

# ariel

# BBC

# 50

YEARS

TELEVISION CENTRE







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# Testing times as BH moves are spelled out

by Cathy Loughran

**THE WHOLE** of Audio & Music production and management, along with Radio 3 and Persian TV will move into Bush House for three weeks this November as Broadcasting House and Egton Wing empties for essential system tests.

BBC Arabic will shift from Egton Wing to TV Centre, Radio 4 commissioning into neighbouring Henry Wood House and the network's continuity and presentation operation, 100 miles away to Wood Norton in Worcestershire.

In an email to all the teams affected, Andy Griffie, editorial director of the W1 project, did not underestimate the upheaval ahead: 'We appreciate that this is not an ideal situation, but it is necessary,' he told colleagues.

'A project of the size and scale of Broadcasting House demands this level of testing if we are to have a building that is fit for purpose.'

Options for BBC London tv, radio and online are still being discussed. Other moves include:

- Radio 7, Radio 4 commissioning and scheduling, A&M HQ to Henry Wood House;
- Radio 4 continuity and presentation announcers to Wood Norton – always earmarked as an emergency broadcasting centre;

- Radio 3 continuity to Western House, W1; Maida Vale will be home to the Proms team;
- Euroclassic and international relations teams to Brock House, W1.

Testing of power supplies, lighting, heating/cooling, fire alarms, lifts and other essential services will be put through their paces over a total of ten weeks, from September 14, but the critical three week period, starting November 1, is when the work would be too disruptive to allow staff and broadcast operations to remain.

A special W1 project team has been working on the plan for a month and a half, with the aim of keeping disruption to a minimum, Griffie said. The whole plan is still subject to finance committee approval.

'We've tried to keep as many people as possible in London and in existing BBC premises. The most difficult part has been managing technical facilities,' he said.

The response of A&M production manager Salley Rear to the prospect of the move was typical of many colleagues: I do feel a bit worried about the IT stuff and it wouldn't surprise me if it ended up being six weeks rather than three. It'll have to work or we lose output and then we'll all look a bit stupid.'



French president Nicolas Sarkozy does the honours at the unveiling of a plaque marking the 70th anniversary of General de Gaulle's historic wartime address from Broadcasting House to occupied France. Carla Bruni-Sarkozy was inevitably the focus of attention as she joined her husband, BBC Trust chairman Michael Lyons and Mark Thompson at the BH commemoration.

PHOTOGRAPH: JEFF OVERS

## GMTV is the one for Bleakley

**AFTER WEEKS** of speculation, and the unusual step of releasing a personal statement whilst contract negotiations were underway, Christine Bleakley is going to ITV, for a reported £6m pay package.

It was announced on Sunday that the BBC had called time on the prolonged discussions with the *One Show* host. A spokesman said: 'We have been in discussions with Christine Bleakley about her new contract ever since she told us in April that she wanted to be a part of the relaunched show following Adrian Chiles' departure. With that in mind we made a full and final offer to her several weeks ago and made it clear we would not be entering into a bidding

war with other channels. Christine is still unable to make a decision and therefore we have regretfully withdrawn our offer.'

It is understood she had been offered an increase in her cur-

rent salary, and wider presenting opportunities.

Bleakley, who said she was 'torn' by the choice before her, will now join her former colleague at *The One Show* Adrian Chiles on the GMTV sofa when ITV relaunches its breakfast programme in the autumn.

Chiles, who made no secret of his desire to work with Bleakley again, left the BBC earlier this year after the corporation announced that Chris Evans would host the *One Show* on Fridays.

*The One Show* is currently off-air, and when it returns after the World Cup new host Jason Manford will be sitting alongside Bleakley. The BBC expects her to remain until her contract expires in September.



Christine Bleakley

## NEWS BITES

**CBBC IS** to screen a programme on how drink affects young lives. *Living With Alcohol – A Newsround Special*, presented by Barney Harwood on July 5, will focus on three children whose lives have been affected by their parents' relationship with drink.

**THE FIRST** episode of *Doctor Who – The Adventure Games* received 524,299 download requests in the first 12 days of availability. In addition, the website reported a week-on-week increase in unique UK visitors of more than 67 per cent in the full week the game was available.

**A NEW** audio collection from BBC Archive features interviews with World Cup 1966 players Geoff Hurst, Jimmy Greaves, Gordon Banks, Ray Wilson and Jack and Bobby Charlton. Eventually 21 footballer interviews will be available in the Football Legends collection. Go to [www.bbc.co.uk/archive](http://www.bbc.co.uk/archive)

**AUTHOR MICHAEL** Morpurgo visited Pacific Quay last week for an interactive session with children. In the third Authors Live event to be held at PQ, in association with the Scottish Book Trust, he took questions from local pupils and children viewing online in schools across the UK.

**LOOK NORTH** Yorkshire has won a Royal Television Society (Yorkshire) award for best news coverage for its reporting of the heavy snow earlier this year. Veteran cameraman Keith Massey received a lifetime achievement award and bj Emma Blackburn was named best newcomer.

**CHUMBAWAMBA, CERY** Matthews and Kanda Bongo Man will be among the performers at July's WOMAD festival for which Radio 3 has exclusive rights. The event takes place at Charlton Park, Malmesbury, Wiltshire.

**NICK WELLS**, controller Future Media R&I, has received the IEEE Consumer Electronics Society Engineering Excellence Award for 'contributions towards the development of the second generation digital terrestrial television system DVB-T2'.

**NEIL CHUGANI** has quit as chief operating officer for BBC Worldwide, to take up a similar post with indie production company Shine Group. He had been in the job for three years and his deputy, Philip Vincent, has taken over on an acting basis.

**THE TELEVISUAL** Intelligent Factual Festival, on June 30 and July 1 in London's Gibson Hall, has a 15 per cent discount for BBC staff – making a two-day pass £211.65. Speakers include BBC One controller Jay Hunt and BBC Four controller Richard Klein. [www.televisual.com/festival](http://www.televisual.com/festival)

**GOOD FOOD** won the Consumer Media Brand of the Year title at the Periodical Publishers Association Awards

**THE BBC PLAYERS** are holding open auditions in W12, on June 28 at 6pm and June 29 at 6.30pm, with recalls on June 30. If you'd like to audition, or help with productions in other ways, email [Hannah.booth@bbc.co.uk](mailto:Hannah.booth@bbc.co.uk)



# Does it have a golden future after all?

by Sally Hillier

**TELEVISION CENTRE** has had its day; long live Television Centre. That is the message this week for the iconic building, symbol of a golden age of programme making, as it prepares to celebrate its 50th anniversary.

The plan is to sell the landmark premises, parts of which are listed, by 2013, but at a Creative London conference on Monday, hosted by the BBC at White City, chief operating officer Caroline Thomson painted a picture of a future in which the 'concrete doughnut' figured prominently.

Even after its disposal by the corporation, it could continue to 'live on', she suggested, as the centrepiece of a new creative hub of media organisations, arts groups, facility providers and even fashion houses.

'Our vision is to turn this area [W12] into a global centre for London's creative industries with the BBC at its heart,' she said. 'In doing so, we shall be shaping an entire community, replacing the buzz of Television Centre with the buzz of an entire neighbourhood.'

A fresh approach was needed, she explained, because although TVC, which opened on June 29 1960, 'was

brilliantly future-proofed' for its time, it had outlived its usefulness.

'It is clear that a building that was envisaged as a self-sufficient island for public service broadcasting cannot fulfil everything the BBC needs in today's media environment,' she said. 'Now that the UK is home to a thriving independent production sector, the 'Fortress Beeb' mentality is rightly consigned to history.'

The inward-facing circle, which gave TVC its distinctive look, was also wrong in terms of broadcasters' relationship with the audience, Thomson believed. 'Modern audiences not only expect to be able to watch whenever and wherever they want – they want to be involved, to engage with producers and see what is going on. That wasn't the way it was supposed to work in 1960.'

Echoing this view, Chris Kane, head of Workplace, told Monday's conference that the world's most famous tv complex was 'no longer fit for purpose', and that something 'more open and outward-facing' was required.

'Television Centre served a broadcasting age but this is a digital age,' he said.

He added that the BBC had 'learned a lot' from its experiences of establishing



Concrete doughnut: symbol of a fantastic age of programme making 'but no longer fit for purpose'

'creative clusters' in other parts of the UK such as Glasgow and Cardiff and he hoped that Monday's event, which was attended by around 150 business and creative industry representatives, would be 'the start of a big

conversation' about the regeneration of W12. Stephen Greenhalgh of Hammersmith and Fulham Council described the area as 'an exciting development opportunity'.

**Happy Birthday, TVC, Pages 8-9**

## TV violence 'acceptable'

**VIEWERS THINK** current levels of violence on television are generally acceptable, new research suggests.

And while they perceive the world as an increasingly violent place, most people don't think tv is directly to blame.

Other findings in Editorial Policy's survey of the acceptability of violence to audiences include that:

- there was less concern about violence in pre-watershed drama than anticipated;
- respondents were surpris-

ingly tolerant of violence in cop shows like *The Bill* and precinct dramas like *Casualty*;

- most people didn't find sexual violence objectionable if it was essential to the story – although they didn't want to be 'ambushed' by shocking scenes straight after the watershed.

In both factual and fictional output, established titles like *Panorama* and *Waking the Dead* were likely to be trusted more to push the boundaries.

BBC News usually got it

right, in terms of showing restraint in violent tv footage, respondents said, but younger viewers thought the BBC could 'fall behind the times', competing with harder-edged content from other broadcasters.

New guidance for BBC programme makers, on violence in post and pre-watershed drama and depiction of violence in news, will be issued this autumn. Read the full research report at <http://tinyurl.com/38tzt70>

**It's all about context, P10**

## New move to increase number of managers with disabilities

by Cathy Loughran

**A PILOT SCHEME** is aiming to increase the numbers of people with disabilities at management level in the BBC.

From November, eight placements for disabled managers with the potential to take their careers further within the organisation are being offered in London, Cardiff, Birmingham and Bristol.

A sister scheme to the long running Extend programme, BBC ManageAble is seeking people with a proven track record, qualified to take on eight-month paid placements across journalism, technology, finance, project and business management.

The vacancies – open to external candidates and internal

applicants as an attachment – range from a project development producer in entertainment to a local radio business manager and senior commercial manager.

Funded by the BBC diversity centre and involving the BBC Academy's college of leadership, the scheme offers training and development opportunities, with an emphasis on transferrable skills. As with the entry level Extend scheme, people can compete for permanent jobs at the end of the eight months. Almost 70 per cent of disabled people in Extend placements have gone on to further BBC employment.

The BBC now has a senior manager disability target of 4.5 per cent, to be reached by 2012. Currently 3.4 per cent of senior

managers declare a disability.

ManageABLE was an 'exciting' next step to Extend, said Amanda Rice, head of diversity: 'It is one way to help us move towards our target for disabled people working at SM level, and help create a greater diversity of voices in our boardrooms.'

The BBC Disabled Staff Forum has criticised the first ever senior manager target as unambitious, but deputy chairman Geoff Adams-Spink said the BBC ManageAble pilot was to be commended.

'We're particularly pleased that it is open to BBC employees because glass ceilings and lack of career progression have long preoccupied us,' he said.

Applications close on July 12. For more information go to [bbc.co.uk/jobs.manageable](http://bbc.co.uk/jobs.manageable)

## It's animal magic as £1m is raised

**THE SPRINGWATCH** team didn't just have a wild night in on Sunday, but a very successful one too, raising around £1m for the BBC Wildlife Fund.

BBC Two's *Wild Night In* attracted 1.29m viewers (5.5 percent share) with Kate Humble, Chris Packham and Martin Hughes-Games fronting the fundraising extravaganza at London Zoo as part of the Wild Season appeal.

During the two-hour programme, which aimed to raise awareness of the plight of threatened creatures, such as sea turtles, tigers and Rwandan gorillas, and wild places in the UK and around the world, the trio was joined by celebrity guests including David

Attenborough, Graham Norton and Edith Bowman.

'We are delighted that so many people engaged with *Wild Night In*,' said Tim Scoones, executive producer of the programme.

'It was a very exciting and successful part of the whole Wild Season appeal for the BBC Wildlife Fund.

'We want to thank everyone who has donated or taken part in raising money so far. And we are hoping that fundraising will continue until the end of the appeal season in August.

The full amount raised during the Wild Season will be announced in *Autumnwatch*.



Didn't they do well: Kate Humble, Chris Packham and Martin Hughes-Games



# Extra effort for extraordinary story

The publication of the Saville Report into the events of Bloody Sunday made news around the world. BBC News sent in extra people, BBC Northern Ireland ran special programming – but arguably the greatest pressure lay on the staff of BBC Radio Foyle. The station, which shares some programming with Radio Ulster, pulled out all the stops. Editor **Michael Tumelty** explains

**IT'S IMPOSSIBLE** to overstate the impact that Bloody Sunday had on Derry. So as the local station Radio Foyle had to offer extraordinary coverage of an extraordinary day. It had never faced planning and covering such a momentous story as that promised by Lord Saville. It quickly became obvious there was no room for anything that would get in the way of the main aim: bringing the story to listeners. Out went the comfort zone of programme schedules with their distinct formats, teams and presenters and in came, forgive the technical jargon, a great big flexible space – five hours as it turned out, to fill with reports, discussions, explanations, analysis, reactions, comments, opinions and live coverage of events as the day developed.

Out, too, went the 'little empires' we all build and sustain without really questioning them. It soon became clear our colleagues in Radio Ulster and across BBC Northern Ireland were thinking the same. So in came plans for an unprecedented joint programme the day after publication between *Good Morning Ulster*

and Foyle's *Morning Programme*. The co-operation and collaboration extended throughout, from engineering to editorial. Were there big debates about who would be where, who would get what, where this or that appeared in the running order? Er, no. It happened easily and – more to the point – naturally. The result was a stronger programme for both sets of listeners.

On the day itself we were clear – to cover the event properly for our diverse audiences we needed to have producers and presenters in at least four places, as well as our Northland Road studio.

People fanned out across the city. Enda McClafferty anchored the live programme from a café overlooking Guildhall Square; Mark Patterson was in the mainly nationalist Bogside; Sarah Brett in the largely unionist Waterside; and Gerry Bradley at the City Hotel, in a select group of 50 journalists who were 'locked in' for an advance sighting of the report.

Jenny Witt was in the crowds with a roving mic, getting reaction from the marchers arriving from



PHOTOGRAPH: BBC RADIO FOYLE

**Back row: Enda McClafferty, Larry Deeney, Michael O'Donnell, Freya McClements. Front: Emma Taylor, Teresa Craig, Jenny Witt, Grainne Deeney**

the Bogside to the jubilant families emerging from the Guildhall. The result was an emotionally electric broadcast that left engineer Ken Doherty and those back in the

studio wishing it would never end. In the days since, several normally no-nonsense listeners have described our coverage as the best the station has ever produced.

## The day we captured a cacophony of cheers

by Jenny Witt

**MOBILE PHONE – CHECK.** Comfortable shoes – check. Portable kit loaned by BBC Radio Ulster – check. I am ready to broadcast 'on the hoof' from the crowds gathered to hear what Lord Saville has concluded.

Our five hour special begins with lives from across the city. The atmosphere is thick with anticipation, and it comes across on air.

My colleague Michael O'Donnell and I walk into Guildhall Square with the Bloody Sunday families, who carry gigantic banners of the 14 victims. We snatch emotional live vox pops with people who are already in tears. Then comes one of the day's



**Guildhall Square June 15 2010**

iconic moments. Above us in the Guildhall, some small stained glass windows suddenly open and four relatives' hands emerge. They give the 'thumbs up' to the report – breaking the embargo by roughly three minutes. Around us there's an ear-splitting cacophony of cheering,

clapping and whoops of joy.

I can no longer hear Enda, our presenter, but we keep up the commentary. This is history in the making. And it is a privilege to be there to broadcast to people who can't witness it. We stay on air for another hour, gathering first reaction from the ecstatic families; from deputy first minister (and former IRA commander) Martin McGuinness, who was there that day in 1972, and other campaigners. When the programme ends we regroup in our makeshift studio – hot, exhausted, and proud of this marathon broadcast. As a small team faced with a huge event we have done the best we can.

*Jenny Witt is a Radio Foyle journalist*

## This was a day I won't forget

by Gerry Bradley

**AS I WALKED AROUND** Guildhall Square just before midday, I met a man who lost a relative on Bloody Sunday. He said to me 'The way I feel today is how I felt in the days after Bloody Sunday... sick to my stomach.'

At the lock-in officials from the Northern Ireland Office brought out sealed boxes containing the summaries of the report. I'm naturally a slow reader. But there was no time for that. There were five BBC journalists there; we agreed to read a chapter each and write a clear précis. It was stunning. All the people shot dead were innocent. The army fired first. None of the dead was armed.

None posed a threat. No warning was given before soldiers opened fire.

Denis Bradley, a former priest, came over and said: 'This is so damning of the Paras.' As soon as we were allowed to leave I ran to Café del Mondo, where Radio Foyle had set up for the day, past thousands of people who'd gathered to witness history. My job now was to tell the story to the tens of thousands who weren't there. And to do so with accuracy, clarity and balance.

I don't remember Bloody Sunday. I was seven. But I will never forget June 15, 2010 the day the people killed on the streets of my home city were declared innocent. *Gerry Bradley is an SBJ with Radio Foyle*

## Bonuses but no guarantee of pay rises at Worldwide

by Cathy Loughran

BBC Worldwide staff will learn in the next few weeks whether they're in line for annual pay rises, although chief executive John Smith has indicated that the company will follow the BBC's lead by not offering a blanket increase.

In what is expected to be a record

year, with profits of around £140m, performance-related bonuses would be paid, at various levels, a spokeswoman said, as a continuing incentive to maximise returns to the BBC.

Since Smith took over as CEO in 2004, close to £1bn has been ploughed back into the BBC in cash and dividends. He confirmed this week that bonuses would be paid 'top

to bottom', where people had met profit targets, but he told the Guardian that 'the chances of an across-the-board [pay] increase are slim'.

Last month, Mark Thompson quoted a figure of £140m for the 2009/10 financial year – a record pre-tax profit for the commercial arm. Ahead of publication of its annual review and accounts next month, BBC Worldwide says that total is 'indicative'.

'This year has seen a tremendously strong performance, but that doesn't mean we don't recognise the need for restraint,' a spokeswoman for the company told Ariel.

'We operate in many different countries and markets vary, so there will not necessarily be a one-size-fits-all pay award. BBCW is actively reviewing pay and will keep people updated in the next few weeks,' she said.

■ BBC Worldwide's green credentials have been acknowledged with the internationally recognised ISO 14001 certification for environment management, including the way it pro-

duces its magazines and minimises its carbon footprint through travel.

■ The company was the world's first publisher of both a magazine and a book on eco-friendly FSC paper, launched an ambitious green travel policy in 2008 and has blazed a trail with rainwater harvesting, photo-sensitive lighting, and energy-saving IT equipment.

■ Flight emissions are being brought down, says David Halford, BBC Worldwide head of environmental policy, with new plans for greener packaging next in the pipeline.

■ Worldwide has licensed *The Weakest Link* brand to online gaming company Amuso, while a free version of the game based on the programme will continue to be available on the BBCW international channels website, BBCEntertainment.com. The commercial game costs £1 a play.



**At the helm: chief exec John Smith**



# ANY 1 FOR TENNIS

Wimbledon is under way and the Radio 1 team proves it has balls during a masterclass with hard hitting Greg Rusedski

by Lisette Johnston

**I HAVE NOT** been on a tennis court for nearly 20 years – a mix of poor hand-eye co-ordination and losing the under 12s final three years in a row put me off. But with Wimbledon just around the corner I couldn't turn down the chance to pick up some much needed tips from tennis ace Greg Rusedski who will be commentating for the BBC.

Rusedski, who has one of the fastest serves in history at 149mph, gave a tennis masterclass to Radio 1's Edith Bowman, Matt Edmundson, Reggie Yates and Jo Whiley at a club close to where the championships are taking place. The four looked the part in their tennis gear, while early morning presenter Dev went for a more retro look for his role as ball boy – complete with long socks and fitted shorts.

'It's like a speeding bullet' he ex-



What a racket: Jo Whiley, Edith Bowman, Greg Rusedski, Reggie Yates, Matt Edmundson and Dev

claimed as the tennis pro smashed the ball towards his opponent. Observers were forced to duck for cover on occasion as the djs' returning balls went askew, landing in nearby gardens, on the clubhouse balcony and in a camera bag.

The Radio 1 team learned serving techniques, back and forehand grips,

and even managed the occasional rally with Rusedski before he sat down to commentate on their game of mixed doubles.

'They asked me if I would come down and give some tennis lessons to the guys at Radio 1 and see how much I can improve them,' Rusedski explained.

'I've seen a lot of talent today. Dev has definitely got the look if nothing else, Reggie has a good attitude and enthusiasm and Edith had a solid backhand and had some good returns.

'When Queen's Club and Wimbledon are happening parks get buzzy and everyone goes tennis crazy for

a month, especially if there is a Brit who might win the tournament. It's good to see people on the courts and it's a very sociable game, but I wish people would continue to take it up after that month.'

And what does he think Britain's chances are on Centre Court?

'Andy Murray had a great start in the Australian Open but in the last few months he has gone off the boil. Hopefully he can change something upstairs and get his positivity back.'

And how did Rusedski's pupils feel about the tutor and his tennis tips?

'I've never played tennis properly before and genuinely cannot remember the last time I had a racket in my hand,' laughed Reggie Yates.

'Greg can serve the ball ridiculously quickly, but he's brilliant and it has been great fun.

'After playing today I have a new found appreciation for tennis because it is very difficult so I take my hat off to anyone who can play – and I may well tune into Wimbledon.'

'When he serves at you, you just want to get out of the way. But he's been really good at teaching us,' commented Jo Whiley, who said she just was not fast enough to hit the ball back every time.

'I had a series of lessons years ago but I haven't played in ages. I just remember being at school and not knowing what to do. The class was really good and Greg really helped us, but I don't know how I was meant to concentrate on the game when I had Dev as the ball boy dressed as he was!'

## COMMENTARY ACE READY WITH A VOLLEY OF FACTS

by Claire Barrett

**ROGER FEDERER** powered down 50 aces during last year's Wimbledon final. Endorsement rich Maria Sharapova signed her first deal with Nike at the age of 11. Venus Williams likes to travel with her Havanese pooch, Harold.

You think it's easy pulling out gems such as these, like rabbits from a hat, to brighten a broadcast? Actually, it's a full time job. Radio 5 live tennis correspondent Jonathan Overend spends his year on the trail of the professional tennis tour, storing up the stats and getting to know the players, their games, their motivations and their lives away from the courts.

He arrived at Wimbledon, where he is heading the station's commentary team, via Melbourne, Miami, Rome, Madrid and Paris. 'I've been watching a lot of tennis,' he tells Ariel. 'The knowledge you build up of players' favourite shots, preferred serves and weaknesses has become pretty much locked in the memory bank.'

That bank will be raided over the coming fortnight to fill the extended airtime that Wimbledon demands. 'It's the showpiece tennis event,' agrees Overend. 'In terms of profile, you can't get bigger than Wimbledon.'

Well, apart from the World Cup. 'There will be more football and less tennis on 5 live,' accepts the former BBC Essex sports producer, who will see some of his live commentaries spill onto digital sister station, Sports Extra, to

make way for the likes of Messi, Ronaldo and Rooney.

But 5 live's tennis team has a few big names of its own to boast. Former Wimbledon champions Michael Stich, Pat Cash and Jana Novotna will be sharing their expertise, alongside Britain's nearly man Tim Henman, in daily coverage – albeit coverage interrupted by the footie – fronted by Richard Bacon and Clare Balding.

For Overend, Stich – the 1991 victor and main 5 live pundit since 2004 – is the pick of partners in the commentary box. 'He has a great sense of humour, is comfortable mucking around with the players, but is also respected for his analysis,' he judges.

If Stich's former glories grant him a ready audience with the competitors, Overend's year-round dedication to the tour throws up its own privileges. He may not share a beer with Rafa, but he does get to grab a word with the physio on that nagging injury or catch the latest from the coach on that tricky opponent. 'It's not particularly social between the players and the media,' admits Overend, 'but journalists on the tour do get access to the players' lounge and restaurant which offers some behind the scenes insight.'

Greater privilege comes, though, with the vantage points 5 live commands at this most prestigious of grand slams. With positions on six courts – and the rest in scope of a radio mic – it is the Centre Court commentary

box that provides the most impressive vista. 'I'd challenge anyone to name a better commentary position anywhere,' says Overend. 'At court level, it's right next to the action. You feel as if you could reach out and touch the players as they collect their towels from the ballboys.'

Each day at Wimbledon starts with Overend refreshing his notes, with reference to the order of play and ATP tour 'bible', that fuel any gaps in play. 'I lost my major Wimbledon notebook a couple of years ago,' Overend says mournfully. 'I'd been compiling it since 2003 and it included my records of all Fed-

erer's victories. It was last seen precariously close to the rubbish bin in the 5 live office.'

He also takes to the commentary box a mission to bring the unique atmosphere and traditions of SW19 alive, drawing listeners into the occasion and venue through use of distinct images and evocative description. 'The sound from the court is incredibly clear,' says Overend, now in his seventh year in the job. 'You can hear the ping of the ball, the scuff of every shoe, the call of every line judge and umpire... It all helps transport the listener.'

Whether they'll be transported with patriotic joy as Andy Murray clutches the cup on July 4 remains to be seen.



Jonathan Overend, with his notebook, in the commentary box



# Cutting edge



RORY  
CELLAN JONES

**IF YOU WANT** to see the future of technology, head to a video games event. The E3 games show in Los Angeles last week was the place to spot future trends, from 3D without glasses to computer systems controlled by the wave of a hand or a shouted command. You could also see a middle-aged man making a fool of himself, but more of that later.

It's become a cliché to say that the games industry is now overtaking Hollywood in power and wealth. At E3 the big players of the games world seemed determined to show that they have both the cash and the technology to be the leading entertainment industry of the 21st century.

So Nintendo packed thousands of bloggers into a Los Angeles concert hall for a show starring big stars like Zelda and Mario, featuring in brand new games for the Wii. But all of that was just the build-up to the unveiling of the latest handheld console, the 3DS. On the new device users will be able to play 3D games, watch 3D movies, and even take their own 3D photos, all without wearing those silly glasses. Whether they will want to do that on two tiny screens is another matter but you have to applaud the feat of packing all this technology into such a small space, and the investment which made it possible.

## 'Kinect turns the player's body into the controller for the Xbox'

Under the codename Project Natal scientists at its laboratories around the world contributed ideas for a system which could have applications far beyond games.

Microsoft laid on the most extraordinary event in Los Angeles to launch Kinect. Cirque du Soleil put on a spectacular show, and a clutch of B-list celebs paraded along a red carpet. All we wanted to do, however, was get our hands on Kinect. In the hour we were allocated for filming, we needed to get the key sequences for our piece for the Six and the Ten.

I was the player steering a dinghy down a raging river and competing in a race over hurdles, all by swaying and then running on the spot, my movements captured by the three cameras in the sensor device mounted beneath the television. As I huffed and puffed, my producer Jonathan Sumberg kept saying 'just one more take'.

I got home to find that our finished piece had made quite an impact. 'The funniest thing I've ever seen on the news,' said my wife, and I'm not entirely sure that was a compliment. At some time in the future we may all be interacting with consoles and other computer systems by waving our arms or shouting at them. But my advice is to take it gently – someone might be watching.

*Rory Cellan Jones is BBC technology correspondent*



# How to keep your TWEETS SWEET

On Twitter but not sure how to use it to your advantage? Uncertain about what opinions you can express or how to check on a breaking story? BBC Academy's **Sue Llewellyn** and **Clare Wardle** hand out the dos and don'ts of tweeting.



Upload a profile photo and write something about yourself in your bio. You should state that you work for the BBC if you're going to use Twitter as part of your job in any way, eg finding story sources. However don't put 'BBC' in your Twitter handle (username) unless you're officially tweeting on behalf of the BBC and your account has been authorised by your Social Media line manager and is complied.



Find good people to follow. If someone you know and respect is tweeting, look at who they follow and pick a few to follow yourself. Your Twitter experience will only be as good as the people you follow.



Find good lists, either by looking at those created by others, or using a service like listorious.com. Twitter lists allow you to follow 'lists' of tweeters, such as MPs or brands. They can be a good way of following breaking news stories.



Be careful not to openly criticise your colleagues or reveal confidential BBC information. In short, don't say anything stupid or bring the BBC into disrepute. Remember that BBC journalists and editorial staff working in politically sensitive areas should not be seen to support any political party or cause even if they're not identified on their Twitter account as a BBC staff member (see guidance on personal use of social media at [tiny.cc/cm5nf](http://tiny.cc/cm5nf) for more advice).



Verify all information, photos, videos and audio you receive via Twitter, by contacting the person who tweeted it and following up as you would with any other source. False information can spread very quickly.



Don't simply broadcast. Twitter is not about one-way traffic. Have conversations and share information. Use URL shorteners such as [bit.ly](http://bit.ly) or [tiny.cc](http://tiny.cc) to share content.



Be aware when re-tweeting (forwarding someone else's tweet) in case it comes across as your own opinion.



Read the BBC social media guidance for BBC use ([tiny.cc/49wpd](http://tiny.cc/49wpd)) and personal use ([tiny.cc/cm5nf](http://tiny.cc/cm5nf)). Book yourself on the Making The Web Work for You Part 1 course ([tiny.cc/13jdc](http://tiny.cc/13jdc)) which shows how Twitter can help you keep across breaking news, engage your audiences and find guests and case studies.

**Don't feel that you have to follow everyone who follows you!**

## Tips from the top – maintaining a successful stream

With over 1.75 million followers, @bbcclick has consistently ranked in the top 50 Twitter streams globally for the last 12 months, rubbing shoulders with the likes of 10 Downing Street and MC Hammer. Reporter Dan Simmons is one of those 'licensed to tweet' for the team. Here's his top ten tips – written Twitter-style in 140 characters or less – on building an army of loyal followers to call your own

- 1 Promote your Twitter stream. @bbcclick was recommended by Twitter itself early on as good to follow. But we're broadcasters so don't be coy.
- 2 Reply. Twitterers enjoy interaction. Run selected posts on website. May spark new debate.



- 3 Keep a lid on it. Click loses followers if it tweets too much & fills up people's streams. Twice to five times a day is good.
- 4 Don't feel you always have to reply/defend. Twitter is a forum for opinion as well as direct

- 5 Try to keep to 'one tweet = one idea'. We find we get retweeted & responded to much more when we do.
- 6 Share what you don't already. Our followers like behind scenes tales or what guest was like.

You may not have time/want to broadcast.

- 7 Consider breaking stories on Twitter. A headline will grab followers' attention & add new followers who find your stream was place to be.
- 8 Upload pics/sound with 3rd party apps eg.Twitpic/Audioboo. Most mobiles don't run Flash video so upload vid to YouTube as better supported.
- 9 Don't write what you wouldn't air. You can't delete a tweet as it's posted on 3rd party apps/aggregators. You can't visit each & wipe slate.
- 10 Use '&', lose definitives & use abbrvtns to cut tweet to size, BUT leave 5-10 chrtrs if poss. More retweets if no subbing needed.



# Extra time to learn new skills

Teenagers get the chance to film and report in 21CC project that sees schoolchildren make their own World Cup show

by Rumeana Jahangir

**STEVIE G** is a graceful flamingo gliding across the pitch – and Robert Green is a fish (think slippery hands).

Animations of World Cup footballers as animals have proved pretty popular on the BBC World Cup site, but less well-known is that the creations have come from teenagers making their own World Cup show for BBC 21CC's Extra Time project.

On a sunny Thursday at Preston North End's stadium, around 20 local schoolchildren are practising their interviewing and camera skills around the pitch.

Made by young people, for young people, the twice-weekly *Extra Time* programmes have given teenagers in the south east and north west of England a unique opportunity to produce their own coverage of the tournament.

'You can learn new things like working with people you don't really know,' says 14-year-old Nadia. 'You get more confident in speaking.'

The youngsters have two days to make a ten-minute show, with their first day filming at a major football ground, such as Wembley and Old Trafford. The second day is spent recording the programme at one of 21CC's multimedia classrooms in Salford and White City, before uploading it to the website.

'It's their show; we mustn't dictate to them,' says Shelley Alexander, outreach manager at BBC Sport. 'Getting the whole show filmed in one day is a challenge. You can imagine for the [young] presenters, it's hugely difficult. They've never sat in front of a camera. They get tired after lunch...it's just like working with real presenters!'

The project is being made in partnership with the English FA and the World Film Collective,



BBC Sport's James Moorhead with young apprentices

who are supplying video diaries shot by South African teenagers. One package shows a young boy talking about how his township now has bins due to the World Cup and how foreigners selling fake South African football shirts have made it more affordable for locals.

'The kids there are so musical and it's a fantastic piece of vt because he's singing,' describes Alexander. 'It's really good for them [the UK teenagers] to learn another culture and also to realise how lucky they are.'

The Lancashire youngsters are brimming with football trivia after their session at Preston North End – 'we learnt they're the first club that did the double,' says Nykeith, aged 14. But Alexander, whose job is to spot future talent, hopes that they'll also be learning about the BBC. 'I've met a lot of youngsters who just say 'channel one'. They don't even know it's BBC One,' she explains. 'I think it's important that youngsters know who we

are, know that we want them to be involved with us and know that we want to listen to them.'

Although the former *Football Focus* programme editor has been providing assistance as part of her Sport remit, the idea for Extra Time came from fellow BBC North department, Learning.

'I did not know about 21CC,'

admits Alexander. Indeed the BBC's digital learning centre has been quietly, yet effectively, working daily with youngsters aged between five and 19 to help them use media and technology across the curriculum. 'That's our bread-and-butter,' says 21CC Salford manager Deena Saeed. 'Extra Time is a special project on top of what we do.'

And who knows, they may soon find a future Motson and Lineker...



21CC Salford's Deena Saeed and Morgan Makin offer filming tips to students from Moor Park School in Preston

## foreign bureau



DOMINIC HUGHES

EUROPE REPORTER, BRUSSELS

**LET ME SAY** this from the start: I'm very fond of Brussels. But if there was a competition for 'Europe's most misunderstood city' it would win hands down. In the minds of many who haven't spent time here – and even a few who have – it's a boring town, full of overpaid Eurocrats and grumpy Belgians.

OK, it may lack the romance of Paris, the beauty of Prague, the buzz of Barcelona, the style of Rome.... but Brussels is not about the big gesture. True, in the centre of town is the Grand Place – a stunning if slightly fussy late 17th century square in a riot of architectural styles, filled with tourists and a UNESCO world heritage site to boot. Wikipedia describes it as 'the most important tourist destination and most memorable landmark in Brussels'. I'd go further and argue that it's the only memorable landmark.

The Manneken Pis – the small statue of a boy having a wee – is possibly the most depressing tourist attraction I've ever seen. Its rival, the Atomium, is a huge representation of a 'unit cell of an iron crystal magnified 165 billion times'. Fun to look at from afar – less fun to visit, unless you're my five year old son Joe and like escalators.

Of course what brought me here wasn't a desire to live in Brussels as such. I came for the chance to tell the story of Europe. The work is a mix of EU stuff and fireman-type stories. Some rapid gear changes are needed but it's exactly what I wanted when I came here three years ago.

In that time Brussels has worked its magic on me. First let's talk about the downsides, such as the deposits the city's dog owners refuse to pick up. The driving is some of the worst I've ever seen and in many shops customer service is as alien a concept as putting vinegar on your chips (mayo only, please).

But the best bits of the city are to be found in the nooks and crannies – the cafes of Ixelles, the restaurants and bars tucked away in Sainte Catherine, the little cobbled streets in the centre. And when you're done with the food and drink there's my personal jewel in the crown – the Bois de la Cambre and adjoining Forêt de Soignes. La Cambre is basically a huge park and next to it is the vast Forêt which stretches right round the southern and eastern part of the city.

It's here that you'll find me at the weekend, puffing away red faced as I run along paths that wind through the stands of ancient beech trees. Or watching with my heart in my mouth as Joe whizzes way too fast down a hill on his bike.

Three years in Brussels have been a fantastic experience for us as a family. We'll miss it when we leave. If you visit, take my advice – forget the Manneken Pis. Grab lunch in a brasserie, wash it down with a fine Belgian beer, then head to the forest to walk it off. Just watch what you tread in.

PHOTOGRAPH: RUMEANA JAHANGIR



# BBC 50 YEARS TELEVISION CENTRE

The famous landmark, home to many of the nation's favourite programmes and personalities, has seen good times and bad



# Worth making a song and d

**Foodie:** The waitress service restaurant (1961) overlooking the self-service canteen



BY SALLY HILLIER

**DANCING GIRLS**, Del Boy, Mr Blobby, and Michael Parkinson being wrestled to the floor by a rampant Emu ... Television Centre has seen it all.

It has even had the odd invasion, notably last autumn when BNP leader Nick Griffin appeared on *Question Time*, and in 1988 when a group of women protesting over the Section 28 law forbidding the promotion of homosexuality broke into the *Six O'Clock News* studio.

While Sue Lawley, who was reading the news at the time, serenely carried on, co-presenter Nick Witchell tried to silence a protestor who had chained herself to his desk, prompting the memorable headline: 'Beeb man sits on lesbian.'

Yes, the world's first purpose-built-television centre, home to BBC news and sport and to a roll call of comedy, drama and light entertainment, regarded by many as the Hollywood of the tv industry, has a colourful history.

In 1977 it hosted the world's largest tap dance for Roy Castle's *All Star Record Breakers* show and 20 years later formed a backdrop for the Spice Girls' film *Spice World*.

Frivolity aside, there have been unhappy events too, including the car bomb explosion, attributed to dissident IRA Republicans, outside Stage 6 in 2001, causing damage but no deaths or injuries, and the vandalism of the *Blue Peter* garden. Then there were the staff vigils for journalist Alan Johnston, kidnapped in Gaza in 2007.

TVC or Telly Centre, as almost everyone who works for the BBC calls it, officially opened on June 29 1960, the occasion marked by a variety show from TC3 presented by magician David Nixon and starring Arthur Askey (catchphrase: 'hello, playmates').

The building was conceived in 1949 when the BBC acquired a 13-acre site, which had been the venue for the 1908 British-Franco exhibition, in White City. Before Television Centre, the BBC was 'making do' at various

London premises, including Alexandra Place, where it had two small studios, and the rather ramshackle Lime Grove, near Wood Lane, where it had also acquired some studios.

TVC opened at the start of a decade that spawned some of Britain's most iconic programmes: *Play for Today*, *Dad's Army*, *Till Death Us Do Part*, *That Was the Week that Was*.

History was made again in 1964 when a second channel, BBC Two, launched, followed

**Bring me sunshine:** Ernie Wise and Eric Morecambe

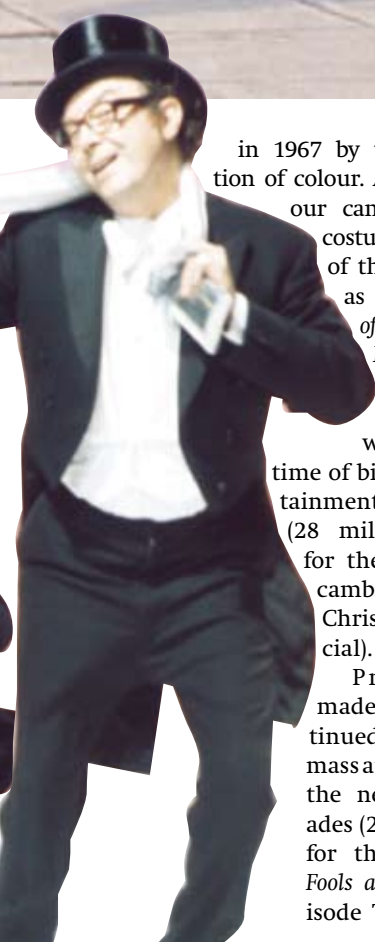




Jump for it: Pan's People (Andi, Louise, Flick, Ruth, Babs and Dee Dee) in 1969



# ance about



in 1967 by the introduction of colour. And with colour came the great costume dramas of the 1970s such as *The Six Wives of Henry VIII*, *Elizabeth R* and *I, Claudius*.

The 1970s were also the time of big light entertainment spectacles (28 million viewers for the 1977 Morecambe and Wise Christmas special).

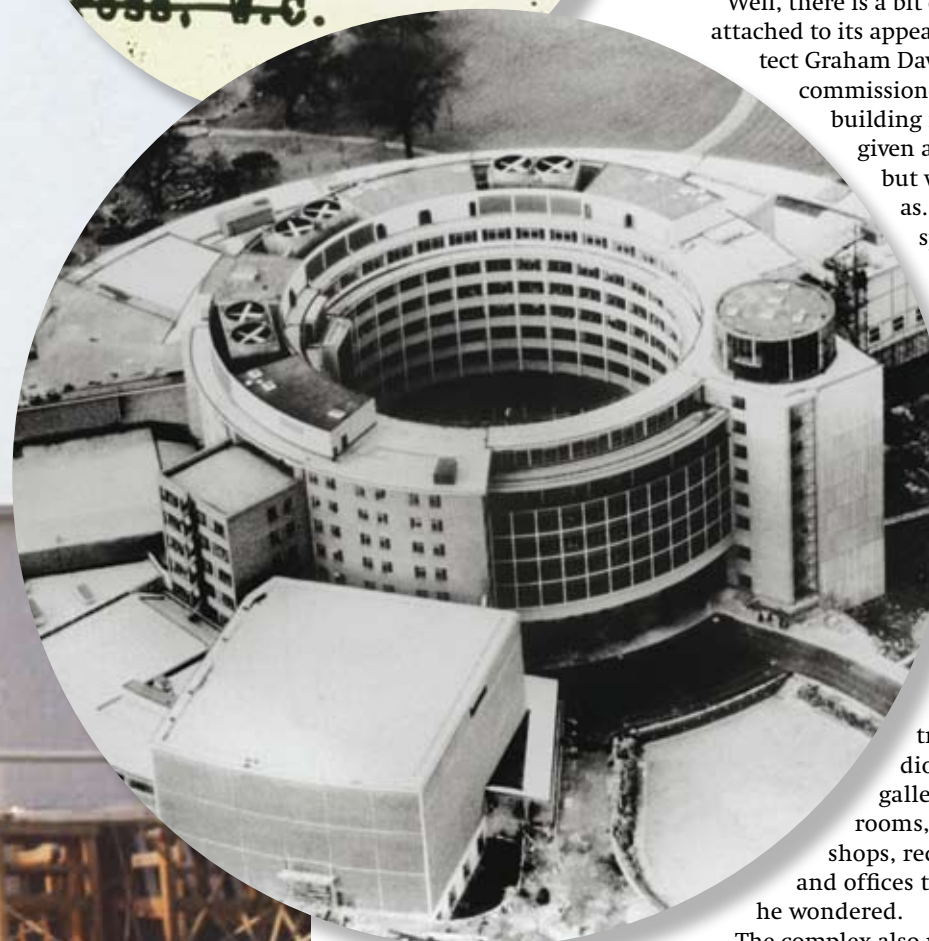
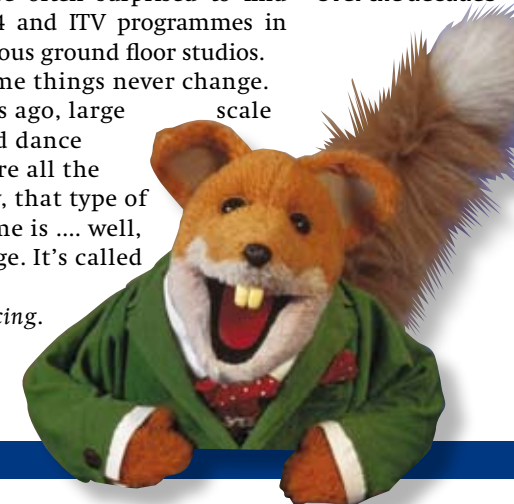
Programmes made at TVC continued to attract mass audiences over the next two decades (24.3m viewers for the 1996 *Only Fools and Horses* episode *Time on Our*

Hands), but the 1990s saw big changes in production. More programming was outsourced to independent companies with drama increasingly made on location. In fact, the last multi-camera, studio based drama made in TVC was *House of Eliott*, which finished in 1994.

Today, the irony is that while more and more BBC productions are moving out of London, TVC is increasingly used by other broadcasters and visitors are often surprised to find Channel 4 and ITV programmes in those famous ground floor studios.

But some things never change. Fifty years ago, large scale music and dance shows were all the rage. Now, that type of programme is .... well, all the rage. It's called *Strictly Come Dancing*.

Happy Birthday, TVC.



The way it was: The Doughnut in 1960 and, above, the back of the envelope on which architect Graham Dawbarn drew up his plans in 1949

## So why is it called the Doughnut?

**TELEVISION CENTRE** is known for its unusual shape and 'Doughnut' centre. How did it end up looking the way it does?

Well, there is a bit of a story attached to its appearance. Architect Graham Dawbarn, who was commissioned to design the building in 1949, was given a 50 page brief but was stuck for ideas. Hoping for inspiration, he went to a local pub, pulled out an old envelope and drew the triangular shape of the west London site on the back. He then drew a question mark in the middle of the triangle. How could he design a centre with eight studios, production galleries, dressing rooms, camera workshops, recording areas and offices to support them, he wondered.

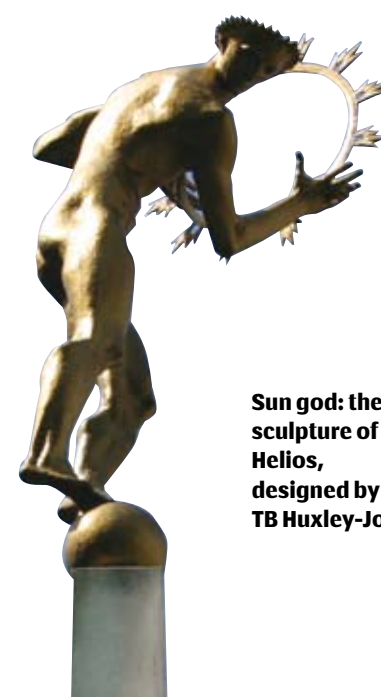
The complex also needed an area to bring in trucks with sets and a separate

space to bring in audiences and guests.

He looked at the question mark and in a flash of inspiration realised that it would make the perfect design.

And what of the eye-catching sculpture in the central part of the site? The sculpture depicts Helios, the Greek god of the sun. Designed by TB Huxley-Jones, and erected in 1960 on the opening of Television Centre, the work represents the radiation of television light around the world.

The two reclining figures at the bottom are sound and vision – the two components of television.



Sun god: the sculpture of Helios, designed by TB Huxley-Jones

## Caption competition



**THE TWO RONNIES** was one of the most successful shows to emerge from TVC. Here are its stars on location in 1976 for one of their murder mystery sketches in which they play detectives Piggy Malone (Ronnie Barker) and Charlie Farlie (Ronnie Corbett). Come up with a witty caption for this picture and win one of ten pairs of tickets to the

British Film Institute event 'BBC Television Centre at Fifty' on July 1 on London's Southbank. Esther Rantzen and former BBC exec Jonathan Powell will be part of a celebrity panel and there will be a screening of *Behind the Scenes*, showing TVC at work at its peak in 1971. Email your caption to Ariel Team by 5.30pm on Friday June 25



# Context and **QUALITY** count in boundaries of tv **VIOLENCE**

New research may point to greater tolerance towards violent tv content among a sophisticated audience, inured by images from the internet. **Cathy Loughran reports**

**A SCREAMING WOMAN** is brutally raped by WW2 soldiers as another character is physically forced to watch. Contorted faces are seen in close up. It is truly nightmarish and it is the denouement in a particularly tense episode of peaktime BBC One drama *Waking the Dead*.

Switch to the back streets of Baltimore. A paedophile is ambushed and literally beaten to a pulp by his attacker – the handle of a gun seen pounding the victim's burst face. It's a very tough watch, but then it is multi award-winning US import *The Wire*, on BBC Two, at almost midnight.

These two clips, both from fantastically successful crime series, were among a range of 15 fictional and factual tv sequences shown to a cross-section of UK audiences during the latest BBC research into the acceptability of violence. Reactions are telling on a number of levels.

Even before the rape scene was shown, focus groups spontaneously mentioned *Waking the Dead* as 'pushing the boundaries' and this scene was at the extremes. However, no one said they had to stop watching the show even though they felt it had become increasingly violent.

What this example had going for it, in the acceptability stakes, was that it was shown at the end of the episode – so not likely to 'ambush' viewers straight after the watershed – and it was seen as essential to the conclusion of the plot.

## Generation gap

It was also part of a quality series that people enjoyed and trusted, says Claire Powell, chief advisor in Vision Productions, who compiled the report from the research. 'It's the power of personality and of heritage. Trevor Eve, who plays lead character Boyle, is key because viewers trust him and so make massive allowances.'

In general, her report says, sexual violence in post watershed drama did not raise the strong reaction expected, as long as it was signposted. People were more 'practical', accepting that it happened in real life.

Fictional violence was seen in the context of much more real and extreme violence available on the in-

ternet and via mobiles, and *The Wire* highlighted a generational gulf in the 'touchstones' people use to judge acceptability.

Under-35s used to strong US imports like *Dexter* and movies like *Saw* understood the context of the savage murder scene. Younger viewers also thought that the BBC could lose out competitively, to other broadcasters showing tougher content.

But for most over-65s, the scene was not only shocking, but baffling: why would the BBC want to show us this as drama? 'For many older people, there was no understanding of even the concept of this level of violence,' says David Bunker, Vision's head of research.

BBC Editorial Policy commissioned the new study after noticing an increase in complaints about tv violence – something high on people's list of concerns during the taste and standards research, conducted after the Ross/Brand affair.

Almost 300 people, aged 11-75, from across the UK took part in screenings and in-depth discussions. Other programmes featured included *EastEnders*, *BBC Ten O'Clock News*, *The Bill*, *Casualty*, *Dexter*, *Traffic Cops*, *Panorama* and a graphic Al Jazeera news report. All were chosen because they were judged to be at the outer edges of acceptability, been the subject of complaint or controversy.

Among headline findings was that there is a great deal of trust in the BBC to make the right judgements. The bar is set higher for the BBC, but most people thought BBC editors got it right most of the time – and could occasionally go further.

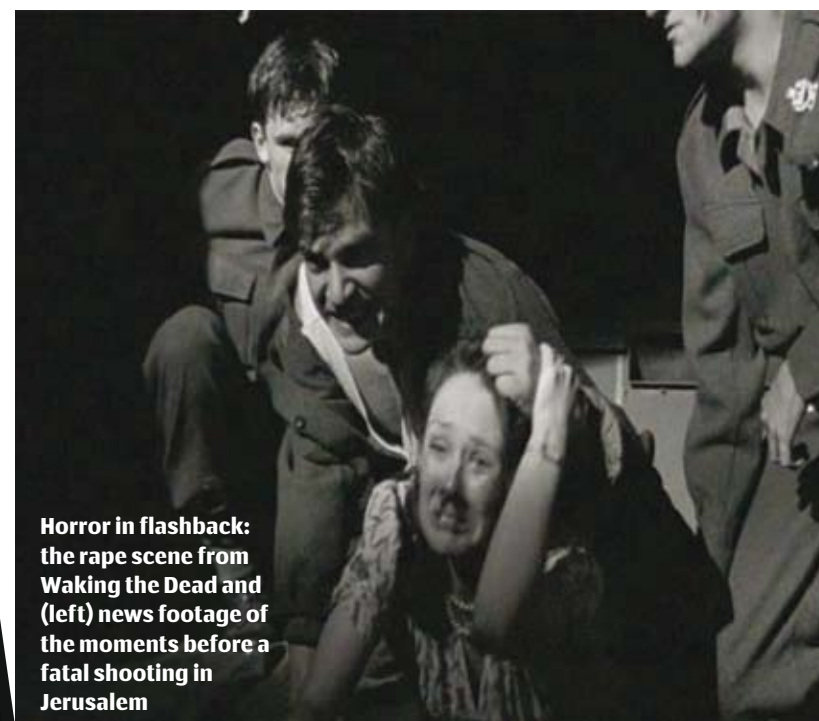
Perhaps surprisingly, most people said the amount and intensity of violence broadcast is acceptable, that they may blame console games and the internet for increased violence in society, but not tv. There was a feeling that content had grown stronger and some felt they were becoming desensitised to tv violence because of what is accessible online.

The survey found less concern about violence in pre-watershed drama than anticipated, but a dislike



**'For many older people there is no understanding of even the concept of this level of violence'**

**DAVID BUNKER**



**Horror in flashback:** the rape scene from *Waking the Dead* and (left) news footage of the moments before a fatal shooting in Jerusalem

of low level, ongoing aggression, particularly in *EastEnders*. And there was surprising tolerance of violence in cop shows like *The Bill* and precinct dramas like *Casualty*.

Factual output was given more latitude to show extreme content if it was within an established and respected strand like *Panorama*, and long form documentary was given more leeway than news bulletins.

*Panorama's Hate on the Doorstep*, which featured a racist physical attack, won overwhelming approval. Even the slaughter of a horse by Siberian tribesmen, which drew almost 100 complaints when *Horse People* was first broadcast on BBC Two, found reluctant acceptance on cultural grounds by most respondents.

By contrast, the motivation behind BBC Two's *Blame the Parents*, a fly-on-the-wall doc showing aggressive behaviour in a family, was viewed cynically, as too close to a reality tv format.

Among news clips, supplied by College of Journalism executive Fran Acheson, was one from 1993 of Kate Adie reporting from Bosnia on a recent massacre of villagers. Acheson is unsure whether the images of newly murdered victims would be shown on a BBC bulletin today, but respondents approved of Adie's measured reporting from the scene on what was clearly an emerging atrocity.

Where people drew the line was at *BBC Ten O'Clock News* footage showing the fatal shooting by an off duty policeman of a Palestinian man who had run amok with a bulldozer in Jerusalem. Unusually, it showed the moment of death and most respondents felt that image was not crucial

to the story. With hindsight, the BBC said it had been wrong to show it.

'People showed sophisticated understanding of news judgements. That shouldn't be underestimated,' Acheson says.

There was some concern that rolling news might be tempted to use stronger images, but no examples were cited. And while some in the survey had watched online footage like the executions of Ken Bigley and Saddam Hussein, there was unanimous expectation that images of that strength would not appear on the BBC website. The same standards should apply online as on tv, people felt.

## No sanitisation of news

Concern among some BBC journalists that news may be being sanitised was not borne out by the survey, with approval for the restraint shown in reporting of the Vanessa George child abuse trial – where full details of charges were not broadcast – and of John Simpson's reporting of Saddam Hussein's execution, which cut away from the actual hanging.

That said, an Al Jazeera report showing body parts and an attempted resuscitation of a dying man, was not thought to be over the top. Some thought BBC News could occasionally show stronger material on a long running story where audiences might need to be 'shaken up'.

What should programme makers take away from the research? 'We can't second guess audiences all the time,' Powell says. 'It's good to be reminded just how smart they are and how they unpick what we do.'

Bunker hopes the findings will bolster creative confidence: 'I hope programme makers will feel they're not constrained by arbitrary lines. If a scene needs a certain strength – and it can be justified by the plot, the genre, the scheduling, and the quality – the public will go with you.'



This is the page that everybody reads. Please email [claire.barrett@bbc.co.uk](mailto:claire.barrett@bbc.co.uk)  
You can also contribute to the mail page directly from the Ariel Online home page

## Hands all over the cup

The Daily Mail said last week that 400 BBC staff were being sent to Glastonbury this year. Given the cuts and a supposed freeze on public sector pay, the paper was not happy.

I work at the World Service and we are all wondering about the future of our jobs. It's led me to wonder about the number of staff and managers being sent to the World Cup.

Could someone give me a figure and say who is scrutinising whether the managers really need to go?

**Nina Robinson**

*sbj, Assignment, WS*

**Philip Bernie, head of tv sport,**

**replies:** Logistically, this is one of the most complex productions the BBC will ever have undertaken considering the geographical spread of the event across South Africa and security issues. Despite this, we are sending 15 percent fewer people to South Africa than we sent to the World Cup in Germany.

Those going will cover sport tv production, BBC interactive, Radio 5 live, online and BBC News.

We are the only UK broadcaster to provide tv, radio and online coverage. This takes a total of 292 staff. Approximately 35 of these will be

## If 6 Music goes, I'm left with no alternative

With the announcement that NME Radio is to all but close, leaving DAB and satellite platforms to go web only, where does this leave the proposed closure of 6 Music?

NME provided what the BBC seemed to feel the market should provide for indie/alternative music with reputable, knowledgeable presenters and great selection of music, but ultimately this

has failed in the world of commercial radio.

XFM, the only serious 6 Music alternative, is a shadow of its former self. To me it's almost as bad as having to listen to my local Heart station and gets less and less credible as time goes on. Surely now the Trust can only reject the proposals to close 6 Music?

**Simon Ashton, senior operator, BBC West, Bristol**

coming home early and numbers could also reduce further depending on England's progress.

Everyone who is sent to the World Cup has a key role to play in the successful delivery of the largest football tournament in the world, reaching millions of viewers every game.

## Give me the night

I read with interest the article on Club W (June 15) and the comments made by Dino Portelli and Andy Baker to the effect that 'it's about wellbeing...It is hoped that the wellbeing message will be a template for BBC Clubs everywhere..... the BBC wants us to offer more universal access to facilities, so are being more proactive

to draw people in.' This does not appear to be the case across the board.

When we move en masse to W1, I gather there is no plan to open the W1 gym for 24 hours a day. I work permanent night shifts and feel excluded by this decision. The Bush House gym is invaluable as far as I – and a collection of nocturnal workers – am concerned because I can use it overnight.

I understand that access cannot be gained from the street overnight, but why can the Club not arrange for a door to be installed from inside the Western House entrance through to the top of the stairs down to the gym? It would be a useful safety feature for security to be aware of when people come in and

out of the gym overnight.

It is actively discriminating against nightshift workers by withdrawing facilities that are available to day staff. Please reconsider this decision and not wait until 2012 to think about it. Why not start planning now? From my point of view, there is no point in being a member if I cannot use the facility when I am at work.

**Caroline Driscoll**

*studio manager, World Service*

**Andy Baker, BBC (London) Club chairman,**

**replies:** This issue was raised at one of the recent West 1 project 'Radio Theatre staff sessions'. The Club started investigating with the BBC how we could extend the open-

ing hours of the gym. I have already had a positive meeting with the JCI West 1 facilities management team, who produced a good workable solution. This has now been costed, and I am hopeful that between the BBC and the Club we can commission the work which will enable the gym to open 24 hours a day. So watch this space.

## Write stuff

Funnily enough I was meaning to write myself about the lack of letters in Ariel for a while (June 15). Now Nick Serpell has beaten me to it, I've got nothing to write about.

**Andrew Bowden**

*tv platforms group, FM&T*

## Sit up and drool

A colleague and I had a bit of a chuckle over your cover photo for June 15 which appears to depict a young woman working out in the gym while a besuited man is perving on her in the background.

It's not until one reads the little caption that it becomes apparent that this is not what is actually occurring.

**Don Kong**

*BBC Academy, BBC People*

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Birmingham  
3D/Ref: 348109  
C 01-Jul-10 A 06 months
- Runners Pool**  
Multi Location - Scotland  
2S/Ref: 344020  
E C 27-Jun-10 Flexi Various
- Assistant Principal Trumpet**  
Manchester  
Orchestra/Ref: 350642  
E C 27-Jul-10
- JOURNALISM**
- Washington Correspondent**  
Washington  
10D/Ref: 348216  
C 02-Jul-10 A 2 years
- Assistant Editor, BBC WM**  
Birmingham  
9D/Ref: 348539  
E C 30-Jun-10 A 12 months
- Senior Broadcast Journalist - BBC Guernsey**  
Guernsey  
8D/Ref: 344179  
E C 30-Jun-10
- Tehran Correspondent**  
London  
TV Centre  
8/9S/Ref: 349583  
C 30-Jun-10 A 12 months
- Broadcast Journalist, BBC Radio Humberside**  
Hull  
5/7D/Ref: 349271  
E C 27-Jun-10 A 09 months

- Broadcast Journalist (Week-ends) P/T, BBC Essex**  
Chelmsford  
5/7D/Ref: 349270  
E C 27-Jun-10 A 09 months
- Breakfast Producer (Broadcast Journalist), BBC Radio Humberside**  
Hull  
5/7D/Ref: 349265  
E C 27-Jun-10
- Broadcast Journalist - Guernsey**  
Guernsey  
5/7D/Ref: 344178  
E C 30-Jun-10
- Broadcast Assistant/Captioner, BBC Parliament**  
London  
Millbank  
5D/Ref: 350575  
C 05-Jul-10 A 06 months

BUSINESS SUPPORT AND MANAGEMENT

- Head of Communications, BBC Journalism**  
London  
White City  
SM2/Ref: 350369  
E C 05-Jul-10
- Rights, Business Affairs and Partnerships Manager – BBC North**  
Manchester  
SM2/Ref: 349363  
E C 02-Jul-10
- Talent and Engagement Manager, BBC London 2012**  
London  
10D/Ref: 351633  
C 05-Jul-10 A 12 months
- London 2012, Business Continuity Specialist**  
London  
TV Centre  
10D/Ref: 351628  
C 28-Jun-10 A 12 months
- Commercial Manager**  
London  
9D/Ref: 351471  
C 05-Jul-10 A 09 months
- Events Producer, College of Production, BBC Academy**  
London  
White City  
9D/Ref: 347245  
E C 28-Jun-10 A 12 months
- Marketing Manager, FM&T**  
London  
Broadcast Centre Media Village  
9D/Ref: 346890  
C 28-Jun-10 A 12 months
- HR Manager, BBC People**  
London  
7D/Ref: 351530  
C 28-Jun-10 A 12 months
- Senior marketing Executive**  
London  
Media Centre  
7D/Ref: 351374  
C 28-Jun-10 A 06 months
- Business & Events Co-ordinator, Secretariat & Governance**  
London  
7D/Ref: 350040  
E C 05-Jul-10
- Talent Manager, Production Management**  
Bristol  
7D/Ref: 349364  
C 28-Jun-10 A 12 months
- Business Continuity Administrator**  
London  
Broadcast Centre Media Village  
7D/Ref: 339413  
C 05-Jul-10 A 12 months

- Commercial Executive, Fiction, — Commercial Agency**  
London  
White City  
6D/Ref: 351575  
C 05-Jul-10 A Continuing
- Partnership Executive, BBC Children in Need**  
London  
White City  
6D/Ref: 350565  
E C 27-Jun-10 A 06 months

- Project Associate, Wallace and Gromit**  
London  
Media Centre  
5D/Ref: 350869  
C 28-Jun-10 A 06 months
- Project Associate, Get Online**  
London  
Media Centre  
5D/Ref: 350775  
C 05-Jul-10 A 06 months

- Commercial Assistant, Commercial Agency**  
London  
White City  
4D/Ref: 351604  
C 05-Jul-10
- NEW MEDIA**
- Future Media Developer**  
Cardiff  
7D/Ref: 351120  
E C 04-Jul-10 A 12 months
- Technical Coordinator, 21CC Salford**  
Manchester  
6D/Ref: 349856  
C 02-Jul-10 A 12 months
- Assistant Content Producer, Archive (PAVE team)**  
London  
Media Centre  
6D/Ref: 349716  
C 29-Jun-10 A 09 months

NEW MEDIA

- Future Media Developer**  
Cardiff  
7D/Ref: 351120  
E C 04-Jul-10 A 12 months
- Technical Coordinator, 21CC Salford**  
Manchester  
6D/Ref: 349856  
C 02-Jul-10 A 12 months
- Assistant Content Producer, Archive (PAVE team)**  
London  
Media Centre  
6D/Ref: 349716  
C 29-Jun-10 A 09 months
- Project Associate, 21CC Salford**  
Manchester  
5D/Ref: 349858  
C 02-Jul-10 A 12 months

TECHNOLOGY

- Technical Project Manager**  
London  
Broadcast Centre Media Village  
8D/Ref: 351557  
C 04-Jul-10
- Technical Project Manager**  
Cardiff  
8D/Ref: 349692  
E C 29-Jun-10 A 12 months
- Senior Software Developer (Java)**  
London  
TV Centre  
8D/Ref: 348804  
E C 29-Jun-10
- Senior Test Automation Engineer**  
London  
Henry Wood House  
8D/Ref: 277095  
E C 01-Jul-10
- Systems Manager**  
London  
Broadcast Centre Media Village  
8D/Ref: 351112  
C 01-Jul-10 A 06 months
- Metadata Analyst**  
London  
Broadcast Centre Media Village  
7D/Ref: 351676  
C 11-Jul-10 A 06 months
- System Administrator**  
London  
Broadcast Centre Media Village  
7D/Ref: 349533  
E C 03-Jul-10
- Senior Media Manager**  
London  
Broadcast Centre Media Village  
7D/Ref: 343932  
C 04-Jul-10 A 06 months
- Software Engineer (C++)**  
London  
TV Centre  
7D/Ref: 300048  
E C 04-Jul-10
- Test Engineer**  
London  
Broadcast Centre Media Village  
6D/Ref: 351552  
C 01-Jul-10
- Technology Delivery Lead (JPT)**  
London  
TV Centre  
Under Review/Ref: 348766  
E C 28-Jun-10 A 2 years
- BBC WORLDWIDE**
- Head of Group FP&A and Consolidation**  
London  
Media Centre  
SENEX/Ref: 349601  
C 23-Jun-10
- Advertising Sales Lawyer**  
London  
Media Centre  
SENEX/Ref: 343672  
E C 29-Jun-10
- Sales Planner EMEA**  
London  
Media Centre  
2W/Ref: 342354  
C 23-Jun-10
- Investment Executive**  
London  
Media Centre  
2W/Ref: 347973  
E C 28-Jun-10
- Communications Officer - EMEA**  
London  
Media Centre  
2W/Ref: 351624  
E C 30-Jun-10
- Communications Officer - Asia & Region Support**  
London  
Media Centre  
2W/Ref: 351632  
E C 30-Jun-10
- BBC NORTH**
- BBC North job opportunities**  
London/Salford Quays  
  
If you are looking for a role within a London department that is moving to BBC North, apply via job Ref: **NTP207351**.  
  
Apply once and you will be considered for all relevant BBC North Job opportunities.  
  
We are currently recruiting for:  
  
**QA Test Analysts, FM&T**  
  
**Production Manager, Major Sports Events - BBC Sport**

**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](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

C Date which applications are to be received by E External applicants considered A Attachment/contract

MAKE A DAY OF IT  
A snapshot of working life

Liz Cave, Nations and English regions co-ordinator, Newsgathering

**HOW DOES YOUR DAY START?**  
Usually with a large coffee at around 8am (don't underestimate the importance of that sad caffeine hit!). Once a week I start the day at BBC Birmingham. It's really useful to be at the English Regions HQ and keep in touch with what is happening out of London and my house is up there though I rent in London. But I'm based in TVC to be a central link between Network and Nations & English Regions, so the first job of the day is to scan the various newsgathering diaries around the UK, seeing what they are planning for their output that day. Then I have a conference call with the news organisers, and produce a prospect list which I email to Newsgathering and news and current affairs programmes. The network teams around the UK are always across the big stories – it's my job to spot trends, and to make best use of the Nations/English Regions material across all outlets.

**WHAT ARE THE KEY POINTS IN YOUR DAY?**  
Apart from the conference call, I do whatever the day demands. It's useful for N&R to have one contact to help them navigate the complexities of TVC. For



example, how to sort a guest for the really useful new TVC Newsroom Camera on the first floor. I also occasionally field produce, especially on stories where links between network and the regions are useful: last week I was in Westminster as producer for the Army's reaction to the Saville Report, liaising closely with BBC Northern Ireland.

**HOW DID YOU GET HERE?**  
This started as a three month attachment three years ago, from my job as newsgathering editor in the West Midlands. Before that, I worked in radio, including a year as editor of BBC WM. I started out as Dale Winton's assistant at Beacon Radio, a commercial radio station in Wolverhampton.

**SANDWICH AS YOU WORK OR PROPER BREAK?**  
Sandwich at my desk – I'm bad at taking a break.

**HOW/WHEN DOES YOUR DAY END?**  
Each day is different – it ends when the work is sorted. Some days are intense. There's only me doing this role so I'll often field queries late in the evening but that's easy to do with a Blackberry. It's all good fun.

**Tell us about your day's work; email Clare Bolt.**



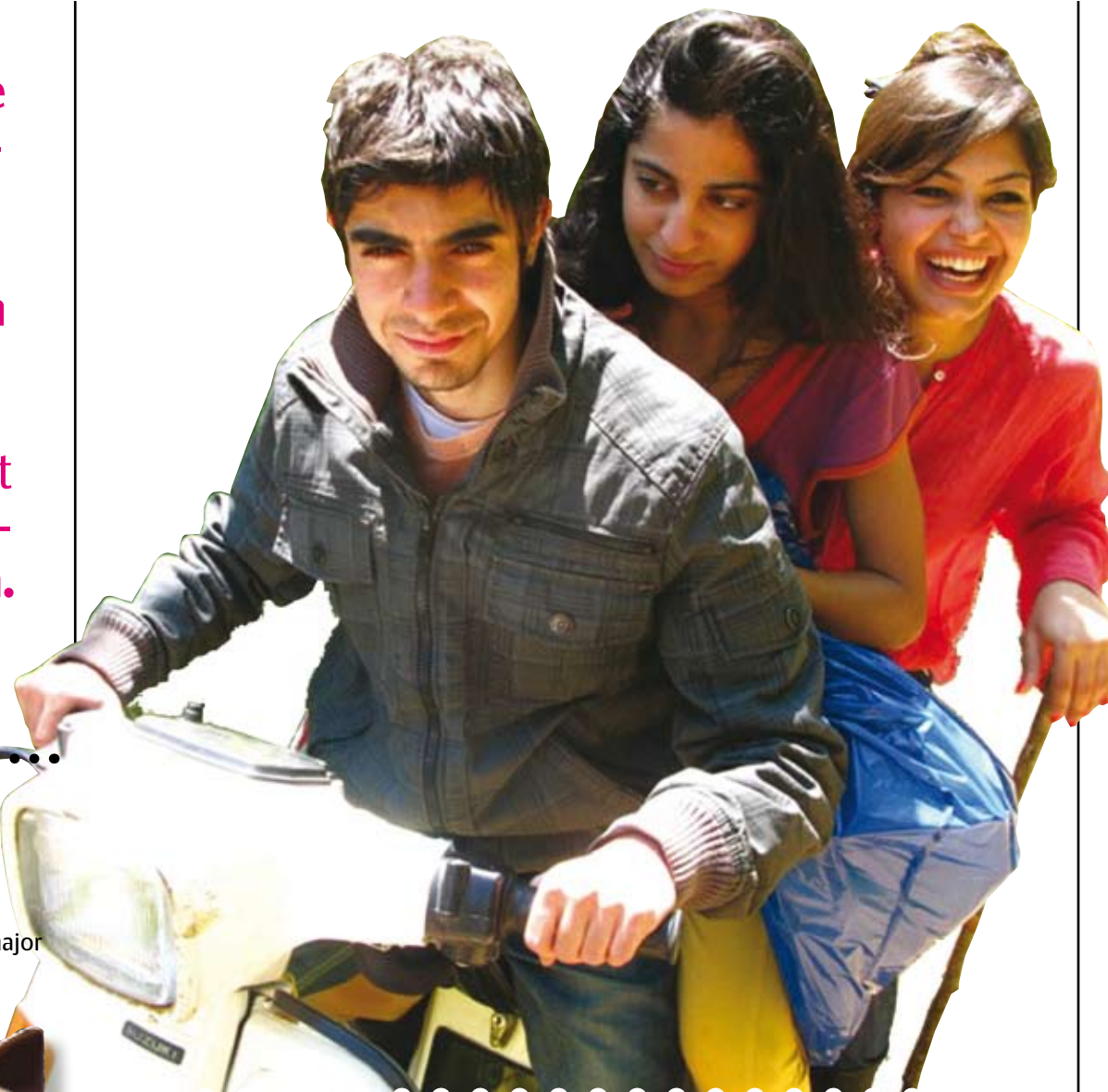
This week's Showcase celebrates the tranquillity of Wimbledon, the trumpeting World Cup vuvuzelas and even Shaun The Sheep in HD. If you've got something to shout about, contact Vanessa Scott [vanessa.scott@bbc.co.uk](mailto:vanessa.scott@bbc.co.uk)

## BBC THREE

### AN URBANE FOX

Meet Nelson, the only wild fox in East London with subscriptions to all the major broadsheets. Voiced by Kay Brand and Paul Kaye, BBC Three's *Mongrels* is a very adult puppet comedy about urban animals who hang out in the backyard of an inner city pub.

**Tuesday  
June 22,  
10pm,  
BBC Three**



## SHANKABOOT.COM

### FIRST CLASS DELIVERY

From the streets and rooftops of Beirut comes *Shankaboot*, the first web drama series in the Arab world produced by Batoota Films in partnership with BBC World Service Trust. It takes us into the beating heart of modern Lebanon

through the eyes of Suleiman, a 15-year-old, happy-go-lucky delivery boy. Along for the ride are the beautiful Ruwaida and the mysterious Chadi, with a host of other memorable characters. [shankaboot.com](http://shankaboot.com)

## RADIO SCOTLAND

### HOLD THE FRONT PAGE

Remember the good old days when hacks ferreted out exclusives by nurturing contacts, pounding the streets and propping up smoke-filled bars? Today's journalist now sits in an air-conditioned office peering at a computer and searching Google. In *Old Hack, New Tricks*, BBC Scotland pits the old fashioned newshound against the rising star of the multimedia newsroom. But who'll get the best scoop?

**Wednesday  
June 23,  
11.30am,  
Radio  
Scotland**



## GATEWAY

### TRUE BLOOD

Just how do you make a werewolf attack look realistic in High Definition? Shooting in HD has given the make-up team at *Being Human* an extra 'bloody' challenge, you could say one with added bite. HD Hunters takes us behind the scenes at programmes being made for the higher quality broadcast to see how they've had to adapt. There's also a chance to see how mucky animators give Shaun the Sheep an additional dip before appearing in front of the HD cameras.

**The trails are on the Showcase intranet page**



## BBC TWO

### I WANT THAT ONE...

As carer Lou in *Little Britain*, David Walliams dedicates his time to looking after wheelchair-bound Andy with hilarious consequences. In *Are You Having A Laugh? - TV And Disability* the comedian looks back at the way society was used to seeing disability on screens and how that compares with today. He highlights how disability has been portrayed well, how it's been done badly, and how box ticking, political correctness and the odd token wheelchair has taken TV from *Ironside* to *Little Britain* in one generation.

**Friday  
June 25,  
9pm,  
BBC Two**



## 6 MUSIC

### FROM HIPPIES TO HIP-HOP

If the prospect of a mud bath doesn't take your fancy, BBC 6 Music will be broadcasting round the clock coverage from Glastonbury this year as part of the BBC's 150 hours of music from the festival. Take off your wellies and listen to presenters Lauren Laverne and Steve Lamacq as Gorillaz, Stevie Wonder and Muse take to the Pyramid stage.

**From Friday June 25, BBC 6 Music**



## 5 LIVE

### VUVUZELA, ELA, ELA

Whether you think they're annoying or atmospheric, the vuvuzela has undoubtedly provided a unique soundtrack to World Cup 2010. Radio 5live pays its tribute to the noisy South African horn with a reworking of Rihanna's hit *Umbrella*, which you can catch on their website, along with live commentaries, special World Cup phones-ins and the fiendishly difficult (for some of us) Shootout Quiz. Now there's a rea-

son for them to blow their own trumpets. [bbc.co.uk/5live](http://bbc.co.uk/5live)



## BBC ONE, TWO, HD & RED BUTTON

### COURT IN THE ACT

If football's not your thing, Wimbledon gets under way this week. As well as comprehensive coverage on BBC One and Two, the red button team will be putting a top spin on all the highlights from SW19. Replays of the main matches and up to six live games at a time will be available as well as a digital text service with news, results and score updates. And if you disagree with McEnroe, Becker or Henman's hawk-eye analysis, you can switch off the commentary during the finals. New balls please.





