

ariel



THE BBC NEWSPAPER

BIG BAND WAS NEVER
LIKE THIS: BBC ORCHESTRAS
PASS THE BATON **Page 4**

IN THE THICK OF SUCCESS



THE THICK OF IT TEAM celebrates with presenter Freema Agyeman, after winning three Bafta programme and performance awards. The BBC scooped a total of 13 prizes. **Page 2**

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combine to cover
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films** **Pages 8-9**



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GREG MCKENZIE, swaps Radio 1's *Newsbeat* for a stint as a tv reporter with BBC London **Page 14**

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Think we're review crazy? Think again

by Cathy Loughran

AS THE BBC Trust chews over public and industry responses to the strategy review proposals, it has launched its seventh service licence review, to find out if Radios 3, 4 and 7 could serve licence payers better.

All three networks have increased listening figures and their value and distinctiveness were strongly endorsed in Mark Thompson's strategy review proposals, which suggest closer alignment of Radio 4 and 7, and a rebranding of the digital station as Radio 4 Extra.

The trust's latest 12-week consultation, which closes in August – when trustees also could be delivering their interim conclusions on the much broader BBC-wide review – would take Thompson's proposals into account, said David Liddiment, who is leading the new service licence study.

'For instance, the rebranding of Radio 7 gets only a brief mention, so we will ask what licence payers think about the idea and ask management to flesh it out.

'In that sense, the service review can act as a support to the BBC's broader thinking,' he told Ariel.

A former head of BBC tv entertainment, who commissioned *Pop Idol* while at ITV and exec produced *Coronation Street*, Liddiment admits that there may be a sense of review fatigue, given the number the trust undertakes.

'There is a perception that we're review crazy, but each has a distinct purpose; they're not reviews for reviews' sake,' he said.

With more than 20 services funded by a compulsory fee, the BBC had to be accountable, he



added, and five yearly service licence reviews are stipulated in the BBC charter.

'It's a price worth paying for the extraordinary privilege of having £3.4bn in public funding. We make no apology for what is a right and proper process which, on outcomes to date, has proved to be constructive and positive. It's no Spanish Inquisition.'

The new service review would also involve 'extensive discussions with management', so staff wishing to raise issues for consideration can do so through their line managers or, as licence payers, via the consultation.

A final report will be published early next year, after the final strategy review conclusions, due this autumn.

The findings of an earlier service review, into BBC One, Two, Four and the Red Button, are due soon.

I won a Bafta then got the bus

by Lisette Johnston

YOU MAY THINK awards ceremonies are all glitz and glamour, but sometimes even top tv winners fall back to earth and get the night bus home.

That's exactly what Adam Tandy, producer of *The Thick of It*, did on Sunday; not only that, he took the Bafta for best sitcom with him on the bus.

It was one of three trophies won by *The Thick of It* on Sunday. The others went to Peter Capaldi, whose portrayal of spin doctor Malcolm Tucker earned him top honours for best male performance in a comedy programme, and Rebecca Front, who won the female performance category for her role as minister Nicola Murray.

With a new series of *The Thick of It* commissioned, creator Armando Iannucci joked during Sunday's ceremony that the new coalition government was proving a problem (although the show already has a cast representing the Opposition, no third party has been mentioned in previous episodes).

Echoing Iannucci, Tandy told Ariel: 'There may need to be a bit of emergency cast-

ing. We will start refining storylines later this year but things like this are the reason we cannot do too much in advance because situations change.

'Sometimes things that may seem too far fetched for the show actually happen in real life. When Gordon Brown ran into Mrs Duffy all the political commentators said it was the type of thing that could only happen in *The Thick of It*.'

In all, the BBC won 13 production and performance Baftas.

Kenneth Branagh was best actor for detective series *Wallander* while *Occupation*, which followed soldiers and their families after the Iraq inva-

sion, was best serial drama.

Continuing the military theme, *Wounded*, for which the BBC gained unprecedented access to an MOD rehabilitation facility, was best documentary.

And as it celebrates its 25th anniversary, *EastEnders* was best continuing drama with *The Armstrong and Miller Show*, best comedy.

US series *Mad Men* was best international programme and BBC Two's *Masterchef: The Professionals* was best feature.

Full list of winners: <http://www.bafta.org/awards/television/television-awards-nominations-in-2010,1095,BA.html>

Thomson and Lynn honoured

DISCRIMINATION AGAINST migrant workers in UK housing markets and life in Zimbabwe under the dictatorship of Robert Mugabe were the subjects of the two BBC programmes to be recognised at the Amnesty International Media Awards 2010.

Guy Lynn, a correspondent for *Look North*, collected the Nations and Regions award for the report *Discrimination: Migrant*

Workers Rental Block, while Mike Thomson took the Radio award for the *Today* series *Zimbabwe: What Mugabe Didn't Tell Us*.

It was Thomson's third award in a row at the annual ceremony, which is held to acknowledge excellence in human rights reporting and journalism's role in making the UK public aware of human rights issues.

NEWS BITES

RADIO 4 has apologised for broadcasting a play in which a character shouts: 'I'll put a bullet in your brain,' the day after the Cumbria shootings. *The Afternoon Play* remained in the schedule, and with hindsight we believe it should not have been broadcast,' said the BBC. 'We regret any offence caused.' More than 60 listeners complained. **Cumbria coverage, P3**

THE FORTHCOMING run of *Last Of The Summer Wine*, to be shown on BBC One over the summer, will be the last. Every single episode of the series, which started in 1973 and is the world's longest-running sitcom, has been written by Roy Clarke and produced and directed by Alan JW Bell.

THE BBC channel on YouTube attracted 28.2 million views in May, double the previous largest monthly total. The new figure was driven by the Eurovision Song Contest, which generated millions of views.

HERB SCANNELL, former president of Nickelodeon Networks and most recently chief executive of digital media company Next New Networks, has been appointed president of BBC Worldwide America. He takes up the position immediately, replacing Garth Ancier who left the role at the end of March.

THE JUNE edition of BBC international journal *World Agenda* is available in 13 BBC buildings. Highlights include a look at how World Service and World News are covering the World Cup and how the general election was made relevant to global audiences. If you can't get hold of a copy, email Hayley.London@bbc.co.uk or see the online version at www.bbc.co.uk/worldservice/worldagenda

TO MARK her 60 years in *The Archers*, and the 60th anniversary of the Radio 4 programme, June Spencer, who plays Peggy Archer, has been granted the freedom of the City of London.

BBC WORKPLACE has replaced bought-in bottled hospitality water across London sites with filtered tap water in re-usable bottles. Both sparkling and still water are available to order through the hospitality online system. Email catering@bbc.co.uk for further information.

THE BBC'S new head of press and media relations, Paul Mylrea, has been appointed a visiting fellow of the Media School at Bournemouth University.

FROM JUNE 10, people can vote for who they think should be in the Hospital Club's top 100 'exciting and influential' individuals in the creative industries. The Hospital Club is a private organisation whose members include media professionals. To vote, go to www.hospitalclub.com/100

STAFF CAN GET a 10 percent discount on top price tickets to the new Doctor Who Live spectacular, which will tour the UK from October 8. Visit www.ticketmaster.co.uk/promo/711fu?camefrom=CFC_UK_SPO258_WEBLINK

Region and network join forces to cover Cumbrian killings



Chris Stewart, North East news correspondent, filed first live tv reports from Whitehaven

Reporters and crews moved swiftly to remote area as news of shooting spree broke

by Candida Watson

BBC NEWS MOUNTED a colossal operation, both locally and nationally, to cover the story of Derrick Bird's fatal rampage through West Cumbria.

Scotland correspondent Colin Blane was ten miles away in Workington, doing interviews for a forthcoming Radio 4 documentary on the Cumbrian floods. He told Ariel: 'My wife was working on the radio news desk in Glasgow and she rang and told me there'd been a shooting in Whitehaven, and it sounded serious.'

Blane and producer Lucy Adam abandoned their schedule and headed for Whitehaven. Blane, who keeps an M4 sat-dish in the boot of his car at all times, was the first network correspondent on air. He was filing to 5 live, the News Channel and WATO, by 1240.

Minutes after him Chris Stewart, senior reporter for North East TV news, was filing the first live pictures from the scene. He provided live reports for the News Channel, network and regional bulletins. He had been in the area to cover the funeral of one of the school children killed in a bus crash on the A66 the week before. Andrew Cooper, North East TV news editor, said: 'We sent Chris and his crew and the satellite truck to Whitehaven as quickly as possible, then sent a further four reporters and crews from Newcastle.'

Voice of community

Radio Cumbria had staff swiftly in place. Editor Nigel Dyson said: 'The police called us within ten minutes of the shooting in Whitehaven to say there was an incident, and we put that in the 11am news bulletin,

but it quickly became clear there was something very serious going on and we effectively went into rolling news mode. Sadly our staff are very practised at it, because of the floods and foot and mouth.'

Dyson, who says one of the roles of local radio is to connect the community in a crisis, sent reporters to the different villages as the scale of Derrick Bird's murderous journey became apparent. He said: 'Our district

reporter Ben Maeder was in Egremont and there were bodies on the street - he could see them, even though the police at that stage weren't saying there had been fatalities there.'

Meanwhile the newsdesk in Television Centre was re-directing staff and kit from across the country towards the west coast of Cumbria. With the police working at 30 different crime scenes there were a huge number of locations to cover. SNG trucks were

dispatched from London, Glasgow, Manchester and Leeds. Extra camera crews, reporters, producers and radio cars were sent in. Declan Wilson, assignment editor for the North of England bureau, came off leave to co-ordinate the coverage on the ground.

While the reinforcements hastened towards them, Colin Blane, Chris Stewart and locally based reporters were almost continuously on air, updating the story as the ex-

Output teams in London ran two news specials on BBC One, from 2.15 to 3 in the afternoon, during which the news came that Derrick Bird had been found dead, and a second from 7.30-8pm. The News Channel took the regional programme *Look North* at 6.30. News teams served all BBC outlets, including World Service and BBC World, as well as affiliated stations from around the world.

Network news has now scaled back its presence, as the nature of the story changes, and to allow the community the time and space to grieve.

But as the world moves its gaze away from Cumbria, BBC North East and Radio Cumbria will remain, reflecting the life of the community. Nigel Dyson says: 'That is where, if you like, we come through. We don't have the resources of the network to cover the story as it develops, but our role is being there for our audience. We will be there for the legacy, for the aftermath.'

They will want answers

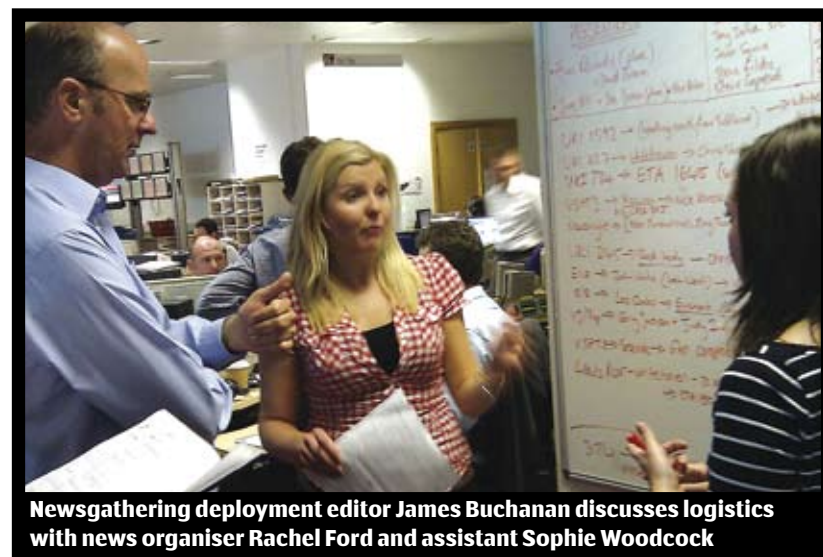
The interwoven lives of a local radio station and its audience are illustrated by the sad fact that Cumbria breakfast show presenter Mike Parr, who grew up in Seascale, was taught at nursery school by one of Bird's victims.

Phil Roberts, head of regional and local programmes, North East and Cumbria, paid tribute to the professionalism of his staff as the story unfolded, and said: 'In the weeks and months ahead our output will reflect the mood of the people of Cumbria, and how they move forward after this tragedy so soon after a tragic school bus crash and a flood that devastated the region. They will want answers but they will want to look to the future. We have to balance both.'

Helen Boaden, director of news, said: 'It's just over a year since News and the English Regions came together and our collaboration on this story demonstrates the strengths of our partnership. It would have been easy to speculate or sensationalise an already dramatic and awful story but we avoided those traps. I was proud of the way we gave our audiences accurate information and powerful testimony while demonstrating respect for those caught up in the tragedy.'



Cameraman Martin Jones and correspondent Allan Little on the scene in Whitehaven



Newsgathering deployment editor James Buchanan discusses logistics with news organiser Rachel Ford and assistant Sophie Woodcock

'In the weeks ahead our output will reflect the mood of the people of Cumbria'

tent of Bird's rampage was revealed. The Newcastle SNG was supplying both network and local news output. Blane was working between his M4 and the local Radio Cumbria studio, as all BBC teams on the ground pulled together.

Producer Kristin Hadland from daytime tv's *Helicopter Heroes* was on a routine filming assignment with Yorkshire air ambulance paramedics Tony Wilkes and Colin Jones when they were despatched to Egremont. They arrived to find two bodies covered by blankets.

'It was a surreal experience,' she says. 'There we were in this beautiful place, with the sun shining, and two dead people lying in the road. The weird thing was the quietness - it was eerily silent.'

The air ambulance crew, who do not transport people if they are beyond treatment, were sent on to Gosforth, where they confirmed the death of another of Bird's victims, shot outside a pub. They then flew to Whitehaven to transfer a woman who had been shot and wounded to hospital in Newcastle.



Wales mourns Stuart Cable

by Lisette Johnston

RADIO WALES presenter Stuart Cable, former drummer with the band Stereophonics, has died at the age of 40.

Host of *Saturday Night Cable* on the station since April, he was discovered dead at his home near Aberdare, Cynon Valley in the early hours of Monday morning. South Wales Police are not treating the death as suspicious.

Cable quit the Stereophonics in 2003, going on to present *Cable TV* and *Cable Rock* radio shows for BBC Wales. He had been involved in producing a day of coverage devoted to singer Tom Jones on his 70th birthday on Monday, which was cancelled as a mark of respect.

Steve Austins, editor of Radio Wales, paid tribute to an extraordinary man: 'He was well loved by both colleagues and listeners and he will be deeply missed.'

Cable had formed a new band called Killing for Company, who were due to play at Donington Park on Saturday.

Orchestral manoeuvres will see ambitious six-city relay

by Candida Watson

THE BBC'S PERFORMING groups will be handing the conductor's baton round the UK on Saturday June 13, in a relay of classical music.

Radio 3 is clearing its schedule for the *Big Concert*, ten hours of live music from top to bottom of the nation. More than 400 musicians, across six cities, will perform work spanning 400 years of music.

Andrew Connolly, general manager of the BBC Concert Orchestra, said: 'We began preparing for this a year ago. Our first idea was to play at the Eden project, but that didn't work out so we are going to Plymouth, where we can draw in people from both Devon and Cornwall.'

The relay begins in Salford with the BBC Philharmonic at 11.30am, moves to the BBC Symphony Orchestra at Maida Vale in London, then heads to Glasgow and the BBC Scottish Symphony Orchestra. The BBC National Orchestra and Chorus of Wales continue the relay in Cardiff, before it goes to the BBC Concert Orchestra in Plymouth, then back to London for a BBC Singers performance in St Paul's Knightsbridge. The finale is in Belfast, with the Ulster Orches-



The BBC Philharmonic will perform the opening leg from Salford on Saturday June 13

tra. Roger Wright, Radio 3 controller, said: 'The BBC performing groups are a cornerstone of British musical life. I'm delighted that we are providing a unique, schedule busting day to put them in the spotlight on Radio 3.'

As well as popular symphonies from composers including Sibelius, Bartok and Korngold, the day will include some more unusual

highlights including Brian Blessed narrating a musical re-telling of Roald Dahl's *Three Little Pigs*, and the BBC Singers performing classic choral works from the forties. There will also be the UK premiere of a new piece by Scots composer Sally Beamish, played by the BBC Scottish Symphony Orchestra.

Non-musical output will include a look at some of the projects

undertaken by the performing groups with children and adults around the UK.

From Wednesday, footage of rehearsals for the *Big Concert* can be seen on the Showcase page on Gateway.

explore.gateway.bbc.co.uk/GatewayCMS01Live/mark_thompson_homepage/showcasing_content.aspx

Live from Preston: Nasreen Ahmed, event producer; Hamel Dalal, broadcast assistant; Manish Pradhan, senior content producer; Gareth Aston, senior live events producer; Nisha Nath, Blast trainee (with microphone); and Mintu Rahman, content producer



Summer Melas are here to stay

OVERCAST SKIES failed to dampen spirits in Preston on Sunday when the Asian Network's largest ever Summer of Melas got off to a colourful and enthusiastic start.

Fronted by Tommy Sandhu, the Preston event, featuring performances by some of the biggest names in Asian music, was the first in a series of BBC visits to 12 towns and cities across the UK, finishing on August 8 at the London Mela, where an eight-hour broadcast will be complemented by a live web-stream.

Throughout the season, the centrepiece concerts will be accompanied by a range of other activities including, for the first time, workshops for budding DJs and journalists; these will take place at the Bradford, Leicester, Manchester and London Melas.

'[We] place real importance on connecting with the roots of the British-Asian audience and I'm

thrilled that this year we've [got] a stronger and bigger Mela campaign than ever before,' says Mark Strippe, head of music and events, Asian Network.

But what of the future, given that the network is earmarked for closure as part of the strategy review?

The proposals include launching Asian Network franchises in regional areas with high Asian populations, and connecting more closely with local audiences, and Strippel says that 'community-facing Mela events' will remain important elements.

'Our aim is to continue delivering these events in quality and across multi-platforms to the widest possible audience,' he adds.

Pictures and videos of the Summer of Melas are available at www.bbc.co.uk/asiannetwork.

In addition, TV viewers will be able to watch performances from this year's events on a special Red Button programme from Monday August 16 for seven days.

Global audience for New Orleans victims of oil spill

by Sally Hillier

A WORLD HAVE YOUR SAY special on the oil spill in the Gulf of Mexico generated a lively debate among people around the globe.

The World Service interactive programme was broadcast on Friday live from New Orleans, as BP was trying to stop the leak, and included contributions from a number of guests including a coastal scientist, a chef concerned about the future of the seafood industry, and other people directly affected by the disaster.

As usual with the *World Have Your Say* format, questions and comment were invited from the audience. Responses ranged from astonishment that BP 'would even contemplate starting an oil well a mile below the surface of the ocean without the slightest inkling as to how to turn it off', to indignation over the media focusing on stricken birds and fish but not showing 'pictures of the millions of [animals] that die each year so people can eat meat...this is a case of selective outrage'.

Friday's broadcast was the culmination of a two week 'experiment' which saw World Service producer/reporter Robyn Bresnahan embed-

ded at WWNO – the main public radio station in New Orleans.

'WWNO kindly offered to share its insight and huge local knowledge,' she explains.

Bresnahan, who works on *World Update*, the early morning news and current affairs programme that is targeted primarily at US audiences, spent her two week stint chronicling, in a series of broadcasts and blogs, how the community was dealing with the oil slick five years after Hurricane Katrina wreaked havoc along the same stretch of coast.

She got an early idea of the impact of the latest disaster when she arrived in the city and the taxi driver who drove her from the airport told her: 'It's devastating for New Orleans. We were just getting over Katrina, and now this.'

In one of her blogs, Bresnahan wrote: 'It seems the oil spill is the first thing on everyone's lips... many cafes and diners are showing BP's live webcam feed of the spill on big screens. People watch intently over coffee and donuts.'

The BBC project with WWNO was mounted by Global News, *Newshour* and the Americas region.

Soft toys tour helps children learn about each other in new CBeebies show

by Rumeana Jahangir

MEET MISH, MOGO, MOOSH and their friend Nisha Anil – the stars of *Same Smile*, the new CBeebies series that aims to reflect the lives of little ones across the UK.

Targeted at the demanding audience that is the country's two to four-year-olds, the show has visited nurseries in all four nations, where preschool children take the cuddly pandas home and introduce their lives to the characters.

The programme's premise sprang from a disability and diversity work-



A SMILE A DAY

Above: Nisha Anil with Moosh Mogo and Mish

Above right: Lucy, Mish and director Lotte take a break from filming 'My Pet'

Left: William and Moosh during filming for 'I love to play'

shop attended by the show's executive producer a few years ago. 'At the end of it, the facilitator said to the whole group, we're all the same but different and that was the genesis of the whole idea,' says Sara Harkins.

The show also unintentionally reveals the diversity in current family lifestyles. 'We didn't go in searching for a child with x, a child with y,' explains Harkins. 'But actually what we're finding is, of course, dads make

cupcakes with their kids and there's another episode where there's a wee boy who plays rugby, but he's practising with his mum.'

Naturally, the old adage about never working with children and animals goes out of the window for CBeebies, whose ethos is learning through play. And it worked to the show's advantage when the crew spotted a dog bouncing on a trampoline during the filming of an episode on pets. 'The di-

rectors and crew have to be quite organic and go with the flow, and I think that's allowed these special moments to come shining through,' continues Harkins; 'The kids haven't got lines. We've got an idea of what they're going to be doing on the day but what they say is not scripted, it's genuinely coming from them.'

Having to deal with that spontaneity is tv newcomer Nisha Anil, who has previously worked in theatre, mime and puppetry. Harkins is full of praise for the presenter: 'Nisha's just been so full of happiness. She's gone into every nursery, she doesn't know what's going to happen, but she's just been fantastic.'

'It's been lovely to work with such enthusiastic new talent.'

Although *Same Smile* is produced from Glasgow's Pacific Quay, the series has been made in close collaboration with colleagues in England, Wales and Northern Ireland.

Researchers were employed in each of the nations to help find young contributors and provide local context.



Ruby and Mogo during filming for 'My Favourite Shop'

'I think possibly, logistically, you could say it was more complicated but it's been fantastic,' says Harkins. Despite the fact that keeping everyone in the loop was considerably more time-consuming, Harkins believes the effort was worth it. 'The

different crews that we have worked with along the way have come at it with different suggestions and thoughts and I think that's made the project stronger.' Different, but with a smile on its face.

Same Smile, CBeebies, weekdays 9am

GLASTONBURY ARCHIVE ONLINE

by Lisette Johnston

AS GLASTONBURY CELEBRATES its 40th anniversary, a new website depicting the history of the festival and the BBC's involvement with it has been launched.

Each of the 26 festivals held since 1970 has its own webpage on Glastonbury – Established 1970, which showcase the BBC's presence in Pilton, Somerset.

Visitors to the site, which was unveiled on Monday, can access BBC archive footage of interviews with founder Michael Eavis, Radio 1 coverage from 1985 to 1997 and BBC Two programmes spanning the past decade.

Highlights include Radiohead's set in 1997, Pulp in 1995 and a performance by Ian Dury.

Each year features a list of that festival's key events and the musical line up. Visitors can input their festival experiences and upload photos.

Senior content producer Tim Clarke says now is the ideal time to launch the site: 'It is the 40th anniversary, so there's a lot of work in tv and radio around the history and it made perfect sense to join up these activities.'

'We also have new technical systems, like iBroadcast, which allow us to future proof and easily reuse the video we upload. We've got really early stuff from 1970 with Michael Eavis

saying he's running the festival to pay off his overdraft. And we've mined the audio archive, which goes back to 1985. Andy Kershaw's description of the message wall, which people used to find each other before mobile phones, is a reminder of how technology changes culture.'

Alongside the historic broadcasts are video interviews with 6 Music presenters recalling their favourite Glastonbury moments. The station is clearing its schedule this summer to offer 40 hours of continuous coverage of the festival, with headliners including Muse, Orbital and Stevie Wonder.



GLASTONBURY 1970

cutting
edgeBILL
THOMPSONHow open
can an
app be?

THE TECHNOLOGY world is currently witnessing one of those near-religious disputes about the nature of the one true online way that seem to break out every five years or so.

This time it's whether the trend for content providers and developers to offer small self-contained programmes called 'apps' – instead of web pages – will damage the growth of the open internet.

Most commonly found on smartphones and devices like Apple's iPad, now publishers, games developers and even the BBC are rushing to develop them.

Some people don't like apps because Apple insists on approving anything distributed through the iTunes store and seems to apply a set of constantly changing and arbitrary rules, although there are no such constraints on apps designed for non-Apple systems such as Google's Android.

A more serious concern is that apps are outside the web, cannot be linked to or referenced like web pages, and do not use web standards to deliver content or services. The result of their widespread adoption, it is feared, will be islands of un-linkable data and the fragmentation of the emerging web-based universe of data.

Although it sounds like an arcane subject that will interest only sandal-wearing geeks, this one could have a significant impact on the online strategies of broadcasters like the BBC, because an app-shaped world is different from a web-based one.

Television relies on internationally agreed standards and is not therefore controlled by one broadcaster or company. But it has historically been a closed system, with specialised hardware designed to encode and decode signals that make exclusive use of their broadcast medium, rather like an app with very limited functionality and no real user interface.

The advent of digital television allows systems like iPlayer and 4oD to treat a programme as simply another file type to be moved around the internet for download or streaming, but leaves open the question of whether it should be wrapped up in a website, as it is for the iPlayer on the desktop and even on the mobile phone, or as a standalone app.

Today the BBC works hard to ensure that online content conforms to open standards because it is the best way to ensure compatibility across platforms and a pathway for future development. I suspect that web-based thinking will get us nearer to a solution than app-based thinking, no matter how cool things look on my shiny new iPad.

Bill Thompson is a technology writer

Heat is on but energy
use is down in the Den

Everyone knows that dragons are green; now, as Lisette Johnston has been finding out, the BBC is making sure their den is green too

THE LATEST SERIES of the popular entrepreneurial programme *Dragons' Den* is using pioneering technology to make the production more environmentally friendly and to cut energy use.

The 'greening' of the Den includes a new set floor made from sustainable wood, tapeless recording and trials of rechargeable batteries. And, in what is believed to be a television first, a solar-powered electricity generator supplied energy for the key lights which illuminated the dragons on camera. Usually reserved for outdoor events, the solar panels were erected on a trailer in the car park at Pinewood Studios during a day of filming last week.

The programme team also plans to trial low energy lighting as the final block of filming begins, which will be used for next year's series if it proves successful.

The man behind the project is Charles Simmonds of the BBC Environment team, who specialises in sustainable productions.

'I went to the *Dragons' Den* team and they were very enthusiastic,' he says. 'We are just trying things out with programmes so we need people who are really behind the concept because we are experimenting.'

'Ultimately, there are cost savings to be made, especially with things like rechargeable batteries, and generally if you are making environmental savings you are also making cost savings. The priority is to achieve the same results and not compromise on the quality of content and I think they have done that – it's the same programme and people at home won't see a difference.'

His sentiments are echoed by Sam Lewens, executive producer for *Dragons' Den*, who describes the move as 'common sense.'

'It was a very exciting day when we used solar power and the experience has been excellent,' he says. 'If the technology works and you can do it with-



Daniel Spencer, Andy Meade from Firefly (generator suppliers), Charles Simmonds and Sam Lewens

in budget, there's no real reason not to do it.'

One particular challenge for the team has been going tapeless – despite trials during the past two series, tapes were still being used as back-up until this production run.

'It meant a real change to

how we work,' says Lewens. 'For a start it meant the crews are working for longer because they don't have the natural breaks they would if they were changing tapes.'

However, he points out that in the course of a series of *Dragons' Den*, the production team would

use around 850 tapes, so as well as saving on all that plastic they are also saving production time because the tapes no longer have to be ingested – a time consuming process.

The *Dragons' Den* team have been happy to be guinea pigs for the new ideas, and are delighted to share their experience. Staff from other programmes have been to see the new ways of working. Lewens says: 'I feel there is a responsibility for the bigger brands to try things out for other programmes, and whatever we can do to help other productions is very important.'

Elsewhere in the BBC the Environment team is trialling three types of low energy lighting in the Birmingham Mailbox, and looking for ways to make other productions greener.



The Dragons and floor manager Dave Allen on the set with its sustainable wood floor

PHOTOGRAPHS: MARK BASSETT

It's an event of two halves

Presenter Komla Dumor on reporting the World Cup for millions of ticketless Africans

THIS has been billed as Africa's World Cup, and it's hard to escape the notion that the whole continent somehow owns the tournament. But while there is undeniably a pan-African spirit in the air, it is easy to overplay this aspect of the 2010 event. In reality, this is FIFA's and the South African football authorities' World Cup, and the other African federations have had very limited involvement.

First time visitors to South Africa may be struck by how much the country has in common with Europe, and there's no question that the tournament will force many people around the world to re-examine their prejudices about the continent. But there is also a sense that African fans, up there with the most passionate in the world, may feel remote from the action. The US\$80 match tickets and the cost of air travel and hotels will price many Africans out of direct participation. Ironically, for the majority of Africans Africa's World Cup will be much like previous tournaments, experienced primarily via radio and tv.

One thing that is distinctive about African football is the cross-border solidarity. It is hard to imagine a fan from England supporting Germany in a match against, say, Mexico, but you can be sure that Ghanaians will back Ivorians, Senegalese will cheer

on Nigerians, and so on – unless, of course, they play one another.

As to South Africa herself, there is the inevitable talk about this tournament marking the end of the country's journey from the dark days of Apartheid. Certainly, people are drawing comparisons with the Mandela Springboks moment, when a mostly white South Africa team lifted the Rugby World Cup. But it is easy to forget that this tournament is really about football. After the winning nation lifts the trophy and the whole circus moves on, it's unlikely to leave a long term economic benefit for the country's majority. For many of South Africa's poor, mostly black, citizens the fact that they are hosting the World Cup is

It's easy to forget this tournament is about football

exciting, but it will have only a limited impact on their lives. As to the state of race relations, we will have to wait and see.

Nevertheless, World Cup 2010 is a fantastic PR opportunity for South Africa. I recently met FIFA general secretary Jerome Valke, and organ-



Prime spot:
Komla Dumor in
Durban's Moses
Mahdiba stadium

ising committee CEO Danny Jordan, neither of whom had any doubts that the country is ready. In terms of infrastructure, the country has built some of the most beautiful stadia I have ever seen. I have been lucky enough to watch the FA Cup Final from a private box at Wembley, and the boxes at Moses Mahdiba stadium in Durban are just as classy, if not better. Likewise, the new King Shaka airport in Durban is impressive. But I have heard more than one complaint about the cost of accommodation, and security is also an issue. There is no denying that South Africa's

crime rate is alarming, but the security minister has been at pains to reassure the world that people will be safe. Probably the best advice for anyone going to the tournament is to avoid doing anything you wouldn't do in your home city.

And the chances of an African winner? It would be fantastic to see an African team do well, and European fans will be familiar with stars such as Didier Drogba and Samuel Eto'o. Of the African teams, Ivory Coast are favourite to progress to the next round, but Ghana, Cameroon or Nigeria also may rise to

the occasion. It will certainly add a Cinderella story to the tournament if that happens, and I'd be thrilled to see one of them in the final stages.

I'll be based in Soweto for most of my coverage. I'll take in a game or two, meet up with some old friends and hopefully make some new ones. Wish me luck!

Komla Dumor and Ros Atkins will present The World Today on World Service from Soweto during the World Cup. Komla will also report for BBC World News.

Speedy rollout is good way to score with viewers

A few sharp moves mean half the UK population can watch in HD on terrestrial tv without subscription

by Adam Bambury

BIG SPORTING events and new tv technology make natural bedfellows. What better time to sell your shiny new boxes and establish a new format as a viable market force than amid the collective euphoria of international competition? Otherwise reticent consumers, suddenly conscious of how much time they will be spending in front of the screen, will dig deep into their pockets in search of living room based sporting nirvana – particularly if they're having their mates over.

This World Cup the trend continues. Half the UK population is now able to watch it in high definition on terrestrial tv with no subscription. The

figure is twice what it would have been had the BBC not decided to accelerate the planned roll-out of new digital transmitters so that a greater proportion of the country could access Freeview HD in time for the tournament. Provided, of course, they buy a dedicated Freeview HD receiver and have an HD-ready tv.

Not to be outdone, that much-vaunted format of the future, 3D tv, is also being showcased at the tournament. FIFA and Sony have plans to film 25 matches in 3D, though these will only be seen by viewers in the UK at 'selected cinemas and entertainment venues'.

Even colour television was first introduced by the BBC on July 1 1967



in time for the final week of Wimbledon. 'Everyone was saying, 'Oh it's wonderful – you can see who is having lemonade or orangeade,' remembers then controller of BBC Two David Attenborough.

But competition of a different kind provided an ulterior motive for the date, which was originally planned for December that year. When the BBC learned that France was going to introduce colour tv in the autumn with a satellite transmission of the Revolution Day Parade from Moscow, they quickly changed schedule to beat the rest of Europe to broadcasting the first regular colour transmissions.

The introduction of Freeview HD might not have had quite the same impact on our continental neighbours, but for football fans unwilling to put up a satellite dish it could prove to be a game-changing development.

Coming SOON to a screen near you

Whether they're big at the box office, the talk of Cannes, Oscar contenders or tv favourites, BBC Films keep hitting the spot. **Claire Barrett** looks ahead to a new slate of titles for which expectations are just as high

TAMARA DREWE

Who's in it: Gemma Arterton, Luke Evans, Dominic Cooper, Roger Allam and Tamsin Greig

Who's behind it: Adapted by Moira Buffini from Posy Simmonds's graphic novel and directed by Stephen Frears. A Ruby Films production, produced by Alison Owen, Paul Trijbits and Tracey Seaward.

BBC Films' involvement: 'We developed it from scratch with Ruby Films,' says Christine Langan, creative director. 'It's a true grass roots development that just wouldn't have been made without our involvement. We optioned the graphic novel, which was also a Guardian strip, and were involved in choosing the writer. I was very keen to work with Stephen again following The Queen and felt this material would be perfect for him.'

What's the story: An ensemble piece, it's set in a writers' retreat in Dorset and is loosely based on Far From the Madding Crowd. 'It's a comic riff on Thomas Hardy's classic novel,' says Langan. Darkly funny, it's the story of a once shy, ugly teenager who

reinvents herself as a smouldering femme fatale in a rural idyll. 'Tamara is the catalyst, kicking up a storm of envy and sexual tension wherever she goes,' says Langan. 'It's a bit like a French comedy, which may be why it performed so strongly in Cannes. It has definite art house appeal, but with a wide release this autumn, we're hoping it will resonate with a mainstream audience.'

Ready or not: World premiere at Cannes, in cinemas from September.

MADE IN DAGENHAM

Who's in it: Sally Hawkins, Bob Hoskins, Miranda Richardson, Geraldine James, Rosamund Pike, Andrea Riseborough, Daniel Mays, Kenneth Cranham and Jaime Winstone

Who's behind it: A dramatisation of a true story, it was written by Billy Ivory, directed by Nigel Cole (Calendar Girls) and produced by Elizabeth Karlsen and Stephen Woolley at Number 9 Films.

BBC Films' involvement: 'We came on board a bit later for this one,' says Langan. 'The producers came to me for advice about which director

to hire and I loved the sound of the project.'

What's the story: It's about a group of women who worked for Ford at its Dagenham plant in the late sixties and who, with the help of Labour MP Barbara Castle, fought for equal pay. 'There were only 187 of them among 50,000 male employees,' says Langan. 'There's a bit of the mouse that roared story about their enfranchisement. They weren't particularly political or educated, but they found their voice to overturn a timeworn hypocrisy.'

'It's a very mainstream film so we're hoping for a big release,' asserts Langan. 'It's a very British story.'

Ready or not: It's out in October.

BRIGHTON ROCK

Who's in it: Sam Riley, Andrea Riseborough, Helen Mirren, John Hurt, Nonso Anozie, Phil Davies, Andy Serkis

Who's behind it: Adapted from Graham Greene's 1939 novel by Rowan Joffe, who also directs

> Tilda Swinton plays the mother of a murderer



Left: Om Puri re-connects with his roots in *West Is West*; Right: Gemma Arterton as Tamara Drewe, causing mayhem in a writers' retreat

for the first time. 'His adaptation was so confident, and he was so clear on what he wanted to achieve, we felt he was the right person to direct. We're very much in the business of supporting and nurturing new British talent,' points out Langan. It's produced by Paul Webster.

BBC Films' involvement: Co-producers.

What's the story: Brighton Rock charts the fall of a disadvantaged teenager with a religious death wish, and the love story between him and an innocent young waitress.

Ready or not: In post production, cinema release in 2011.

WEST IS WEST

Who's in it: Om Puri, Linda Bassett, Aqib Khan

Who's behind it: Written by Ayub Khan Din as a follow up to his successful *East is East*. Directed by first timer Andy de Emmony, it's produced by Leslee Udwin and Assassin Films.

BBC Films' involvement: Co-producers.

What's the story: It takes place five years on from *East is East*. Youngest son Sajid, now 15 and a trying teenager, is taken to Pakistan by father George to 'sort him out'. It turns into a coming of age story for both father and son, and reflects on the feeling of not really belonging. 'It's very funny and very moving with universal appeal,' Langan reflects.

Ready or not: In post-production.

WE NEED TO TALK ABOUT KEVIN

Who's in it: Tilda Swinton, John C Reilly and Ezra Miller

Who's behind it: Adapted by Lynne Ramsay and Rory Kinnear from the Lionel Shriver bestseller, the film is produced by Jennifer Fox, Luc Roeg and Bob Salerno. Ramsay also directs

after a break of several years. 'It's great to get her back out there – she's a wonderful auteur,' Langan judges.

BBC Films' involvement: Developed this one from scratch.

What's the story: Just before he turns 16, Kevin embarks on a horrific rampage at his school. Swinton is his tormented mother, forced to confront

the ultimate taboo – did she ever love her son?

Ready or not: Currently shooting

SALMON FISHING IN THE YEMEN

Who's in it: Ewan McGregor, Emily Blunt, Kristin Scott-Thomas

Who's behind it: Based on Paul Tor-

day's best-selling novel, it has been adapted by Simon Beaufoy (*Slumdog Millionaire*). Oscar-nominated Lasse Hallstrom is directing and Paul Webster is producing for Kudos Pictures.

BBC Films' involvement: Developers.

What's the story: It's a romantic comedy around a bizarre scheme to take fresh water salmon to the desert. The protagonist, fisheries scientist Dr Alfred Jones, finds himself pursuing an agenda against his will. 'But it's a bigger story,' argues Langan, 'about hopes, dreams and swimming against the tide.'

Ready or not: About to start shooting, after many pre-sales in Cannes.

JANE EYRE

Who's in it: Mia Wasikowska (Alice in Wonderland), Michael Fassbender, Judi Dench, Jamie Bell, Sally Hawkins

Who's behind it: Adapted by Moira Buffini – who also adapted Tamara Drewe – from the Charlotte Brontë novel, it's directed by Cary Fukunaga. Alison Owen and Paul Trijbits are producing.

BBC Films' involvement: Developers.

What's the story: Jane Eyre (Wasikowska), flees Thornfield House, where she works as a governess for wealthy Edward Rochester (Fassbender). As Jane reflects upon her past and recovers her natural curiosity, she will return to Mr Roches-

< Fighting for equal pay for women in Made in Dagenham

ter – and the terrible secret that he is hiding.

'No single film adaptation since Orson Wells seems to have nailed this evergreen novel,' says Langan. 'We are trying to achieve a seminal adaptation for this generation and beyond.'

Ready or not: It's just wrapped, after a shoot in Derbyshire and Yorkshire. It will be out next year.

FIRST GRADER

Who's in it: Naomie Harris and Oliver Litondo

Who's behind it: Directed by Justin Chadwick, following his debut film *The Other Boleyn Girl*. Produced by Richard Harding, Sam Feure and David M Thompson. Ann Peacock, who adapted *The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe*, has written the screenplay.

BBC Films' involvement: Developers.

What's the story: A charming story of an 84-year-old Mau Mau veteran who demands the right to an education by turning up to an elementary school.

Ready or not: In post production.

Next month BBC Films launches on BBC Two with the UK tv premieres of *The Damned United*; *Is Anybody There?* with Michael Caine; and thriller *Eastern Promises* set in the deadly world of the Russian mafia. BBC Two will become the principal home for BBC Films as part of its strategy to bring more quality drama to the channel.



Get real, but never (ever) get down with the kids

PHOTOGRAPH: ANNA GORDON

BBC Three is taking a novel inside track to find out what 16-24s really want to watch. Cathy Loughran reports

What does 'fame' mean to you? BBC Three insiders Kate Woollen and Brenden Westhoff record their thoughts for Live Insight

THEY HATE ANYTHING that smacks of fakery, being patronised and overtly targeted because of their age. Mostly, they hate ill-informed programme makers trying to get down with the kids: think 'Dad at the disco' on the cringeometer.

BBC Three's meaty audience research project Live Insight also reinforces comedy as a preferred route into almost any genre, for 16-24s. Target viewers love personal stories that relate to them, presenters with passion, integrity and experience – and generally, they'd rather the BBC played to its traditional strengths than invaded too much of their own territory: 'You're the BBC, why do you want to come into my mobile phone?'

It is hard to recall a time when the BBC wasn't, or at least wasn't being accused of, pursuing that Holy Grail of audiences, 'the young'. Justin Bairamian, Vision's head of audiences, commissioned Live Insight for Three in 2007 because there was a feeling that 16-24s were a bit scary for in-house producers, who weren't winning as many BBC Three commissions as they ought to have been.

'We tended to view that age range in terms of tribes, not as a whole,' says Ally Castle, audience planner in entertainment development, who co-manages Live Insight with BBC Three research manager Alice Kaphan.

'So we looked for something different to inspire producers to get under the skin of the under 25s – to understand a mindset,

more than current trends – and find what unified that audience, rather than what divided it.'

The result has been a sophisticated three-pronged approach – devised by the Vision audiences team – that has already paid dividends for Danny Cohen's channel, although the insights are applicable and available to other BBC channels, as well as to indies.

First, a survey of 1000 16-24 years olds produced eight uni-

el of 50 16-24s was recruited by specialist agency Live Futures to feed deeper responses, in various media, into the project's website. Subjects range from politics and humour (Jimmy Carr is the most name-checked comedian), to hopes and dreams (financial security is crucial to future happiness) and taboos (racism and talking to parents about sex topped the list).

The panellists, or 'insiders' as they're known, also regularly

Young Butcher of the Year and its latest series on obesity, *Fat and Fatter*, have all benefited from insider input.

If anything, there had been a steer to stay away from more 'fat programmes', says senior development producer Harriet Chalk, part of the prodigious BBC Three development team under Dominic Bird.

'But we found the insiders to be more outspoken and opinionated on fat than any other subject. Together with our own thinking, this spurred us on to develop and pitch a show we were passionate about.'

Other programme makers who've used Live Insight say it has helped reinforce their ideas as well as surprise them, and save time on going down blind alleys.

'I have been engaging with a generation and have been fascinated by their responses,' said an enthusiastic Nick Astor, comedy production executive.

Chalk adds a note of caution: 'You often have to take what insiders say with a pinch of salt. The ideas they hate can be just as useful as the ideas they love. Sometimes they spend a long time talking in detail about a show they 'hate', but clearly watch. Apathy is the worst reaction...'

A new online 'one-stop shop' for research into young audiences, encompassing Live Insight for Three, plus extra youth-focused research and commentary launches this week at youthaudiencesportal.com



Presenter Kirsten O'Brien fields questions between Sarah Waldron, Jana Bennett, Danny Cohen and pink T-shirted 'insiders'

versal themes, aimed at providing a starting point and a filter for programme ideas.

They include the tensions between young people's principles and the rules of the adult world; having 'serious fun'; an uncompromising 'all or nothing' view of life in black and white; control over their own image, and who's watching, on Facebook and elsewhere.

Next a representative pan-

meet with programme makers to talk about ideas within genres. Guidelines for drama, news, entertainment, comedy, factual and multiplatform have resulted, with authenticity the clear priority from the audience.

'Insiders are not the traditional focus group. We get to look into the whites of their eyes, explore ideas and look for stories,' Castle says.

The channel's *Born Survivors*,

Live for the moment

'DOES THE BBC TAKE itself too seriously?' A question for Jana Bennett from 18 year-old Amy-Louise, who also thought BBC news-readers were 'boring, but in a good way'.

The director of Vision agreed there was a need for a bit of a health check, given the volume of necessarily serious, trustworthy factual output: 'We need to keep checking whether we have enough of a sense of humour about life in general,' she told an audience of insiders and in-house and indie programme makers.

The pacy Q&A came at the end of a day-long blitz of Live Insight feedback, meetings with producers, ideas bashing and content creation by insiders for the project's website. Bennett joined Danny Cohen, factual series producer Sarah Waldron and three scarily articulate 16-24s on the panel. Will, 21, wanted to know: 'Why can't BBC Three reflect a full commitment to youth in the way E4 does?'

Because of its broad public service obligations, said the controller. And while 16-24s were the 'heartland' audience,

Three's remit was to serve 16-34s.

'Don't dilute factual with C-list celebs' – WAQASS, 22

'E4 is more firmly targeted and can focus on big US shows, while 70 percent of our content has to be UK-made...We're also restricted in certain things by money, so we focus on live music events like Glastonbury...and concerts like Jay-z,

because they get more viewers than music show formats.'

Daniel, 19, was a BBC fan: 'But how do you show that you understand and value us in the programmes you make?'

Sarah Waldron: 'By not giving content an agenda, not telling you what to think about a subject – tackling subjects that are hard to watch via accessible, contemporary stories,' said the producer of BBC Three's *Women, Weddings, War and Me*.

Did the age of the programme commissioners affect tone, asked BBC Learning producer Louise Smith. 'Inevitably,' said panellist Daniel, 'and it's tricky not to patronise. The more informal and colloquial the better,' he recommended.

Insiders were critical of a one-track 'hoodie', 'binge-drinking' image of themselves in the media: what message did BBC Three's *Young, Dumb and Living off Mum* give out? Cohen argued that his channel presented some 'amazing' young people too: 'We try very hard to show lives in a positive light. Being under age and pregnant might be a tough situation, but not everyone's an idiot, they're not all awful people.'

The audience wish list ranged from a *Culture Show/Buzzcocks* hybrid to a *Wife Swap*-style role reversal involving parents and children and a 16-24s only chat show.

Despite common themes like worrying (but not too much) about student debt and job prospects, the insiders gathered at London's Media Centre were largely optimistic.

Danny Cohen cut to the chase: 'What is the single most important thing in life to you?' 'Living for the moment,' came a spontaneous reply, widely endorsed. Did it really take a research project to discover that?

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

Payer to player?

Anthony Rose, the man behind the new iPlayer, says it is 'for every licence payer' (Ariel June 1). BBC services are not just for licence payers; they are paid for by licence payers, but that is not the same.

In a similar way, the NHS is not just for tax payers. It is especially wrong to say this about the iPlayer because you don't need a licence to watch (non-live) programmes on it.
John Fletcher
senior technologist R&D

Anthony Rose replies: The BBC is paid for by the licence fee, and my line was simply reflecting the iPlayer team's contribution to the BBC's output – I had not intended it to read to mean that either the BBC or iPlayer was for licence fee payers only. Or, in logical terms, my line 'an iPlayer for every licence fee payer' does not imply that iPlayer is not also available to non-licence-fee payers.

Come clean

When swine flu was in the headlines our office was suddenly issued with supplies of HBV telephone wipes, to try to limit any cross infection. They seemed to do the job very effectively.

Suddenly, though, we've been given a load of 'own brand' wipes which don't promise to protect against any particular virus – simply labelled 'The Bactericidal Range'.

Are they as good, or are we deemed to be less at risk now?

Kevin Stanley
bj, Radio Nottingham

Share your suspicions

We understand that Bob Prahbu entered the Security Control Room through a door marked 'No Entry' (June 1). Upon entry he was asked to use the alternative entry point but decided to leave the area.

Mr Prahbu spoke immediately to another security officer who was patrolling the colonnade and raised his concerns about the vehicle. The officer advised that security were already dealing with the matter and had made contact with the vehicle owner.

It's important that staff are vigilant and report incidents, as Mr Prahbu did. The security and safety of staff and visitors is our priority and we encourage staff to report anything suspicious using the emergency number – ext 666 at TV Centre.

Andy Bello
head of risk management

OBITUARY

PETER WHEELER

Veteran BBC broadcaster Peter Wheeler has died of a heart attack at the age of 75.

Peter began his broadcasting career in BBC junior radio drama as a young teenager and went on to host *Call My Bluff* and *Come Dancing*.

He was also the chairman for *Crossword on Two*, acted in a number of BBC sitcoms with contemporaries such as Ken Dodd, Les Dawson and Peter Sallis, and was the main presenter of BBC Two's *Executive Business Channel* for seven years, as well as TV *Sports Round-up*.

His work for ITV, and in particular Granada, made him familiar in the north west as a newscaster and interviewer, and he was notable for a 30-year stint on *What The Papers Say* – a show he described as 'the fastest ride on the fairground' – 850 editions as a narrator on *Crown Court*, and regular voiceover work on popular programmes like *All Our Yesterdays* and *World in Action*.

Peter's voice was also regularly heard on the radio. He appeared in numerous Radio 4 dramas, read



Morning Stories and *Books At Bedtime*, and was a presenter on the *Talkabout* arts programme for 12 years and *Plain Sailing* for five.

He was the anchorman for Radio 4 *North Sports Spotlight* for more than a decade and a newsreader for Radio 4 *North News*, while his work for Radio 2 included presenting *Music Through Midnight*.

He later hosted his own breakfast show on Radio Manchester for six years and, more recently, worked in the commercial and corporate sector, providing media training and guidance for clients around the world.

He leaves a wife, Pat, four children and nine grandchildren.

Anyone who wishes to leave a message of condolence can do so at www.p-w-a.co.uk/rememering.asp

Chris Wheeler

JEAN LAUGHTON

Go lovely rose.. There are not many people who hold the honour of having a rose named after them. The Jean Laughton Rose was grown especially for one of Pebble Mill's most popular PAs and presented to her

for her outstanding work on *Gardeners' World*.

Jean spent most of her working life at the BBC in Birmingham, mainly assisting Barrie Edgar on *Songs of Praise*, Carols from King's College Cambridge, circus, sport, drama and *Come Dancing*.

Jean was a true and generous friend to many. She gave a wonderful party to celebrate her 80th birthday – surrounded by colleagues recalling live broadcasts from the days when the BBC was known as 'Aunty'.

Many former colleagues who telephoned after her death have said that they 'owed everything they knew to Jean'.

She spent the last few days of her life bravely coping with pain. One of Jean's favourite programmes, the Radio 4 *Daily Service*, was played for her in the hospital ward; and in the afternoon a cd of hymns sung by The Priests. Jean's impeccable timing never left her – after working on so many programmes accurately timed to the last second or bar of music – she quietly died on the final note of *Be Still My Soul*.

Jean was a woman of unlimited kindness and integrity – as lovely as the rose named after her.

Christine Burn

OUT OF AFRICA

...comes the music of George Van Dyk.

A wonderfully talented South African composer and musician, George wrote and performed on the massive Number 1 hit single *Jabulani* – the official name now given to the 2010 FIFA World Cup ball.

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For more information call Nathan on 020 7242 2311
or email n.leong@audionetwork.com

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network
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JOBS

PROGRAMME MAKING

Editor, Events BBC North
London / Salford Quays
10D/Ref: NFP339152
10-Jun-10

Talent Manager

Glasgow
9P/Ref: 337530
15-Jun-10 04 months

Assistant Producers Talent Pool, Classical Music Television

London
7D/Ref: 338723
29-Jun-10 Various

Screen Producer Scotland Public Space Broadcasting

Edinburgh
7D/Ref: 337657
21-Jun-10 2 years

Producer, A&M Factual

Birmingham
7D/Ref: 337565
21-Jun-10 03 months

Online Producer, Learning English

London
Bush House
7D/Ref: 318341
14-Jun-10 06 months

Assistant Producer Science, A&M Factual

London
Broadcasting House
5/7D/Ref: 337658
14-Jun-10 06 months

Production Co-Ordinators Talent Pool, Classical Music Television

London
5D/Ref: 338727
29-Jun-10 Various

Researchers Talent Pool, Classical Music Television

London
5D/Ref: 338724
29-Jun-10 Various

Researcher Talent Pool, Music Entertainment Television

London
5D/Ref: 338718
22-Jun-10 Various

Broadcast Assistants, Radio 3

London
Broadcasting House
3/4D/Ref: 337578
18-Jun-10 Various

Runners Talent Pool, Music Entertainment Television

London
2D/Ref: 339180
22-Jun-10 Various

JOURNALISM

Local Radio Editor, BBC Jersey
Jersey
10D/Ref: 318373
22-Jun-10

Assistant Editor/Correspondent, BBC South East

Tunbridge Wells
9D/Ref: 310214
15-Jun-10

Senior Broadcast Journalist, Radio Current Affairs

London
White City
8/9D/Ref: 337574
21-Jun-10 09 months

Foreign Affairs Analyst, Analysis & Research

London
TV Centre
5D/Ref: 338529
21-Jun-10 06 months

Investigative Researcher (Broadcast Journalist)

Norwich
5/7D/Ref: 318229
14-Jun-10 06 months

BUSINESS SUPPORT AND MANAGEMENT

Country Director, Kenya, Somalia, Uganda
Nairobi
10D/Ref: 337913
25-Jun-10 12 months

Trainer/Editor, Nepal

Kathmandu
9D/Ref: 339197
17-Jun-10 07 months

Media Planner

London
White City
8D/Ref: 337449
14-Jun-10

Team Assistant

London
Bush House
4D/Ref: 338421
16-Jun-10 22 months

Team Assistant, Secretariat & Governance, BBC Trust

London
4D/Ref: 338314
21-Jun-10

PA & Team Assistant, Editorial Policy

London
White City
4D/Ref: 337751
14-Jun-10

Personal Assistant to HR & D team, BBC People

Glasgow
4D/Ref: 336407
14-Jun-10 06 months

Personal Assistant

London
Broadcast Centre Media Village
4D/Ref: 318151
07-Jun-10 03 months

Regional Support Assistant, BBC Children in Need

London
White City
3D/Ref: 318426
15-Jun-10

NEW MEDIA

Project Manager
London
Broadcast Centre Media Village
8D/Ref: 309216
10-Jun-10 12 months

Assistant Content Producer, Eastenders

London
Media Centre
6D/Ref: 338262
16-Jun-10 03 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Broadcast Technologist
Belfast Broadcasting House
6H/Ref: 336157
15-Jun-10 14 months

TECHNOLOGY

Solutions Delivery Manager
London
Broadcast Centre Media Village
11D/Ref: 339369
20-Jun-10

Broadcast Duty Manager

London
Broadcast Centre Media Village
9D/Ref: 337563
12-Jun-10 06 months

Client Side Developer

London
Broadcast Centre Media Village
7D/Ref: 315087
07-Jun-10

BBC WORLDWIDE

Commercial Director
London
Media Centre
SENX 1/Ref: 315462
11-Jun-10

Commercial Director

London
Media Centre
SENX 1/Ref: 315460
07-Jun-10 12 months

Brand Solutions Co-ordinator / Sales Executive (Top Gear)

London
Media Centre
5W/Ref: 338144
17-Jun-10

Team Assistant x 2

London
Media Centre
4W/Ref: 339376
13-Jun-10

Commercial Team Coordinator

London
Media Centre
4W/Ref: 339374
13-Jun-10

Executive Producer

London
Media Centre
1W/Ref: 339377
13-Jun-10

BBC NORTH

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EXTERNAL APPLICATIONS

Vacancies published on this page are open to BBC Staff.
Where indicated (E), external applicants may also be considered. Please contact (quoting the appropriate ref.no.): Recruitment BBC HR Direct, PO Box 1133, Belfast BT1 9GP Tel: 0370 333 1330. Textphone: 028 9032 8478

C Date which applications are to be received by

E External applicants considered

A Attachment/contract

See Attachment

Tell it in pictures

Newsbeat's Greg McKenzie tackles a fresh beat on television

I'M AN SBJ at Radio 1 *Newsbeat* and have just spent three months at BBC London on a development attachment as a television reporter

Going over to tv land on my first ever attachment was a huge challenge – especially coming from such a different network and audience target group. Gone were my hoodie and jeans. Suddenly I was wearing a suit and ironing shirts every morning for work....I must admit it felt good.

From the day I arrived, I was reporting and doing live-two ways, which I hadn't expected. It was a long term ambition of mine and I'm still on cloud nine.

On the tenth anniversary of Victoria Climbié's death, I was one of two reporters assigned to work on a piece about social workers. There was a lot of ground to cover. I spent the day with a social work-

Out went the jeans and in came the suit

er from Harrow, to see if social work had changed following Victoria's death and the subsequent Laming Inquiry into the failings of social services. Not an easy access story to fix, but we did it. The social worker was nervous about a film crew following her, but by the end of the day she had relaxed and spoke freely and openly to me.

I discovered that privacy and confidentiality are problematic in a way they aren't on radio. Our social worker was visiting a foster mother, who was caring for a child taken from its mother by social services. We couldn't identify the woman, her street, or even the door numbers. I wasn't sure how we could build a sequence of pictures, but camera guy Iain Pace, a true pro, shot the item in such a way that we didn't even need to blur or distort the pictures.

I learned so much that day alone about shooting complicated sequences, which really helped once I got into the edit. The piece went to air on time and I was given some fantastic feedback.

I also covered lighter stories, such as a rise in demand for ballroom dancing teachers in London, following the success of *Strictly*, which was my idea.

I think it's fair to say my editor at London was impressed with my ideas and offered to extend my attachment to an extra month. It was such a different way of working from *Newsbeat* and I am thankful for the opportunity. I would recommend development attachments to anybody thinking of testing the water in another department. And it has enhanced my career. I've been offered cover shifts at BBC London tv, which means I'm still building on my tv experience.

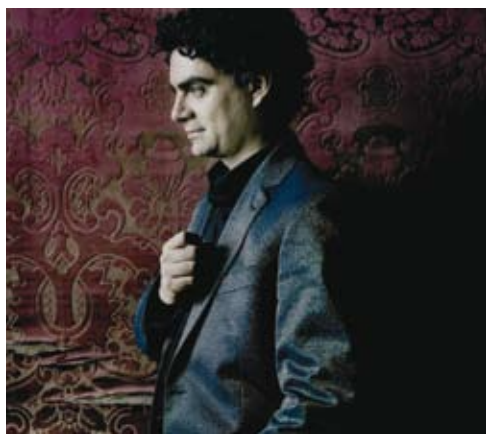
Been anywhere nice? Send your attachment stories to Clare Bolt

■ BBC FOUR

LA VIE BOHÈME

Join Mimi and Rodolfo in 19th century Paris for Puccini's classic opera *La Bohème*. Tenor Rolando Villazón stars in this version, which will go out on BBC Four as part of the BBC's Opera Season.

Friday June 11, 7.30pm, BBC Four



■ BBC THREE

WHO IS NELSON MANDELA?

While the rest of the world is focusing on football, *Being Human's* ghost Lenora Crichlow sets off to South Africa to find out what makes Nelson Mandela such a world icon and what his achievements mean for the country today.

Tuesday
June 8, 9pm,
BBC Three



■ GATEWAY

EXCLUSIVE: BBC NEWS ACCESS GRANTED BY MOD

It took four months of negotiation with the Ministry of Defence, but BBC News was eventually granted access to Headley Court, the Defence Military Rehabilitation Centre in Surrey. Having cut through the MOD red tape, they spent a week filming and recording injured personnel, in preparation for a week of live (and unprecedented) broadcasts.

Watch the Headley Court reports on the Showcase intranet page



■ CBBC & BBC HD

The King of Bling

Liberally splattered with blood, guts, bad taste and silliness, CBBC's *Horrible Histories* continues its romp through the ages with new sketches, cartoons and quizzes. Adapted from Terry Deary's best-selling and profoundly gory children's books, each week you can catch Stone Age Family Fortunes – where the Ug and Ugio families go head to head – and Anglo Saxon Weather. But our favourite for this week is to be found on CBBC's *Horrible*

Histories website, where you can rap along with the King of Bling, Charles II and celebrate the Merry Monarch's addiction to partying. All together now: 'I love the people and the people love me, so much that they restored the English monarchy....'

Tuesday June 8, 5.15pm, CBBC and BBC HD
bbc.co.uk/cbbc/horriblehistories

■ BBC.CO.UK

CAN I DIG IT?

Planted your courgettes yet? Well now's the time – and make sure they're nice and strong before you plant them out in the ground. There's spadefuls of advice

for veg growers on the Dig In website, where you can find out how to produce your own grub in whatever space you have. The Dig In team will also be visiting Bradford on the last stop of their tour on June 12-13 where they will be dispensing gardening advice and free Dig In seeds.

bbc.co.uk/diginquat



■ BBC TWO SCOTLAND & IPLAYER

LANDWARD

Scotland's very own countryside programme is hoping for good weather (and the resulting good crops) this week as it pays another visit to the Landward Farm in Montrose. It is the latest in a series of regular visits to the farm in Angus, which shows viewers the realities of agricultural life, with all the highs and lows of working a farm in all weathers, and not just when the sun shines.

Friday June 11, 7pm, BBC Two Scotland or on iPlayer



■ BBC TWO & BBC HD

YOU CAN'T BE SERIOUS

Andy Murray is back to defend his title at the Queen's Club as the grass court season gets under way with the AEGON Championships all this week. But Rafael Nadal and Novak Djokovic are among the seeded players trying to ace him and take the trophy home this year in this popular Wimbledon warm up.

From Monday June 7, BBC Two and BBC HD



■ RADIO 2

SING WHEN YOU ARE WINNING

Come on you reds! Not everyone's favourite chant but Radio 2's World Cup programming features a number of different takes on the beautiful game, taking in the rich history of football chants with contributions from the loudest and proudest chanters in the country. Christian O'Connell also hosts a comedy panel show devoted to the World Cup, mixing proper football news with footie gossip.

From Saturday June 13, Radio 2



■ RADIO 4

PROSPERO'S TALE

Legend has it that the statue of Prospero and Ariel sculpted on Broadcasting House was given 'surgery' after complaints that artist Eric Gill had overemphasised Ariel's reproductive organ....what we do know for sure is that Gill carved the statue on scaffolding outside the building and became something of a celebrity on Regent Street. Radio 4's afternoon comedy *Prospero*, Ariel, Reith and Gill imagines conversations between the then DG John Reith and the artist, whom he passed on his way into work each morning.

Wednesday June 9, 2.15pm, Radio 4



green room

THE ARIELATOR

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



UPSIDE A tombstone-shaped trophy was **Natalia Gruneberg's** reward from Society of Professional Obituary Writers when she was recently recognised at their annual awards ceremony. Judges at the US organisation awarded her Outstanding Radio Obit for her profile of Clement Freud, while her Walter Cronkite piece came first in the People's Pick poll. 'I am surprised and pleased,' says the bj, who began writing obits three years ago and is on her third attachment in the job. 'I am especially pleased about the People's Pick, as the voters were mostly American journalists, to whom Cronkite was a massive figure.' But where is she going to put the, erm, eye-catching award? 'Not everyone has a tombstone, so it's going to go on top of my telly,' says Natalia.

A taste of home for Burnley fan **Peter Salmon** when he dropped in to the Radio Newcastle Sunderland office for a live interview on his way to the city's university. The BBC North director was greeted by bj Russell Ward (below, left) and a small plaque on the door saying 'Burnley Supporters Room' – which certainly broke the ice. According to bystander Mark Covell, Salmon's live interview slot was nearly missed as the duo 'swapped old stories about growing up in Burnley, tried to link their family trees and ended by sharing their grief over Burnley's recent relegation from the Premier League'.



EARWIGGING

OVERHEARD AT THE BBC

...That's not being in touch with your feminine side, I'm wearing my mother's knickers...

...You may not be my boss any more, but I could still be your little furry friend...

... You can't tweet with a dinghy...

... 'The 8.35 guests – how long do you need to warm them up?' 'Not long – I just rub them'...

... Oi, stop licking my leg – you're taking my fake tan off...



Push the button: DJ Edu teaches FM&T's Teresa Adesina how to mix

SCHOOL OF DANCE

'IS IT TOO FAST or is it too slow?' 1Xtra dj Treble T asks me for the fourth time. We're stood in Club TVC behind a pair of intimidating cd turntables, and I am learning to mix.

Sweat prickles on my brow – I have no idea. 'Um... fast,' I guess, as I strain to tell the difference between the track booming out of the speakers behind me and the one in my headphones. Both have 4/4 beats that I need to get in time with each other to produce a seamless mix. If one is even slightly out of time with the other, it's going to be painfully obvious.

We're here in the run-up to 1Xtra's

attempt to break the dj relay world record on Saturday (which they did). To drum up support, the station's djs are giving mixing lessons to staff.

I realise the time to reveal my mix is at hand and, to my immense relief, it sounds like one song is playing even though it's actually two. 'You're in the mix mate,' exclaims Treble T.

I feel a rush of excitement – I am a superstar dj! Then I try another one and it sounds awful. I clear the decks to make way for the next pupil, FM&T's Teresa Adesina, who duly shows me up. It seems I'm not quite ready for my own show just yet...

SMELL OF SUCCESS

IS IT A WOMBLE? Is it a Clanger? No – it's a Hispaniolan solenodon. Not the most well known of creatures perhaps, but this bizarre species of mammal has been around a lot longer than most – around 76 million years to be precise. In fact this 'living fossil' is so ancient that it is the only mammal in the world that can inject venom through

its teeth.

It didn't stop *On Demand* science reporter Rebecca Morelle (pictured) from having a hold when she and Simon Hancock from the multimedia news programmes planning team finally tracked one down deep in the Dominican jungle, where they were on the hunt with conserva-

tionists as part of a scheme to save the animal from extinction. 'It took a while to find the solenodon – you had to trawl the forests in the dead of night – but when we did, it really was incredible,' says Rebecca. 'It kept on trying to nibble everyone, probably trying to show off its venomous bite to the world. Luckily we had very thick gloves. The downside was it really did smell pretty bad – a very pungent, musky aroma.' Don't get rid of the hamster just yet, then.



WE HEAR THAT...

UNSURE HOW to 'socialise a problem'? Still think that 'rolling out' is something that barrels do? Then perhaps you need Chris Booth's guide to management speak. The newsgathering editor has had to compile a 'lexicon of managerial phrases and neologisms' in order to explain to local staff at the BBC Baghdad bureau just what is meant by some of the phrases that crop up in emails from London. It's currently up on the College of Journalism website, acting as a kind of internal translation service for anyone bemused by some of the terms they may come across in their daily emails. Now we know that the word 'robust' can be 'used within management prose at will' since it's 'generally syntactically redundant', that 'emerging truth' is a 'euphemism for reporting unsubstantiated rumour in case it turns out to be true', and that 'best practice' is 'sometimes, but not always, a synonym for 'common sense'. Best brush up on your lingo quickly, or you may be in line for a 'focused conversation', which roughly translates as 'a bollocking, delivered with a thin smile over a cappuccino'. More at tinyurl.com/cojoling.

FORGET SPECULATION

about Mark Damazer's successor – Jon Snow (right) wants to be the next dg, the Guardian reports. The colourful tie-wearing news man made the pronouncement to students at Coventry University, and announced that his first act once in power would be to 'fight like hell for them to put advertising on Radio 1 and 2'. Perhaps it's so he could afford to pay himself a bigger salary – when asked if he could survive on the dg's annual wage, Jon put on a brave face. 'Well, I really want the job...' he mused. 'I'd try.'



PEACOCK UPDATE: Green Room regulars will be familiar with the Wood Norton Peacock, known variously as Drew or Captain, whose lovelorn cries have been echoing across the campus since last year. Operations co-ordinator Chris Girling reports that he has been captured and taken to the Prinknash Bird Park in Gloucester. 'There he can squawk to his heart's content and lust after peahens rather than the waste disposal truck,' he says. Productivity may be up at Wood Norton thanks to the raucous randy fowl's departure, but it seems there now exists a peacock-shaped hole in their hearts.

'Strangely enough we've already started to miss him,' sniffs Chris.



THE ADS for the public consultation part of the latest BBC Trust review are being voiced by none other than Jonathan Kydd, whose refined tones grace the famous 'ambassador's reception' Ferrero Rocher commercials. Let's hope respondents show similarly exquisite taste...