

ariel

THE BBC NEWSPAPER

PENSIONS: ALL CHANGE

FINAL SALARY LINK GOES

- defined contribution scheme proposed
- staff to have their say

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England's out of Africa and so are some of the BBC team **Page 7**

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Pension change ahead as £2 billion deficit is revealed

Scheme to be closed to new members from December – staff consultation starts now

by Candida Watson

THE BBC WANTS to effectively end the existing defined benefits [DB] pension scheme – which for staff on Old and New benefits is linked to their final salary.

Although members can remain in the scheme, future increases to their pensionable salary would be capped at 1% every year,

and you can continue to accrue more through the Scheme, but these will increase by no more than 1% a year. [see table] If you decide to move to the DC scheme you would become a 'deferred member' of the DB scheme and the pension you have built up there would be increased to your retirement in line with inflation.

Younger staff, and those who have only worked at the BBC a short time, in particular, will need to seriously consider their options, as the longer they work, and the more their salary increases, the further their pension from the existing scheme will fall behind.

The present DB scheme means you know what your pension will be, and it will be pegged to your final salary.

A DC scheme takes payments from the employer and employee and invests them, with the proceeds used to buy an annuity on retire-

HOW THE CHANGES WOULD WORK

	Salary at start of year	Pensionable Salary at start of year	Annual increase in salary		Salary at end of year	Pensionable Salary at end of year
			Annual pay review	Promotional increase		
YEAR 1	£30,000	£30,000	0%	0%	£30,000	£30,000
YEAR 2	£30,000	£30,000	1%	0%	£30,300	£30,300
YEAR 2	£30,300	£30,300	2%	0%	£30,906	£30,603
YEAR 4	£30,906	£30,603	2%	2%	£32,142	£30,909

After four years actual salary has increased to £32,142 and pensionable salary to £30,909

though their actual salary might increase at a greater rate.

It follows an interim actuarial evaluation by the Scheme Trustees, which revealed that last year the deficit in the pension fund had soared to a staggering £2bn.

The hole could be even larger this year, and the BBC estimates filling the gap while retaining current pension arrangements could see its contribution to the scheme rise to around 10% of the licence fee. So the following actions are proposed for consultation with staff.

■ Keeping the Scheme open to current members.

■ From April 1 2011 future increases in pensionable salary [the salary used to calculate your defined benefit pension] will be limited to a maximum of 1% a year.

■ From December 1 2010 the Scheme will be closed to new members. After that date new joiners will be offered a defined contribution [DC] plan, from an external provider.

■ All current Scheme members will be able to choose whether to remain in it or join the new defined contribution plan for future pension benefits.

There is, at present, no suggestion of raising the pensionable age, which is 60 for Old and New Benefit members, and 65 for staff on the Career Average Benefits scheme introduced in 2006, nor of asking members to pay higher contributions.

If agreed the proposals would directly affect everyone's pension, with the exception of staff retiring before April 2011, or those who get pay rises of less than 1% a year. There will be no reduction in defined benefits built up to date,

ment. Annuity rates rise and fall, affecting the amount of income that can be generated by your investment, which will be linked to stock market conditions when you retire.

And a defined contribution scheme requires you to be pro-active. You will need to monitor how your fund is doing, so you can increase contribution rates when investment returns are poor, or costs rise, otherwise your retirement pension will be smaller than you might have expected.

For staff who join the DC scheme the BBC is offering to 'match' contribution rates, which would start at 4% of salary, and to encourage greater saving will pay an additional 1% for those who contribute 6% or 7% of salary, and 2% to those who save 8%. Members can make contributions of more than 8% but those would not be 'matched'. Nor will future pensionable salary increases be limited in the DC scheme, as they will in the DB scheme.

These proposals are sweeping and very important for the future of every member of staff. The myPension site on Gateway has dedicated pages on the consultation, with illustrations of how the changes will work and a Q&A.

There is an online modeller from which you can estimate how the proposed changes might affect your pension. There will be pension seminars around the UK, details will be posted on the myPension site.

To comment email myPensionFeedback or write to the Pension and Benefits Centre, Broadcasting House, Cardiff, CF5 2YQ. The consultation process closes on September 30.

How has it come to this? Chief financial officer Zarin Patel explains, p10.

NEWS BITES

SOLICITOR Stephen Sugar has lost a long battle to gain access to a BBC report on its Middle East coverage. The Appeal Court has ruled that the report is exempt from the Freedom of Information Act under which Sugar originally applied to the BBC in 2005. He fought all the way to the House of Lords and won an Information Tribunal ruling that the document was disclosable. That ruling was then overturned – a decision now backed by the Appeal Court.

THE SNP has abandoned its legal action against the BBC over its non-inclusion in the third Prime Ministerial debate. In a joint statement with the BBC it said: 'Both parties recognise that the SNP's application is now academic and substantial legal expenses would be incurred on both sides. From the BBC's perspective, that would not serve the interests of licence fee payers.'

BBC SOMERSET has won the BBC Regions World Cup. Teams representing 11 regions took part in the six-a-side football tournament in Bristol. The hosts were knocked out on penalties in the quarter finals, while Somerset, captained by bj Will Richards, beat BBC London 1-0 in the final.

THE COLLEGE OF JOURNALISM and Global News have produced a dvd to help reporters and stringers learn from the experience of BBC staff around the world. The interactive disk contains videos, how-to guides and a pronunciation guide for reporters whose first language isn't English. The key sections have been translated into 21 languages. More details at bbc.co.uk/journalism

BBC WORLDWIDE has appointed Daniel Heaf as digital director, a newly created position, to drive digital development and business opportunities on a global basis. He joins from Channel 4 where for two years he was digital commissioner of 4iP, the company's digital innovation fund.

A CHARITY SHOP in north London has reported a surge of youngsters offering to help out following a visit by Radio 1 presenter Tim Westwood. He visited Sue Ryder Care in Muswell Hill as part of the network's Local Hero Volunteering Campaign earlier this year.

THE NEXT BBC SHORTS evening will be in the Council Chamber of Broadcasting House on Thursday July 1, at 6pm, hosted by Francine Stock. The films, all new, have been made by BBC staff in their spare time. To reserve a seat email BBC Shorts, as space is limited.

THE STAFF PHOTOGRAPHY

COMPETITION, sponsored by Global News, is launched this week. Everyone in the BBC, including suppliers, can enter. Categories will be announced shortly and the competition closes on September 9. Entrants can put up to three pictures per category and up to 10 pictures in all. More details at <http://www.flickr.com/groups/bbcphotocomp2010/> <

Yes, those are flames you can see in the bowl



PHOTOGRAPH: OLIVIA HEMINGWAY

by Sally Hillier

A YOUNG VISITOR at a *Bang Goes the Theory* roadshow in London is shown how to light steel wool with just the touch of a battery. The demonstrator is volunteer Ned Yoxall from STEMNET (Science, Technology, Engineering and Maths Network), which partnered the BBC at the event.

The roadshow, the latest in a series around the UK, was held on Friday, Saturday and Sunday on the Southbank, to coincide with the Festival of Science + Arts.

Live science sessions with the presenters of the popular *Bang Goes the Theory* programme – Dallas Campbell, Liz Bonnin, Jem Stansfield and Yan Wong – were held in Queen Elizabeth Hall, while an interactive area outside gave people the chance to roll up their sleeves and get stuck in to some experiments. As the sun

sizzled, it was a neat way, said the organisers, of showing visitors, particularly the thousands of children who turned up, that science was cool.

On June 30 the team will be at the Science Museum, which is mounting a special evening of hands-on activities for over-18s only, and in August it will put on another roadshow, this time in Hartlepool. A new run of the programme starts later this summer.

◆ *Bang Goes the Theory* wasn't the only BBC presence on the Southbank last week. In a special recording on Friday, Jonathan Ross, novelist Alan Moore and string theorist Brian Greene joined comedian Robin Ince and physicist Brian Cox (see our feature about new talent, pages 8-9) for a science-fiction themed edition of Radio 4's *The Infinite Monkey Cage*. The programme was broadcast on Monday.

Assignment that left its mark

by Cathy Loughran

OVER EIGHT weeks last summer, undercover *Panorama* reporters Tamanna Rahman and Amil Khan were subjected to relentless racial abuse, culminating in violence, on a Bristol housing estate.

As two of the perpetrators were jailed last week for a total of almost four years, Rahman says the experience has made her a different person.

The former religion and ethics researcher, who came to *Panorama*'s attention after a short Hot Shoes placement on the programme, posed with freelance journalist Amil Khan as a Muslim couple, newly arrived on the predominantly white, working class Southmead estate.

They used hidden 'body-rig' cameras secretly to record the tirades of racist verbal abuse they encountered, physical threats, bricks and bottles hurled and an assault on Khan on the street where they had rented a house.

The attacker, 23 year old Sean Ganderton, was filmed ordering the reporter to get off the pavement and walk in the road, before punching him in the head. A second local man, 18 year old Martin Durnell, also joined in the abuse, kicking a football at Rahman and attempting to mug her.

Police made a formal request to view the footage after the *Panorama* film *Undercover: Hate on the Doorstep* went out last October. The two men were arrested shortly after transmission; both admitted racially aggravated harassment or putting people in fear of violence. Ganderton was jailed

Racist Incidents as an area where racial harassment went on and the team had what editor Tom Giles calls 'very strong evidence' before they got the go ahead from Editorial Policy to begin covert filming.

Growing up and working in Manchester, Rahman says she had never encoun-

'When I returned to Manchester, just the sight of groups of boys on bikes made me brace myself, even though I'd never had any trouble in the city. Occasionally I still feel the anxiety of being back in Southmead.'

A veteran of undercover investigations like *Undercover Soldier* and *The Secret Agent*, Wightman monitored Rahman and Khan's every move from a nearby address, although she stayed off the estate to avoid drawing any attention to the reporters.

'Their brief was just to go about their normal business. Amil would, as it were, leave for work every morning, Tamanna do the shopping, clean windows, do a bit of gardening,' she says.

'They kept themselves to themselves but the abuse they encountered came at them pretty much from day one, and most of it was directed at Tamanna.'

The programme drew a BBC One audience of 3.5m, was the most requested *Panorama* ever on iPlayer and generated the highest web traffic since the strand's Royal Television Society award-winning investigation *Whatever Happened to Baby P?*

Now a researcher on *Rogue Traders*, Rahman received this year's RTS young journalist of the year award for her courageous work undercover.



Undercover: Amil Khan and Tamanna Rahman

for two years and Durnell given 21 months' youth custody at Bristol Crown Court.

Produced by Karen Wightman, the investigation was triggered by comments from Trevor Phillips, head of the Equality and Human Rights Commission, that having neighbours of a different ethnic background was no longer an issue in modern Britain.

Southmead had been identified to *Panorama* by the charity Support Against

tered direct racism before but is now wary of being targeted. 'I'm not an emotional or nervous person but I was surprised at how much the experience affected me,' she told Ariel.

'It could be quite terrifying, like when I was threatened with a brick and almost mugged three times. The idea that people are undergoing this kind of treatment on a regular basis really got to me,' says Rahman.

Harry Potter day fails to work its magic on Trust

A HARRY POTTER-THEMED day on Radio 1 gave undue prominence to the new Potter film, the BBC Trust has ruled.

The station mounted more than 12 hours of special coverage last August on the day that Harry Potter and the Half Blood Prince was released in cinemas and launched a Harry Potter Day micro site.

In total there were 33 trails for the day itself, 13 mentions of the special Radio 1 website, ten direct references to the new movie and seven comments from listeners who had seen or were about to see the film.

While each of the programmes individually complied with BBC guidelines on product prominence, the timing of the coverage and the cumulative effect of so many trails and mentions resulted in a breach of the editorial code, the trust said.

In addition, it found that:

- verbal references to the brand or the film were not used sparingly nor were there very strong journalistic reasons for repeated references

- sufficient care was not taken to minimise product references in output designed to appeal to children

- the number of references and the manner in which the trails were delivered amounted to undue prominence.

But the trustees decided there had been no plugging of the film in an on-air review, coverage did not amount to endorsement of a commercial product, and the creation and trailing

of the Harry Potter site did not breach guidelines.

Partly upholding an appeal by the Radio Centre, which had not been satisfied with two previous responses from the BBC and Audio & Music, the editorial standards committee conceded that Harry Potter was a 'cultural phenomenon' and a legitimate subject for a themed day. But the committee added: 'The timing of the day made it a valuable commodity to the producers of the film (a commercial entity).'

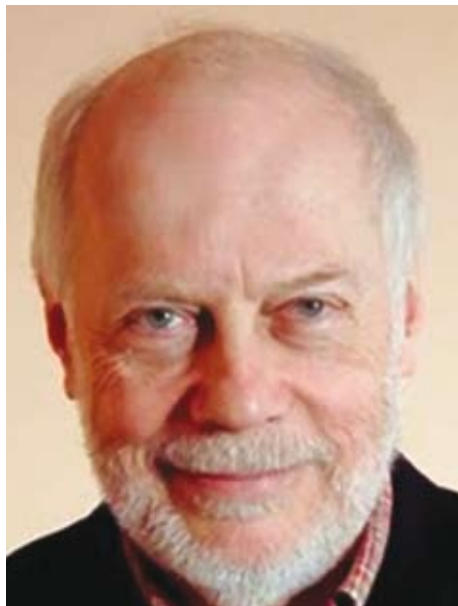
'It was the packaging of the programmes under the Harry Potter Day label, together with the way in which those programmes were trailed and promoted continuously throughout the day, which amounted to undue prominence.'

Andrew Harrison, chief executive of commercial trade body the Radio Centre, accused the BBC of 'selling listeners short' by promoting a successful product and called on the BBC Trust to rein in such 'excessively commercial behaviour' by Radio 1.

The station said it had taken note of the findings around timings and promotion: 'In only partially upholding the complaint, the panel has made it clear our coverage did not amount to endorsement of a commercial product and that there was no undue prominence in individual items during the day.'

Radio 1 said. 'We have been assured that this ruling will not prevent Radio 1 from reflecting music and culture in a timely fashion in the future.'

We will 'grow our own' senior talent says Thomson



L: David Graham called for the BBC to 'scale back' now; R: Caroline Thomson: 'We must accelerate change'

by Cathy Loughran

THE BBC is to spell out the 'discount' against market rates that senior managers accept to work at the corporation, and it's likely to be in double figures, says chief operating officer Caroline Thomson.

Along with a push to develop more home grown talent to reach higher levels across the company, it would be part of a new policy on senior manager pay now being developed, she told the Future of Broadcasting conference in London on Monday.

'More talent will be trained to senior manager level,' as opposed to hiring in so many senior people from the commercial sector: 'Grow our own' will be our policy and slogan from now on,' she added.

The more transparent remuneration policy would include greater clarity about the discount – compared to the commercial sector – that senior salaries at the BBC took into account. The percentage cut that represented would be in the 'tens', Thomson said.

In the current economic climate, the BBC realised it had to do

'more for less' and 'restraint' on pay was a part of that, but it was 'not starting from year zero'. Overheads had already been halved to 12 percent since 1999, with a commitment to lowering that to nine percent by 2016.

And while talent was 'the lifeblood' of the BBC, the organisation was 'not afraid to walk away from deals that don't offer value', said Thomson, referring to the decision not to outbid ITV for Christine Bleakley.

On the strategy review, Thomson said the ambition to put quality first and focus all content creation around Mark Thompson's five priorities could only be done if the licence fee was made to 'work harder': 'We must accelerate change.'

■ A motion that the BBC should 'substantially scale back its activities' was pretty substantially defeated on day one of the Future of Broadcasting event.

One-time BBC current affairs producer and founder of Diverse Productions David Graham put the case, arguing that the BBC was now 'a subsidised entertainment firm with some non-commercial

obligations' that should consider moving to a variety of funding methods, including subscription and possibly advertising.

The BBC should reduce its scale now, not later, Graham said, preserving 'core' public service content, but rethinking its activities in areas like entertainment, BBC Worldwide and some foreign operations.

Arguing against scaling down, Steven Barnett, professor of communications at the University of Westminster said: 'It defies belief that [some people] are incapable of seeing the greatness of the institution and can only whinge about its size,' when it safeguarded original UK production and was recognised around the world as a 'civilising force'.

To the suggestion from David Wheeldon of BskyB that the BBC should accept the same 25 percent cutbacks as the rest of the public sector, Barnett said that would 'destroy' the organisation. He did however think that anyone at the BBC earning more than £150k should take a voluntary pay cut of five percent – and should have done years ago.

Full speed ahead for Project Canvas after BBC Trust says yes

by Sally Hillier

THERE WILL be no lazy days of summer for the people behind Project Canvas as they work to bring internet-connected tv to the living room.

The Trust's approval of the BBC's involvement in the service, subject to various conditions, has at once turned the proposed partnership between the corporation, ITV, BT, Five, Channel 4, Talk Talk and Arqiva into the real deal.

'We have gone from project team to joint venture and now we

ledge. We want to follow the lead set by iPlayer in making the service easy to use and understand.'

The difference of course is that Canvas will offer a far greater range of output. Viewers will be able to watch on-demand and other internet content as well as ordinary tv, from a range of providers, all through their ordinary tv sets using a broadband connection.

The conditions laid down by the trust include:

■ The BBC's involvement will not exceed the Executive's estimated



costs (£27.4m over five years) by more than 20 percent

have to get it up and running,' says project director Richard Halton.

One of the first jobs is to draw up and ratify a shareholders' agreement and also a delivery plan, he explains. At one stage it was hoped that the set top boxes that will be required to receive content on the tv via broadband would be in the shops by Christmas. That is no longer realistic and April 2011 now looks the likely launch date.

A dedicated Canvas office is already operating in the Broadcast Centre in W12 and a management team of 12, including Anthony Rose as chief technology officer, is in place with around another 80 people also involved.

Many are engineers and designers charged with developing the technical specification.

Halton does not underestimate the scale of the task ahead. 'This is a very complex project, involving sophisticated hardware and software systems, and integrating it all is a big challenge.'

Complex it might be, but the aim is to make Canvas as simple and user-friendly as possible, he says. 'There is a consumer challenge as well as a technical chal-

■ Users will be able to access the service free-to-air, though they may be charged for additional pay services that third parties might choose to provide via the Canvas platform

■ Accessibility and usability features, such as audio description, should be incorporated into the core technical specification and/or user interface as soon as reasonably possible

The trust's decision follows an extensive assessment and discussion over the past year, including four formal public consultations.

In March the project partners submitted the venture to the Office of Fair Trading for consideration of whether it constituted a relevant merger. The trust delayed its final decision pending the OFT's decision, which came on May 19, concluding that Canvas did not constitute a relevant merger.

The view from the trust, says Diane Coyle, trustee and chair of the trust's Strategic Approvals Committee, is that Project Canvas will deliver 'significant public value'.

The BBC's involvement will be reviewed against the conditions of its approval, 12 months after launch.

Let the games begin on School Report

THIS IS NATIONAL School Sport week in England and Wales, and School Report is marking it with its first Sports Day on July 1, part of a month of sport reporting which also coincides with the World Cup and Wimbledon.

Just as in the annual School Report day each March, pupils will

produce filmed, audio or written reports about sport, and upload them on their school website. The BBC News School Report website will have a dedicated section with links to all the schools' sites, and will also provide a live feed of a special Sports Day radio show, with young reporters from

around the world talking about sport with each other.

The BBC Philharmonic have composed and recorded a special jingle for the show, which will be broadcast from 12-2pm.

news.bbc.co.uk/1/hi/school_report/school_report_sports_day/default.stm

CURTAIN UP IN CARDIFF BAY



Work begins on purpose built centre of excellence for drama

by Rumeana Jahangir

DOCTOR WHO, *Merlin*, *Ashes to Ashes* ... It's like a greenhouse, isn't it?' says Clare Hudson, head of English programmes in Wales, referring to the production environment that is springing up in Cardiff. 'The best conditions for all this fantastic creative planting to grow.'

Add current Bristol stalwart *Casualty* – which is shifting across the Severn Bridge next year – and upcoming shows *Sherlock* and *Upstairs Downstairs*, and, as *Gavin and Stacey*'s Nessa might

say, it's all occurin' in south Wales.

Construction started last week on a new BBC drama centre at Cardiff Bay, to replace the two current studios in the area. *Casualty* and the BBC's longest-running tv soap *Pobol Y Cwm* (The Valley People) will start filming at the base in autumn 2011, with *Doctor Who* and its CBBC spin-off *The Sarah Jane Adventures* moving in during 2012.

Casualty's controversial transfer to Cardiff is part of the BBC's plans to develop a sustainable centre of excellence for drama in Wales. 'The cur-

rent accommodation for *Casualty* is clearly inadequate, everybody who works on it will tell you,' explains Hudson. 'It makes sense to concentrate assets and resources into a big hub like the drama centre.'

The expansion will help BBC Cymru Wales fulfil its 2016 target of producing around 5 percent of network output, as outlined by the BBC's out-of-London strategy. In fact, staff in Wales are hoping to reach that figure, which roughly reflects the country's share of the UK population, by 2012.

It's a stark contrast to the state of Welsh drama a decade ago, which Hudson has previously described as 'dispiriting', with network executives favouring stereotypical depictions involving choirs and coal miners.

But then along came the Doctor.

'Can Wales really make these shows?' There was a lot of that when we first said we were going to make *Doctor Who*,' recalls Hudson. 'There was a huge gap of credibility that we had to overcome.'

She thinks the hard work of the crews and the show's consequent success proved the sceptics wrong, and was the catalyst for the rise in network production. The BBC's decision to build the new drama centre demonstrates that it has 'enormous faith in Wales's ability to deliver', she adds.

'I think that's something very powerful for a relatively small country like Wales, with quite a fragile economy, to have a very iconic investment which is what this drama centre is.'

▲ **Who's that:** Rodney Berman, Cardiff Council; Menna Richards, director BBC Cymru Wales; Mark Hallett, Igloo regeneration; Clare Hudson, BBC Cymru Wales; John Worrell, Vinci Construction UK; Chris Munday, head of Property Funding for the Welsh Assembly at the site of the new drama production centre in Cardiff Bay

The BBC has teamed up with the Welsh Assembly and Cardiff Council to build the base, and will rent the space it uses, only paying to fit out the building.

It's hoped the site will become a focal point for Wales's creative industries, developing local talent but also attracting people working in drama from across the UK.

BIRMINGHAM BRINGS HOME THE BACON

No snout about it as Mailbox is made new centre of rural affairs

by Lisette Johnston

NOT MANY PEOPLE would laugh at a pair of pigs digging up their orchard, but for Andrew Thorman, it is just one of many adventures he has encountered as a result of his love of the countryside. The BBC's head of rural affairs in England says he doesn't 'have a job' but a great lifestyle working in Birmingham on factual programmes for radio and tv.

And his love of the outdoors imbues his home life too. Having previously bred ewes, three years ago he traded them for a pair of Kune Kunes, a rare breed of pig from New Zealand, which graze on grass rather than digging up the ground to feast on worms.

The male, Mr Piggy, is a pet but his sister, Mrs Piggy, is used for breeding and has just given birth to a second litter of eight piglets.

The new additions arrived as BBC Birmingham becomes the corporation's centre for rural output in England. Tv favourites such as *Countryfile*, *Gardeners' World*, the *Chelsea Flower Show* and *Coast* are now produced

by the department. The division has grown significantly since Thorman took over in 1995 when there was a small team producing radio geared towards the farming community. Now more than 40 people are responsible for radio programmes, including *Open Country*, *On Your Farm*, *Costing the Earth* and *Ramblings* with Clare Balding on Radio 4. *Farming Today* reaches more than 800,000 listeners a week.

'I've been *Countryfile* editor for 12 years, and it's now the most watched factual programme on television,' Thorman enthuses. The BBC One show regularly tops Sunday's tv ratings with six million viewers.

'It used to be a successful farming programme and now I would say it's a programme about the countryside with a focus on food and the country. We have made farming into fashionable television.'

'It offers the opportunity to visit the countryside from your armchair. I think it was amazingly astute to move it to a primetime slot.'

Fully moving *The Archers*, and bringing Radio 4's *Food Programme*,

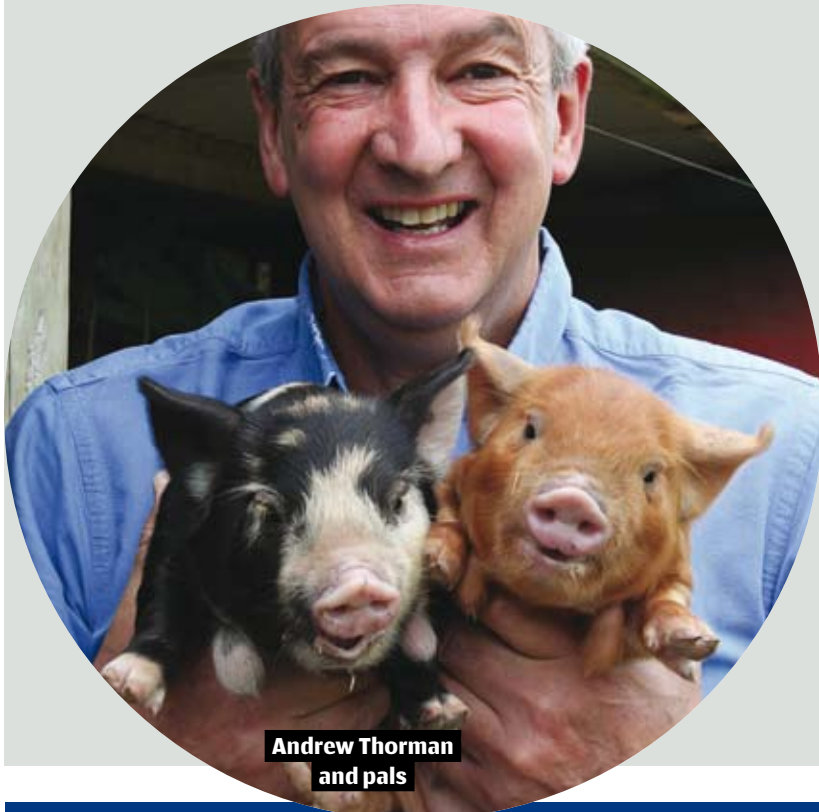
and the annual Food and Farming Awards from London to Birmingham by April next year will unite all things rural under one roof.

'Bringing the food programmes to Birmingham makes sense because I think there is a renewed interest in understanding where our food comes from so there is a synergy between the two,' Thorman explains. 'I'm very chuffed about becoming a rural centre. People tell me I've got an interesting job and I tell them I don't – I've got a fantastic lifestyle, and it is a real privilege to do the work I do.'

All the programmes will be housed in the Mailbox in Birmingham, but that is not the end of the potential changes for Thorman. His remit also covers some production for the Asian Network, whose future shape depends on the outcome of the strategic review.

'We make documentaries for them and I am determined we will continue to serve those audiences and produce Asian content for non-Asian audiences too,' Thorman says.

Until that time, he has a litter of pigs to tend to.



Andrew Thorman and pals

ONCAMERA

Calling all budding photographers: Ariel is on the hunt for creative and beautifully framed pictures



WE WANT YOUR pictures! Send us images which capture you and your team at work – whether that's behind the scenes at Strictly or recording an OB from your local flower show.

The image which starts our series was taken by Sarah Ward and shows Dave Clutterbuck at Glastonbury. Camera operator Dave works for BBC Bristol, and was filming for local and national news.

If you have an image which you feel the world – or at least the inner world of the BBC – needs to see then send it to Lisette Johnston
>lisette.johnston@bbc.co.uk<

Glimpse of the web to come, in 800 pages

World Cup site is toughest test yet for smarter tagging technology

by John O'Donovan

UNDERNEATH the surface of the World Cup web site there is a revolution going on in the technology and workflow used to manage and publish content. First some background...

The World Cup site is a large site with about 800 aggregation pages (index pages). Examples of these are the pages for each team, right down to the page for every player. These are designed to lead you on to the thousands of story pages and content which make up the site.

Normally, managing 800 index pages for the World Cup would just not be possible as each needs to be curated by an editor, keeping it up to date. And that total is larger than the number of index pages on the whole BBC Sport site.

So how is this possible? Clearly some form of automation is required, but search technologies and

previous methods for doing this have proven to be inaccurate and there is no point in having all these pages if the quality of them is perceived to be low. You wouldn't want to get stories mixed up between different players with the surname Ronaldo.

The key change is that we're using some advanced methods for analysing the content in stories and deciding how to tag them with metadata which is then used to describe how stories can be organised for publishing. Another way to think about this is that we are not publishing pages, but publishing content as assets which are organised by the metadata dynamically into pages.

The principles behind this are at the foundation of the next phase of the internet – the 'semantic web'. A fundamental difference with the semantic web is in the accuracy with which content is described through concepts (sometimes called linked



data). Generally a concept represents a person, place or thing. Each of these concepts is accurately and uniquely described to distinguish it from something else which is similar or has the same name, and then all concepts are linked together in a meaningful way using an 'ontology'.

For example, the basis of the World Cup structure is the players, teams,

fixtures, venues and other data about the event. These are linked by the ontology into meaningful relationships by rules such as 'teams play games at venues'. With each concept having a unique identifier and the context provided by the ontology, the analysis can distinguish between concepts such as players with the same name.

The editorial workflow for creating

content and managing the site then changes from publishing stories and index pages, to one where you publish content and check the suggested tags are correct. The index pages are published automatically. This process assures us of the highest quality output, but still saves large amounts of time in managing the site.

From these simple relationships and building blocks you can dynamically build up incredibly rich sites and navigation on any platform.

To make this possible there has been fantastic support from the Sport team, engaging with new tools and workflows. We're looking forward to the London Olympics, where there will be over 12,000 athletes and index pages to manage and so without this type of technology, we will not maximise all the content we have, which is the end goal here.

Overall, this is great innovation from the BBC as we are the first to use this technology on such a high profile event. That puts us at the cutting edge of development for the next phase of the internet, Web 3.0.

John O'Donovan is chief technical architect, FM&T (Journalism)

Lions did it for us

England may be out of Africa, but they did just enough to land the BBC the big one

by Claire Barrett

THE BALL was too light. The vuvuzelas were too loud. The football was too dull. Robert Green's hands were too greasy... Early World Cup niggles have now been laid to rest as the tournament settles into its knock out phase.

The underachieving England team may be back in Britain, but they won the World Cup for the BBC last Wednesday when Jermain Defoe's shin steered the Three Lions into the last 16.

Phil Bigwood, exec producer, had gambled on Fabio Capello's team getting out of the group. He'd sacrificed England's first two matches to ITV in return for exclusive rights to the third encounter – on paper an unappealing, and surely academic, afternoon kick-off – and any knock out fixtures until the semi finals.

'We were so lucky last Wednesday,' he sighs, with palpable relief. 'The weather was fantastic, the studio looked great and England won the chance to play Germany exclusively on the BBC. In terms of profile, that's as big as it gets. I should have bought a lottery ticket.'

Nearly 20m people tuned in on Sunday afternoon as Germany swept any hint of an England revival aside with a 4-1 victory in Bloemfontein. Sunday's other last 16 tie was a 3-1 goal fest for



Sun city: At least the weather's held for Lee Dixon, Alan Hansen and Gary Lineker in the Cape Town studio; and (right) the production team at work



Vuvuzelas were a shock for European viewers

Argentina who beat Mexico.

'The first group games are always cagey, nervous affairs,' says Bigwood, who's sticking with Spain for the title. 'Defeat means an uphill battle to qualify, but as soon as you move into the final group games the football tends to improve. We had some great stories from the pitch – from the USA's injury time winner against Algeria to Portugal's 7-0 thrashing of North Korea.'

Finally it's the football that's

getting the fans talking. The flood of complaints about the overpowering din of the vuvuzelas has reduced to a trickle. Initially viewed as public enemy number one, the plastic horns are now regarded with some affection, like a vulgar but good humoured uncle. 'I think they were a bit of a shock for European viewers at first, but people are becoming more accustomed to them,' says Bigwood, who has spurned offers from technical bods to banish the buzz from BBC broadcasts. 'They are part of football in South Africa,' he argues, 'and everyone from Fifa to Desmond Tutu wants them to stay.'

Bigger worries, coming into the tournament, were the weather and the safety of his staff. Given the investment around the BBC's glass-walled, hill-topping, revolving studio, Bigwood was concerned that an unkind South African winter could have ob-

scured the dramatic Table Mountain backdrop. But he speaks to Ariel on 'a glorious, sunny day' and reports that the Cape Town landmark has remained visible and imposing throughout. 'If the weather does fail, we can spin round to the city's football stadium, 500 yards away, which has been lit up each night.'

The exec remains mindful of security, especially after two 5 live journalists were victims of a gun-

point mugging in Johannesburg. 'There is a different atmosphere there,' Bigwood says. 'It's not a place you'd want people walking around in the evening.' Although there have been no major incidents on the television side, he remains vigilant and continues to point his team to the pre-tournament warnings.

Bigwood sympathises with ITV's ill-timed loss of its HD transmission – which coincided with Steven Gerrard's deft strike into the back of the net during England's opener – all too aware that it could happen to the BBC. 'The technology has bedded down, but it's been very worrying at times,' he admits. 'It's been a heroic effort from our technical guys, dealing with connectivity and power issues. But because of the distances involved and the fact that South Africa's infrastructure is totally new, I'd never say it's been cracked.'

With the departure of more than half the nations from the competition, some BBC vt producers and commentators have come home. Those at the England camp are now packing away their kit – together with a nation's dreams.



I'm quite attached to the Germans

PAUL BIRCH has a few vuvuzelas stashed in his suitcase – souvenirs of his stint in South Africa. 'I can't see them taking off in English grounds,' muses the sports bj. 'In the stadium they create a good buzz, but it's nicer to hear singing. I suppose it's what you're used to.'

There wasn't much singing in the BBC's Cape Town office to drown out the horns during England's 'pathetic' exit from the World Cup. 'We were disappointed, angry and frustrated,' says Birch, who confesses to having a soft spot for the Germans.

'Germany are one of my teams,' he explains. Before the World Cup, Birch and three fellow bjs compiled a book – 460 pages of facts, player and tactical profiles – for the presenters, commentators and pundits. Each bj

became an expert in eight teams.

'North Korea were a nightmare,' he admits. 'They didn't even have a press office, but I've become quite attached to the Germans. Especially since one of my all time heroes, Jurgen Klinsmann, has been a regular BBC pundit.'

When one of 'his teams' plays live on the BBC, Birch sits in the studio beside Gary Lineker and co, feeding them news lines, statistics and 'stupid bits of information'. He also pens previews for each game and provides editorial support during the 10-13 hour days.

He doesn't get out much – 'I couldn't tell you much about Cape Town' – but has taken in a couple of matches. 'Of the three games in

Cape Town, I went to the two nil nil draws and missed Portugal's 7-0 win over North Korea.'

The exhilarating city atmosphere of the opening day, when South Africa were playing and the horns were blowing all night long, has subsided along with the host nation's hopes. 'Apart from the bunting, it's hard to know there's a World Cup going on,' Birch tells Ariel. 'There is a definite menace in the air after dark,' he adds. 'I was in a restaurant the other night and a guy tried to pick my pockets. But I suppose it's no different to walking around Shepherd's Bush at night.'

foreign report



SIMON HOBAN

RADIO MERSEYSIDE PRESENTER GOES TO THE SHANGHAI EXPO

THERE ARE A FEW competitions that Shanghai would win easily. It would win a 'No honestly we can get this eye-poppingly tasteless skyscraper up in no time' competition; it would win a 'You'll be genuinely fortunate to survive this taxi ride' competition; it would also win a 'Look I don't see what the problem is. They eat sausages; surely this won't harm them?' competition. Ok, none of them is ever likely to happen but you get my drift.

Shanghai is crazy, chaotic, exciting and depressing all at the same time. After a week there, I was bewildered. And thinner. Much thinner. (You don't need to know too much about the Chinese banquet on the first night, suffice to say that whatever undisclosed meat I crunched into came back to bite me at 3.30 the next morning.)

It's a city where numbers are everything: 20 million people, 12,000 skyscrapers since 1989, 15th in World GDP rankings...just below Australia. All that, and central heating is illegal (don't ask me why). For Liverpool, the number that

counts is £50 million. That's the amount it is hoped will come the city's way in the form of investment through its presence at the World Expo.

The Expo is, and here's another figure, the third biggest event in the world after the Olympic Games and the World Cup.

It's a kind of global shopping mall, where countries and cities show off their wares and try to grab a slice of the millions in Chinese investors' bank accounts.

So why is Liverpool the only UK city to have a pavilion at the Expo?

The business experts tell me we have a 'special relationship' with Shanghai. We've been twinned with it for more than a decade, and the waterfront there is a remarkable replica of the Liver and Port buildings, a throwback to the two cities' historic trading relationship.

The Chinese are flattered that Liverpool is interested in them, and it's in their nature to reciprocate. One expat, Chris, told me: 'If you're friends with a Chinese man and you sneeze, he will drop everything and not rest until he's sure you're well. If you're not friends, he would walk by even if you were dying in the street.'

In other words, Liverpool can expect to win just by being at the Expo.

There are whispers of deals, but the headlines won't be written just yet. And whatever investment this Expo might bring to Liverpool, it'll never match the pace of change in Shanghai.

The Chinese are flattered Liverpool is interested in them, and it's in their nature to reciprocate

IN WITH

They're passionate, engaging, know how to tell a story and are experts in their field. Meet the latest generation of television presenters. **Sally Hillier** reports

THE MOONS OF JUPITER, the rings of Saturn and a luminous new star – just some of the images from BBC Two's *Wonders of the Solar System*, the star of course being its presenter Brian Cox.

Articulate, charismatic, full of boyish enthusiasm, although he's actually 42, Cox is among a new wave of presenters who are making an impact. Think Alastair Sooke (*Modern Masters*), James Wong (*Grow Your Own Drugs*) and Laverne Antrobus (*The Biology of Dads* for BBC Four's Fatherhood season).

What makes them different from the Dimplebys and Palins of this world is that they are experts on the subject they are presenting, whether it's history, science, agriculture or culture.

Cox, for example, is a particle physicist; Sooke, an arts critic with extensive writing experience; Wong, a botanist; Antrobus, a child psychologist.

What is going on? Well, just as Wong has been beavering away with his drugs, or rather exploring the medicinal properties of plants, so the BBC has been busy cultivating fresh talent.

And not just in an any old 'let's see who looks good on the box' kind of way but as part of a proper thought-out strategy, a key aim of which, says director of Vision Jana Bennett, is 'to support and nurture the authorities for the future'.

So where have they come from, these new authorities? Often they come to programme makers' attention through the books and academic papers they have written.

Ben Macintyre, for example, the author of a number of history best sellers, was introduced to Martin Davidson, commissioning editor, BBC History, by an independent television company.

'I'd been interested in his books for years but had never met him,' Davidson explains. 'When we got together, it was a

This isn't just about seeing who looks good on the box

Specialist: Psychologist Laverne Antrobus, presenter of BBC Four's The Biology of Dads



very easy decision to say go and do a screen test and see if it works.'

It did and now Macintyre is signed up to present a documentary based on his book Operation Mincemeat, the true story of a World War II deception by Britain against Germany.

And good for him. But isn't all this just a way of getting presenters on the cheap at a time when the BBC is under intense scrutiny over what it pays its stars?

Asked about this, Jana Bennett is clear: 'We want to make value for money programmes and [using] new faces, who obviously are not going to start at the top of the pay scale, is part of that,' she concedes. 'However, our first thought is not 'oh, we need to get someone cut-price' but 'we need someone who is interesting and can help tell a story'.'

In any case, she adds: 'This is not a move away from trusted commentators such as David Dimbleby, Jeremy Paxman and Andrew Marr. There's room for them as well, but it's important to keep investing in the next generation, particularly in factual where specialisms help to define what the BBC is about.'

It's a view echoed by BBC Two controller Janice Hadlow who says that using people who know their subject is crucial to programme credibility.

'Even then, simply knowing your stuff is not enough,' she adds. 'You have to want to communicate that knowledge to others. Appearing on television is a big deal and it's not for everyone. You have to want to do it.'

Few people look as if they want to do it more than Alastair Sooke who is still only in his 20s. 'Alastair is new to presenting and a natural communicator,' notes Mark Bell, commissioning editor, Arts, in a recent blog. 'He knows about the arts and talks about it in a clear and memorable way. And he's a good sport, too – dressing up as Andy Warhol,



Rock on

BRIAN COX is more than just a physicist. He's a PR dream: a pop star turned physicist.

In the late 80s he played keyboard with the band DARE. When the group split in 1992 he left music to study physics, or so he thought. Just a year later he was asked to join D:REAM who went on to have a number of hits including, notably, the 1997 New Labour election song Things Can Only Get Better. Actually, things only got worse for D:REAM because they

broke up that same year.

Meanwhile Cox, who as a toddler was captivated by the television images of the first lunar landing, sparking a lifelong interest in the solar system, gained a first class honours degree in physics and a PhD in high energy particle physics.

He's now a professor at the University of Manchester and Royal Society research fellow and is also involved with the Large Hadron Collider project in Switzerland.

trying his hand at a Matisse cut-out and taking Dali's hovering fried egg for a walk.'

Not the kind of gimmicks that would be required on radio which, says Simon Elmes, creative director of features and documentaries, has always developed specialist presenters.

'The idea of going with a [big star] for documentaries is purely a tv device,' he asserts.

Nonetheless, he adds: 'The age of the celebrity news presenter is a phenomenon that has begun a little to take root in radio, with clever Evan Davis being deployed in a number of capacities, and Andrew Marr in a series on English history – but it was his original idea, so Radio 4 was keen for him to present it.'

Elmes adds that in radio it tends not to be the commissioners who choose the presenters. 'We offer a slate of names and they [the programme makers] indicate a preference. But the ideas are just as likely – or more likely – to come from production rather than be an initiative from the commissioning editor.'

Back in telly land, history commissioning editor Martin Davidson points out that more presenters – whether specialist or not – are now required, not because the BBC is producing more history, but because the proportion

of films requiring a presenter has increased. 'A lot of programmes used to be voiced by a narrator; that is no longer the case.'

He is on a mission, he says, to 'create a new generation of history faces' although they do not all have to be young. Or male.

'It's obvious that there is a preponderance towards men – the history boys, if you like, and I'm keen to redress the balance.'

That is why, alongside the aforementioned Ben Macintyre and historians Richard Miles (presenter of *Ancient Worlds*) and Robert Bartlett (*The Norman Season*), the BBC has signed up Mary Beard, Amanda Vickery and Lucy Worsley.

Beard, professor of classics at Cambridge University, is making a one-off film about Pompeii; Vickery, professor of modern history at Royal Holloway, is bringing the Georgian home back to life in a three-parter, and Worsley, chief curator of the Royal Historic Palaces, is presenting a new series on how homes have evolved into what they are today – and how their inhabitants' relationship with them has changed over time.

Getting this female trio on board 'is not tokenism', insists Davidson. Rather: 'They are writers, academics and thinkers who absolutely merit the spotlight of television.'



Height of enjoyment

ASKED TO make a television documentary based on her book on Pompeii, classicist Mary Beard admits she was 'apprehensive at first' but then decided she would be 'mad not to do it'.

For one thing it would be an opportunity for a mature woman – 'I'm the other side of 50,' she says – to make a mark among the traditional ranks of male history presenters.

Although a regular radio contribu-

tor, Beard has virtually no tv experience. 'I used to think that making television meant being forced to say things you didn't want to say and waiting around a long time to say it.'

Her fears proved groundless; she loved the week filming in Pompeii and would happily do it all again. 'I would encourage other academics to do tv as it's such a good way of telling a story to people you wouldn't normally reach,' she says.

Grow your own enthusiast

LIKE BRIAN COX, James Wong exudes charisma and youthful exuberance. In his case, he really is youthful. Last year he made his name aged just 27 with BBC Two's *Grow Your Own Drugs*.

Alarming title aside, this turned out to be an informative and entertaining guide to the health properties of plants, with the affable Wong, who was inspired by his Malaysian grandmother, explaining how to cultivate and make simple remedies from stuff found in gardens, hedgerows and even window boxes.

He struck a chord with the many people who are interested in a more natural way of life, and

Grow Your Own Drugs was a big success, not least, according to one reviewer, because its fresh, young presenter had 'a terrific knack of making it all seem so exciting'.

Not only that, he has an impressive knowledge of his subject. Wong obtained a Masters in ethnobotany (the study of the relationships between people and plants) from the University of Kent and in 2004 became the youngest medal winner at the Hampton Court Flower Show.

This year he featured in the BBC's Chelsea Flower Show coverage after creating a rainforest-themed garden for Malaysia Tourism.



'Witty natural' makes her move

PROFESSOR AMANDA VICKERY, presenter of the forthcoming three-part tv series *Behind Closed Doors* (provisional title) is already well known to Radio 4 listeners for *A History of Private Life*.

In this 30 part series, which started last year, she revealed the hidden history of home over 400 years, drawing on first-hand accounts from letters and diaries.

Vickery has lectured on all aspects of British social, political and cultural history from the 17th century to the present, and in a BBC blog published to coincide with *A History of Private Life*, radio producer Elizabeth Burke recalled how she came across her ten years ago.

'Her book *The Gentleman's*

Daughter had just been published, and she gave an interview to our local paper,' Burke explained.

'Something about the interview made me think she would be good on the radio. Her liveliness and sense of fun came across, even in a print interview. I was right. When we met I realised that her warmth and her quick wit made her a radio natural.'

Now Vickery is making the transition to television and enjoying every minute. 'TV seems very natural to me,' she told Ariel.



LONGER LIVES MEAN PENSION CHANGES HAVE TO HAPPEN

Almost every one of us will be affected by the sweeping changes the BBC wants to make to the pensions system. Chief Financial Officer Zarin Patel has been telling Ariel why the corporation believes that there is no alternative to the proposals

INTERVIEW BY CANDIDA WATSON

This is the end of the final salary scheme, isn't it?

This is keeping open the defined benefit scheme. The benefit is defined, the contribution rate varies. The BBC will still take the investment risk, and the risk that people will live a lot longer, so it is absolutely a defined benefit scheme. To go to the heart of the issue, pensions are costing more and more, they are a larger and larger burden on the licence fee payer and we've had to think really hard about who pays for that. Company after company is closing their final salary scheme. In our organisation we have people coming in and out. If you are in FM&T you come for a while and move to another employer; if you are in journalism, or nations and A&M you might come for a career. So we wanted to have pension provision that was flexible. For us the important thing was to keep some element of defined benefit open, but to recognise that circumstances have changed.

But for many staff it was still a final salary scheme, it is no longer that is it?

No. In 2007, when we moved to Career Average Benefits, we broke the link with final salary. Times have changed. In the past the BBC had a link to inflation with the licence fee. We don't have that any more and I can't envisage a period when we will again. It is becoming increasingly difficult to support the rising costs of the scheme.

How did the deficit grow to £2bn? The last estimate was £470m.

Investment markets fell, and our liabilities increased because people are living longer. The investment markets have recovered and our assets have come back up to £8.2bn, but the costs of providing pensions have rocketed to £10bn. And that's largely because we are in a low interest rate environment and will be for a considerable period of time, so the funding has got out of balance.

Over the last five years, while we've been reforming pensions, we have been thinking about different benefit structures. The BBC pays more, employees themselves are paying more than they used to and this change means taking less pension, but the key elements of a DB scheme are still in place. We thought long and hard about every conceivable option.

For staff who decide that they will move to the DC scheme, it is riskier, they will have to make a lot more decisions, they will have to monitor

the scheme.

What I am really anxious about is that we, as an organisation, offer clear advice and support so people understand the situation and can make informed decisions. These are life changing choices we are asking people to make. We are asking people to [guess] how long they will be working, what sort of pay they will be earning, what will happen to inflation.

Those are very difficult things for a lay person to do, and in the past the pensions industry has not always offered good advice.

The accountants KPMG are going to run clinics so staff can really understand the options. If we believe people need more advice we will offer that. We were anxious that whoever offered this advice were dispassionate, that they were not making money from it, that it was freely available.

We have had to ask if we can take our staff with us on this, but if we do nothing it means we

'Pensions are costing more and more, they are a larger burden on the licence fee payer, we have to think about who pays for that'

are asking the licence fee payer to stump up the cash and we would have found that really hard to justify. We've been thinking about these reforms for a while and expected to have to make changes in about 2014. It's come sooner, partly because people are living longer, partly because of the markets. For every one year increase in life expectancy the BBC has to pay £35m extra into the pension fund.

Do you expect staff to agree to these proposals? What happens if they reject them?

I hope they will understand the reasons why we have to make the changes, and that the alternatives, asking the licence fee payer for more, or taking money out of programmes and putting it in pensions, would be a really unpopular choice. I really feel it would impact the next charter, the next licence fee settlement. So I hope that staff will understand why we are making these changes. It's important that we



Zarin Patel

listen during the consultation, hear concerns, see if we can do anything about them – I think one of the things we will hear back will be what happens in a high inflation environment? What happens if in 20 or 30 years time asset returns are so low you will need the state to provide a pension?

To pick up on that last point, what will happen if the annuity rate when you retire is so low you can't live off it, as has happened recently?

Those are difficult questions. What the BBC is trying to get to is to ensure that we have a reasonable pension provision, but that the employer, or as it is for us, the licence fee payer, is no longer taking all of the risks for ever and a day.

This comes just after many staff have been told they are not getting a pay rise, taxes are going up, costs are going up; people might feel they can't

save more for retirement because they need the money now.

I believe as a responsible employer we should be encouraging people to save. We should be trying to make it easy for people to save. Anything else is leaving a legacy for our successors. I emphasise, I really encourage people to take part in the consultation, take advantage of the advice.

And after the consultation these proposals will go through, won't they?

I think they will substantively go through. But we will listen, to see if things need to be shaped differently. What would happen if there were periods of intensive inflation, would we need to put in some kind of underpinning? We've got to be open – this has to be a genuine consultation.

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

Only One way to go

The BBC flexed its muscles for the first time since Marlon Brando made it famous in *On the Waterfront*.

It showed the door to the overpaid and overhyped presenters of today's broadcasting world. Now we can all enjoy the rest of our lives.

Sohail Sahi
BBC Radio

Doesn't lock right

Is it me or has the BBC changed the red dispatch boxes used by Ministers of the Crown? Every one I have seen has the lock fittings at the bottom but the flying red box used as a budget logo this year clearly has the lock and fastenings at the top of the box.

Paul Spencer
investigator (Central London)

Something's brewing..

Get this... Just got off the phone from Robinson's brewery re their proposal to create a new distribution centre in Backbarrow.

'Oh that's a private matter,' I'm told.

'But you've put in for planning permission?' I ask.

'Oh yes.'

'And you've spoken to the local paper?'

'Yes, we issued a press release to the local papers. But it's a private matter.'

Ye Gods.

She has now received a gentle lecture on the ways of the world and is going away to get permission to send us a copy of said press release.

Neil Smith
sbj, Radio Cumbria

All fall down

As the letters 'BBC' have just been set among the frosted glass above the new entrance to Broadcasting House, I thought I'd pay a quick visit to the W1 project page on Gateway to update myself on where we're at.

What better way to see what's going on than the Construction Cam (<http://techops.fmt.bbc.co.uk/news/newsitems/w1project/concam.asp>)? 'Live pictures, updated every 30

One sniff of the grass and I pour myself a Pimm's

There I was feeling thirsty on a hot summer's day. Should I have some water? Some beer? But why was I cutting some mint, slicing up some fruit, dropping them into a glass, adding lemonade and then ... mmmm Pimms? Was I thinking of Pimms because of an advert on the telly? No. Because I had seen it in a shop?

No. Was it because every night it popped up on the BBC's Wimbledon coverage with references to drinking Pimms and sometimes taking too much and because there it was on the table for everyone to see? Maybe. Product placement! Ssssurely not.
Denis Nightingale, *BBC Cornwall*

seconds, of the construction of the new building replacing Egton House and 16 Langham St – part of the W1 project.'

Hoorah!
'Note. Unfortunately the construction webcam is currently unavailable due to building works.'

Oh.
Tom Rogers
operations assistant

Reasons ring false

I suppose there may originally have been sound commercial reasons for flogging the iconic and lovely TV Centre, and with Salford and W1 built, there is now no alternative. But spare us senior management's public pronouncements suggesting the building's inward-facing circle is incompatible with modern, outward-facing audiences (Ariel, June 22).

I grew up hundred miles of miles away, and don't recall caring whether *Morecambe and Wise* came from a doughnut-shaped building in west London or an open-ended shed in Shetland. If refurbishing TVC was less cost-effective than moving, say so. Don't provide pseudos-corner-style quotes ready for the Daily Mail to cut and paste.

Jo-Anne Pugh
News gathering, TVC

Face value

Was your front and back cover (June 22) celebrating 50 years at TVC really the best you could do? Yes, there were some great names there – David Colman, David Frost, Robin Day, The Two Ronnies, Eric and Ernie, Frankie Howerd and John



Cleese among them. But where were Tony Hancock, Eric Sykes, and Harry H Corbett and Wilfred Brambell?

And what about the great writers who put BBC comedy at the top – Galton and Simpson, Johnny Speight, David Croft and Jimmy Perry?

And where were the great producers – Dennis Main Wilson (*Till Death Us do Part* and *Sykes...*) and Duncan Wood (*Hancock* and *Steptoe*) and others like Yvonne Littlewood and Syd Lotterby. And were was Sydney Newman, probably the greatest influence on tv drama of his day?

You could have found room for all the above if you had dropped a dozen of the present-day mini-celebrities. Perhaps you could try again, and do better, after 60 years.
William G Stewart
tv/radio, producer/presenter

Lucky sound delay

My grandfather was French and lived in a place called Lectoure, in the region that was under Petain's Vichy government. He was also involved in the resistance (he bequeathed me his armband, which has pride of place in a gilded frame).

My grandparents ran a small shop, and he told me that one evening, when closing up, he switched on a small radio behind the counter in order to tune in to one of the BBC broadcasts (Ariel, June 15). Almost immediately, a man came in who he knew to be a Vichy official (my grandfather used the shorthand term 'un collabo'). While making polite conversation, my grandfather had to edge along the counter, one hand behind his back, to turn the dial along from that day's Free French wavelength.

In those days radios were powered by electronic vacuum tubes (valves), that had to heat up before they could amplify the signal. Luckily for him (and, by extension, for his family and me) he did it before any sound came on.

A nice irony, therefore, that his grandson ended up working for the BBC in Broadcasting House itself.
Paul Seacroft
media assistant, FM&T

Point of no return

What is to become of the clock on the front of TVC?

It gave up the ghost just before Christmas. A man on a ladder had a bit of a fiddle with it early in the year and now it has had both of its pointers removed, making it quite literally a pointless clock. Any ideas?
Darynn Garrett
radio news sms

BBC Workplace tells Ariel it is awaiting delivery of a new mechanism, which is being built to order and will be installed as soon as possible after delivery – ed.

And the winners are



INVITED to caption this photo of The Two Ronnies on location in 1976, Ariel readers came up with the following, winning tickets to this week's British Film Institute event 'BBC Television Centre at Fifty' on London's South Bank.

■ The great detectives had the feeling that they were being watched ...
Helen Randle
Information & Archives

■ Ronnie B saying to Ronnie C: "With my looks and your grumpiness we're odds-on to present the next series of The One Show!"
Chris Girling
Wood Norton

■ Ronnie Corbett: 'How did your visit to the hypnotist go, Ron? Are you craving the cigs still?'
Ronnie Barker: 'It was quite extraordinary; he told me to pull this finger every time I wanted a cigarette and then the craving would go ..he also told me to do something else, but I've gone and forgotten it. Sorry, what did you say your name was again?'
Hayley Jones
White City

■ Filming continues on the little known BBC's adaptation of 'Harry Potter, the Later Years'.
Jeff Smart
BBC Worldwide

■ We're filming today because TC1 is taken by Cannon & Ball recording their show!
Colin Jarvis
BBC Worldwide Limited

OBITUARY

KAZ MATSUDA

Kaz Matsuda, the managing director of the BBC World News office in Japan, has died peacefully in his sleep with his wife and son beside him. He had been diagnosed with a tumour of the heart last summer. His family, friends and colleagues will miss him hugely.

Kaz had a wide and varied career spanning many years and several continents. After studying in the US he joined NHK and spent some time



as a producer for Radio Japan. It was here that Kaz got his first taste of the BBC when a young BBC radio producer, Ian de Stains, arrived in Japan on secondment to NHK.

Kaz took him under his wing and,

in Ian's words, initiated him in 'the delights and complexities of Japanese culture'.

After some time in Australia, Kaz joined the BBC in the UK in 1995 as deputy editor of the translation unit for BBC World's fledgling Japanese service. His clear talent and leadership qualities ensured that by 1999 he was leading the team and was responsible for overseeing service quality.

In 2001, Kaz agreed to return to Japan with his family to manage the business and team in Tokyo as BBC World News took control of its Japanese joint venture distribution office. Over the following years he be-

came well known and loved by BBC World News staff across the globe – not least for his delightful and humorous 'all desks' emails explaining the many public holidays that the Japanese office always seemed to be taking.

One email I remember well described why April 1 was an auspicious date for changing the name of the Japanese company; it is the day that Japanese people put away their winter clothes and get out their summer ones, signifying the change of the seasons.

Kaz was a highly effective advocate for the channel both externally and internally. He was passionate

about ensuring its output reflected the BBC's editorial standards and successfully argued for improvements in translated content and technical infrastructure.

With his charm and sensitivity, Kaz bridged cultural divides, bringing a greater understanding of the BBC to the team in Japan, developing their confidence and skills in representing the organisation, and making them an integral part of the BBC World News family.

His legacy will outlive him and will continue to bring benefit to the corporation for many years to come.

Anne Barnard

JOBS



PROGRAMME MAKING

Executive Producer, Radio 1 & 1Xtra
London
Yalding House
9D/Ref: 358669
E 05-Jul-10

Producer, Network TV Current Affairs
Belfast Broadcasting House
8D/Ref: 354461
E 05-Jul-10

Senior Content Producer
Aberdeen
8D/Ref: 344175
C 11-Jul-10

Assistant Producers Talent Pool, Classical Music Television
London
7D/Ref: 338723
E 29-Jun-10 Various

Researcher, Entertainment Development
Glasgow
5D/Ref: 355817
E 04-Jul-10 A 03 months

Production Co-Ordinators Talent Pool, Classical Music Television
London
5D/Ref: 338727
E 29-Jun-10 Various

Researchers Talent Pool, Classical Music Television
London
5D/Ref: 338724
E 29-Jun-10 Various

Personal Assistant, Radio 1 & 1Xtra Management Team
London
4D/Ref: 359621
C 07-Jul-10

Production Management Assistant, Outreach and Diversity
Bristol
3D/Ref: 357246
E 09-Jul-10 A 08 months

JOURNALISM

North of England Correspondent
Manchester
10S/Ref: 356647
C 09-Jul-10 A 06 months

Assistant Editor/Correspondent, BBC South East
Tunbridge Wells
9D/Ref: 310214
E 07-Jul-10

Production Manager, Rip Off Britain
Manchester
8S/Ref: 313541
E 02-Jul-10 A 06 months

Broadcast Journalist (Web), BBC News School Report
London
TV Centre
7D/Ref: 359636
C 12-Jul-10 A 18 months

Broadcast Journalist, News Planning, BBC Asian Network
London
TV Centre
7D/Ref: 355833
C 04-Jul-10 A 07 months

Westminster Producer / Reporter Cynhyrhydd / Gohebydd San Steffan
Multi Location
7D/Ref: 313628
C 30-Jun-10 A 06 months

Project Associate, BBC News School Report
London
TV Centre
5/7D/Ref: 359645
C 12-Jul-10 A 09 months

Operator, Persian TV (Business)
London
TV Centre
5/7D/Ref: 357899
C 12-Jul-10 A 04 months

Broadcast Journalists, Radio Bristol
Bristol
5/7D/Ref: 356985
E 07-Jul-10

Broadcast Journalist / Newyddiadurwr Darlledu
Cardiff
5/7D/Ref: 351153
C 30-Jun-10 A 06 months

Broadcast Journalists, BBC Radio Cambridge
Cambridge
5/7D/Ref: 349803
C 12-Jul-10 A 08 months

Broadcast Assistant, BBC News School Report
Manchester
5D/Ref: 359640
C 12-Jul-10 A 05 months

Broadcast Assistant, Asian Network
London
TV Centre
4D/Ref: 356642
C 08-Jul-10 A 05 months

BUSINESS SUPPORT AND MANAGEMENT

Head of Business Development Entertainment and Events Production
London
TV Centre
11D/Ref: 359720
C 05-Jul-10

Training Manager, W1
London
Broadcasting House
11D/Ref: 354620
C 12-Jul-10 A 2.5 years

Policy & Process Manager, BBC People
London
White City
10D/Ref: 356993
E 05-Jul-10

Business Manager, BBC Trust
London
10D/Ref: 356832
E 12-Jul-10 A 09 months

Production Accountant
Glasgow
7P/Ref: 359769
E 08-Jul-10 A 09 months

Production Accountant
London
7D/Ref: 359665
C 05-Jul-10 Various

Production Accountant
London
7D/Ref: 359664
C 05-Jul-10 A 12 months

Operations Manager, BBC Tours
London
TV Centre
7D/Ref: 357920
C 07-Jul-10 A 06 months

Scheduler, Multimedia Newsroom
London
TV Centre
5D/Ref: 355895
C 12-Jul-10 A 08 months

PA and Proposals Assistant to Commissioning Editors
London
TV Centre
4D/Ref: 359345
C 07-Jul-10

Operations Assistant, Radio 4
London
Broadcasting House
4D/Ref: 357900
C 12-Jul-10 A 06 months

Team Assistant
London
Broadcast Centre Media Village
3/4D/Ref: 359661
C 08-Jul-10 A 12 months

Marcomms Assistant
London
TV Centre
3D/Ref: 355018
C 04-Jul-10

Team Assistant, Freelance Contracting Team
London
White City
3D/Ref: 344019
E 12-Jul-10 A 06 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Location Engineer, Newsgathering
London
7H/Ref: 357898
C 12-Jul-10 A 06 months

TECHNOLOGY

Head of Broadcast Support, BBC North
London / Salford Quays
11S/Ref: NFP355650
E 12-Jul-10

Senior Technical Project Manager
London
Broadcast Centre Media Village
9D/Ref: 337944
E 10-Jul-10

Technology Project Manager
Cardiff
8D/Ref: 359686
E 10-Jul-10 A 12 months

Technology Demonstrator
London
Broadcast Centre Media Village
7D/Ref: 354757
C 05-Jul-10

Client Side Developer
London
Broadcast Centre Media Village
7D/Ref: 315087
E 04-Jul-10

Junior Project Accountant
London
White City
5D/Ref: 356762
E 06-Jul-10 A 06 months

BBC WORLDWIDE

Head of Marketing Planning
London
Media Centre
SEDEX 1/Ref: 349524-1
C 29-Jun-10 A 06 months

Director of Group Reporting
London
Media Centre
DDIR/Ref: 348347
C 06-Jul-10 A 09 months

Sales Team Assistant, BBC Advertising
London
Media Centre
4W/Ref: 286101
E 04-Jul-10

Features Coordinator
London
3W/Ref: 358084
E 01-Jul-10

Executive Assistant to Global Brands
London
Media Centre
3W/Ref: 357034
C 29-Jun-10

Product Executive
London
2W/Ref: 359310
C 01-Jul-10

Events Marketing Executive
London
Media Centre
2W/Ref: 359132
E 30-Jun-10 A 18 months

International Partners Manager
London
Media Centre
2W/Ref: 358021
E 04-Jul-10 A 12 months

Sales/Senior Sales Executive Radio Times
London
Media Centre
2W/Ref: 343498
C 28-Jun-10

Senior Digital Executive
London
Media Centre
1W/Ref: 359339
C 08-Jul-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:

Trainee studio Managers

Studio Managers

Junior Planner, Childrens

MAKE A DAY OF IT
A snapshot of
working life

Eleanor Bradford
Health correspondent,
BBC Scotland

HOW AND WHEN DOES YOUR DAY START?

It depends. Some days I'm up at 5.30am doing two-ways for Radio 4, 5 live and lots of other radio stations before coming into work at 9am. I'll cut new versions of my story for tv and radio, but that's somewhat unusual. If a story is just for Scotland I may lie in until 6am, and if I have no story I don't need to come in until 9am, unless I'm out filming.

WHAT ARE THE KEY POINTS IN YOUR DAY?

If there's a breaking story I have to get copy into the system for radio and online asap. Our radio news programmes begin at noon, followed by tv at 1.30pm. Then there's Newsdrive at 4pm and the teatime bulletin at 6.30pm. Occasionally I might do



a version for *Newsnight Scotland* at 11pm. It gets a bit manic, but other days I do research or go out filming.

HOW DID YOU GET HERE?

I did a student-run programme on BBC CWR while studying for my degree. Then I did a postgrad in journalism and went on a BBC South West training scheme. I applied for a job in Scotland hoping for an attachment, but they offered me a permanent post. I moved here knowing no one and very little about the country, but I've never looked back.

SANDWICH AS YOU WORK OR PROPER BREAK?

I bring sandwiches because I never know if I'll get a break, but when I film in people's homes I nearly always get offered tea and biscuits. It's something to factor into the schedule because it's rude to rush off – nothing to do with the fact that I can't resist a chocolate biscuit.

MEMORABLE MOMENT AT WORK?

I interviewed an anaesthetist who mentioned he was playing dvds to patients so that they could have less anaesthetic during surgery. The most popular one was 'A guide to pole fishing'. So I filmed a man watching a video during his knee operation. The story was followed up everywhere and the anaesthetist even had inquiries from Malta and Brazil. I have a lot of fun, but I also cover sad, moving, stories and meet people who are severely ill. That's very humbling and makes me appreciate life.

HOW AND WHEN DOES YOUR DAY END?

I'm always on call but my colleagues are very considerate and only contact me if it's urgent. I really relax when I go to the barn I'm renovating on Speyside. I stomp around in steel toe-capped boots and a ripped old sweater. It's great not to have to wear make-up, and there's no mobile phone signal.

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

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

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

This week's Showcase gets superstitious with Stevie Wonder, avoids getting stung with the Bee Part of it campaign and reunites old friends in a new in-house comedy. If you've got something to shout about, contact Vanessa Scott or Clare Bolt

■ BBC TWO

LITERARY LIVES

From Too Big to Fail – Andrew Ross Sorkin's account of the financial crisis – to Alex Bello's Alex's Adventures in Numberland (which explodes the myth that maths is for geeks), there's tough competition for this year's BBC Samuel Johnson prize. Catch the *Culture Show* special from the ceremony, where the judges, led by Evan Davies, will reveal the winner.

Thursday July 1, 11.20pm, BBC Two and HD



■ RADIO 4

GIVE US A CLUE

What would happen if Lionel Blair had been sent to the Middle East instead of Tony? Or indeed, if Al Pacino (an obsessive conspiracy theorist) decided to stalk John Humphrys? All will be revealed when Jon Culshaw and Julian Dutton return with *The Secret World* on Radio 4 – back for a second series and promising to be more surreal than ever.

Thursday July 1, 6.30pm, Radio 4



■ GATEWAY

Private Eye to the pyramids

BBC History's commissioning editor Martin Davidson set himself a task that would challenge the most experienced Time Lord. His mission, he said, was to make the centuries' come together and cohere as never before.

Tough call. But the results are manna for the history fans...with a huge slate of history programmes lined up for the next 12 months. Guest presenters include Ian Hislop, who sets his sights on the Victorian 'do-good-

ers' – the philanthropists who tried to fix the broken Britain of their day; Fergal Keane discovers previously undeveloped aerial photographs from the Western Front and Dan Snow looks at the 'little ships' of Dunkirk. You can watch some of BBC History's best bits on the Showcase intranet page – tinyurl.com/BBCshowcase – and if that leaves you wanting more, the British History Timeline at bbc.co.uk/history will take you on a journey from the Neolithic to present day.

■ RADIO 2

MOTOWN MAGIC

Signed, sealed and delivered to Radio 2, hear Trevor Nelson celebrate Stevie Wonder's 60th birthday and his headlining performance at Glastonbury, with a special programme looking at the Motown legend's life and career.

Wednesday June 30, 11pm, Radio 2



■ RADIO 1

THE DAILY GRIME

It's not just dubstep and dancehall at 1Xtra – the station has produced a series of hard edged documentaries, exploring social issues from youth crime to men who are victims of domestic abuse. You can join the discussion.

bbc.co.uk/1Xtra



■ BBC TWO

DIVINE INTERVENTION

It may be another comedy about a vicar, but Tom Hollander's new comedy *Rev* is as far removed from Dibley as you can get. The Rev in question is a smoking, drinking vicar who is promoted from a rural parish to a gritty East London place of worship (the series was filmed in Hackney) – only to find himself everyone's favourite dinner guest... as he has the power to decide whose children get into the local church school.

You can catch the first episode of *Rev* on iPlayer now and the series continues on Monday nights.



Monday July 5, 10pm, BBC Two

■ BBC ONE

FRIENDS REUNITED

Six friends realise that the distant past isn't so distant after all in *Reunited*, a new pilot from the BBC's comedy team. Written by Mike Bullen of *Cold Feet* fame, it stars Ed Byrne, Joseph Milson and Zoe Tapper as university friends who meet up again after eight years. Cue acrimony, infidelity and recrimination...



Wednesday June 30, 9pm, BBC One

■ BBC.CO.UK

WHAT'S THE BUZZ?



There's a hive of activity this summer, as 45 local radio stations have adopted bee hives, to help raise awareness of the world's declining bee population. Thanks to Bee Part of It (the BBC Breathing Spaces campaign) you too can 'swarm' to the website, pick up some bee friendly seeds, download posters and get regular updates on how the new honey bee colonies are bee-having on Facebook.

bbc.co.uk/breathingplaces

green room

THE ARIELATOR

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

UPSIDE You can't blame him. After nearing the completion of his gruelling 2600-mile bike ride around Britain, **Graham Brodie** gorged himself on a bacon butty and a huge portion of apple and strawberry crumble with custard. The technology organiser from BBC Plymouth averaged 90 miles a day over 29 days. 'Now back at home,' he blogs. 'Was it all a dream? Had a good finishing stage, but very hot, sticky and hilly!' Graham has raised £800 for ShelterBox but he would like a bit more. Go to justgiving.com/bbbbbb



Ros Atkins (below) and **Komla Dumor** had more than England's win to celebrate in South Africa last week. The sbjs for global news had organised a match between staff from *World Today* on the World Service and a group of local coaches and club managers in Soweto. It was, as you'd expect with English players involved, a nail-biting contest, but the BBC team just edged ahead with a winning four goals to three.



DOWNSIDE

News of one technology pundit's death were greatly exaggerated last week, when **Bill Thompson** found out his demise had been declared on Wikipedia. The head of partnership development was alerted to the change on his biography after a friend saw that his entry said Thompson had suffered a heart attack at his home in Cambridge and later died in hospital. It had been up for four days. 'I realise that it's against Wikipedia policy for someone to edit their own entry, but as far as I'm concerned, the one situation where it's permissible is to correct the mistaken impression that you're dead, since the fact that you're there to make the changes is the sort of external evidence that Wikipedia looks for,' Thompson said.

EARWIGGING

OVERHEARD AT THE BBC

...Okay, who's had the fish?...

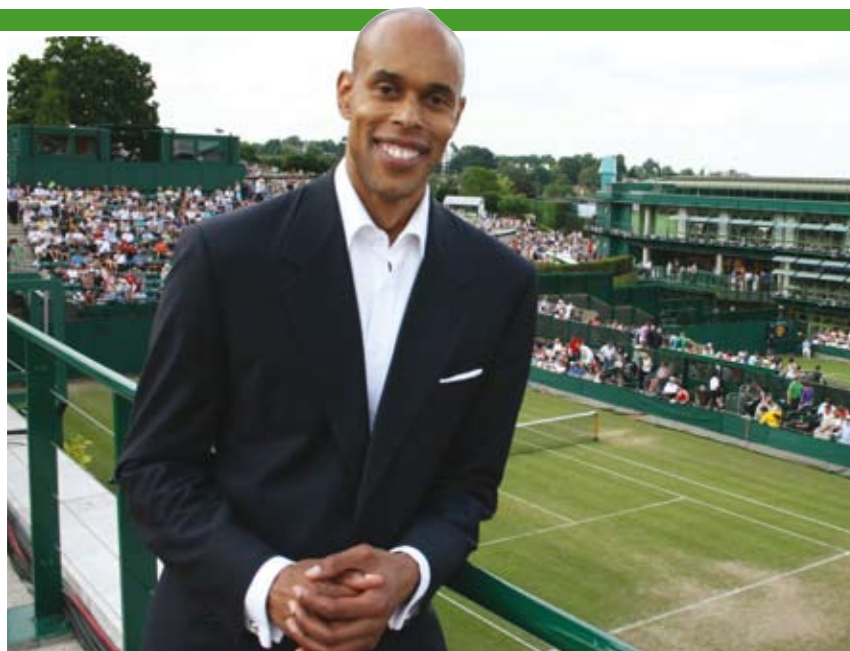
...Don't worry, I won't extract your curiosity ...

...Personally I think there's a risk that we're going to have too many nuns...

...Could you please shrink my box because I'm enormous?...

...That's what religion's like. It's all over in a second...

...How clean do you think the end of my pencil is?...



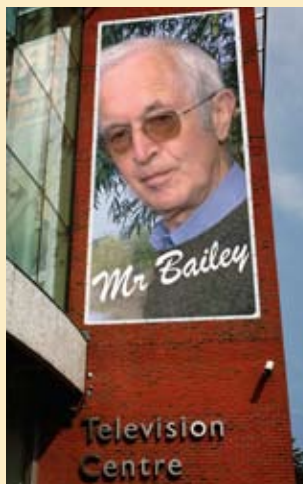
IN FOR THE LONG RUN

RON MCINTOSH had no idea when he arrived at Wimbledon last Tuesday morning that he would still be commentating on the same tennis match come Thursday afternoon, a staggering 11 hours and five minutes on air. To add to the drama, Nicolas Mahut vs John Isner was Ron's first live network tennis match on television. The commentator, who usually works on boxing, told the green room he was left to his own devices until the fifth set when Greg Rusedski joined him and the game switched from the Red Button to live network. It then

became apparent the players were caught in serious deadlock. At that point someone thought to ask if he'd eaten. 'Someone brought me an apple but it made a crunch when I bit into it, so I only had half. Then I had a banana.' Ron avoided water, which he said only increased the urge to use the toilet. The ordeal has not put Ron off – he is at Wimbledon again this week having spent the weekend covering the European Trials in Birmingham. 'At least I know the 100m can be over in 9.9 seconds,' he jokes.

MY DAD'S A PIN-UP

A TEACHER'S lot is not always an easy one, but their influence can last longer than a match on court 18 at Wimbledon. When Ben Miller, a former quantum physicist, was asked to name his science 'pin-up' for Radio 4's new science and comedy show, *The Infinite Monkey Cage*, he picked his inspirational primary



teacher, Mr Bailey. In a bizarre twist, Mr Bailey's son David works as an online bj for BBC Gloucestershire and heard the show on iPlayer; the show was recorded in Cheltenham and he was looking for local mentions to use on the website. 'I almost spilled my tea when I heard it,' he says. 'I told my father and he was delighted.'

IT'S NEVER TOO LATE

NOT MANY budding writers are lucky enough to be offered a three-book deal. Even fewer are 82. But Myrrah Stanford-Smith (pictured left) had her first book in a trilogy published last week after being spotted by Martin Kurzik, (pictured) a producer



working for Radio Wales book show *Phil the Shelf*. He thought one of Myrrah's manuscripts – submitted to the programme – showed potential, and it gave her the confidence to pen *The Great Lie*, an adventure story about the rivalry between Marlowe and Shakespeare.

WE HEAR THAT...

GREEN ROOM is tempted to tell you which cabinet minister confessed to conducting an interview with his BBC local radio station while stark naked, having jumped out of the bath when they called. But that might be a betrayed confidence too far and the station is keen to talk to him again some time, clothed or otherwise.



IN THE glory days of television (1969) the BBC commissioned nine colour OB mobile units. North 3, one of these 14-ton trucks, is now being restored and was on display at a rally in Cheshire last weekend. 'The amount of dirt in there after 28 years' storage was amazing,' said retired audio supervisor Jerry Clegg, who's part of the restoration effort. 'Everyone who works on a project like this has to be crazy.' What this says about Jerry is anyone's guess.

A GUN was found at BBC Manchester during a recent 'Dump the Junk' clearout of the offices. Fear not, it was a prop which looked sufficiently real to give staff a bit of a fright. Found in an old locked cupboard, the replica had been used years ago for a tv reconstruction. It has now been safely destroyed and removed from the premises – after all, we wouldn't want it backfiring on anyone...



GREEN ROOM is sceptical about people claiming 'firsts', but we liked Radio Solent's idea to launch a summer of love campaign ahead of their 40th anniversary this autumn – they invited 40 married couples onto the Julian Clegg breakfast show. Anyone who invites that many married couples into the equivalent of their front room during a live show has to be incredibly brave or still on their honeymoon.

A POWER cut in southwest London during the England match against Slovenia resulted in despair for fans. One retired member of staff tried to get through to BBC London to tip them off about this cruel technological failure, only to be told that there was no one available. 'Send an email,' the woman on the line helpfully told him. Which, of course, is precisely what this citizen journalist couldn't do.

THERE ARE lies, damned lies and statistics, but since 1982, when World Cup games got split between ITV and BBC, England has won 67 percent of the time their matches aired on BBC, compared to only 33 percent of the time when they were shown on ITV.