging, erudite, and their fractured take on modern life had you snorting your drink out of your nose onto the person in the next row, who was enjoying themselves too much to care. But hold on - have they got what it takes to sustain a second act, let alone a radio series, or have they just got lucky?



Tom Wigglesworth

'The fact you can stand up in front of God knows how many hundred people and make them laugh at one joke after another is brilliant, but it won't necessarily turn into a Radio 4 show,' says Caroline Raphael, commissioning editor for comedy and entertainment at Radio 4. She is the gatekeeper with the comedy keys to the station, and both indies and the BBC's in-house Radio Comedy unit must win her approval if a series, one-off or pilot is going to be aired on Radio 4.

'There are new comedians coming onto the scene all the time,' explains producer Sam Michell, 'but it takes them about three years to get established. The one exception I can think of is Laura Solon, who came on to the scene, won the Perrier and then went straight into the mainstream, but that happens very rarely.'

THINK FORMATS AND KNOW YOUR NETWORKS

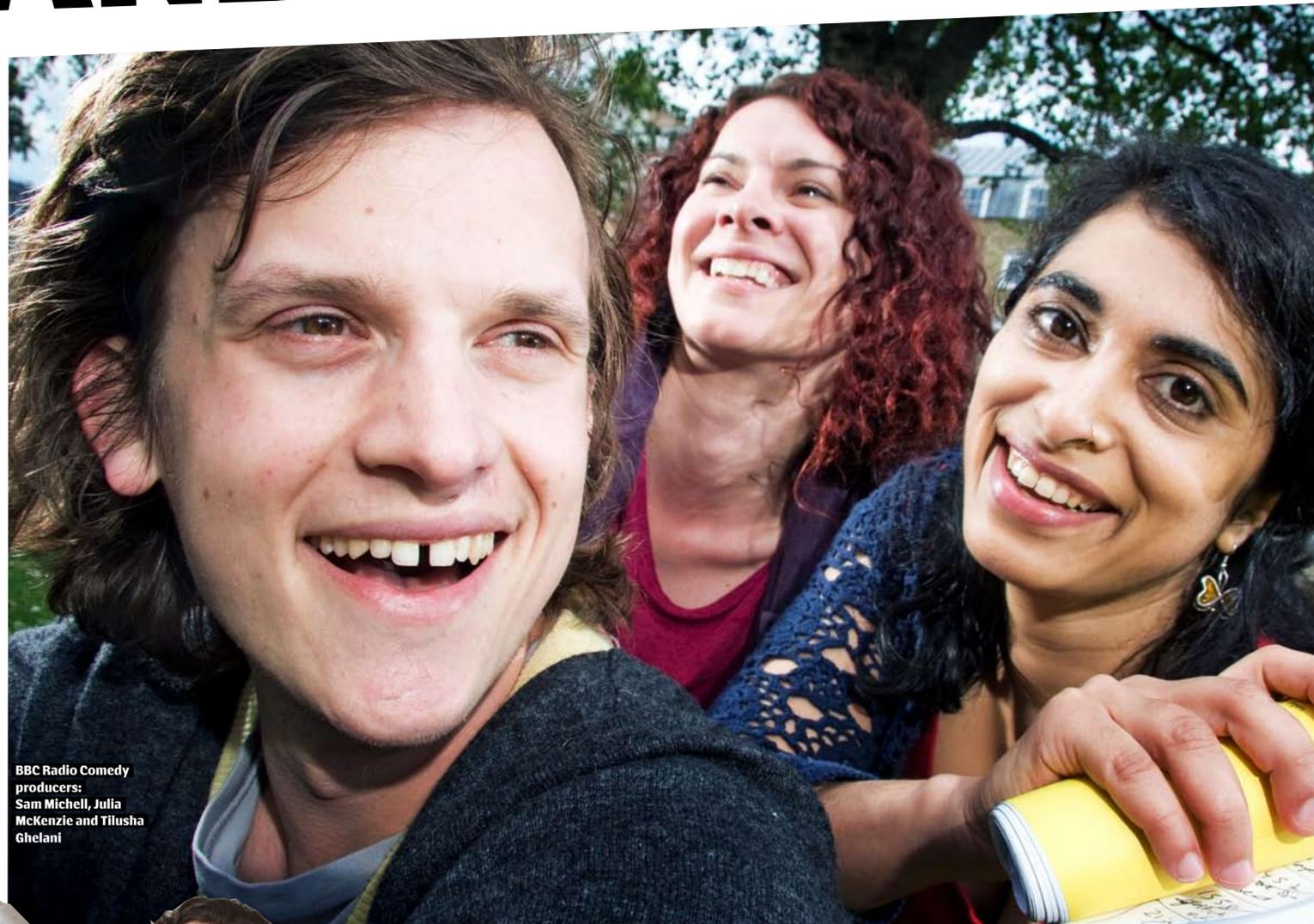
Does your comic have the kind of all-purpose wit and strength of personality to appear on a panel show? Or perhaps their performing talents are a little lacklustre, and it's in the delicate crafting of a sitcom script that they can really flex their comedic muscle. Choosing the right format and station for their talents is key, or you may find yourself swiftly being shown the door.

'I think you've got to watch a talent for some time to really find their voice, find what is holding it all together,' says Raphael. 'Because this is Radio 4 I'm asking - do people have an attitude about the world that they're growing up in and are citizens of that they can then express really lucidly?'

'Last summer I saw Tom Wigglesworth in An Open Letter to Richard Branson, about him taking on Richard Branson and his policy that if you're on the wrong train you're penalised by being charged the most extortionate fair,' she continues. 'The good thing is that Tom has a feeling for rights and wrongs and morality with a small m. There's a show being worked on that we may commission this round that builds on that, which feels like an organic progression.'

DON'T MAKE THAT SHOW

If you don't want your idea to fall at the first hurdle in the commissioning process, make sure your idea isn't just a pale imitation of something that already exists in the schedule. People may like it well



BBC Radio Comedy producers: Sam Michell, Julia McKenzie and Tilusha Ghelani



Micky Flanagan

enough, but it doesn't mean they want another one.

'Ideas are often quite embryonic when they come in and that's fine,' says Raphael. 'There is nothing worse than discovering at the pre-offer that there's already a pilot, a script, masses of work and money, and I could have told you within half a nanosecond that it wasn't going to get bought. People will always argue that it's somehow different, but my standard response is that, for the listener, it's still 'that show'. They won't even remember the title most of the time - it's that show about a grumpy old writer' - we already have one Ed Reardon, why would we need another?'

CONVERT OR DIE

Perhaps the act, or the play, that you saw was so good you feel it would stand on its own two feet in the schedules. There's still going to be a lot of

hard graft ahead to make it work when coming out of a box in someone's kitchen rather than the dedicated - and rather more visual - environs of a club or theatre.

Tilusha Ghelani is the producer of *Micky Flanagan - What Chance Change?* currently airing on Radio 4. She came across Flanagan at the Edinburgh Festival, and decided that his material had enough depth to survive the translation to radio - with a little expansion.

'Some people may have dismissed it as just club comic material, but I saw him and it was really well thought out,' says Ghelani. 'It was quite biographical - he was talking in very funny terms about class, about how he went from being a Billingsgate fish porter to getting an education later on in life. He became a teacher and eventually turned to stand-up, which has led to some brilliant observations.'

'From the beginning I wanted to say something a bit bigger and

PARTY



broader about the themes he was discussing,' she explains. 'So in the series we do a decade-by-decade look at his life and decided that when he talked about a place, he'd actually go there, speak to people, and really relive some of his experiences. It gave a little bit of an insight into where his stand-up act comes from.'

DON'T BE AFRAID TO ASK FOR HELP

If inspiration is falling flat, then why not open up the field to uncommissioned writers? Sam Michell produces *Newsjack*, a topical sketch show on Radio 7 presented by Miles Jupp which is coming back in June for a second series. Acting as a showcase for new comedy writing, anyone can send in sketches or lines to the show, and if their idea gets recorded, they even get paid.

'We try to nurture writers - we ask people to come into the department to write,' says Michell. 'We've got around a hundred writers who have

written for *Newsjack* in the past, from one line to a whole sketch. There's now an outlet for people to hear their stuff on the radio, and I think it's all the better for it.'

'We get about a thousand sketches a week, which we have to read in a day. It's quite a task, but you get used to it,' he continues. 'There's obviously a lot of madness out there but you can quite quickly work through the bad stuff. Then again, you also don't want to miss a gem - that one perfect one. So we read every single sketch, but some we tend to linger over more than others.'

KEEP IT FIRM BUT FRIENDLY

Working with a writer is a difficult business - you've got to balance the needs of the network with their artistic instincts, as well as making sure they'll come back for more if the series is a success.

'Sometimes they'll want to have a lot of input, sometimes they won't,' says Michell. 'There was one show in the past where the guy just sent the produc-

er the tape - literally just to put in and press play. He'd done all the mixing and the recording himself. There will be others who won't send you a script, who won't let you know what's happening, are vague about who they want to cast - at that point you need to sit down and say 'okay we really need to crack through this'. Some people are incredibly proprietorial, others say they don't really care. It just depends.'

'You just have to get the best out of that writer, help them fulfil that potential to say what they want to say,' reckons McKenzie. 'It takes quite a bit of maturity from a writer to accept that feedback.'

'You learn together - all that hard work you put in during the early days when a writer might never have done a narrative before. It's really lovely after you've done a first series and they turn round and say how much they've learnt. If you get a chance to do a second series you can automatically reap the benefits of that. It's a really rewarding part of it.'



Laura Solon

Introducing Ariel's pocket guide to the BBC week ahead. From Red Button to radio drama, we're shining a spotlight on the programmes and services that you're working on – email Clare Bolt if you've got something to shout about

ONLINE

FOOD AT YOUR FINGERTIPS

With a spread of 12,000 recipes and an improved recipe search function which lets you navigate between chef, ingredient and programme, BBC Food has unveiled its all-singing, all-dancing new website. For the trickier recipes, you can click to watch professional demos by the likes of the Hairy Bikers, via iPlayer. bbc.co.uk/food



BBC THREE & ONLINE

PLATFORM THREE

Supernatural drama *Pulse*, Bristol-based comedy drama *Dappers* and ensemble drama *Stanley Park* are three new drama pilots vying to be the next *Being Human*. Commissioned by Danny Cohen, the trio kicks off with *Pulse* on June 3 – but you can watch them now on the bbc.co.uk/bbcthree, and leave feedback on the channel's blog.

Thursday June 3,
9pm, BBC
Three or
online now



BBC TWO, HD & RED BUTTON

Springwatch Wild Day Out

Watch the daily dramas of the animal world unfold live – and for the first time in HD – as *Springwatch* starts its three week run on Monday, May 31. The team has rigged more than 50 mini cameras and miles of fibre optic cables to bring viewers intimate animal tales, all of which will be streamed live at bbc.co.uk/nature/uk – without disturbing the animals.

On the weekends of the three weeks of *Springwatch* (particularly June 5-6)

look out for 'Springwatch Wild Days Out' which are taking place around the country. It's a day out aimed at families and anyone who wants to find out how to build a bat box, charm a worm or cook up a feast for local birds. Find your nearest wild day out at bbc.co.uk/breathing-places.

Springwatch starts May 31 at 8pm on BBC Two and BBC HD daily, as well as coverage on Red Button

BBC TWO

WHEN ROMEO MET JULIET

What happens when you bring two very different groups of school children together to perform Shakespeare? Paul Roseby, artistic director of the National Youth Theatre, finds out in *When Romeo met Juliet*. Casting the Capulets from Coventry's leafy suburbs and the Montagues from the inner city, Paul has eight weeks to get them to love the bard and learn to act. For an exclusive look at the series trailer and links to the BBC Bitesize GCSE revision pages, visit the Showcase homepage on Gateway.

Friday June 4, 9pm, BBC Two



RADIO 2 & IPLAYER

FEELIN' GROOVY

Radio 2 celebrates the Swinging Sixties, marking the 50th anniversary of the decade that changed the world forever with a series of special documentaries. Mick Jagger tells us about his influences in *Jagger's Jukebox* (now available on iPlayer) and Brian Matthew profiles The Hollies.

Tuesday June 1, 10pm, Radio 2 or on BBC iPlayer



RADIO 4

REITH LECTURES

Hear Lord Rees, president of the Royal Society, deliver this year's Reith Lectures. Taking 'Scientific Horizons' as his theme, he'll address the role of scientists, politicians, civil servants, journalists and the wider public in creating a more sophisticated debate about science and technology. For exclusive audio and video clips, visit the Showcase homepage on Gateway.

Tuesday June 1, 9am, Radio 4

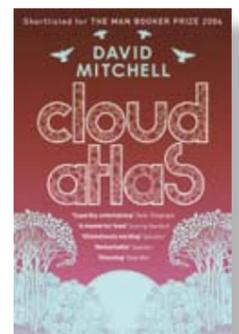


WORLD SERVICE

WORLD BOOK CLUB

World Service invites the globe's great authors to discuss their best known novel in *World Book Club*, a monthly programme presented by Harriett Gilbert which also includes questions from World Service listeners. This week, listen to author David Mitchell talking about his novel *Cloud Atlas* which was shortlisted for the 2004 Booker Prize.

Saturday June 5, 8.05pm, World Service



RED BUTTON

CBEEBIES RED BUTTON

CBeebies have relaunched their interactive Red Button service which is now available on the CBeebies channel and via page 5900 on other channels. Children's favourite characters are at the heart of the experience and a new carousel now greets visitors providing easy access to games, other children's interactive services such as karaoke or quizzes, birthdays and star of the week messages.



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

Catch that pigeon

In response to recent letters, pest control measures are in place in areas of Television Centre in line with current legislation, using professionally recognised suppliers. As is the case with buildings across the world, we have an ongoing challenge to control birds and a duty to keep the building safe and pest-free.

We chose to contact Ariel letter writer David Lerner directly to offer a walk about of TVC and to discuss the alleged issues, which were not raised through 047 or the local facilities management team.

Regular proactive checks at TVC are carried out, but we encourage staff to help by reporting issues to the FM team. We are happy to speak with colleagues with concerns and to show them the steps we are taking.

Kate Smith
customer service director, BBC Workplace

Cross-purposes

There doesn't appear to be an option to book ferries online, yet booking by telephone incurs an admin charge which adds around 59 percent to the cost of a journey.

We make numerous crossings to the Isle of Wight as the island forms

I was wrong to lay blame on Today team

As a woman who deals primarily in words for a living, my choice of one in particular was careless when last week, in an interview, I described the producers of the Today programme as 'misogynists'. It was an inflammatory choice, based on no factual evidence and it did nothing to further necessary discussion about the absence of mature



women in key broadcasting positions and as role models in public life generally.

Ceri Thomas and his team are obviously not the demons in this debate and I regret making them seem so. I love the Today programme, wake up to it every morning and think the presenters all do an excellent job, male and female.

I won't stop saying that the BBC needs to enhance its representation of women on screen and on air, but I will certainly refrain from pointing my finger at innocent parties in future.

Mariella Frostrup, presenter

a major part of our transmission area. Now we have had our account facility with the local ferry companies withdrawn, an online booking facility would be most useful from a time consideration (I have experienced up to a 20 minutes wait for the telephone to be answered) and from a cost perspective.

I have today withdrawn a booking with Amex in favour of buying direct from the supplier, simply because I can't justify a £10 admin charge on a £17 crossing. Local Radio does not have anywhere near the budgets of

network programmes, and additional costs like these can make a difference between doing a programme and not.

Neil Sackley
leisure producer, Radio Solent

Jilly Glenny, senior category manager, Procurement, replies: Currently American Express does not provide an online booking service to the BBC for ferry travel and we are considering if this is something that could be introduced. The transaction fee for telephone bookings reflects the time taken.

Old gold

Our awards are relatively young (launched in 2004) when compared to Prix Italia, RTS etc, so we were pleased to see the letter from Michael Lyons in Ariel (May 11) – we felt our awards had truly arrived on the big scene.

Archives are often the hidden, undervalued elements of a media organisation. The Focal International Awards are designed to promote the use of archive images in the creative media, and it is encouraging to see such professional and imaginative use being

made of archive content, in such a wide range of production genres.

Submissions for the 2011 awards will be invited from this October with a closing date of December 1.

See www.focalint.org/focalawards.htm

Sue Malden

chair, Focal International

Social security...

Last week I saw a soft top car with its top wide open in TVC's Horseshoe car park. On the back seat, on clear display, were a staff ID card and a rucksack. I thought I'd report it to security to prevent a theft.

I located the security office on the TVC Star Terrace and went in. I saw five security people lounging, and a woman – not in uniform – jumped up shouting that I should not have come in and that I should leave. She hounded me from their comfy room.

It's no wonder that theft takes place at TVC when the security staff seem more interested in looking after their own welfare and comfort than anything else.

Bob Prabhu
TVC

Ariel asked BBC Workplace for a response and is awaiting a reply



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ADRIEL/SPP/26/05.10/1

JOBS

BBC People

PROGRAMME MAKING

Editor, Breakfast, 5Live News
London / Salford Quays
SM2/Ref: 316272
E 13-Jun-10

Production Executive, Classical Music TV
London
White City
10D/Ref: 307318
E 28-May-10

Business Manager, Multiplatform Production
London
TV Centre
8P/Ref: 317120
E 10-Jun-10 A 09 months

Production Managers, Entertainment
London
8D/Ref: 317665
E 10-Jun-10 A Various

Events Coordinator, BBC Proms & Radio 3
London
Broadcasting House
6D/Ref: 317818
E 09-Jun-10 A 06 months

Production Coordinators, Classical Music TV
London
White City
5D/Ref: 307316
E 28-May-10

Production Management Assistant, Blue Peter
London
TV Centre
3P/Ref: 315493
E 14-Jun-10 A 11 months

JOURNALISM

Assistant Editor, Newsbeat
London
Yalding House
10D/Ref: 313540
E 14-Jun-10 A 06 months

Regional Editor (Europe), WSNCA
London
Bush House
9D/Ref: 316759
E 14-Jun-10 A 09 months

Business and Economics Correspondent, BBC North West Tonight
Manchester
9D/Ref: 304888
E 31-May-10 A 08 months

Senior Broadcast Journalist, London 2012 Online
London
8/9D/Ref: 317551
E 15-Jun-10 A 2 years

US Online Senior Broadcast Journalist
Washington
8/9D/Ref: 316149
E 07-Jun-10 A 06 months

Senior Broadcast Journalist
Swindon
8D/Ref: 314132
E 07-Jun-10 A 12 months

Senior Broadcast Journalist (Rep/Dir)
Oxford
8D/Ref: 314119
E 08-Jun-10 A 06 months

Senior Broadcast Journalist (Prod/Dir)
Tunbridge Wells
8D/Ref: 314117
E 18-Jun-10 A 03 months

Senior Broadcast Journalist, BBC South East Today
Tunbridge Wells
8D/Ref: 310216
E 08-Jun-10 A 06 months

Broadcast Journalist, London 2012 Online
London
7D/Ref: 317552
E 15-Jun-10 A 2 years

Broadcast Journalists, Live Political Programmes
London
Millbank
7D/Ref: 316002
E 10-Jun-10 Various

Broadcast Journalist, BBC Oxford
Oxford
5/7D/Ref: 315964
E 08-Jun-10 A 06 months

Broadcast Journalist, Radio Wiltshire
Swindon
5/7D/Ref: 314118
E 07-Jun-10 A 06 months

Broadcast Journalist (Multimedia) / Newyddiadurwr Darlledu
Cardiff
5/7D/Ref: 278473
E 02-Jun-10 A 12 months

BUSINESS SUPPORT AND MANAGEMENT

Programme Director: Wales Drama Village
Cardiff
SM2/Ref: 315343
E 08-Jun-10 A 22 months

Head of Project, English in Action, Bangladesh
Dhaka
10D/Ref: 311872
E 16-Jun-10 A 18 months

Research Manager, BBC2 and BBC4
London
TV Centre
9D/Ref: 317795
E 08-Jun-10 A 12 months

Legal and Business Affairs Manager
London
Broadcast Centre Media Village
9D/Ref: 317283
E 09-Jun-10 A 12 months

Research Manager 2012
London
White City
9D/Ref: 317141
E 07-Jun-10 A Various

Communications & Relationships Manager, BBC Workplace
London
White City
9D/Ref: 313847
E 14-Jun-10

Community Producer
Belfast Broadcasting House
8D/Ref: 317272
E 10-Jun-10 A 2 years

Business Analyst, People Analysis
London
White City
7D/Ref: 297212
E 09-Jun-10 A 12 months

Communications Co-ordinator, BBC Workplace
London
White City
5D/Ref: 317113
E 14-Jun-10

PA Director of MCA Vision
London
TV Centre
4D/Ref: 317911
E 07-Jun-10 A 06 months

Content Release Co-ordinator
London
4D/Ref: 317626
E 15-Jun-10 A 06 months

Management Assistant, Newsgathering Operations
London
4D/Ref: 316331
E 14-Jun-10 A 12 months

Presentation Planning Assistant, World News
London
Media Centre
4D/Ref: 308803
E 07-Jun-10

Bureaux Team Assistant
London
3D/Ref: 317939
E 08-Jun-10 A 12 months

Assistant to HRLP
Birmingham
3D/Ref: 315048
E 02-Jun-10 A 12 months

Relationship & Business Continuity Manager
London
Henry Wood House
Under Review/Ref: 317737
E 06-Jun-10

Business and Reporting Manager
London
Broadcast Centre Media Village
Under Review/Ref: 316875
E 08-Jun-10

NEW MEDIA

Assistant Content Producer, BBC Switch
London
Grafton House
6D/Ref: 314032
E 07-Jun-10 A 06 months

TECHNOLOGY

Director, Digital Media Group
London
Broadcast Centre Media Village
SM1/Ref: 304365
E 04-Jun-10

Lead Technologist
Salford Quays
10D/Ref: NNP307598
E 01-Jun-10

Senior Technologist
Salford Quays
9D/Ref: NNP307677
E 01-Jun-10

Technical Assistant
Carlisle
4D/Ref: 307077
E 13-Jun-10 A 06 months

BBC WORLDWIDE

Assistant Credit Manager Query/Credit Control
London
Media Centre
2W/Ref: 314661
E 07-Jun-10 A 11 months

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See Attachment

Big step across

Radio Devon's Emma Thomasson switched sides of the newsroom for a spell in tv

'DID I SEE YOU on the telly last night?' shrieked one of the parents at the top of her voice as I dropped my daughters off at school one morning. When I started a six month attachment at BBC *Spotlight*, I had no idea what a difference moving five feet across to the other side of the newsroom in Plymouth would make. My previous job had been as a producer at Radio Devon. No co-ordinated outfits, perfect makeup or brushed hair required. In the playground, I was a mum from the village with the usual traumas associated with getting two small children into school before work at 9am. Suddenly I was having conversations with burly cameramen about my lipstick, hair and out-



'I knew I was going to love it. I'll never forget it'

fits. What happened to the journalism? I could do that!

I soon realised that step across the newsroom was huge. Re-training the brain to think in pictures, cutting them together and telling the story in just a minute and 30 seconds was a challenge, but the moment I saw my first piece lead the bulletin, I knew I was going to love it. I'll never forget it either. The entire newsroom cheered as I ended my report on breast cancer services at a local hospital.

It was the same colleagues who helped me progress throughout my attachment. Their patience and grace were invaluable, particularly when it came to the technical side of television.

I am now back producing *Good Morning Devon*, turning up to work with that 'just got out of the shower look' at 5am each day. I also have three hours of airtime to fill with a lot fewer resources than tv, but my time at *Spotlight* means I have a better understanding of how we can make stories work for us all. Every day we lead *Good Morning Devon* with a strong local story. This often means it runs on *Spotlight* breakfast bulletins and can be cross-promoted.

And my secret is out in the playground now. They all know I work for the BBC and often comment on what they've heard on the show, particularly if I've been outspoken about issues which matter to people here in Devon.

I also have to contend with regular cries of 'Mum, you're soooo embarrassing!' Nothing like an eight year-old to put things into perspective.

Been anywhere nice? Send your attachment stories to Clare Bolt

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XENIA BORRISOVA-DEMIDOVA

BUSINESS MANAGER, OVERSEAS NEWS BUREAUX

Give me a flavour of what you do

I'm part of Newsgathering Operations, where I concentrate on negotiating the commercial and legal interests of more than 30 bureaux overseas. The job can cover anything from co-managing a construction project in Kabul to procuring armoured vehicles in the US, to looking for new premises in Cairo, where we currently have three offices but would prefer one. We're a foreign organisation and we're perceived as having lots of money, so I have to tread carefully – finding out about local process, nurturing professional contacts, liaising with London.

So plenty of globe-trotting?

At least one trip a month. I'm just back from the Middle East, finalising arrangements for new facilities

in Ramallah and Gaza. Understanding cultural differences is essential. Coming from Russian culture, where sitting on the fence is not acceptable, I find it fascinating and familiar working in the Middle and Near East. Doing business is about long term relationships and not everything's on paper. From Amman, I negotiated the future lease of our bureau in Baghdad. Next stop is Paris, where we're selling our existing bureau and are preparing for the new office to be opened by the President Nicolas Sarkozy.

But then, your background is pretty international

You could say that. I was born in St Petersburg into a well-established family. My father is from a line of Polish landowners. He, like

my mother and his mother, is an artist. My own childhood was nomadic. I moved around places like Dagestan, Chechnya and Kabardino-Balkaria – changing schools constantly or disappearing from school for months on end.

Just how prominent are the Demidovs?

In 1720, they were presented with titles and estates by Peter the Great and given responsibility for running ironworks and gunmakers at a time when Russia was at war with Sweden. My ancestors commissioned art and built houses for the poor. In Florence there's even the church of the Demidovs. Best of all, one of my great, great uncles married Napoleon's niece Matilda and when they divorced, she became one of the first ex-wives in history to win a divorce

settlement. What a heroine! On the more sombre side, one great grandfather was sent to labour camps twice as a political prisoner and the other one was assassinated during the 'Doctors plot' fabricated by Stalin.

What brought you to the UK?

I came here permanently aged 17 and studied law at the University of London. I wanted to specialise in alternative dispute resolution techniques, so went on to study international arbitration and mediation at Queen Mary.

How many languages do you speak?

I speak French, Polish, some German and Serbo-Croat, and specialised in contemporary Semitic languages at SOAS (London's School of Oriental and African Studies). I can read and write Arabic and have some knowledge of Hebrew.

Where did you first take your negotiating skills?

I didn't fancy a straightforward legal career, and as I had done a diploma in fine art while at school in Russia, I approached Christies, the auction house. They gave me a work placement which led to a proper job, which, still new to the country, was a small miracle. I worked in art object valuations and then in business development for Christies in Russia at a time when Russian art was really booming.

How did you get from there to the BBC?

Via a spell at financial news and data company Bloomberg, looking after Russian and CIS clients. Bloomberg sells sensitive products so the job was about due diligence and negotiation of contracts. It didn't suit me for long but I was exposed to state of the art technology and the way Americans do business. I'd always been interested in the media and then, four years ago, I spotted an advertisement for a commercial manager in BBC Workplace. The two years I spent in that job was a great way to learn how the BBC works, but my current role could have been tailor-made for me.

What do you do to relax?

Away from work, I see friends, read, relax, swim, study for my MBA, do the occasional run and I also act as agent for my artist parents.

Interview by Cathy Loughran

foreign bureau



JULIAN MIGLIERINI

CORRESPONDENT, MEXICO

EVEN IF MEXICO CITY is almost as far from my native Argentina as London, coming back to Latin America after nearly five years in the UK felt a bit like coming home. Although Mexico City, with its population of almost 20 million people, mad traffic, high pollution and some rough edges is an odd place to call 'home'.

But after about three months here, I am glad to say, it is – sort of. The overwhelming bureaucracy makes settling in a little bit more complicated. The process of renting a flat included a two-hour meeting of six people at a lawyers' office (the game changer was the fact that the landlord was a fan of *Planet Earth* – thanks, Sir David); to get a local phone, I had to put my signature to a contract 18 times.

But in its chaotic way, the city can be charming. And it's not only the amazing food, the warm welcome and the more than decent weather. I grew up believing it to be

There are thousands of stories – from the quirky to the tragic

the mecca of Latin American literature, and I haven't been disappointed. Reading *The Savage Detectives* (by Roberto Bolaño, an 'adopted' Mexican) while in Mexico City is like reading Nick Hornby while living in Islington (only better).

And, more crucially to a BBC correspondent expected to file in English and Spanish, for video, radio and online as part of a pilot project of World Service language staff contributing to Newsgathering, Mexico is the source of thousands of stories. From the quirky – like the Mexico City assembly member who, with the aim of fighting child obesity, suggested banning school homework so kids can do sport – to the tragic: the more than 22,000 people killed since the government launched a military offensive against drug cartels in late 2006.

This 'drugs war', which dominates news coverage and small talk here, is almost imperceptible in the streets of the capital. As our brilliant local producer Alberto explained once over a 50p foam rubber map of Mexico, each cartel has its clearly defined area of influence and the violence increases every time one of them steps into another's territory: when the fighting flares up, he said, it's because they're fighting over a key drugs route into the US.

The anxiety about this violence adds to some intense soul-searching among Mexicans. This year marks 200 years since its independence from Spanish rule and 100 years since the start of the Mexican Revolution. Beyond the large-scale celebrations already under way to mark those dates, Mexico is a country deciding what it is and, more importantly, what it wants to be.



PHOTOGRAPH BY MARK BASSETT

CV

Education: LLB Hons Law from the University of London; PGDIP Intl ADR SOAS

Career landmark: the last two years in Newsgathering have been completely fascinating

First job: aged 15, multi-lingual interpreter for Navy officials at the Cutty Sark regatta in St Petersburg.

green room

world cup office sweepstake

Here's your chance to be a World Cup winner with the Ariel sweepstake chart where you can follow the progress of your colleagues and the teams.

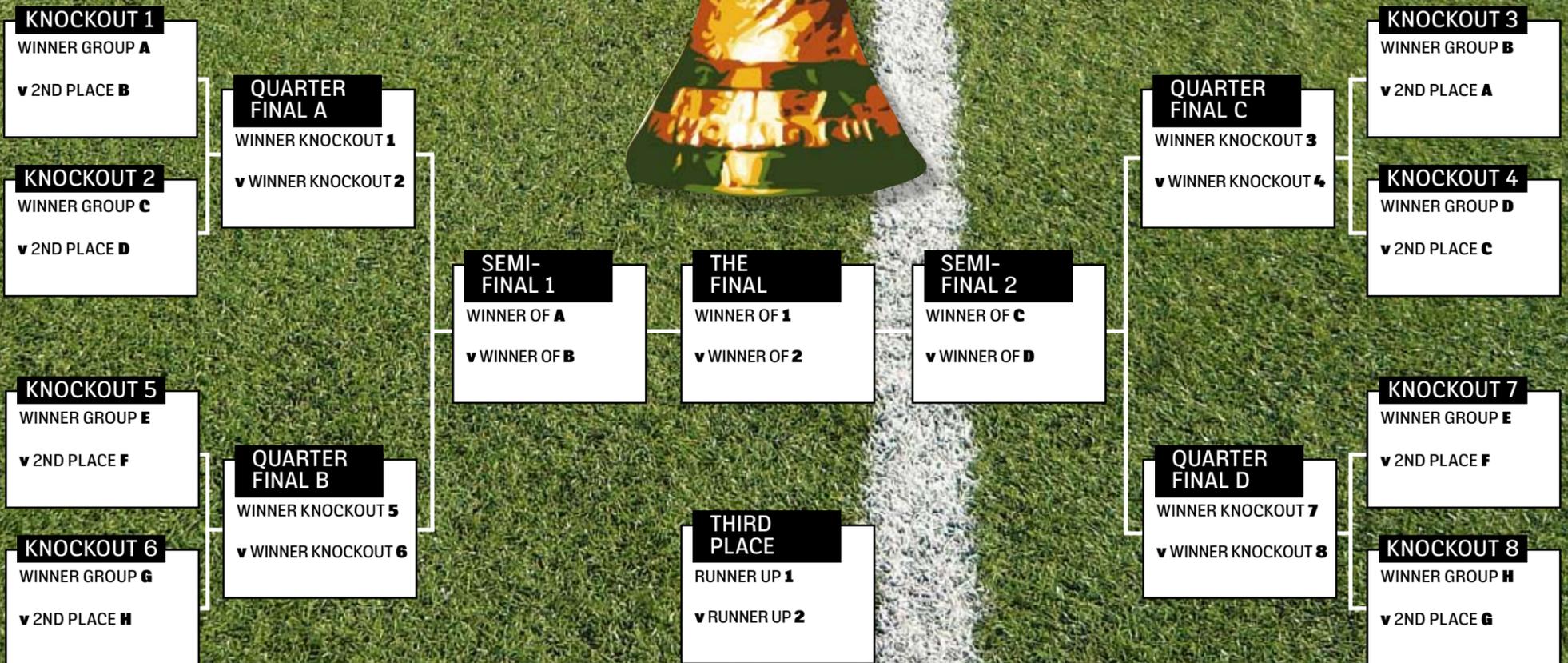
INSTRUCTIONS

- 1 Decide on an entry fee, if any, and how you will divide the prize money.
- 2 Cut up the 32 names and organise a draw in your office. We recommend using an unsoiled mug as the receptacle.

- 3 Enter the name of the players in the space alongside the teams they draw.
- 4 Keep the chart up to date as the tournament progresses by writing the winning player in the relevant space.



<p>GROUP A</p> <p>SOUTH AFRICA</p> <hr/> <p>MEXICO</p> <hr/> <p>URUGUAY</p> <hr/> <p>FRANCE</p>	<p>GROUP B</p> <p>ARGENTINA</p> <hr/> <p>NIGERIA</p> <hr/> <p>KOREA REPUBLIC</p> <hr/> <p>GREECE</p>	<p>GROUP C</p> <p>ENGLAND</p> <hr/> <p>USA</p> <hr/> <p>ALGERIA</p> <hr/> <p>SLOVENIA</p>	<p>GROUP D</p> <p>GERMANY</p> <hr/> <p>AUSTRALIA</p> <hr/> <p>SERBIA</p> <hr/> <p>GHANA</p>
<p>GROUP E</p> <p>NETHERLANDS</p> <hr/> <p>DENMARK</p> <hr/> <p>JAPAN</p> <hr/> <p>CAMEROON</p>	<p>GROUP F</p> <p>ITALY</p> <hr/> <p>PARAGUAY</p> <hr/> <p>NEW ZEALAND</p> <hr/> <p>SLOVAKIA</p>	<p>GROUP G</p> <p>BRAZIL</p> <hr/> <p>KOREA DPR</p> <hr/> <p>CÔTE D'IVOIRE</p> <hr/> <p>PORTUGAL</p>	<p>GROUP H</p> <p>SPAIN</p> <hr/> <p>SWITZERLAND</p> <hr/> <p>HONDURAS</p> <hr/> <p>CHILE</p>



AUSTRALIA	CAMEROON	HONDURAS	CHILE	ENGLAND	NETHERLANDS	SPAIN
JAPAN	CÔTE D'IVOIRE	MEXICO	PARAGUAY	FRANCE	PORTUGAL	SWITZERLAND
KOREA DPR	GHANA	UNITED STATES	URUGUAY	GERMANY	SERBIA	
KOREA REPUBLIC	NIGERIA	ARGENTINA	NEW ZEALAND	GREECE	SLOVAKIA	
ALGERIA	SOUTH AFRICA	BRAZIL	DENMARK	ITALY	SLOVENIA	