

ariel

CAMERAS, LIGHTS, MAKE-UP,
ACTION: IT MUST BE RADIO
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YOU ASK THE QUESTIONS

PHOTOGRAPH: ANNA GORDON

◆ **THE HEAD HONCHOS** as Nicky Campbell called a panel of execs, lined up for the Big Debate in front of an audience in Studio 6 at TVC with proceedings streamed on Gateway. Here, Harshad Mistry, senior technologist in FM&T, asks 'How do we

maintain our identity when audiences don't care where content comes from so long as they get it?' A challenging issue, the panel agreed, though Peter Salmon praised sports coverage for 'rejuvenating the BBC brand'. More questions **Page 3**





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JAKE BOWERS, Romany broadcaster, asks where his culture is reflected on air, while WS correspondent **ROB BROOMBY** explains how the BBC's White Season made the rest of Europe sit up and take note. Page 10

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**PLEASE RECYCLE YOUR COPY OF ARIEL****NEED TO KNOW** THE WEEK'S ESSENTIALS**Now tv skills can lead to an MA**

◆ **THREE NEW POST GRADUATE** qualifications in production management are to be launched which will recognise and accredit the range of skills within the industry. The courses, which will be free to BBC staff, are open to working professionals with five years' production experience but not necessarily with a first degree.

People can accrue course credits by completing training modules that will be assessed by Skillset's media academy network to gain a post grad certificate, diploma or full MA in production management. Students will be expected to complete private study and some modules in their own time, and courses will be open to external candidates for a fee.

Announcing the scheme at last week's production management conference, Angela Roberts, manager of production training said: 'This is about giving people a portable qualification and recognition to skilled individuals. Before, you could work for years in production management with nothing to show for it.'

The post grad modules – a mix of online and face-to-face training – are in development with a target launch date of January 2010. Full details will be published later in the year on the Production Uncovered pages of Gateway.

◆ **SHARP-EYED VIEWERS** and online users might have noticed a minor change in the BBC's foreign coverage. News has decided to adopt the more common spelling of Taliban, rather than Taleban, which it has favoured until now.

'The word is a translation from the Arabic, so neither spelling can be said to be right or wrong, and there is no particular political significance in which version to use,' explains Jonathan Baker, deputy head of newsgathering, in a note to news teams. 'But almost all governments, NGOs [non-government organisations] and media organisations spell it with an 'i' not an 'e'.'

He goes on to say although the spelling 'might not seem much of an issue to a tv and radio broadcaster', it's an important point for the website and for access to material via search engines.

Previously, anyone searching for 'Taliban' in Google would not have come across any BBC content.



◆ **THE UKULELE ORCHESTRA** of Great Britain's concert at the BBC Proms on August 18 will raise the profile of an instrument whose fans include Paul McCartney and Brian May of Queen.

In a novel twist, people attending the concert at the Royal Albert Hall have been invited to take along their own ukuleles to join in a grand rendition of Beethoven's Ode to Joy!

Roger Wright, director of the BBC Proms, says he has started learning and hopes to join in on the night.

The Ukulele Orchestra was founded in 1985 'as a bit of fun' and has won a large following. It has even recorded a Radio 1 session. The orchestra has helped to revive interest in an instrument that originated in the 19th century in Hawaii. From there, the uke spread to the US and then internationally.

Ukuleles have four strings and come in four sizes, from the smallest, the soprano, which is the standard, to the concert, tenor and baritone.

There are two main types: the Hawaiian, shaped like a small guitar, and the circular-bodied banjo-ukulele, or banjolele, as played by George Formby, who famously strummed his way through classics such as Leaning on a Lamppost, When I'm Cleaning Windows and With My Little Stick of Blackpool Rock.

FILE SHARING... PIRATE PARTY SAILS THROUGH IN EUROPEby **Rory Cellan-Jones***BBC technology correspondent*

ONE SIDE THINKS it's a threat to the essence of our civilisation, destroying jobs, depriving artists of a living and causing untold damage to the economy. To the other, it's a totem of liberty and free artistic expression, and attempts to curb it are both evil and doomed. I'm talking about illegal file-sharing on the internet, the subject of a ferocious debate in the UK and across Europe right now.

In the run-up to the government's Digital Britain report, the lobbying by media companies seeking stronger action against file-sharers has got ever fiercer.

Last Wednesday a coalition of music and video trade bodies and unions warned there were just seven days to save the creative

industries from a severe threat. They quoted a report by Europe Economics that 'up to 800,000 jobs' could be lost to internet piracy. Another report told us that nearly seven million people in the UK were downloading illegally – and worked out that this was costing the economy 4000 jobs.

Such figures have been torn apart by those on the other side of the debate, a mix of web libertarians, music fans and internet service providers. They've quoted their own figures which show that those who download illegally also tend to buy more music.

I've listened to both sides. A few weeks ago I was called to an off-the-record briefing with a music industry boss, who told me that this was a war, which he and his colleagues were going to have to fight 'hill by hill'. He was aghast that

the country hadn't woken up to the fact that a vital part of the economy could be wiped out by piracy.

Earlier, I met the Carphone Warehouse boss Charles Dunstone, whose TalkTalk broadband service is under pressure to act against file-sharers. He made it clear he wasn't prepared to police his customers' web activities. He told me about a web service that offers to download you just about any track simply by surfing all of the world's online radio stations, then serving it up when it arrives on one of their playlists. His conclusion? The battle against piracy is doomed to failure.

So who's winning? The pirate-bashers were optimistic until a week or so back. France, to cheers from the creative industries, had passed a new anti-piracy law, which included a 'three strikes' measure

NEWS BITES

SIX LOST episodes of Hancock's *Half Hour* have been restored to the BBC archives after the Hancock Appreciation Society approached BBC Audiobooks with a recently discovered collection of home-recorded audiotapes. BBC Audiobooks will publish the first two episodes, *The Flight of the Red Shadow* and *The Wrong Man*, in August.

PETER SISSONS is to quit newsreading after a 45-year journalistic career. The 66 year old, currently on the BBC News Channel, plans to leave in the summer to write his memoirs.

BBC IPLAYER received the 2009 Which? Award for innovation at an event held at London's British Museum. The award was presented by inventor Trevor Baylis to iPlayer product lead James Hewines.

AMBITIOUS DAYTIME drama series *Moving On*, starring, among others, Sheila Hancock, Bhasker Patel and Lesley Sharp, is being repeated on a weekly basis on BBC One. The first of the five dramas was broadcast on Monday (June 15).

JUNE 19 is the closing date for applications for Fast Track, the MediaGuardian Edinburgh International Tv Festival scheme for people who've been working in tv for 2-4 years and have 'passion drive, and energy'. See the MGETV website.

PRODUCERS FROM Hollywood and Bollywood will speak to members of the BBC Black and Asian Forum on June 23 in the conference room, White City. Email bbafevents@bbc.co.uk

OUR FEATURE last week on Psychoville, which starts on BBC Two on June 18, should have included the website address <http://www.bbc.co.uk/psychoville/>

The things that have been on people's minds

Ariel takes a studio seat for an executive interrogation that ended with no blood on the floor

by Andrew Harvey

Put six of the BBC's most senior leaders on a discussion panel with Nicky Campbell as ringmaster and what do you get?

Fireworks? Well, not exactly. The questions were fair enough, the answers were safe and sound and the chemistry evaporated after Campbell's early pointed challenge.

Pity really, as there were enough issues and openings to explore, but the Big Debate was less of a robust exchange and more Question Time lite.

We did learn a few new things and there were some neat soundbites from Mark Thompson who observed that the back-to-front trailer for the series about the Queen 'nearly sank the ship'. Certainly, anyone here two years ago will remember the feeling of being in a boat being rocked. Maybe Queengate was more serious than we thought.

Back to the present and the question of pay came up. Did the panel 'earn a lot for public service managers'?

'We do,' said the dg candidly but he preferred to make the comparison with the private sector where salaries told 'a different story' and were considerably higher than anything the civil service offered.

He suggested that in future senior people below board level might have to open their expenses to online scrutiny but he didn't feel it would be appropriate to publish salary details of every member of staff.

Peter Salmon appeared to speak up for big names when he said 'we pay talent competitively to try to get the best people through the door,' but it turned out he was talking about talented production staff making programmes, not starring in them.

Campbell went off script to ask Thompson if he regretted agreeing the Jonathan Ross pay package that has gone unchallenged at around £6m a year. No regrets - and that's because Ross remains 'one of the most enjoyed faces and voices' on the BBC. The public, said the dg, 'wants great entertainment'.

Alan Sugar's *The Apprentice* had earned that accolade, but would the bruising boss be around to start firing and hiring next year if he became a government tsar? Mark Byford seemed confident that this was a task Sugar would pass without risk to the BBC's non-negotiable impartiality. You got the feeling that in the unlikely event that Sugar was

ON THE PANEL

Mark Thompson dg

Mark Byford deputy dg

Jana Bennett director vision

Helen Boaden director news

Tim Davie director A&M

Peter Salmon director BBC North

In the chair: **Nicky Campbell**

made to choose between *The Apprentice* and the prime minister, it would be Gordon Brown taking his wheelie bag to the waiting taxi.

The question of cutting back talent pay wasn't given much of an airing, although Thompson did say he had been 'wildly misquoted' in the newspapers after a meeting he held with on air presenters and performers. He confirmed the BBC was looking to make savings on its talent bill.

Afterwards I asked the dg if it was likely that executives might volunteer a pay cut to show solidarity with the big names whose earnings will come down. Well, no, not really. Comparisons were not so easily made, he said. But if I was in



Taking questions: Peter Salmon, Helen Boaden, Mark Thompson, Tim Davie

the top tier I wouldn't be making spending plans based on a restoration of the bonus scheme or even a thawing of the pay freeze any time soon.

With six people on the panel, Campbell tried to bring them all into play. On partnerships, the standard line came out about how good they were for today's outward reaching BBC and then Mark Thompson put a bit of bite into proceedings when he warned that if the government of the day decided to top slice the licence fee and give some money to help ITV, then the BBC would probably take its regional news partnership deal 'off the table'. The way he was talking, it seemed as if top slicing could

happen one day, but not without a fight and not before 2013. He said it was 'a very big long term issue'.

Were we all living in a climate of fear brought about by excessive compliance in the wake of Ross and Brand, another questioner asked. Thompson conceded it might feel like a climate of irritation but the panel coalesced around the idea that proper compliance was an aid to creativity. Although, added the dg, there had been some 'nutty things' referred for adjudication. Was it ok to say 'My God' in *Private Passions* a programme maker had inquired? Of course said the dg, it was a line from a Beethoven song.

Time to cue the music and return to work.

Top talent to take 'bigger hit'

by Cathy Loughran

Behind the screaming headlines of 40 percent pay cuts for Ross, Norton, Wogan et al, there is, if not a sea change, a 'step change' in the way the BBC will be rewarding its on-air talent in future.

So says Bal Samra, the man with one of the most comprehensive roles in the BBC (director of business affairs and rights, as well as director of operations for vision), who promises more consistency of fees, more emphasis on a 'rate for the job' and stricter sign-off of payments.

Salaries over £100k - including the Ross/Clarkson/Moyles bracket, but not the News Channel's Carrie Gracie, on £92k - will need sign off at divisional director level and by head of rights and business affairs James Lancaster, once the changes are formally announced, any day now. And there will be zero tolerance on unauthorised price hikes. Any

They bring quality, we haven't got it in for them

increase in fees will need to be referred to Simon Hayward-Tapp, head of talent rights and rights negotiations, whereas traditionally there has only been a referral limit of rises

over three percent.

Samra - who will continue to take a hand in negotiating some of the top deals - doesn't recognise the 25-40 percent cuts to presenter salaries reported in the press after last week's 'informal' reception for the top names, hosted by Mark Thompson. But presenters at the top end are likely to take biggest hit, he concedes.

'We've already re-negotiated deals at a lower rate. The economics have changed at the top end and I think people understand that that market has changed.'

Divisions will continue to decide their own efficiencies, including on talent costs, he says, and the individuality of talent means that there can never be 'homogenised' fee-fixing. But a more consistent approach reflects the recommendations of the Oliver & Ohlbaum report on talent costs for the BBC Trust, which also found that the BBC was not overpaying presenters.

The context of value for money savings of £1.9bn over five years, plus another £400m to balance the books and an 18 month pay and bonus freeze for senior managers, meant that talent cannot be 'immune'.

'Value for money is as much about bringing quality in at a cost as saving money,' says Samra. 'Our talent bring a huge amount of quality to the BBC...We haven't got it in for talent, but this is a step change for the BBC.'

Part of change will be a push on succession planning and in discovering cheaper, alternative talent, as well as more new, diverse artists and performers.

PHOTOGRAPH: ANNA GORDON

Persian tv's big story hit by jamming

The BBC's new Persian tv channel is among the victims of heavy electronic jamming of satellites from Iran.

The interference – in simple terms, somebody putting a signal over the BBC signal – is affecting both Persian tv and BBC Arabic tv as well as a number of language services that broadcast to the middle east.

The problems began just after 1245 GMT on Friday, the day of the presidential election in Iran – one of the biggest stories covered so far by the Persian tv service, which launched in January. It is, though, continuing to receive personal accounts and stills from Iran via email.

'Any attempt to block BBC Persian tv is wrong and against international treaties on satellite communication,' says Peter Horrocks, director of World Service.

Pat Younger is 'coming home'

'At present there is more chance of a black man being in charge of the White House than there is of a black man being in charge at White City,' Pat Younger told last year's Edinburgh tv festival. Now Obama's in the White House and Younger, if



not exactly in charge at White City, is heading to W12 as head of vision productions, succeeding Peter Salmon.

Formerly head of programmes and planning for sport, Younger left the BBC in 2005 to join Discovery in the US. He is currently president and general manager of the Travel Channel, now owned by Cox Communications, and is expected to remain at the channel's Maryland headquarters until the end of the year. 'I've had a great time in the States,' he says. 'At the same time this feels very much like coming home – and it's a good feeling.'

The BBC Black and Asian Forum says: 'This is a key role. We are excited about his appointment and look forward to working with him.'

Hundreds signal their interest in Salford

by Sally Hillier

Salford is proving a big attraction for many staff. More than 450 BBC people have registered an interest in working there, even though they are not scheduled to move.

Their names are not being released, for data protection reasons, but they come from across the BBC and from all grades. Most are from London and are permanent members of staff.

Ariel understands that the reasons for their interest are varied, of both a personal and professional nature, and include a wish to transfer to one of the moving divisions, the opportunity to 'be part of something new', and a desire,

among those from the north originally, to return to home territory.

By expressing an interest, people are not committing but are putting themselves in a good position to find out more about the project and the opportunities that will be available.

Last month it was announced that 15 of the 32 most senior managers whose posts are set to relocate to Salford had decided to transfer north. Other grades are now making their decision.

Around 1400 roles will relocate from London – from children's, sport, Radio 5 Live, learning and parts of future, media and technology. Around 800 staff based at BBC Manchester will also move.

● The University of Salford, which will occupy a building next to the BBC, has been awarded an £8m development grant by the Higher Education Funding Council for England. The money will be used to create a new centre over four floors at Salford Quays. The centre will open in September 2011, focusing on employer-led and postgraduate learning and research.

● North West Vision and Media has signed a deal to move its business operations from its current HQ on Manchester's Oxford Road to Salford Quays.

The agency supports and promotes the creative and digital industries in the north west.

A good one to share

by Clare Bolt

'I'm not an oracle,' said Helen Boaden. 'But ask me what you want.' This wasn't at Monday's Big Debate (see page 3) but at BBC Bristol, which last week hosted the first West News Festival.

The BBC's regional news partnership proposal was a big talking point, and Boaden gave an example of where she thought a sharing arrangement could have worked well. This was when BBC Leeds and *Calendar*, the local programme for ITV Yorkshire, covered the story of a girl who had driven her car into a canal and drowned.

'We both interviewed her parents, we both went to the scene of death, and we both interviewed her friends,' the director of news explained.

She estimated that three quarters of the items broadcast by the BBC and ITV each night were 'very similar'.

Was she comfortable with the idea of the BBC losing control of a story? 'It will take a huge amount of trust,' she admitted. 'I'm not naïve about what it will take, but I do see it could work.'

Arts Council deal will aid brightest and best

The BBC and the Arts Council England have joined forces to improve public access to the arts, nurture young talent, and bring content to audiences in different ways.

The two sides want to help the brightest young artists, writers, musicians and dancers become the household names of the future, and develop initiatives to ensure that 'every child can experience at least five hours of quality

arts and culture each week'.

They also want to share technology, to take the arts and BBC content to wider audiences as broadband access increases.

The three year deal, announced on Monday by BBC arts commissioner Mark Bell, also includes a commitment to work together on orchestral and other big live performances such as those supporting the London 2012 Olympics.

Highland fling and more on BBC Four

There is to be a Scottish season on BBC Four. The month-long special, due to transmit in the autumn, will celebrate aspects of Scottish culture, heritage, landscape and psyche.

It will act as a 'shop window', says Donalda MacKinnon, head of programmes and services in Scotland. 'We have an active factual department and this is a great way to celebrate some of our [programme making].'

Highlights include *A Portrait of Scotland*, with *The Thick of It's* Peter Capaldi in his first presenting role

In a further boost, three network comedies – *Life of Riley*, *The Old Guys* and *Rab C Nesbitt* – have been commissioned for production in Scotland.

Webby winner Steve keeps it simple

by Chris Hamilton, assistant editor, news website

'Perhaps I should strip off,' said Steve Herrmann, news website editor, pondering how to make his Webby awards acceptance speech stand out.

We had five words, like all the winners, so it would take something extra to make an impact with the New York ceremony crowd – like the ceo of one website who

stripped to zebra-print leggings before unleashing a primal scream. Or the Dutchman who used his five words to propose marriage (accepted), or web inventor Tim Berners-Lee issuing a call for internet freedom.

The Webbys are THE internet industry event, where the field is almost 10,000 strong from more than 60 nations.

The BBC news website won the award for best news site, as judged

by an academy of industry luminaries, and a People's Voice award based on public voting.

It was invigorating to be celebrated as one of the leading lights in our industry. In the end, Steve didn't need to strip. 'Thank you from BBC news,' was his no-nonsense speech, while ceremony host Seth Meyers from *Saturday Night Live* said 'That's what we like about the BBC: simple and classy.'

More at [webbyawards.com](#)

Drugs and me: John Cale tells sorry tale

Former Velvet Underground lynchpin John Cale has given a rare insight into his drug habits in a BBC Wales documentary. The veteran musician flew back to his native Wales from his home in LA to take part in *Heroin, Wales and Me*, part of the *Week In Week Out* strand.

The programme contrasts Cale's candid account of his drug use, which began when he went

to the US in his 20s and later spiralled into addiction, with the plight of young Welsh addicts.

'His experience was totally different from that of kids on council estates in Wales,' says producer and director Nick Skinner. 'We had people telling us of kids aged 14 taking heroin, which was a huge shock to him.'

Cale is now in his late 60s and

remains an iconic figure in both rock and classical music: 'Half the people we met had never heard of him, but others were desperate to meet him. We had this split between 'you're not working with John Cale are you?' and 'Velvet who?,' says Skinner.

Week In Week Out, BBC One Wales, June 16. Viewers outside Wales can watch on iPlayer

Is that a favourite sound I hear?

A team at World Service is on a mission to make people stop, listen and think about the noises around them, be they bells, taxi horns or the shouts of street traders.

The Save Our Sounds campaign is inviting audiences to record and upload their favourite or

disappearing noises for a global online sound archive. A website has been launched, with links to Twitter, although sounds recorded on cassette and sent by post are also welcome.

The project also includes a documentary, *Discovery: Save Our Sounds*,

to be broadcast on World Service on July 8 and 15, while *Outlook*, on June 15, will focus on sounds that may be in danger of disappearing, from the songs of fish wives in Angola to chai wallahs pouring tea in Delhi.

www.bbc.co.uk/world-service/saveoursounds

Northern Ireland's drama shows that fighting the war in Iraq doesn't end when it's over



PHOTOGRAPH: WWW.STEFFANHILL.COM

Basra comes to Belfast

In the thick of it: the crew has to work fast shooting a scene for the three-part drama as James Nesbitt, playing a veteran British soldier soon to leave the army, carries an injured girl from a bomb blast

by Adam Bambury

BRITISH COMBAT TROOPS have been out of Iraq since April but for many of them the effects of what they experienced in the tense, morally ambiguous conflict linger on. The personal consequences of fighting in this particular war are revealed in BBC Northern Ireland's three part drama *Occupation* that takes an unflinching look at the lives of three soldiers and the people around them.

Beginning with the invasion in 2003, the story follows the trio for five years as they return home, struggle to adjust to civilian life, and are subsequently drawn back to Basra for three very different reasons.

'The stories just keep unfolding at an ever increasing rate', says Patrick Spence, head of drama in Northern Ireland. 'The cost of the war on these three soldiers, long after they've left the army, is enormous. You watch as their separate but slowly interlinking



Showing the strain: Nesbitt as a soldier in Iraq

Soldiers often struggle to adjust to civilian life

journeys slowly tear them apart. It's very, very powerful stuff.'

Spence first approached producer Derek Wax, who had just finished working on *Sex Traffic* for BBC Four, in 2003, with a view to doing a project together. Deciding on the then nascent Iraq war, they approached writer Peter Bowker.

'He said 'no' about 25 times,' remembers Spence. Bowker originally felt the reporting at the time told the story adequately, but then found inspiration in accounts describing the lawlessness of an occupied Basra, dominated by religious and sectarian conflict, where many ex-soldiers were making a quick dollar providing often

unregulated private security services.

He started writing in 2004 but it would be five years until the script saw light of day. 'Peter's been working on these scripts for longer than you might imagine,' laughs Spence.

What has emerged is a three-parter, starring James Nesbitt and running on consecutive nights from Tuesday at 9.00pm. 'I think it's amazing that we're putting it on BBC One instead of BBC Two,' says Spence. 'This is the first drama on a mainstream channel about the Iraq war anywhere in the world.'

Despite this accolade, he is perhaps most proud of the production feat that rendered Belfast as Basra for the series. With financial support from BBC Worldwide and Northern Ireland Screen, and essentially the same crew that shot Northern Ireland's *Five Minutes of Heaven*, the team spent ten hectic days filming exteriors in Morocco before returning for an eight week shoot in Belfast that

would cover every other scene.

'The vast majority of what you see on screen was shot in Belfast, I'd say 80 percent,' says Spence. 'We had the best designer and the best lighting and cameramen around. They managed to create that beautiful lighting of the interiors that makes it look like they're in a sunny place when in fact they were all shot in a very wet, rainy city over eight quite hard weeks.'

Though writer Bowker went with the starting point of Iraq being 'the Vietnam of our generation', Spence insists there is no overt political message in *Occupation*, which is also going out on BBC America (who co-produced with Kudos) in the autumn.

'I hope that you might come away from it with a better understanding of what soldiers who went to Iraq went through,' says Spence, 'not only out there but when they came home. It's not political - it's character.'

Occupation, BBC Two, June 16, 17, 18

CBBC goes racing and finds a winning formula



IF THE PACY FORMULA 1 commentary on BBC One and 5 Live leaves you gasping to keep up, try looking behind the red button at CBBC's coverage, which has become a surprise hit with adult viewers.

Led by presenter Michael 'Abs' Absalom (formerly of *Xchange* and *Sportsround*) and fringe Formula 1 driver Perry McCarthy, the original

Stig from *Top Gear*, the CBBC commentary is one of three options via the red button for each race this season.

Absalom and McCarthy angle the commentary to those who have no previous knowledge of F1. The coverage isn't just hours of race reporting; there are comedy sketches, live interviews with junior kart champions and budding

child commentators. The result, according to producer James Steel is 'totally different' from the other BBC coverage; it sets out to be fun and engaging. 'It's like Saturday morning tv used to be - child and family orientated so everyone can take part.'

For the anoraks, each race has a speed quiz, with off-the-wall facts about each country that F1 visits: (did you know the average kebab spit turns at the speed of two revs per minute?) and music debates (would James Bond or Mission Impossible have the best theme tune for the grand prix?) Perfect for boys and girls - even grown up ones.

◆ Elsewhere at CBBC, the people at Me and My Movie are rallying non-BBC offspring to sign up for their summer film making workshops. The Me and My Movie UK Tour will stop in London, Norwich, Birmingham, Cardiff, Salford, Belfast and Glasgow throughout August to provide movie masterclasses for 6-14 year olds. Kids will spend the day working in groups, with professionals and using handycams to make short films for CBBC's Me and My Movie competition in association with Bafta. The competition was launched with a half-hour *Blue Peter* special, and will be promoted throughout the *Blue Peter* movie month.

Lucy Keeler

SOUND YOU CAN SEE

Why is Simon Mayo wearing make-up? Adam Bambury goes behind the cameras at 5 Live

A MAN SITS HUNCHED OVER A MIXING DESK, deftly cutting between camera feeds of people talking – a scene that occurs in many a BBC television studio. The difference here is that this man is deep in the bowels of 5 Live. Welcome to the future of radio.

One of many possible futures, admittedly, but a future that's been receiving a lot of praise from listeners turned viewers of the Simon Mayo show, the first programme on the receiving end of the second phase of FM&T and A&M interactive's latest visual radio trial. Just don't call it tv for radio.

'This is visualisation of radio,' clarifies Brett Spencer, interactive editor for 5 Live. 'We're not making television, but we are adding more visuals to the radio programme, perhaps to attract a younger audience that may want to consume things in a more multimedia environment.'

You can see the results online, via a shiny new 'visualisation console' that listeners can access via the 5 Live site (see box). What is attracting the most attention, however, is the console's 'studio cam', which utilises the four video cameras already built into the 5 Live studio.

Far from a bog standard webcam, this is a high quality streaming video feed that displays radio as it happens. The visuals are mixed live to capture the action, while another member of the interactive team sources images for news stories and studio guests. 5 Live has filmed radio before, as has Radio 4 with its recent 'Today TV' experiments, but this is the first time it has been done in this way through the new console.

On the first day of the trial, which began at the start of this month, a holding card was displayed during any non-Mayo items, such as news, traffic and toilet breaks. A raft of complaints ensued, and now proceedings within the studio are revealed in all their mundane glory.

The addition is not without its challenges, like needing to get visual clearance from all guests (no-one has refused so far), but judging from incoming messages during the show – ranging from 'what a babe' newsreader Justine Greene is to the scruffiness of the crew – listeners evidently relish the opportunity to take a peek behind the scenes.

Presenter Simon Mayo agrees: 'The audience seem to like it – I take no notice of it at all. I've had to start wearing make-up which is a bit strange,



- 1: Video feed live from the studio
- 2: Updates from the studio and text messages from the audience
- 3: Live news feed
- 4: Button to send messages to studio

but I haven't started playing to the camera yet.'

His show will be visualised until June 19, when the trial switches to Chris Moyles (R1, Mon-Fri), Switch (R1, Sun), Material World (R4, Thurs), and The Hub (6 Music, selected sessions) until the end of the month, when the technology goes before the BBC Trust.



Sound and vision: Simon Mayo broadcasting under the roving eyes of the video cameras

PHOTOGRAPH: ANNA GORDON

Tagging gets tuneful



PEOPLE CAUGHT HAMMERING away on their keyboards while playing the BBC-only trial of 6 Music's new online game Mooso have a unique alibi if caught by the boss: 'I was just generating some metadata.'

The prototype uses listeners' music knowledge in an online game that aims to combine both work and play.

Produced by BBC radio labs, Mooso involves players competing to categorise the music they hear playing on 6 Music. Each round commences with the start of a new song,

and gamers have two minutes to type in relevant 'tags' – descriptive words that could be genres, instruments, moods or similar bands. If two or more people enter the same tags, they score points and work their way up the leader board.

Fun enough, but here's the clever bit: terms that have been typed by two or more people become 'metadata' – tags which can be applied to every song played on 6 Music. This metadata is used to build a music discovery site linking bands, songs and genres with the wide range of grouping criteria supplied by players. As project manager

Tristan Ferne puts it: 'The more people play, the better it gets.'

'There's a massive untapped audience of people spending all their time playing games,' says Ferne. 'But there's also massive untapped potential there, all those people spending all that time on something, maybe it's something we can harness'

Ferne and colleague Chris Bowley were inspired to create Mooso by the writings of Luis Von Ahn of Carnegie Mellon University in the US. Von Ahn proposed and developed the idea of games that were both fun and had an element of utility, coining the phrase Games With a Pur-

pose, or GWAP. Ferne and Bowley took the GWAP concept and applied it to music radio.

A glance at the site reveals that 142 tags have been entered so far, ranging from 'west coast' to 'wellies'. The Artists section contains more than 1100 acts that have been played on 6 Music since Mooso began, with details of what songs and how often.

Players can sign up for Mooso at *mooso.fm* While listening to 6 Music, they can either play directly through the site or via an instant messaging service like GMail. Mooso will be made available to the public next month.

Adam Bambury

week@work

Download and be damned?

Think twice before you start file sharing on BitTorrent, says senior technologist Rupert Preston-Bell

◆ **HAVE YOU EVER BEEN TEMPTED** to download software while you're at work? Add some flash toolbars off the web? Spend your lunch break file-sharing music? Well, it's not a good idea. Chris Drake, the BBC's software compliance manager, is the man in the hot seat and he deals with the software manufacturers on behalf of the BBC.

'Managing software on the desktop not only ensures that the BBC remains legal in its usage, but it also saves money,' he advises. 'There's always the provision for more software to be added if you have specialist requirements, but it has to be paid

for by the BBC and there is a process for gaining approval each time.' His team try to recycle licences as much as possible so software doesn't sit around unused 'and the BBC gets the best value for its money.'

Chris has the often unpopular task of following up reports of software which may be unlicensed (the main culprits include Spotify, Virtual Earth, Azurias, Wire-shank, Chrome and Plaxo). He also chases up licences which are legitimate but don't appear to be in use.

'Illegal software can cause problems - not just in the risk of virus infection to pcs, but in the potential danger to the reith net-

work to which most pcs are attached,' he explains. 'And, well, it's illegal.'

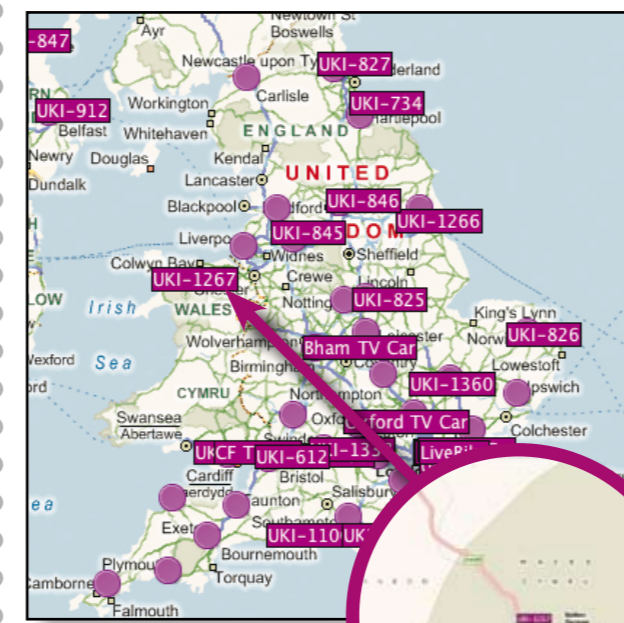
Often these issues occur because people just don't understand the rules:

- Don't download software from the internet to your BBC computer without permission
- Always refer to your IT co-ordinator about obtaining additional software - the person sitting next to you doesn't always know

To find out about the range of software available for use in the BBC, check the software catalogue on the Siemens Portal siemens.gateway.bbc.co.uk

RESOURCE OF THE WEEK

◆ News is piloting Truckmapper, a device that charts the location of the BBC's satellite trucks. The purple blobs below show the location of BBC buildings and the codes the positioning of the sat trucks. Clicking on the codes tells you what story the truck has been assigned to, the story's status and the journalist working on it. newsroom.gateway.bbc.co.uk/portal/



Clicking on UKI-1267 shows its position on the A4085, with the vehicle's movements updated every ten minutes

BBC IN ACTION

◆ **'THERE'S NO MOBILE, NO BOOKS, NO MAGAZINES...'** laments Radio 1 producer Aled Haydn Jones as he spends time in a prison cell after being 'caught' with cocaine...

Aled acted out the scene for Radio 1's Drugs Campaign which involved producers and presenters exploring issues relating to the use of illegal substances.

The campaign coincided with the government's National Tackling Drugs Week and stemmed from listener feedback on *The Surgery*, a Radio 1 and BBC Switch co-production, which provides advice on personal issues.

'The show is a tool in pinpointing key issues,' says campaign manager Anna Bowman. 'We knew that drug use was something we needed to tackle as 15-29 year olds are most likely to experiment with them.'

The station commissioned a survey and found that 70 percent of listeners knew someone who had taken drugs while 50 percent had been offered them.

'We had to avoid being dictatorial because we know that has little impact on our listeners,' says Bowman. 'So we took two approaches: Newsbeat covered the factual elements while the djs delivered their personal experiences.'

For more about the campaign visit <http://bbc.co.uk/radio1/drugs/>



COMING UP

◆ Liam Keelan, controller of daytime, has commissioned a 5x45 minute drama **LAND GIRLS** for BBC One and BBC HD. The drama about Women's Land Army members who worked the land in World War Two, marks the 70th anniversary of the war and will tx in September. It will be made in-house and exec produced by Will Trotter and John Yorke.

◆ Michael Portillo will follow in the footsteps of George Bradshaw, the man that mapped the railways, in **TRAVELS WITH BRADSHAW**. Made by TalkbackThames, the 20x30 minute series will see Portillo travel across Britain by train, learning about the nation's relationship with the railways. Commissioned by Liam Keelan for BBC Two daytime, it will be exec produced by Damian Kavanagh. Tx to be confirmed.

◆ **BRITAIN'S BUSIEST SUMMER** will look at how business owners are coping with rising numbers of people holidaying in Britain because of the recession. The 3x40 minute series will be made by Crackit Productions and exec produced by Alex Menzies who also commissioned it.

SHAMELESS PLUG



◆ **ROBERT SEATTER, HEAD OF BBC HISTORY**

I am taking a production of one of the most famous Venetian comedies, *A Servant to Two Masters* by Carlo Goldoni, to Venice. Performed in English in the gardens of the historic palace, Ca'Rezzonico, on the banks of the Grand Canal, it aims to provide an accessible and fun interpretation. After a year of negotiating with various Italian cultural institutions, we will launch this pilot production on June 22 for one week only. It's an exuberant, fun show concerning the escapades of an unemployed servant called Truffaldino, who decides to work for two masters to make more money, hoping that neither will notice his deceit. The perfect comedy for these credit crunch times...
All inquiries to Robert Seatter



Seatter will perform in his production of *A Servant of Two Masters*

WHAT TO WEAR

◆ **STEVE COLEMAN, PRODUCER, RADIO MERSEYSIDE**

Where did you buy the outfit you're wearing in the photo?

The shirt is from Jack Jones. I saved up at least two months wages to pay for it - about £40. I can't remember where the jeans are from but they're frayed at the back which, I think, was fashionable in the 80s.

I've had the boots for a long time but I can't bear to ditch them. They're made by Callous and are very comfortable.

Do you need to dress a particular way for work?

I'm lucky, as a producer/presenter for a mid afternoon show I get to meet lots of cool artists so shirts and ties are a total no-no. Also, my tattoos are a good talking point. I have more but you can't see them.

Have you taken inspiration from anywhere?

The American deep south. Not really. I call this particular look 'work casual'.

What does your outfit say about you?

It says come and have a chat, I won't bite and yes, I can be down with the kids in a late 30s kind of way.



SPEECH PATTERNS

◆ **HERITAGE ARTIST**

'Radio 2 might book a heritage artist,' says Music Week of October's BBC Electric Proms. But don't expect a painter with a penchant for the subtleties of standing stones to take the stage - it's not that kind of rock.

See also this month's Glastonbury Festival. Neil Young, Bruce Springsteen, Blur? 'The top three bands are all heritage acts' confirms music website Popjustice.

It's true, see what we turned up... Springsteen (pictured) has his own gift shop and restaurant in a customised

Greyhound bus run by authentic blue-collar workers, while Young has had to be fenced off due to hippies climbing on him at astrologically important junctures.

Blur were awarded a £5.2bn band restoration grant to help them stand on the same stage together, but sadly National Trust membership won't get you in free.



CHANGING PLACES



RICHARD HUTT (pictured), correspondence manager for the director general, begins an attachment as complaints director in the editorial complaints unit... Radio Nottingham **bj MARK FAULKNER** becomes the station's news editor for six months... Nottingham's **sbj AENEAS ROTSO** moves to Radio 4 to work as an sbj on *Today*... **JAMES DUFFEN** joins the BBC as a research manager on digital platforms... Business video journalist **JACKSON HEWETT**, based in New York, leaves the BBC to join Columbia Journalism School as a Knight-Bagehot fellow... **CLAIRE O'NEIL**, contracts executive, becomes team leader, rights and contracts, at Pacific Quay.

SPEAK EASY

◆ **NIKOLAY DAVYDENKO AND PHILIPP KOHLSCHREIBER** are names likely to leave Wimbledon reporters tongue-tied. But that's where the Pronunciation Unit

steps in... The unit's four phoneticians advise the BBC on the pronunciation of anything; from tennis players to diseases and song titles. The unit's online database, which provides guidance on thousands of pronunciations, has recently been upgraded. It now lets you cut and paste advice into emails and documents and includes pronunciation advice in BBC Text Spelling as well as BBC Modified Spelling



(see pronunciations below for the former). You can also create a personalised list of pronunciations. For example, if you work in sport, you might find it useful to store Nikolay Davydenko (pictured) and Philipp Kohlschreiber, pronounced nik-uh-LIGH-dav-id-YEN-koh and FILL-ip KOHL-shrigh-buhr (capitals denote stressed syllables), for quick reference.

The Pronunciation Unit will be providing week at work with regular updates on topical pronunciation issues. If you have any of your own contact pronunciation@bbc.co.uk / 02 82277 / pron.gateway.bbc.co.uk

AI SCORES

SPRINGWATCH achieved its highest ever AI for the final two episodes of the fifth series last Wednesday and Thursday. The AI of 90 bounced nine points ahead of the factual average. **Overnights** show this year's series, which ran for three weeks, averaged 3.4m viewers - a share of 15 percent. Each hour-long episode, shown at 8pm on BBC Two, also performed above the timeslot average. **Viewers' comments** were glowing with **Pulse** survey scores revealing that they loved the subject and how it was presented as well as finding it inspiring and a high quality programme.

To read the audience profile and comments on any BBC programme visit audiencesportal.com.

audiences



blogbites

Monday

Gossip - Heavy Cross
Another in a long list of song titles which send out an alternative message to that which is intended by the band. Heavy Cross could be a two word biography of lead singer Beth Ditto herself, you just need to add a comma. Granted, it doesn't take into account her voice, her band's commitment to various worthy punk rock causes, or the fact that her band can, on a good day, blow the dust off an old hat from a five mile distance, but still, pithy eh?

Fraser McAlpine, content producer
bbc.co.uk/blogs/chartblog/

Tuesday

It's that dog again
The big news - the really big news - is that my dog, Rascal, got a haircut today. I thought a photograph might satisfy all those people who email asking for updates on our family pet. I also get requests for my thoughts on the future of broadcasting but, well, mainly you ask about the dog. In fact no one really asks about the other stuff. I lied.

Jeff Zycinski, head of Radio Scotland
bbc.co.uk/blogs/jeffzycinski/

Wednesday

Conflict of party and private lifestyles
China has no direct equivalent of Hello magazine and as a result, we know almost nothing of the private lives of China's leaders. That means that there's huge amounts of interest whenever anyone gets any kind of peek into the life of Communist Party politicians and their families. There's particular interest when someone's private lifestyle appears to conflict with the frugal existence officially preached by the party. So, internet users here have been poring over photos of Bo Guagua - the son of Politburo member Bo Xilai. A social networking site appears to show Mr Bo Jr enjoying all the standard (and occasionally archaic) pursuits available to a student at Oxford. A few comments from internet users... 'How can a modest civil servant in China send his son to Oxford? I remain perplexed despite much thought.' 'It's certainly good to be an official.'
James Reynolds, Beijing correspondent
bbc.co.uk/blogs/thereporters/jamesreynolds/

Thursday

Why Ronaldo is leaving Manchester for Madrid
The Ronaldo deal is a classic case of pragmatism meeting populism. Pragmatism on the part of Manchester United, and populism on that of Real - though Madrid's plan will also be faced with hard-headed projections of the number of shirts Ronaldo and Kaka will be able to sell for the Spanish club. Back in 2003, when Beckham went to the Bernabeu, Real earned \$600m in sale of shirts and other merchandising, increasing profits by 137% in the four seasons Beckham was there.

Mihir Bose, sports editor
bbc.co.uk/blogs/thereporters/mihirbose/

Friday

So bring on the second draft...
I had no idea. I write my book, hand it in on time and it comes back like it's been marked by an English teacher. Never before has my computer seen such swathes of cutting and pasting as it did this morning. We are talking thousands of words at a time swapping places at the simple tap of a key. All very dramatic but all very necessary of course. They know what they're doing these book people.

Chris Evan, Radio 2 dj
bbc.co.uk/blogs/chrisevans/

arielview



ANDREW HARVEY

Everybody loves a bargain

THE ARGUMENTS about who gets what from the licence fee will be all around us this week as Stephen Carter's Digital Britain report sets out government policy on extending broadband through the UK and how it could be paid for.

Preserving the right to the licence fee money is central to the BBC's policy and its corporate affairs team works hard at maintaining the support of influential people known as 'opinion formers'. Nothing wrong with that; the BBC needs all the friends it can muster in the volatile atmosphere that exists around Digital Britain. But you can argue that there is another more direct route to the hearts and minds of the public who pay the licence fee and who are told week after week by rival media organisations that they should be feeling resentful about paying up.

We have argued before that the BBC doesn't do enough to remind people of what they get for a charge that works out at 39 pence a day (about a quarter of a cup of Starbucks coffee). The range of television, radio and online services, plus the learning, the orchestras and outreach projects collectively represent a phenomenal bargain. There is every reason to sympathise with competitors who are caught in the painful pincers of falling advertising and customers migrating to digital alternatives, but if the BBC wants to retain present levels of public support it needs to beat its own drum with vigour.

The junctions between programmes are used to trail some of the best things that are coming up and this space could be used for a campaign along the lines of 'What the BBC Gives You for 39p a Day'. A series of promo trails packed with excellence could hammer home a message that is too easily forgotten, especially among so much negative coverage and comment elsewhere.

Andrew Harvey is editor of Ariel

IF THERE WAS A THEME to last week's production management conference at TV Centre, it was new people in positions of power wanting to get the basics right and make life simpler.

Where have we all heard that before? Well, at last year's conference for a start. A year on there had clearly been some progress, including on smoother freelance contracts, although problems clearly remain for some weekly employees.

But here was new training academy chief Anne Morrison offering simpler ways for people to find the training they need; John Linwood, chief technology officer and FM&T director Eric Huggers' new 'basics' tsar, urging people not to reinvent the wheel all over the BBC; and Lucy Adams, eight days into her job as director of BBC people, declaring war on 'management guru speak'.

Welcome new champions of a cause close to Ariel's heart – the de-clunking of the BBC. Let's see if words turn into actions.

Cathy Loughran is deputy editor of Ariel

Where some minorities are more unequal than others

The BBC was applauded for spotlighting marginalised Britons in its imaginative white season. Now, in the middle of a history month devoted to the UK's Gypsy, Roma and traveller community, one broadcaster asks where his Romany culture is reflected on air

by Jake Bowers

EUROPE'S 12 MILLION ROMANY citizens possess no state and little territory, but are buried under a mountain of misunderstanding. With no land to call our own, Gypsy territory is always highly prized, if often bitterly contested. So when the BBC gave Britain's 300,000 Gypsies and travellers our own show called *Rokker Radio* in April 2006, the opportunity was seized with a passion.

As its creator and presenter, it was a relief finally to have a chance to tell all of our story. From legal battles over horse fairs and Gypsy homelessness, to the emergence of Gypsy jazz, rap and punk, the programme gave a perspective on the culture we contribute, as well as the conflicts we are involved in. It ended the inequality Gypsies and travellers have long experienced in broadcasting. But it proved to be a false dawn.

In December 2008, *Rokker Radio* was broadcast for the last time. It had failed to attract the support within the BBC to expand the project from an east of England regional programme into a national show. Apart from ten episodes of a Gypsy-led soap opera to be broadcast on the same



Site unseen: 'we receive no service created by, for and about us.'

local stations this year, Gypsy and traveller broadcasting in Britain is now effectively dead.

Our community is the same size as the Bangladeshi community and contributes almost £42m in licence fees, yet we receive no service created by, for and about us. I don't know of a single BBC employee from the Gypsy and traveller community.

But if representation within the BBC is dreadful, how is representation on it? For each decent exploration of Gypsy stereotypes in drama, such as a recent edition of *Waterloo Road*, there is much that is embarrassing. In

March, the best an episode of *Ashes to Ashes* could do was argue that a den of criminal Gypsies shouldn't be evicted because they were only 'Gypoies' and not 'Argies'. It's been decades since the BBC produced anything as considered as the *Travelling People* radio ballad or *Man Alive's They Steal Children Don't They?*

June is the second Gypsy, Roma and traveller history month. Undoubtedly there will be some good coverage on local BBC radio and tv, but none of the effort that marked black history month, the abolition of slavery or partition in India. On air, it

seems that some minorities are more equal than others.

BBC programme makers can do something about that. Call me (07966 786242) and I'll find you a story to help shift that balance. Whether you're a broadcast assistant or a channel controller, help me ensure that June next year really does become a month to remember.

Research by the Welsh Equality and Human Rights Commission shows what true equality for Gypsies within BBC broadcasting would look like. In 2006-07 the BBC spent £30.2m on tv and radio for the 457,946 people who speak Welsh in Wales, compared to the £52,000 it spent on Britain's 300,000 Gypsies and travellers. A similar commitment from the BBC to the Gypsy community would mean spending more than £19m. That might not quite buy us a country, but it might deliver us a voice.



Jake Bowers is a Romany journalist and broadcaster. He edits *Travellers Times Online*, www.travellerstimes.org.uk and chairs

Gypsy, Roma and Traveller History Month www.grthm.co.uk

Film that made Europe sit up and take notice

by Rob Broomby

EUROPEAN BROADCASTERS were taken aback and left in awe of the film *White Girl* that was part of last year's BBC season on Britain's indigenous urban poor. It was not just the story itself but the subject matter of the season that made an impact.

I say this because I saw it first hand as a member of the jury that awarded *White Girl* an important prize for diversity and cultural integration. The Civis Media Foundation award for television fiction was presented in Berlin to writer Abi Morgan.

Another prize, another ceremony, thank you very much and move on. Well, not quite. The thinking behind the white season of placing some acute domestic problems at the heart of the mainstream tv sched-

ules struck the jury from half a dozen nations with some force. They felt the BBC had made a significant contribution to the debate over diversity and social integration.

The drama, made by Tiger Aspect, brought to life concerns over alienation and identity for a white girl who, with her mother, flees domestic violence and goes to live in a Muslim area of a northern city. Directed by Hettie MacDonald, the film reveals the shocked reaction when her search for solace leads her towards Islam. German tv star and European jury chairman Frank Elstner called it an 'emotional, moving and provocative' film.

The BBC Two season was controversial in the UK, with some critics suggesting it pandered to racism, others that it portrayed the white working

class in stereotype. But in wrestling with cultural poverty and social breakdown in Britain's poorest white communities, it certainly answered the charge that British broadcasters have little new to offer on the subject of diversity. That's a myth which has taken hold beyond the UK, partly because British broadcasters submit so few entries to the Civis awards. It is time we as an organisation started to take this well supported forum more

seriously by submitting our best material.

Over 20 years, the Civis prize has become a pace setter in Europe, with 500 international entries a year, yet few in the BBC know of it, let alone compete. I discovered that it was by chance that it reached the jury at all, having been spotted by an enthusiastic Civis member who happened to see it.

Now German tv is trying to buy what they regard as a ground breaking film, with suggestions of follow-up discussion programmes to explore the difficult issues raised.

It's a myth that we offer little new on diversity



Rob Broomby is British affairs correspondent, World Service

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

Get off the brandwagon

I have two off the wall proposals – both anecdotal rather than a matter of hard science.

First, rather than spend a noticeable percentage of our broadcast time advertising what's coming up, other shows, cross advertising and repeating the brand every eight minutes, why not just make unmissable telly or enthralling radio?

If it's good, it'll get the listeners, or viewers. Why must we keep demonstrating our lack of confidence by wasting anything up to five minutes an hour to remind people who they are watching or listening to – just in case they happen to be filling in a Rajar diary.

Second, I have serious issues with the costs of most things bought through the labyrinth that is Quick Order, or worse still, the hotel and train booking systems.

I would like to propose that for a trial period we can book things using the system but where we can prove that we could have bought it cheaper for at least the same product, if not better, that we get to keep the difference.

I'm confident it won't be long before we realise how much outsourcing costs the licence fee payer.
Liam P J O'Leary
bj, The All England Bus/Video Nation

Return to TVC, please

Through your mail page, may I thank Paul Smerdon and the facilities management team for their friendly co-operation which allowed us to get this historic shot of two iconic Routemaster buses at Television Centre. I would also like to give Ariel readers a few details which time or space did not allow in the June 2 issue.

The photo was taken at a reunion trip for members of tv's presentation department. Some have moved on or retired, while others still work for Red Bee Media which took over the

No news is bad news for today's teenagers

News for young people is in a dire state in the BBC. *Newsround* targets a very young audience but the 13-21 age group are not being engaged and made politically conscious.

We have great resources in place; programmes like *Newsbeat* need to be translated to tv, and the BBC should deploy younger staff members, like myself, who know what makes youth tick. Most importantly, we need to shed this stuffy, complicated, inaccessible attitude to news. As Charlie Brooker put it, 'watching the news is like tuning in to episode 144 of the most labyrinthine soap opera in the world'. Why should it be like that? Current news staff should not be afraid to suggest radical solutions to the problem; don't pish posh ideas like getting young people's favourite celebs to read the news, don't dismiss the power of multimedia to get to our youth. The entire format of news must be re-invented;

young people LIKE direction, they WANT a cause, they are growing and forming views on the world, and we need to cater to that need in an accessible and dynamic way.

We have a diverse youth demographic in this country. British teenagers have relocated here from the Middle East, war-torn or economically deprived countries, Europe etc, and bring with them viewpoints and a clear knowledge of political issues. But because the BBC is not informing them further, they switch off, and turn to other sources.

Society is changing, so why do we lag behind so much? With technology now, we can practically tailor-make a news service for each individual via email alerts, social networking and interactive tv. We need to tap in to this!

Faarea Masud
BBC Coventry & Warwickshire Radio



BBC tv playout task in 2005.

The buses are owned by Radio 2's Ken Bruce, Alan Dedicoat and Charles Nove, together with Radio Berkshire's Steve Madden. All worked for tv presentation over the years.

Ariel's cover picture showed a few of the 60 former and current announcers, network directors, trails producers, editors and other transmission staff who took part.

The idea for a reunion came at the funeral of retired announcer Andy Cartledge, when an outing for everyone to catch up and keep in touch was suggested. So thanks to Andy, who unwittingly gave us a wonderful day out in Runnymede and Windsor.

Malcolm Garrett-Eynon
tv continuity announcer (1974-2001)

Testing for Tom

In a combined total of nearly 50 years at the BBC, we are only now breaking our duck and writing to Ariel. We are doing so to thank the many friends and colleagues who have supported us since the death of our son, Tom Clabburn, aged 14, from an undiagnosed heart condition in October, 2007.

Lots of you have helped raise money for Tom's memorial fund, which is now sponsoring four days

of free heart screenings at Brentford Football Club on June 26, 27, 28, 29. The sessions are organised by Cardiac Risk in the Young and, subject to availability, are open to anybody aged between 14 and 35. Full details are at: <http://www.testmyheart.org/>

We want to say a huge thank you to all those at the BBC who have helped to make this year's screenings possible and let you know we will be continuing to raise money for further screenings in west London in 2010 at <http://www.justgiving.com/tomclabburn09>.

Paul Clabburn, news
Claire Prosser, College of Journalism

Push comes to shove

What better time, than national bike week, to give a reminder to the many cyclists who disregard the 'no cycling' signs on the multistorey and Frithville gates informing them that

cycling is not permitted on the roads within Television Centre.

Teddy Driver
scenery block, TVC

No space on shuttle

Like many other BBC employees, I was glad of a shuttle bus service from Liverpool Street to TVC. Last Thursday – day three of the tube strike – I arrived at the designated area at 8.45 and waited for the 9am shuttle bus. The bus arrived at 9.45 and was promptly filled – leaving 100 or so people still waiting.

Not to worry, I thought, I'll wait for the 9.30 and the 10am service. These buses never materialised – I was there till 11.15.

What happened please?
Shamima Debar
researcher, CBBC

Jamie Hindhaugh, head of sourcing, production resources – Logistics, replies: Thanks for the feedback.

Please be assured that every effort is made to monitor and re-work the emergency timetables to help as many people as possible – and we estimate that we moved around 13,000 passengers during the recent 48 hour strike.

The traffic around Liverpool street was the worst we have ever experienced, making it almost impossible to run to schedule. We have since added two extra buses to this pick up timetable for future support; as well as introducing an 'in window logo' to help staff recognise which buses are BBC shuttle buses. Due to the demand for buses and coaches at difficult times like these we have to use many different companies whose vehicles are all different makes, liveries and models.

Thanks, too, to those staff who participated in cab sharing – around 15 percent of all cabs booked.

See the timetable on gateway for information.

OBITUARY

MIKE VINEY

Mike Viney was unassuming, hard-working, never complained in the direst of circumstances – and there were plenty of those on the road with BBC tv news – and a fine cameraman.

There are two major stories when he excelled back in the eighties.

In the first, we'd been filming in Bilbao, northern Spain, when I convinced the foreign editor to let us drive to Madrid, ostensibly to report the opening of a new parliamentary session but in reality for a night out.

We bluffed our way into the Cortes, Spain's parliament. After filming politicians in the chamber, we heard angry shouting in the corridor outside and gun-toting civil guards burst in. Ours was a grandstand view of history in the making. And Mike,

the only tv cameraman present, filmed it all, as the guards opened fire, the bullets ricocheting off the marble ceiling.

For two hours, along with the Spanish cabinet and more than 300 MPs, we were held hostage at gunpoint before our unexpected release just in time for an exclusive scoop on the *Nine*. No pictures that night as we weren't allowed to take any equipment out of the building, but when the plotters – supporters of dead Spanish dictator Franco attempting to overthrow Spain's democracy – surrendered, Mike retrieved the camera he'd hidden beneath a chair. His film has since been shown all around the world.

Two years later, on assignment in Africa when almost 2m immigrants were expelled from Nigeria, we found ourselves surrounded by hundreds of



thousands of starving, thirst-craved refugees in a jungle clearing in the west African state of Benin. They were trapped, barred from crossing into Togo and then home to Ghana.

Mike filmed the panic and pandemonium, with people trampled to death. We feared for our lives as a helicopter clattered into view with the flamboyant Togo president on board.

As the only three white faces in the steamy jungle heat, the president strode menacingly towards us and, in perfect English, asked: 'Would you like a ride in my helicopter? There are some amazing scenes.'

From the helicopter Mike directed the pilot on half-a-dozen runs to film the chaos below. We kept the president waiting, but the remarkable pictures won awards from the Monte Carlo Golden Nymph to RTS news cameraman of the year.

Christopher Morris

FROM THE VAULT

June, 1936

Broadcasting House is finely run; I can find nothing against which I can complain with any degree of sincerity or passion – or rather, I could find nothing. But recently something new has raised its head, something undefined, unpleasant and entirely out of keeping with the rest of our admirable institution. Upon this ugly new feature I am more than prepared, I am delighted, to pronounce my feelings; I refer, sir, to your own paper.

You have asked me, sir, who am a peaceful, contented inhabitant of this head office, to complain. You want me to pick on a thing that is good, and call it bad. I am, in fact, to exploit both myself and the corporation for which I work in order to give your miserable little paper a few lines' copy. Is your paper to thrive on mud-flinging, trouble-stirring, institution-baiting, and all the other symptoms of cheap journalism?

Your efforts are dishonest and despicable, and all right-minded people may be thankful that this, your first number, is certainly your last.

Felix Felton, room 428

PROGRAMME MAKING

Controller, CBBC

London
TV Centre
SM1/Ref: 12379309
21-Jun-09 06 months

Executive Editor, Comedy

Belfast - Broadcasting House
11D/Ref: 12583909
23-Jun-09 12 months

Producer, Television Current Affairs

Belfast - Broadcasting House
8D/Ref: 12300009
21-Jun-09 12 months

Radio Producer, Irish Language Unit

Belfast - Broadcasting House
7D/Ref: 12563509
22-Jun-09 12 months

Producer, Outlook / You and Yours

London
Broadcasting House
7D/Ref: 11859109
24-Jun-09 05 months

Production Coordinator, TMI

London
TV Centre
5D/Ref: 12614809
29-Jun-09 04 months

Content Assistant, Radio Music

Aberdeen
5D/Ref: 12598709
28-Jun-09

Content Assistant, Radio Music

Glasgow
5D/Ref: 12538909
05-Jul-09

JOURNALISM

Editor, Six & Ten O'clock News

London
TV Centre
SM2/Ref: 12265309
29-Jun-09

Beijing Correspondent

Beijing
10S/Ref: 12559409
22-Jun-09 2 years

Political Correspondent, Political Programmes

London
Millbank
10D/Ref: 12610509
03-Jul-09 06 months

Political Reporter, Daily Politics

London
Millbank
9D/Ref: 12610609
03-Jul-09 12 months

Assistant Editor, Look North

Newcastle upon Tyne
9D/Ref: 12120709
23-Jun-09 06 months

Broadcast Journalist, Fast Track

London
TV Centre
7D/Ref: 12612009
26-Jun-09 12 months

Broadcast Journalist, News & Current Affairs

Belfast - Broadcasting House
5/7D/Ref: 12583509
25-Jun-09

BUSINESS SUPPORT AND MANAGEMENT

Head of Sports Rights Acquisition

London
White City
SM2/Ref: 11981509
28-Jun-09

Finance & Commercial Director, BBC North

London
White City
SM1/Ref: 12211609
28-Jun-09

Advisor, Data Protection, BBC Legal

London
White City
9D/Ref: 11521509
28-Jun-09

Senior Trainer, Journalism and Production

London
Bush House
8D/Ref: 12574409
30-Jun-09 09 months

Senior Training Co-ordinator

Manchester
5D/Ref: 12613609
29-Jun-09 09 months

Broadcast Media Coordinator (Cataloguing)

London
Broadcast Centre Media Village
4H/Ref: 12607809
25-Jun-09 12 months

Team Assistant, BBC Academy

London
4D/Ref: 12616409
23-Jun-09

Advertising Manager Digital UK (non BBC vacancy)

London
N/A/Ref: 12516509
21-Jun-09

NEW MEDIA

Editor Eastenders

London
TV Centre
9D/Ref: 12453009
23-Jun-09 10 months

Production Manager

London
Media Centre
8D/Ref: 12626409
25-Jun-09 10 months

Web Producer (corporate websites) - MC&A

Bristol
7D/Ref: 710309
22-Jun-09 10 months

Interaction Designer

London
Bush House
7D/Ref: 12591809
29-Jun-09 12 months

TECHNOLOGY

Contract Manager, Transmission & Distribution

London
Bush House
9D/Ref: 12585909
25-Jun-09 09 months

TRAINEESHIPS

Design Trainee Scheme 2009

London
Marylebone High Street
TLRD/Ref: 11251309
26-Jun-09 12 months

BBC WORLDWIDE

Vice President of Research, Sales & Distribution

London
Media Centre
SENEX 1/Ref: 12341209
22-Jun-09 09 months

See Attachment

Secrets of the studio

Ann Charles went by Stepping Stones to be an engineer

'WE'VE NEVER HAD ANYONE wanting to go from production to engineering before.' It was at that point during my Stepping Stones interview that I knew things were going to be all right. Stepping Stones is the BBC-wide attachment scheme and they like funding slightly unusual placements. My proposal to swap as an assistant producer in A&M factual for a stint as a VCS specialist in radio resources seemed to fit the bill. Just 37 people received funding from Stepping Stones last year - and I was one of them.

Although I've always been interested in the technical side of broadcasting, I've not had training in engineering and my placement revolved around the VCS system, the audio editing and

used by network radio. As a producer, I already knew how to use the system from the 'front end', but my placement was designed so that I could learn how it worked behind the scenes.

It was the best three months I've had at the BBC. The radio resources team works across all the domestic networks. They've got a phenomenal knowledge and passion for radio and it's probably the most creative team I've ever worked with.

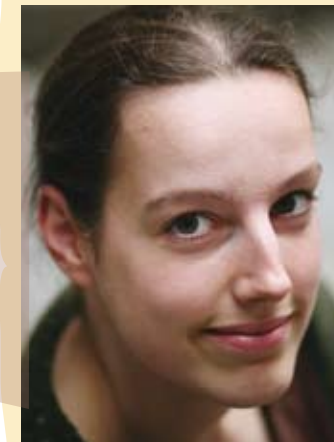
I'd never been in Radio 2 or 6 Music studios.

Suddenly, I was learning to maintain them. I've been in freezing cold apparatus rooms in corners of Broadcasting House, learned how audio is copied between different parts of the BBC and did an advanced VCS engineering course at Wood Norton. In addition, my mentor James Hart taught me how to build cartplayer and autorecorder machines. If ever Radio 2 has to evacuate its studios, they'll be using equipment I helped to make.

I returned to production with a sense that I work for the BBC, not just one bit of it. Stepping Stones attachees are encouraged to think about how they can apply their skills to the benefit of the whole organisation, so my next mission is to champion the development of our children's radio and audio services.

More info about Stepping Stones: <http://explore.gateway.bbc.co.uk/steppingstones/>

Been anywhere nice? Send your attachment stories to Clare Bolt



It was the best three months I've had at the BBC

FULL DETAILS AND HOW TO APPLY

Full details and how to apply are on Gateway at:

https://jobs.bbc.co.uk/fe/tpl_bbc02.asp

For assistance contact BBC Recruitment's Response Team on: 0800 082 8080 or 0370 333 1330

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

FREELANCE BA/ PRODUCER RADIO GLOUCESTERSHIRE

At the age of 50 you took the decision to take up a career in radio. Why?

I've always loved radio, and I particularly listened to Radio 4 when I was in my late twenties and early thirties and I was at home with the kids. Years ago I did a City and Guilds in radio journalism when it was still tape. I finished that course and did quite well, but my husband got a new job and we moved to London as a family.

Does this mean that you didn't pursue it?

I had only just qualified and I had no experience. I could look back and ask myself what if I'd done that 20 years ago, but I didn't - I was a full-time mum to three children and my job was the family. I lost that confidence to go forward.

I am originally from around Cheltenham and came back here two and a half years ago. I'd gone through a divorce, and my children are older - it was now or never.

Have you done any recent training?

I did a post-grad at the University of Gloucestershire and a bit later went to the BBC in Gloucestershire and ended up on the CSV action desk as a volunteer. I also wrote a piece for the website during the floods in 2007. This was an interesting time for the station because the BBC rose to the challenge. I learned a lot about the value of public service broadcasting and how a station such as Radio Gloucestershire is at the heart of the community.

That encouraged me more, and I got some training on ENPS and Radioman and I finally got my first paid shift a year later.

What do you do for Radio Gloucestershire now?

I have been working as a freelance ba/producer for nearly a year. I kept turning up and I think it got me noticed. I've learned many new skills. The technical stuff was daunting at first but I've got to grips with it now.

I work across a variety of programmes: mid-morning, lunch and the 11am-7pm slot. I've made some audio packages for these programmes and I've just finished my first proper 'commission', a weekly series of audio packages about people just like me, those who have changed careers mid-life. I'd like to think that talent can be encouraged, irrespective of age.

Did you ever doubt yourself?

There were days. The lack of continuity doesn't help. You might work for a week and then not work for another two weeks. In that time a programme can change and there might be a new feature, so you have to adapt quickly. This can be a bit scary. You get moved about all the time, so you don't really have a comfort zone.

Do you think there is age discrimination?

I'd have to say yes. I believe that older people have a huge amount to offer, and

MAXINE NELMES



PHOTOGRAPH: MARK BASSETT

CV MAXINE NELMES

Degree: BA, media and cultural studies, Middlesex University (mature student in my thirties); post-grad certificate in broadcast journalism, University of Gloucestershire (in my forties).

First job: secretarial trainee, aged 17, with the Dowty Group in Cheltenham. We could only wear skirts and dresses.

Career landmarks: Working for Stephen Dunmore when he was chief executive of the Big Lottery and the chairman and founder of fgleaves.com; getting my first paid shifts at Radio Gloucestershire and my first feature commission.

Family: two sons, who live and work in London, and a daughter studying performing arts in Leeds.

having an age range in the workplace is hugely beneficial. Youth have energy and they are brave, but older people see the bigger picture and can perhaps take a step back because of their previous experiences. Also, the workforce is ageing and they have a lot to offer in terms of programming. We are an influential audience - we have money to spend, we have interesting lives and many of us have great careers.

Do you think your age played a factor in trying to get a new job?

I do have a family, a house to run and commitments, but I'm not trying to be a ba on Radio 1, for example. You need to think sensibly about where you will fit in well.

The Radio Gloucestershire demographic is a bit older and I kind of fitted in because I had something in common with the audience. This was a long-held ambition for me, but I had to be persistent. It meant becoming a familiar face around the station and trying to get myself noticed. But it's true that younger people have perhaps more time to dedicate to this. I knew the minute I stopped turning up, someone else was going to turn up right behind me.

What advice would you give to people who want to do the same thing you have?

You need support, you need to plan and you need to think about finance. You

might be the junior when perhaps you were used to a more senior role. You'll once again be the one who doesn't know what to do in certain situations. This takes courage. You might have to ask someone of 25 how to do something that they can do inside out and back to front.

You were apparently Miss Gloucester many years ago...

I was working on the John Rockley show and we had a conversation about this year's Miss Gloucester competition because of plans to revitalise Miss Cheltenham. I told John that I'd been Miss Gloucester when he was about six! We had a chat and a giggle on air about it. The office thought it was hysterical and posted a picture of a much younger me on the website.

What do you do when you're not working?

When I moved to Cheltenham I undertook a huge refurbishment of my new house. It was the whole thing - from a new roof and heating to kitchen and bathrooms. It's a listed house, so there were issues regarding planning and listed-building consent. The best bit was choosing all the colour schemes and fixtures and fittings.

I also play a bit of tennis and I'm learning about what to plant in my garden.

What's your next step career-wise?

I like telling people's stories, so more features would be good. And I'd quite like to be an advocate for people who would like to change careers when they are older. I was watching *The Apprentice* the other night and I thought what they needed was to get a group of older people together and see if they could perform any better. But it might not make for such interesting television.

Interview by Carla Parks

foreign bureau



JOYCE
YEUNG

BBC WORLDWIDE
HONG KONG

HONG KONG, TRANSLATED as 'fragrant harbour' in Chinese, is where I was born. It's an incredibly vibrant and dynamic city, where east meets west, and one of the most culturally diverse places in Asia. With its high rise buildings, Hong Kong is often referred to as a concrete jungle so people will be surprised to learn that more than 70 percent of the city is, in fact, green fields.

During its recent history, Hong Kong culture has been heavily influenced by the UK. Like a lot of locals, I developed an affinity for the BBC brand from a young age, mainly from its news and radio output. Sitting down to watch *Doctor Who* is one of my earliest memories of the BBC.

It's incredible to think how the BBC brand has developed in Asia. The first big wave must have been when *Teletubbies* launched here about ten years ago. All of a sudden children in China, Korea, Singapore and Thailand were crazy about Po, Dipsy, Laa-Laa and Tinky Winky. Now we have launched the world's first *Teletubbies* branded 'edutainment' centre in China, where children can come and have fun with their on-screen friends but learn at the same time.

My typical day starts with a train ride to Wan-chai, where the Worldwide office sits in a tall

Respect or 'giving face' is important in China and Japan

office block. A walk through a corridor of colourful posters is followed by a glimpse of Victoria Harbour through the windows. The office opened in 1994 with a small team but since then we have grown to nearly 25 people, with offices in both Hong Kong and Tokyo. My job involves

a substantial amount of travel. Given the wide spread of our business across Asia, we often experience cultural differences in the way business is conducted. Respect or 'giving face' is hugely important, particularly in China, Japan and Korea, and sometimes watching out for what is unsaid is more important than what is said in a meeting.

Over recent years, as technology has developed and opened up new platforms and outlets for western content, British programmes have gained in popularity. Our natural history, drama and children's programmes consistently perform well within the region.

In China, where media is highly regulated, we are active in selling local formats and making Chinese versions of shows such as *Dancing with the Stars* and *Just the Two of Us*. Co-productions are also strong for us, like the stunning natural history title *Wild China*. The Asia media scene has been very robust over recent years and we expect this trend to continue, despite the current economic climate. The launch of new digital tv and online platforms, as well as wireless devices, offer lots of opportunities for BBC Worldwide content in Asia, and local teams are looking forward to exploiting these.

Joyce Yeung is senior vice president and general manager, Asia, Worldwide sales and distribution

green room

THE ARIELATOR

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



UPSIDE Yorkshire-based *Politics Show* producer **Sean Stowell** got an interview with Barry Sheerman, in which the MP criticised Gordon Brown. 'What he said was devastating

– that Brown ignored the Parliamentary Labour Party at his peril and that he had been doing so for weeks. It was bad for democracy,' Sean recalls. Within a couple of hours, the interview was on the News Channel, Radio 4 and 5 Live, and a clip was shown on the *Six O'Clock News*.

Losing is not something that comes naturally to F1 driver Jenson Button, but he met his match in a triumphant **Arlo White**. The *Today* sports presenter set up a mini racing circuit with repainted miniatures of Button's F1 cars for a showdown ahead of the real thing – the British Grand Prix – on June 21. Watch the Scalextric race for yourself here: tinyurl.com/5liverace

DOWNSIDE Tom Percival, a ba/producer at Radio Northampton, has tried to survive on £63 a week (£28.10 after he's paid his weekly bills) to discover the reality of being on the dole for a series of two-ways and an audio diary on the BBC Northampton website. 'It feels very draining because finances are constantly on your mind,' he says. Food buying was also fraught with dilemmas. 'You're not looking for what you'd like for dinner but what you can afford.' Tom is planning to make a 30-minute radio documentary about his experiences.



EARWIGGING OVERHEARD AT THE BBC

... 'Are you disease-free?'
'Well, my hands are clean.' ...

... Is Woody Allen Jewish? ...

... I was still in my school uniform when I stroked Terry Nutkins's snake...

... You can see people doing it on YouTube! ...

... Have you got the palm tree? ...

... I'm going to come at half ten and play with you and your bird...



BOK AT BEDTIME



THE JOYS OF TWEETING have mostly escaped green room – until now. Radio 4 announcer Kathy Clugston found herself bored on a train journey home and invented a game that has captured the imagination of Radio 4's many fans.

Enter *Radio4minus1letter*, a twitter version of clever wordplay. The idea is that you take a programme on the network, miss off a letter and write a witty blurb for what results, in just 140 characters. Here's the example Kathy used to kick it all off: Gardeners Question Tim – outdoor dilemmas solved by someone named Tim.

By the following morning, there were incredibly about 3000 tweets of fake programmes. As *I'm Sorry I Haven't A Clue* enters its 51st series

this week, the first tweet of our very edited selection is rather apt.

■ *I'm Sorry I Haven't A Clue* – a snooker-based comedy panel show

■ *Loose Eds* – Stourton, Mair and Reardon on a bender

■ *Arming Today* – making sure Humphrys, Evans, et al are properly equipped for dealing with politicians

■ *Jus A Minute* – contestants have 60 seconds to produce a tasty gravy without repetition, deviation, hesitation or Bisto

■ *Bok At Bedtime* – members of the South African rugby team read from their memoirs

Go to the Radio 4 blog to see more:

<http://tinyurl.com/R4wordplay>

In search of heavy metal

AS IF DIY wasn't bad enough, imagine if you were trying to assemble something and a crucial component went missing. It happened to the religion and ethics team in Manchester. While there was a hot spell, a mysterious 'heavy metal object with holes in it' was used to prop open some fire doors.

Lo and behold, the metal thing went missing. An email plea went out, asking for its return. Turns out its true calling was as a base for a brand-new coat stand. Last Friday there was some good news: 'The missing round, heavy, metal object with holes in it is no longer missing,' announces jubilant pa Sarah



Sarah Davenport: overjoyed apparently

Davenport. 'The item in question was found last night, hiding in the store room next to the lifts, where it had been locked for some six days.

'It is now recovering from its ordeal and the prognosis is good that it will make a full recovery and take up its position as the base for the coat stand.' We do love a happy ending.

WE HEAR THAT...

YOU'RE FIRED! Well almost. Richard Moss, political editor for the North East and Cumbria, made the bold move of asking Alan Sugar whether his role as its enterprise tsar was just 'window dressing' for the government. 'What a nasty question,' replied the peer-to-be with disdain, at an event for young entrepreneurs. 'That was me told, if not humiliated in front of my peers,' Moss lamented. At least he put the question. Other hacks at the event were told the subject was off-topic and kept schtum.

MORE SALMONWATCH (Peter Salmon, that is). It was only his second week in the job of director of BBC North, but already Peter is making some permanent changes to his domestic life. It appears that the thing to do when appointed to a high-powered job is to get a puppy. Peter has followed in the steps of the Obamas and welcomed this little scamp into the family home.



MOST COMPUTER glitches are plain annoying, but occasionally one will come along that has amusing consequences. A recent error between

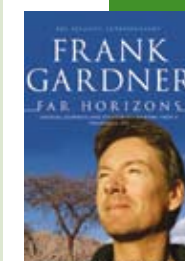


two computer systems resulted in Berlin correspondent Steven Rosenberg becoming a rather cute squirrel. We think it has the makings of a Disney blockbuster – *The Adventures of Ace*

Reporter Steven Squirrel.

5 LIVE nearly caused a serious delay to the Epsom Derby after official radios, used to supervise the big day, started picking up Sport on Five's output as the horses arrived at the starting stalls. Instead of instructions from the stewards' room, baffled racecourse staff heard presenter Mark Pougatch updating the racing, football, rugby, F1, cricket and golf news on one of the most hectic Saturdays of the summer. The incident seemed to reinforce recent Rajar figures that showed Pougatch reaching more people than ever.

Win a signed copy of Frank Gardner's new book *Far Horizons*



From being chased down a Tokyo backstreet by a Japanese gangster to slalom skiing in the Alps after losing the use of his legs. In his new book, *Far Horizons*, security correspondent Frank Gardner reflects on his extensive travel adventures. We have five signed copies of *Far Horizons* (rrp £18.99) to give away.

To enter, answer this question: Why was Frank Gardner made an OBE? Email ariel competitions by June 23. Signed copies are also available from the BBC Shop at TVC. Mail order is available outside of London.