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THE BBC NEWSPAPER

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will close after trust publishes initial response to
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6 Music plays on

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The BBC Trust has reprieved 6 Music, saying the case for closing the digital station 'has not been made' and calling on the BBC to make Radio 1 and Radio 2 more distinctive instead

by Candida Watson

THE BBC TRUST has halted the most controversial part of the BBC Strategy Review by stopping the closure of 6 Music. Instead, its initial conclusions on the future direction of the BBC call on the Executive Board to draw up an 'over-arching' strategy for digital radio and focus on delivering greater distinctiveness for Radios 1 and 2.

After four months spent consulting on the proposals, taking comments from the public and interested parties, the trust said on Monday that the case for closing 6 Music 'has not been made' adding: 'We note the strong view expressed by many in the music industry that 6 Music plays a very valuable role in the cultural life of the UK that would not be easily replaced, and that would not be filled by the commercial sector.'

In response Mark Thompson said: 'The trust believe, and we agree with them, that we need to answer some of the fundamental questions about the future of digital radio in the UK, before we draw conclusions about what portfolio of digital music radio stations we need. This means that certainly for the present 6 Music will remain in our digital radio line-up.'

SUCCESSFUL CAMPAIGN

Supporters of 6 Music, who organised a vociferous campaign including rallies outside Broadcasting House and mass emails to the trust, greeted the news with delight.

6 Music presenter Lauren Laverne tweeted '6 Music has been saved. Hooooorrrayyyyyy!'

The Association of Independent Music said: 'We are thrilled to hear this fantastic news.' AIM board member Simon Raymonde added:

A well organised, vocal campaign against closure plans carried weight with the trust



'To all those thousands of people who wrote letters, signed petitions and joined protests, to the members of the trust, we must say that today is a victory for common sense.'

Andrew Harrison, chief executive of the RadioCentre, the trade body for commercial radio companies, said: 'We are pleased that the trust has mandated BBC management to deliver greater distinctiveness on Radios 1 and 2, and welcome its call to draw up an overarching strategy for digital radio with the commercial sector.'

Explaining its interim decision, the trust pointed out digital radio take-up has been disappointing, with DAB output still not generally available in cars. It said the radio industry wants the BBC to do more to define

a strategy towards digital switchover, which is still pencilled in for 2015. The trust said: 'It is against this background that the Executive proposes the closure of two digital services.'

When the trust reviewed 6 Music earlier this year it found the station to be distinctive and well liked by listeners. Since then audience figures have almost doubled, from 600,000 to a million a week - and the trust expects them to grow further. It says the market impact of 6 Music is minimal, and likely to remain so, and that the station makes 'an important contribution to the public purposes'.

CHANGE COULD STILL COME

The announcement of closure plans provoked a significant show of public support for 6 Music, with 78 percent of online response to the consultation process being about it, with most positive. The trust says: '6 Music is making an overall contribution to digital radio listening similar to other BBC digital-only services. We are not convinced that removing the service and re-allocating its budget to other aspects of digital radio will make a decisive difference to digital take-up.'

The BBC argued that the best way of enhancing the overall distinctiveness of music radio was to move 6 Music's programming to Radio 1 and Radio 2, but while the trust endorses the push to making 1 and 2 more distinctive it isn't convinced that is the way to go about it, fearing that either the 6 Music content might be marginalised, or its incorporation into the other stations' schedules could lead to loss of value for existing audiences.

But 6 Music isn't completely out of the woods. The trust said the BBC could still propose changes for the station, if it met the following four criteria.

- a clear link between a new strategy for music radio and the strategy for digital development
- evidence the increase of distinctiveness for Radios 1 and 2 is under way
- a clear explanation of how 6 Music content would fit in the output of those stations, and what audience impact might be
- long term protection for 6 Music's distinctive content.



The end for Asian Network

Falling audiences and loss of young listeners persuade Trust change is necessary

by Candida Watson

THE CLOSURE of the digital radio Asian Network will go ahead, after the BBC Trust acknowledged that the service was performing poorly. In its initial conclusions on the strategy review the trust said that although Asian Network was clearly of value to some audiences it has had difficulties for some time.

The BBC proposes closing Asian Network as a national, digital station and replacing it with local-

'We can continue to serve these audiences in other ways'

ly based output targeted more specifically at communities. But the trust notes that a key theme which emerged from the consultation process is that Asian Network nurtures the idea of being a British Asian, rather than just a member of a local community. It warns there's a risk that identification will be lost if the station closes as a network service. But the trust also recognises that Asian

Network's audience is continuing to fall, down from 18 percent of Asian adults to 12 percent, and that younger listeners are falling away the most.

The trust says: 'If the Executive has concluded that [the] station's problems are such that they cannot be addressed effectively, then we expect them to come forward with a different proposition for meeting the needs of this audience in more effective ways.' And it points out that any reconfiguring of output for Asian audiences will be likely to need a Public Value Test.

In response the BBC said it would proceed to detailed plans for the closure of Asian Network, adding: 'These plans will need to be put to the BBC Trust for approval. As we said in March we believe we can continue to serve these audiences in other ways. The closures will not be immediate and in many areas there will be opportunities for staff elsewhere in the organisation.'



BBC RADIO



Asian Network dj Bobby Friction

News bites

TRIBUTE HAS BEEN paid to Allan Robb, who previously presented Radio 5 live's *The Midday News* and has died aged 49. He had been suffering from multiple sclerosis. 'He was a great broadcaster and professional,' said Nicky Campbell, who had known him since their first day together at infants' school.

JANINE THOMASON, former head of press and public relations for BBC production, has died aged 63 after a long battle against cancer. Thomason, who joined the BBC in 1969 and worked for many years as a senior current affairs producer, was involved with the BBC News School Report project when she left the organisation in 2007.

RADIO YORK STAFF have moved out of their main office as it undergoes a refurbishment by BBC Workplace. They will operate from various locations including a specially rented unit in York and BBC offices in Leeds, Harrogate and Scarborough. Some will work from home or out in the field using their laptops and mobile phones. They hope to move back into their base around May 2011.

CBBC CONTROLLER Damian Kavanagh has commissioned a special season of programmes that will examine, through drama and documentary, how children are affected by war. The season will explore life for those left behind in the UK when a parent goes to fight abroad and what it is like to grow up in war-torn Afghanistan.

THE FIRST EVER BBC Writers' Festival was held at the Leeds College of Music last week, to celebrate ten years of BBC writersroom, which has nurtured, trained and mentored more than 200 writers.

FORMER ENDEMOL chief creative officer Peter Bazalgette has been appointed president of the Royal Television Society. BBC chief operating officer Caroline Thomson joins the board for the first time.

AFRICA HAVE YOUR SAY on World Service won the finance feature category in the Diageo Africa Business Reporting Awards. This was for the programme broadcast last year in which Lamido Sanusi, governor of Nigeria's Central Bank, faced questions from around the continent on his financial reforms and tough style.

BBC SCOTLAND is giving around 200 aspiring singers the chance to appear on stage with opera star Lesley Garrett as part of the celebrations of the Last Night Of The Proms in Dundee. The specially created Dundee Proms Chorus will be one of the highlights of the event at the Caird Hall on September 11.

THE CLOSING DATE for applications for one of the eight management placements being offered to disabled applicants through the new BBC ManageAble pilot scheme is July 12. Go to bbc.co.uk/jobs/manageable

Other strategy proposals get agreement



BBC blast

OVERALL THE BBC TRUST endorsed the ideas put forward in March in the 'Putting Quality First' document.

So it agrees with the plan to cut Online budgets by 25 percent, to produce a clearer, more focused product, although it wants to 'understand and approve' the editorial changes involved.

It points out that Online is a key part of the BBC's 'offer' to the public, which means the cuts will need to be carefully targeted to allow room for future growth in areas the market won't support. To this end the trust says 'BBC Online must develop an over-arching rationale' for its presence, and says it could be much more clearly focused around the key products that deliver much of the public value of the site, like

BBC Blast! Fashion Show at OnOff The Strand

news, sport, weather and iPlayer. Between them they drive over 80 percent of the total traffic to BBC Online. It expects the review of Online services to take about a year.

The trust has also approved the closure of teen service Blast!, accepting the BBC case that it had high costs and low usage. Director of Vision, Jana Bennett, said there are currently no plans for redundancies as a result of the decision, as they will seek to redeploy staff. She thanked everyone who worked on Blast! for their hard work and dedication.

She also thanked the team at Switch, which will now be closed by Christmas. The trust said that was purely a matter for the Executive as it is not a service but a branded zone of programming.

In the drive for greater efficiency savings the trust intends to bring in its own advisers to work alongside the Executive on the

pan-BBC review looking beyond 2013. It says the advisors will 'interrogate the assumptions being made, and early conclusions being reached and make recommendations to the trust about how and where it might be possible to go further'.

It intends to ask the National Audit Office to take on that role, because it might be able to apply lessons learnt from the programme of cuts about to start in the public sector.

The trust will announce its final conclusions on the strategy review in the autumn, along with final reports on mainstream television, further work on financial transparency and action on executive pay, and proposals on a strategy for global activities. At that stage it says it will be in a position to set out a final strategy for the BBC for the rest of this charter period up to 2016.

BBC's defence of pension decision fails to placate unions and staff

by Candida Watson

THERE HAS BEEN a furious reaction from staff and unions to BBC plans to change the pension scheme and encourage members to leave and take up a different scheme from a third party supplier. Independent commentators variously described the proposals as 'pernicious' and 'long overdue'.

To recap:

■ Pensionable salary increases for all staff in the existing scheme will be held at 1 percent a year in future, irrespective of actual salary increases.

■ The annual growth of benefits already accrued in the scheme will also be held at 1 percent.

■ Staff who leave the existing scheme and join the deferred contribution scheme (for which an external provider has yet to be chosen) can save more. The BBC is offering to 'match' contribution rates, starting at 4% of salary. It will pay in an additional 1% for those who contribute 6% or 7%, and 2% more for those who save 8%.

■ Staff who join the new scheme will become 'deferred members' of the existing scheme, and the pension benefits they have accrued there will then grow broadly in line with inflation.

Taken together the proposals are an incentive for most staff to leave the current scheme.



increasing proportion of the licence fee. He said: 'The public – many of whom do not enjoy pension provision as secure as BBC employees – would quite reasonably ask why so much of their money was being used for this purpose. We need an approach to pensions which is competitive and which offers real benefits to its members, but which is also sustainable and affordable. That is what our proposals are intended to achieve.'

In a statement the NUJ said: 'This will be the last year ever that the full pay settlement counts towards your pension. In a career at the BBC that will mean the loss of tens of thousands of pounds for each and every member. That's unfair – and no way to reward hard work and dedication.'

The statement continues: 'We recognise there are serious issues to be addressed to solve the pensions shortfall – and we have a number of alternative proposals we believe the BBC should consider. We are adamant, however, that what is non-negotiable is the value of what has already been earned – they should not solve the crisis by devaluing the benefits members have already built up.'

Bectu's Luke Crawley, who was leafleting outside White City and the Media and Broadcast centres on Friday, told Ariel he was surprised by the strength of feeling among staff. Describing the proposal to limit

the increase of accrued benefits for staff who choose to remain in the pension scheme as 'brutal', he said: 'People do understand that things have to change and nobody is happy about what is going to happen in the future. They might have reluctantly accepted changes – but not when they effectively lose a lot of the value of their accrued benefits.'

Of course what is of great concern to BBC staff doesn't necessarily concern the licence fee payer. Many companies have closed final salary schemes, and the government is looking to act on public sector pensions. Crawley accepts there might not be much public sympathy if staff took action over the pension proposals, but said: 'BBC staff are traditionally very reluctant to strike but I think people are saying if they are going to treat us so badly we have to do something, no matter how it plays with the public.'

This week the unions begin a series of meetings, on both the pay offer and pension proposals. Details can be found at www.bectu.org.uk/news/869

The pension proposals, which are up for consultation until September 30, can be found at www.bbc.co.uk/my pension

Management responds to key questions about the proposals, Page 10
Staff have their say, Page 11

In an all-staff email issued last Friday Mark Thompson said the BBC would put more cash into the scheme to eliminate the current deficit. He said: 'We will be spending a

great deal more money to ensure that everyone in the scheme will enjoy secure pensions in the future.' But he added: 'We cannot go on like this, because to do so would take an

Now all senior managers could have their earnings disclosed

by Sally Hillier

THE REVELATION that the director general and the 15 other members of the Executive Board are to give up some of their pay wasn't the only surprise last week.

It was also announced that the process of cutting the senior management pay bill is being speeded up. Instead of a 25 percent reduction over three years, as originally planned in response to a challenge by the BBC Trust, Mark Thompson has agreed to meet the target in 18 months. Already the bill has been lopped by £7.76 million, by cutting the number of senior managers by 24.

In a further key development, the trust wants the earnings of all senior managers working for the licence-fee funded services to be unveiled.

Currently the incomes of the top 107 executives are published, but the trust is now asking the BBC to 'go the extra mile' and disclose the pay of all on SM grades 'without exception'.

The proposal, affecting hundreds of people, was set out by Michael Lyons in a speech to Voice of the Listener and Viewer. SM pay details would be 'anonymised in bands' accompanied by 'a clear, costed summary of the overall pay/grade structure'.

As for the gesture made by Executive Board members over their own pay, they have volunteered to forego a month's salary this year and next, working 12 months for 11 months' income.

Welcoming the initiative, Lyons told VLV members that in parallel the BBC trustees would take an 8.3 percent pay cut for two years.

'It's right that the trust and Executive Board show leadership and recognise the climate in which we are operating,' he said. 'Not just for the licence fee-paying public, but also for BBC staff who have had consecutive years of very limited pay increases and bonus freezes, and who will be affected by the BBC pension reforms as well as other tax increases [outlined recently by George Osborne].'

Pay was an issue of concern both for the public and those who worked for the corporation, Lyons added.

'The trust exists to get the best out of the BBC for licence fee payers,' he explained...the BBC has to recognise the responsibilities that come with being a publicly funded body in turbulent economic times. We think there is further to go in delivering demonstrably better value for money and in making the BBC's spending decisions open and transparent.'



Time to name names?

WHILE THE PRESS licks its lips at the prospect of finding out the identities of the BBC's biggest star earners, the celebrities themselves have little appetite for such openness.

Some are reportedly 'considering their futures', while Equity has warned that the BBC Trust's proposal could be a breach of contract.

So what exactly is the trust after? Well, it is asking for the publication of the income of top talent in bands as recommended by the Culture, Media and Sport Select Committee.

This would show the number of individuals earning £250,000 to £500,000; £500,000 to £750,000; £750,000 to £1m; £1m to £5m.

Most of the information would be presented in aggregate, ie anonymously, but Michael Lyons believes the names of the most richly rewarded should be released. He wants their names published, although not their precise salary.

On the Andrew Marr show on BBC One on Sunday, Mark Thompson said it would be wrong and damaging to dis-

close individual star earnings.

The controversial plan to reveal the names of the top celebrity earners is a reversal of the position previously taken by the trust, which seems to have been swayed by what Lyons describes as 'the energy surrounding one individual [assumed to be Jonathan Ross] which cast a cloud over the BBC'.

The trust had been listening to licence fee payers, he explained, and believed public confidence needed to be recaptured.

'The BBC should be clearer about who the highest paid individuals are, both on screen and off,' he said.

But he recognised it was not a simple process. 'Often stars work for independent producers and the terms of trade currently mean we can't have sight of their fees.'

'Some existing BBC contracts have confidentiality clauses that would prevent immediate publication of salaries. But we are challenging the director general to work urgently on a plan to deliver greater transparency about who is at the top end of the talent pay scale. The trust is giving a clear signal that it wants to see change in this area.'

Land Girls: popular, distinctive programming



Daytime tv must improve

Channels need to distinguish themselves more clearly

by Rumeana Jahangir

PARTS OF DAYTIME tv could be 'negatively affecting the BBC's reputation', according to the interim findings of the BBC Trust's review into BBC One, Two and Four.

Published on Monday alongside the trust's initial conclusions on the

strategy review, the performance review of the channels found that some viewers thought the quantity of property and 'collectibles hunting' shows made parts of the BBC's daytime schedule 'seem too formulaic and derivative'.

Although the trust acknowledged that the mix of daytime program-

ming had already started to change with the inclusion of more original drama, it said management needed to further examine ways of improving quality.

The review also found that audiences did not think that there was enough 'fresh and new' programming on BBC One which met their high expectations. The trust said that a contributing factor to this dissatisfaction was the decline in recent years of the channel's range of output during pre-watershed primetime. 'We therefore want BBC One to harness its scale and size by introducing greater variety between 7pm and 9pm as well as being more ambitious and taking more creative risks in the 9pm slot.'

Audience feedback had asked for BBC Two to 'provide a clearer alternative to BBC One.' The trust said it supported the strategy review proposals to increase the channel's factual and drama output and to strengthen its role in mainstream comedy. It accepted that raising BBC Two's distinctiveness at primetime may lead to a fall in reach.

As for BBC Four, its current remit was not 'sufficiently clear,' especially in relation to BBC Two. The channel, which mainly focuses on arts and culture, needed to increase its impact and raise its profile if it wanted its audience to grow. Although viewers were aware of BBC Four providing 'something original and different,' the trust said that the channel

'does not have a significant influence over wider audience perceptions of the BBC'.

Richard Klein, BBC Four controller, rebuffed any ideas that the channel may be in danger at last week's Televisual Festival, when he said: 'The idea that channels should disappear in an on-demand world is open to question. BBC Four has a very particular flavour and it has one of the highest AIs of any channel on the BBC so I think that suggests that we have got a future.'

Jana Bennett, director of Vision, responding to the interim review from the trust, said: 'These findings are generally very positive and supportive of the channels and their strategies.'

As for the trust's remarks about the need to improve daytime output she said: 'We have made great headway in introducing more current and consumer affairs into the daytime schedules, with programmes such as *Rip Off Britain*, *Saints and Scroungers* and *Crimewatch Roadshow* alongside new dramas *Land Girls* and *Missing*. Daytime has a much greater range than any other broadcaster; last year alone saw more than 50 new titles launched. There is plenty more to do and you will see this over the next year or so.'

The trust said it would amend each channel's service licence to clarify how they could deliver public value, before publishing its final conclusions in the autumn.



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WATCH THIS SPACE

This upper floor could be World Service's new home

MOVING DAY IS STILL TWO YEARS OFF BUT STAFF HAVE BEEN MAKING THEIR REQUESTS FOR W1

by Carla Parks

LIKES TO cycle, cares for the environment and prefers PCs to laptops. It might sound like someone's rather uninspired dating profile. Instead, these are the preferences of your London-based colleagues moving to the new Broadcasting House in 2012.

The picture of what people want is getting clearer with the results of a staff survey. Not surprisingly, people are worried about how the move might affect their travel plans. What wasn't expected is that so many people (seven percent of those surveyed) would want to cycle to work every day. Andy Griffie, editorial director of the W1 project, admits there won't be enough cycle racks if those numbers prove accurate, but he will be looking at potentially adding more.

From his office in Henry Wood House, Griffie presides over his domain like a beneficent father, trying to make sure he takes everyone's needs into account while being practical. For instance, he would like to see 'green hubs', to make the building as environmentally friendly as possible. 'I am keen that, at night, the whole building is not lit up like a Christmas



Television's flexible rig studio in the basement has the largest suspended floor in the world, designed to eliminate vibrations from underground trains

tree because you have small pockets of staff on every floor,' he says. One of the proposals is to move people together when they are working on night shifts – and 33 percent of those surveyed agreed with this.

But Griffie is most eager to talk about collaboration. 'There is real hunger [among staff] to tap into the expertise that sits across the BBC in other teams. We don't make this easy for people, partly because of our size

and because people sit in different buildings, but there is untapped potential here.' The huge multimedia newsroom, which will be the home of news teams from both TVC and Bush House, is just one way in which the W1 project team envisions collaboration.

'We are not going to sit people next to each other just because they are in the same division,' the project director adds. He cites arts and entertainment, business and economics,

and science and technology as areas he'd like to group together, irrespective of where people working in these disciplines might come from. In other words, you might suddenly find yourself making new friends.

These plans might still sound vague, but the building site is looking more like the impressive office space it will become. Phase two of Broadcasting House's refit is running two months ahead of schedule – handover from the builders is scheduled for mid-September. And it's a source of relief to everyone on the team that it's on budget. (A revised budget for the refit was set in 2006 and stands at just over £1bn, approximately £55m more than anticipated in 2003). The main entrance to the new Broadcasting House has been completed and the iconic BBC signage has moved above the doors. This curved glass facade alone will use 2000 square metres of glazing. The scope of the project

In the middle of it all: Andy Griffie



is bewilderingly huge. Tacked on the wall behind Griffie are pages of blueprints with complex drawings and the occasional splodges of colour. He points to one area and then another as he talks excitedly about the public arcade that will go through the middle of Broadcasting House, a place where people will be able to see the newsroom in operation, have a coffee and shop – and, let's not forget, work.

Snapshot of the W1 survey

5500 STAFF will be affected by the move to the new BH. **36 PERCENT** of them (1960 people) responded to the survey

■ 7 percent said they would cycle to work every time, while 38 percent said they would be using the tube

■ 20 percent of people will regularly require overnight catering

(there will be a 24-hour staffed food outlet)

■ 37 percent said they would travel less if there were good video conferencing facilities

■ 60 percent would not want a laptop, citing the burden of carrying it

■ 43 percent of staff think that different kinds of shared space will help collaboration



This is the main Journalism entrance

The new Broadcasting House in numbers

The area of the **13 FLOORS** in W1 is equivalent to **10 FOOTBALL PITCHES**. It will have **15 LIFTS**, equivalent to a travel distance of nearly **HALF A MILE**.

The central double height space of the **NEWSROOM** could **FIT 90 LONDON BUSES**.

W1 will use over **10,500 LIGHTS** and **10,000 MILES** of cable.

Worldwide does the business

by Claire Barrett

SALES TOPPED £1BN for the second successive year, costs were down and profits rose a massive 36.5 percent. BBC Worldwide's 2009/10 annual review, published on Monday, makes impressive reading.

The BBC-owned company achieved sales of £1074m – up 7 percent on the previous year's £1004m total, while its profits were £145m, dwarfing the 08/09 figure of £106m.

'The results are all the more remarkable because of the state of the economy and the decline in advertising sales,' says John Smith, Worldwide's chief executive, pointing to increased sales for all but one of his seven operating businesses. Only Magazines, where the market was 'particularly tough', saw a small decline in sales, while five of the groups delivered profit growth in double digits.

The BBC will welcome the extra income – more than £150m in dividends and programme investment – but its staff, bruised by a pay freeze and the

erosion of their pensions, may balk at the document's detail. It lists Smith's remuneration package at £823,000, including a bonus payment of £141,000 (55 percent of his base pay).

It's not just the senior staff who are richer after a successful year exploiting BBC content. 'Everyone in the company is in the bonus scheme,' confirms Smith. 'We want to drive commercial behaviour, so pay is more performance-based. If the company doesn't perform, the pay bill goes down. It's a different place to the rest of the BBC where there is no obvious profit measurement.'

But with the recession a global one, how has his company ridden the storm? Because of a clear strategy leading to increased diversification, believes Smith. With offices around the world, Worldwide has also embraced new profit-making opportunities. 'Forty percent of our sales have come from businesses that didn't exist five years ago,' he says. 'We sell programmes, but we also own channels, sell DVDs and launch apps for the iPhone. We have so many revenue



Profit driver: Top Gear was the best selling programme brand and the world's number one magazine

streams we can offset the effects of the recession better than a company that relies on advertising revenue. Only 15 percent of our total turnover is from ad revenue.'

Tough economic circumstances may have contributed too to a rise in sales of finished programming, with the year's top sellers – *Top Gear*, *Life*, *Planet Earth*, *Being Erica* and *Doctor Who* – helping drive profits up by 26.4 percent to £57.9m. Worldwide sold 60,000 hours of programming – including 9000 hours to digital players like YouTube and Nokia, which launched its 5800 mobile pre-installed with the second series of *Gavin & Stacey*.

'Channel owners want to buy more completed programmes because it's cheaper than making their own,' reasons Smith, who also hails the £38.2m profits contributed by Worldwide's DVD business 2 entertain. Worldwide

Sales, profits and dividends are up, as success brings big rewards for senior staff



bought Woolworths' 40 percent share in the business in March to become sole owners and, despite a global downturn in DVD sales, grew its share of the UK market. DVDs are 'affordable luxuries' for people with less in their pockets, Smith says.

Other highlights include the continued roll out of BBC-branded channels rolling in profit growth of 34.2 percent;



Dancing with Stars heralded the world's most successful reality TV format, attracting a record 23.9m for its first night of series ten in the US; a rise to 54m monthly users for *bbc.com*, with sales up 41.7 percent to £14.5m; and a trebling of the company's market share in Australia to 1 percent.

Last year also saw the proportion of sales outside the UK rise to 54.6 percent (from 51.3) – a shift the BBC Trust encouraged in its autumn review. 'The target is that foreign sales account for two thirds of the total by 2012,' Smith says.

Meanwhile, the company's controversial purchase of Lonely Planet is paying off. Despite a depressed travel market, sales grew £8.4m to £51.4m, with profits edging into black. This was largely due to digital development, with the website claiming 17 percent more users and a Lonely Planet app becoming world number one download last month. 'When you start treating titles as a brand, you get results,' says Smith.

TOUGH TIMES AHEAD FOR WORLD SERVICE

Audience growth is tempered by savings targets and uncertainty over future funding settlement

by Cathy Loughran

A YEAR THAT saw plummeting shortwave listening, booming mobile traffic and a rise in audiences on all platforms for BBC Global News, has ended with tougher savings targets for the year ahead and uncertainty around the next funding settlement for BBC World Service.

As reported in May, a 20m drop in the shortwave audience, particularly in India and Bangladesh, saw World Service's weekly global audience dip to 180m from its 2009 peak of 188m.

Off-setting that, audiences for Global News services on radio, TV and online climbed 3m to a record 241m. The World Service website exceeded all its targets, attracting 7.3m weekly users (up 39 percent) and 18 new mobile sites scored 4m page impressions, doubling expectations.

Estimated viewers to BBC Arabic TV reached 12m, in competition with popular regional services. And a 3.1m audience for BBC Persian television is reported as a conservative estimate in a country where contact with the BBC is prohibited, and so audience research extremely difficult. The 'strategic' move to launch both channels had been 'vindicated', says

What they earned	
Bush House has followed the lead of the licence fee-funded services by publishing individual executive salary details for the first time. World Service board members whose total salaries are paid from grant-in-aid funding include:	
Peter Horrocks	£215k
Gwyneth Williams	£146k
Jerry Timmins	£131k
Behrouz Afgar	£114k
Nikki Clarke	£99k

Global News director Peter Horrocks.

It was a year when interactivity and mobile exploitation made their mark. The aftermath of presidential elections in Iran – when foreign journalists were banned, TV broadcasts jammed and *bbcpersian.com* blocked – saw an unprecedented volume of user generated emails, texts and videos to BBC Persian.

While verifying up to eight submissions a minute was a challenge, interactive presenter Pooneh Ghoddosi says the UGC became not only the 'cornerstone' of Persian coverage, but

was used across a range of domestic and international BBC news outlets.

Nowhere was booming mobile usage more evident than in Nigeria – the largest market in Africa for traffic to BBC mobile sites. More than 60 percent of all Nigerian traffic to the BBC now comes from mobile phones, for coverage like this year's exclusive interview with president Umaru Yar'Adua, shortly before his death.

The broadcast 'played a central role in the country's constitutional debate'. Horrocks says: 'We are only beginning to appreciate the full impact of our journalism on local media, and even on the course of events.'

His first act as new Global News director was to reorganise the division in preparation for the move to join domestic news in BH in 2012, closing a quarter of the most senior roles, at a saving of £600,000 and integrating all board level jobs across World Service and BBC World News.

After a £4m reduction in expected grant-in-aid funding in 2009/10, government efficiency targets mean World Service is facing a budget of £264m for 2010/11 – £7m down on the Comprehensive Spending Review figure for this year that was agreed in 2007.



Growth market: Mobile phone users in Nigeria

We need to stand out

Distinctiveness is the new buzz word as both the Trust and Executive call on staff to show creativity and originality in all areas

EVEN FOR THE BBC, the drive to be different – to be so distinctive, audiences of all kinds notice and appreciate it – has moved up several gears.

The call for more ‘distinctiveness’, along with its companions ‘originality’, ‘creativity’ and ‘ambition’, is the recurring theme of the 2009/10 annual report.

It is far and away the highest priority for the year ahead, according to both Michael Lyons and the BBC Trust’s assessment, and is the area that continues to be ‘the largest gap between expectation and performance’, according to audience surveys.

That, after a year when a range of measures show steady or growing audience approval.

Lyons commends an increased 97 percent weekly reach for BBC services. Eighty two percent of people now say they would miss the BBC if it wasn’t there, also slightly up.

The proportion of people who are ‘high approvers’ of the BBC rose slightly to 38 percent (from 37) and ‘low approvers’ remained at 12 percent. Intriguingly, approval is highest among the young (15-24), the trust’s research found, and has risen a



Object lesson: Paintpot Angel installed by Banksy in the City Museum, Bristol featured in A History of the World

few points in the last two years.

Trust levels have also risen since the editorial breaches of 2007, with 31 percent now agreeing strongly that ‘I trust the BBC’, up from 29 percent last year. AI scores were up for television programmes, rising to 82 (from 80).

The trust chairman points to some of his own personal favourites from the year as evidence of the kind of high quality programmes upon which the public judges the BBC’s value for money: *Wounded* on BBC One; the multiplatform *A History of the World in 100 Objects*; BBC Two’s *The Love of Money*; and *Enid* on BBC Four.

Yet he says: ‘The public tells us that too much of what the BBC does is not yet distinctive enough – this will be the BBC’s highest priority in 2010/11.’

Over a period when recorded scores for quality and originality of programmes from all broadcasters were slightly up – because in an on-demand world, people increasingly choose programmes they will enjoy – the trust’s own research suggests ‘the BBC can still do more on its flagship, broad appeal services, as well as smaller niche offers, to be distinctive from other broadcasters’.

‘It should take advantage of its secure funding to take more creative risks and be more ambitious,’ trustees argue. The biggest single issue in the trust’s review of BBC One, Two and Four was that there is not enough programming that is ‘fresh and new’.

‘As a public service broadcaster, the BBC must provide content which audiences feel they cannot get any-



Constant cost cutting aided by collaboration and new technology

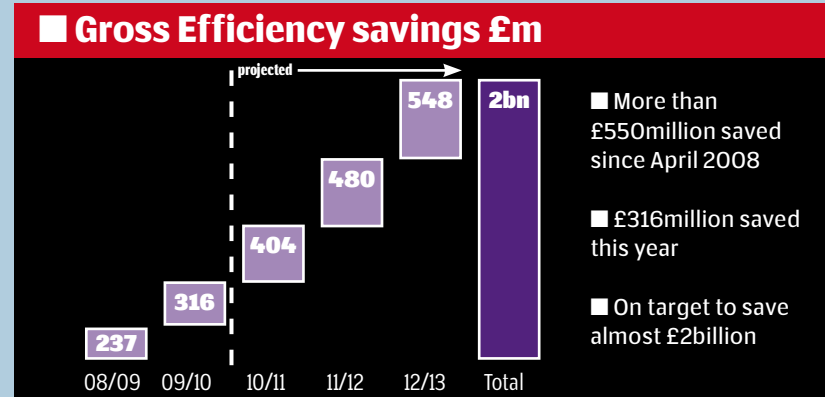
Survey of BBC performance in the last financial year points the way to more straitened times

THE ANNUAL REPORT reveals that almost everyone working for the BBC is paying the price of the drive to reduce spend of the licence fee on anything but content.

Top to bottom, internally and externally, costs are being driven down. For the fourth year in a row pay has been held at below the rate of inflation; talent costs are down – with a stern warning from the DG on future prospects [see table]; the number of senior managers has fallen; the cost of external providers has been reduced; the trust’s costs have fallen;

BBC Scotland’s move to Pacific Quay is expected to produce 30 percent efficiency savings over five years – a benchmark for the savings expected as the move to BBC North gathers pace; there has been a one-off benefit of £334m from the changes to early retirement rules – and as we all now know, pension costs will be sharply reduced in future.

But at higher grades there has been growth. Executive remuneration packages have increased. Tim Davie, director of Audio and Music, saw the biggest rise – his total remuneration is



up £49,000 over 2008/09. The director general received a more modest increase of £4000, and director of Vision Jana Bennett £2000. It means the executive pay bill increased to £4769m, over £4601m in 2008/09.

And more senior managers are earning over £100,000 – up eight on last year. However half of all SMs earn

less than £100,000.

Trust chairman Michael Lyons says the drive to reduce costs will continue, with the example being set from the top, adding: ‘We will not take our foot off the pedal on these issues.’

[The Executive pay ‘holiday’ was announced post the period covered by the Annual Report.]

Moving to Pacific Quay is expected produce savings of at least 30 percent



ut even more

Chairman's favourite: Enid starred Helena Bonham Carter with Sinead Michael and Ramona Marquez playing her daughters

where else. For this reason, this area will be the BBC's most pressing priority in 2010/11.'

In his own review of the year, Mark Thompson points to general election coverage as a dramatic demonstration of what the BBC does best.

Milestones like the prime ministerial debates and a record 12m unique users of the BBC News website on the Friday after polling day, had made the 2010 general election a 'turning point' not just for British politics but for British broadcasting, Thompson says.

For him: 'Striving to produce the best journalism in the world and making that journalism freely available to all audiences is the single most important mission the BBC has.' And it's what audiences want: 'Ten million watched the climax of that political drama on BBC One.'

But here's that theme again: 'After a period in which we used digital technologies to expand the BBC's services...we should now focus investment and creative energy on the programmes and projects which make the biggest difference.' Projects like *A History of the World in 100 Objects*.

In terms of scale, ambition and confidence, drama had had an 'outstanding year', from Radio 4's *The Complete Smiley to Occupation* on BBC One. The sense of audience appreciation for offerings like *Criminal Justice* and *Five Days* on the BBC's main tv channel was 'palpable'.

It was the year that BBC Three 'came of age' with hits like *Being Human* and *Blood, Sweat and Takeaways*. Network

production from the nations, *Wallander*, and *Five Minutes of Heaven* were 'formidable creative achievements'.

But he wanted to see both BBC Two and Radio 2 become 'more distinctive and challenging'; more British content in children's programmes; more 'stand out content in daytime'; and more 'confidence and creativity' in entertainment.

Other strengths and challenges highlighted by the trust include:

■ News – reach remained strong at 79 percent of UK adults and main news bulletins either maintained or increased their numbers. Despite the impact of Radio 1 *Newsbeat* and the BBC One 8pm *Update*, engaging the young, particularly those from lower income household with news remains a 'major challenge'. In depth current affairs programming must continue.

■ BBC Three – now an important part of the tv portfolio through its ability to reach young audiences and take creative risks, including in current affairs.

■ Nations and regions – perceptions persist that there are weaknesses in the way the BBC represents the nations, regions and communities to the rest of the UK. A trust review of nations radio services is planned.

■ Radio 1's efforts to strengthen its focus on a young rather than older mainstream audience had been 'encouraging', though yet to be reflected in any change to the station's age profile (average listener is 28)

The number of BBC staff has risen slightly, although the trend is still downwards, and there are already 15 fewer senior managers than this time last year, which brought their pay bill down by £6.8m. The total pay bill increased by less than the rate of inflation.

The total spent on 'talent' – which covers artists, presenters, journalists and musicians – fell £7.7m last year, with a four percent reduction in the cost of the top tier, over £150,000. Mark Thompson warns that this will continue: 'The reality of the market for media talent has to be tempered by a clear understanding that the BBC is different, and that working for the BBC is a privilege. If you work here, either as an on-air star or as a senior leader, you should expect to earn far

less than if you were doing a similar job for a commercial broadcaster.'

Income from the licence fee grew £85m, mainly because of the £3 rise in the cost of the licence, but not as much as expected – which is attributed to the recession. The report estimates that each licensed household in the UK pays less than 40p a day for BBC services.

Looking ahead the report identifies a series of risks for the BBC, from a failure to attract and retain the best people both on and off-air, to failing to keep pace with technological development and the risk that a double-dip recession could decrease income. Nonetheless, by 2013 efficiency savings are expected to have hit £2bn, and stand now at £553m.

■ Pay to presenters, journalists, musicians £m

	2009/10	2008/9	£ Change year-on-year
To £50,000	112.1	114.6	-2.5
£50,000 to 100,000	41.8	43.9	-2.1
£100,000 to 150,000	15.4	16.3	-0.9
£150,000 plus	52.2	54.2	-2.2
TOTAL	221.5	229.2	-7.7

THE NUMBERS

INCOME

Licence fee **£3446.8m**

Government grants for World Service and Monitoring **£293m**

COSTS

Licence fee collection and evasion costs **£119m**, the same level for three years running. Evasion down to **5.2%**

PAY AND PERKS

Total salary/benefits to 11 executive board members **£4.769m**

Total fees/benefits to 13 members BBC Trust **£662k**

PENSION

BBC revenue included a one-off benefit of **£334** million due to changes in early retirement provision

TOP TIER

The BBC has 614 senior managers, with **313** earning more than **£100k**

COMMERCIAL

BBC Worldwide revenue is up to **£1.074m** from **£1.004m** with profit increasing to **£145m**

GLOBAL

BBC World News revenue fell 2% to **£62.9m** with statutory profit before specific items, interest and tax at **£3.6m**

EXTERNAL

BBC has spent more than **£1.1bn** in the UK's creative economy, commissioning programmes from independents

SAVINGS

Efficiency savings of **£275m** (net) have been made this year
Cumulative savings **£468m** (net) over two years.





PHOTOGRAPH: MARK BASSETT

Pay, pensions, and the use of consultants are all hot issues, Michael Lyons tells Sally Hillier

SO, AFTER ALL THAT, 6 Music ended up playing second fiddle – and Michael Lyons ended up hoarse.

A frantic round of interviews following the publication of the initial conclusions on the strategy review alongside the Annual Report left the chairman of the BBC Trust virtually voice-less by Monday lunchtime.

It also left him pondering how much coverage the reprieve of 6 Music and the trust's other conclusions

on the future direction of the BBC would get, given that press attention that morning was focused so firmly on executive earnings, with many journalists less than convinced that enough was being done to curb excesses.

'We know that senior pay continues to be highly controversial,' Lyons tells Ariel. Even so, he hopes that in the coming days and weeks at least some media writers and commentators will divert from the hot sub-

ject of salaries to report on 'the bigger issues' and the 'serious work in progress by the trust and the director general'.

This includes improving financial responsibility and efficiency, being more transparent, and setting new boundaries in terms of what the BBC will and will not do.

Actually, Lyons adds, although all the recent talk was about whether or not the BBC would continue to 'do' 6 Music, the big issue on the radio front is not the future of the digital station at all. 'It's ensuring that Radios 1 and 2 are more distinctive from each other; that they live and breathe the public service mission and are different from what you find in the commercial sector.'

'Clearly they are different, but the trust believes they have further to go [to demonstrate that].'

The trust, he adds, 'already knew 6 Music was doing its job well' and decided to save it 'not because of the public clamour but because the arguments put forward for closing it were not convincing'.

He is pleased that, as part of the public consultation, the trust was able to 'go out' to discover people's views 'without spending a lot of money'.

Against this, however, the trust is to engage its own 'advisers' (ie consultants) to work alongside management on finding further ways to make efficiency savings.

Asked if the use of yet more outside experts is not in itself wasteful,

Lyons replies: 'I absolutely understand why people are sceptical about consultants but it's also true that sometimes you move faster by bringing in fresh pairs of eyes.'

He also says he 'understands' staff anger over the pension reforms announced last week. 'Normally this is a matter entirely for the Executive,' he notes. 'But they took the view that they would share with the trust the scale of the problem [the deficit] and the way they were seeking to respond, and we have endorsed the general approach.'

He adds that these are hard times and: 'If there's one message we must give the public it is that the BBC is not insulated from the problems faced by people struggling to pay bigger tax bills and facing pressure on jobs.'

A tough message but we have to take action now

Chief financial officer Zarin Patel and director of BBC People Lucy Adams explain the case for pension change

WE HAVE BEEN hearing the reaction from staff to the proposed changes to the pension scheme.

This is a very tough message to deliver and one that has understandably raised big concerns about the impact this will have on the way they plan their retirement.

We will try to talk and listen to as many people as we can in the weeks ahead. In turn, we would encourage everyone to contribute to the 90-day consultation and to utilise the resources put in place to discuss their own arrangements and choices. There is no need to make any immediate decisions but the seminars, helpline and pension modeller will help staff work through the impact of these changes for them.

We also wanted briefly to address

some questions that have come up regularly in staff sessions and in the letters opposite.

Why are we doing this now? It is a regulatory requirement for the Scheme's trustees to publish their interim valuation by the end of June. The April 09 interim valuation showed a £2bn deficit and, despite some improvement in investment markets, next year's valuation will still show substantial deficit. We have to take action now.

Surely there must be other options? We have spent 18 months considering a whole range of different alternatives, from closing the scheme completely to a cheaper form of defined benefit or combinations of various arrangements. For example, only building up future pensions on earn-



We want to talk to as many people as possible: Zarin Patel and Lucy Adams

ings up to £40k or £50k, does not offer an affordable solution as it would only affect a small proportion of pension members and would therefore not reduce the necessary costs and risk. Over the next three months we will share our assessment of these options with staff and explain why we didn't believe they were appropriate

or sufficient to deliver sustainable pensions in the future.

Could this have been avoided – in particular, did the 'pension holiday' in 1998-2004 have an impact?

For many years, the Scheme had a surplus as investment returns were strong in the 1980s. In 1990, the surplus was close to the maximum

allowed under tax rules so both staff and the BBC paid reduced contributions for a period. At the same time benefits were improved, including better dependants' pensions.

These have played a part in the shift from surplus to deficit. But the real impact has been from the volatility in the markets and the rise in life expectancy. The BBC is not unique in this – schemes across the private sector have been closing their final salary or defined benefit schemes and companies such as BA and Marks & Spencer have announced large deficits. In recent years the BBC has been taking steps to mitigate rising costs – increasing staff and BBC contributions and introducing the Career Average Benefits Scheme in 2006. The economic downturn has accelerated the need for these changes.

We need to ensure we have a scheme that is affordable in the long-term, offers an attractive pension package to staff, but does not use significant amounts of the licence fee to do so. We believe the proposed changes will provide all three.

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

I feel as diminished as my pension payouts

Increase my workload due to cuts – fine (I get huge satisfaction from this job).
Freeze my pay – understandable ('we're all in this together').
Retain many highly paid managers, some of whom have little impact on output – galling

(but this doesn't seem to ever change).
Massively devalue my pension – you lead me to conclude that the BBC values someone like me (age nearly 41 and 14 years' service) substantially less than it did last week.
Jane Dreaper, *health correspondent*

■ The iniquity of what is proposed for the current pension scheme is obvious, but consider the DC (defined contribution) alternative on offer.

The DC system is based on you saving and investing until, at retirement, you have a big pot of money. Then that pot of money is used to buy an annuity – a financial product that pays out an annual amount.

In this model you have to gamble on the stock market twice:

1) that the market will actually allow your investment to grow to anything meaningful when you retire.

2) That when you retire the future outlook is such that the cost of a reasonable annuity will be affordable with what you have saved.

If you had retired in early 2009 on this model you would have only been able to afford a small annuity because they shot up in price.

I want to know what shape the pension would be in if the BBC had not taken a pensions holiday between 1988 and 2004.

Jared Thomas
lead technologist, technology consultancy team, A&M

■ Could the fact that the BBC took a pensions contribution holiday from 1988-2004 have anything to do with the shortfall in valuation?

Just because the BBC chose not to pay into the scheme doesn't mean that I should be forced to retrospectively take a cut pay to subsidise the licence fee.

Also, since the benefit only goes up by 1 percent per year, this means that, after inflation, the benefit is actually going to shrink the longer you are in it.

Oh, and I notice that my contributions aren't going to be capped if I get a pay rise, even if the benefit I'll receive is. How can that be fair?

This is just a ploy to get everyone to leave the scheme so they can close it down.

Kyren Burns
assistant content producer, A&M interactive

■ While we all knew something needed to be done, the proposed pension fund changes feel to me like senior and older staff declaring 'I'm alright Jack' while busily pulling up the drawbridge behind them.

Could the pension fund perhaps run some figures and tell me if it would be worse off if, for example, it did the following:

- * raise employee and BBC contributions each by 1 percent of salary
- * raise the retirement age to 65
- * cap individual pension payouts

at £40,000pa.

If there is to be pain, I think we should all share it.

James Price
editor, BBC Homepage

■ The management has seized on current public service cuts as an opportunity to screw the rank and file (especially the young).

Perhaps, they should look at capping BBC pensions at £50k per annum to mitigate the devastating measures here.

Also, shouldn't the management who pulled the plug on the additional £20m BBC pension contributions (because



things had improved) be sacked immediately for incompetence and shortsightedness

Dyfed Thomas
production accountant, Cardiff

■ The worst aspect of the BBC's plans to slash the value of our pensions is the attempt to undermine the value of pension entitlement already earned.

This is a gross breach of the 'pension promise' the BBC has made to staff. Staff paid in under the belief they were getting something definite. Now they are going to get something different, even for past contributions.

The scheme rules state that our pensionable salary is our basic salary. The BBC wants to achieve its ends by deciding that pensionable salary will be something else – basic salary that never grows by more than 1 percent a year.

The BBC is apparently relying on a phrase in the rules that pensionable salary 'includes London weighting and such other regular additions to basic salary as the BBC may determine from time to time'.

However these 'regular additions' to which it refers are not the annual pay awards, which are simply a

straightforward increase to the value of basic pay, but other elements of the pay system that might be potentially pensionable, such as flexibility payments.

This context is made clear by the next sentence in the rule which describes the things that are not pensionable: 'It does not include any other allowance, bonus, overtime earnings or temporary or fluctuating emoluments not specifically recognised by the BBC as being included in pensionable salary'.

In my view the BBC is trying to achieve its aims by twisting the plain meaning of the pension scheme rules.

Ian Pollock
former pension scheme trustee, TVC

■ Caroline Thomson wants the BBC to foster its own leadership talent, rather than go to the market (Ariel, June 29). Why would I be interested in promotion and extra responsibility when any salary lift is capped at 5 percent and now it won't swell my pension either?

'Grow Our Own' ... Well I can definitely smell the manure.

Ian Timms
sbj, Radio Cumbria

■ I am shocked and angry to learn of the £2bn black hole in our pension scheme, a loss of 20 percent of the total pension pot. This is ridiculous.

What have the trustees been doing? We trust them with our money in the hope that they manage it better than we could. But it turned out that they did not gamble any better than us. This is a disgrace.

In the interview with Ariel the chief financial officer said the BBC had to pay £35m extra into the pension fund for every one year increase in life expectancy. If you think about it, had they not lost our £2bn, we could have all lived 50 years longer.

Hung Nguyen
Vietnamese Service

■ The proposals contain some highly misleading statements. It is claimed that 'benefits built up to date would not be reduced'. This is only true if you believe that inflation has been permanently abolished.

Members of the defined benefit scheme like me are being offered the chance to stay in the scheme, continue contributing about 7 percent of our salary to the scheme, in order to see our benefits rise at a

maximum of 1 percent per annum. There is no index linking to inflation, so even moderate inflation will massively erode the value of the benefit on retirement.

What's more, it seems we're not even guaranteed the 1 percent rise; it only applies if you get a salary increase in that year. If there's no pay rise, you don't get the 1 percent increase in benefits.

Anyone who stays in the scheme will effectively be contributing their 7 percent to maintain the benefits of those who are already drawing a pension, while their own benefits are savagely cut.

Has any thought been given to sharing the pain a little more equitably? For example, how about a cap on the maximum annual pension anyone can earn, applicable to those who have retired as well as those who will retire in the future?

As it stands, the defined benefit scheme is effectively being closed. You'd have to be mad to stay in on these terms, especially when the defined contribution option IS offering index linking of already accrued benefits.

The proposals are presented with that familiar refrain: there is no alternative. It is the argument always used by the powerful when they try and impose their ideas on the majority. It is rubbish. There is always an alternative – it just has to be fought for.

Jonathan Renouf
executive producer, London Factual

■ Is there an explanation or side-by-side comparison of existing scheme vs new proposal in actual English that non-accountants can understand?

Surely this 1 percent cap is biased against those of us at the start of our career compared to those who have been here longer?

By the time I reach minimum retirement age (in 2045) my 'pensionable salary' will only have risen a maximum of £8.5k – that's probably less than inflation. This is almost equivalent to being an 'initial salary' pension rather than a final or career average scheme.

Will those of us who have only just started to pay in to a pension be permitted to cancel during a 'cooling off period'?

Jim Johnson-Rollings
intranet co-ordinator, Birmingham

■ This is beginning to look like watching your pet cat perched on the central reservation of the M1 at rush hour.

At least when you play the lottery you know what the odds are. After 26 years it is too late start a new pension and I am not old enough (thanks Gordon Brown) to take it when I turn 50 next year.

I am still not clear what the proposals and choices will do to my pension. All I know is if this was an endowment policy I would have had some protection over miss selling.

Mark Regan
media exchange co-ordinator, FM&T

On a different note

Bonus to pick

■ So staff at Worldwide will get bonuses for selling on BBC content. But the producers and others who create it will not get bonuses.

What does that say about the culture of reward at the BBC?

Jeremy Hayes
sbj, The World Tonight

Robert Johnston, reward director, BBC People, replies: There are a number of relevant factors worth bearing in mind.

First, Worldwide is the BBC's commercial subsidiary, operating as a commercial organisation and, as such, does not receive any funding from our licence fee income.

Second, Worldwide's commercial success currently results in around £150m a year being invested back into BBC programming.

Third, performance incentives in Worldwide are carefully monitored by the Remuneration Committee and are only payable when and if stretching profit targets are achieved.

As is widely the case in private commercial organisations, performance incentives can help to maximise profit for shareholders and the BBC is receiving demonstrable value from the activities of Worldwide.

Smash and grab

■ What purpose was served by cutting the *Six O'Clock* and regional news on BBC One to make way for the end of Andy Murray's quarter-final match at Wimbledon?

Is BBC Two regarded as such a backwater that coverage couldn't have continued there uninterrupted? Quite apart from the viewers losing 20 minutes of news, our weather presenter arrived at an OB location only to be told to turn around and return to base as the 6.30 programme had been brought forward and cut short.

There's surely no need for this channel flipping in the 21st century. Was the scheduler responsible knocked out by a Murray smash before waking up thinking they were back in 1973?

Andy Roberts
producer, BBC Local, South East Wales

House is in order

I would like to assure Tom Rogers that the Broadcasting House webcam is up and running even though the builders are still working on site (June 29). Live images of the near completed new development can be accessed via the W1 website on Gateway at w1programme/w1_programme.aspx

Andy Griffice
programme director, W1 Project

PROGRAMME MAKING

Project Development Producer, Entertainment
London
8D/Ref: 303791
E 12-Jul-10 A 08 months

Production Manager, London 2012
London
8D/Ref: 303787
E 12-Jul-10 A 08 months

Technical Operator/Senior Operator
Cambridge
5/7H/Ref: 357058
E 07-Jul-10 A 05 months

Story Researcher, Holby City
Elstree
5P/Ref: 373859
E 18-Jul-10 A 2 years

Broadcast Assistant, Asian Network
Birmingham
4D/Ref: 375577
E 16-Jul-10 A 08 months

JOURNALISM

Moscow Correspondents
Moscow
10S/Ref: 362808
E 14-Jul-10 A 2 years

Assistant Editor, BBC Newswire, BBC Newsroom
London
TV Centre
10D/Ref: 373713
E 18-Jul-10 A 04 months

Mentor/Multimedia SBJ, BBC News School Report
London
TV Centre
8/9D/Ref: 374698
E 12-Jul-10 A 07 months

Senior Broadcast Journalist, World Service
London
8/9D/Ref: 303789
E 12-Jul-10 A 08 months

Senior Trainer, Journalism & Production (Video Journalism)
London
Bush House
8D/Ref: 373044
E 16-Jul-10 A 06 months

Producer / Director (Inside Out West)
Bristol
8D/Ref: 356726
E 12-Jul-10 A 06 months

Broadcast Journalist, Specials Team
London
TV Centre
7D/Ref: 374342
E 18-Jul-10 A 06 months

Broadcast Journalist (Presenter brief-writing, Programmes Department)
London
TV Centre
7D/Ref: 372709
E 15-Jul-10 A 06 months

Broadcast Journalist (Guest Booker, Programmes Department)
London
TV Centre
7D/Ref: 372706
E 15-Jul-10 A 06 months

Broadcast Journalist (Web), BBC News School Report
London
TV Centre
7D/Ref: 359636
E 12-Jul-10 A 06 months

Sports Presenter, Persian TV
London
Broadcasting House
7D/Ref: 355901
E 13-Jul-10 A 12 months

Broadcast Journalist Casual Pool, Sport Online, Birmingham
Birmingham
5/7D/Ref: 373122
E 14-Jul-10 Casual/Various

Broadcast Journalist, BBC Oxford
Oxford
5/7D/Ref: 366037
E 14-Jul-10

Broadcast Journalist, BBC Radio Derby
Derby
5/7D/Ref: 359448
E 08-Jul-10 Various

Production Coordinator, BBC London 2012
London
TV Centre
5D/Ref: 373921
E 19-Jul-10 A 2 years

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

Broadcast Assistant, BBC News School Report
Manchester
4D/Ref: 359640
E 12-Jul-10 Flexi 06 months

Broadcast Assistant (Travel Presenter), BBC Radio Lincolnshire
Lincoln
3/4D/Ref: 372208
E 14-Jul-10 A 06 months

BUSINESS SUPPORT AND MANAGEMENT

Head of Audiences, BBC Journalism
London
White City
10D/Ref: 375369
E 12-Jul-10 A 07 months

Reward Manager, BBC People
London
White City
10D/Ref: 374234
E 12-Jul-10

Senior Adviser, Fair Trading
London
White City
10D/Ref: 374227
E 19-Jul-10

Health, Safety and Business Continuity Manager
London
Broadcast Centre Media Village
10D/Ref: 363367
E 15-Jul-10

Workspace Manager
London
Broadcast Centre Media Village
10D/Ref: 363366
E 15-Jul-10

Research Manager, Marketing & Communications
London
White City
9D/Ref: 363880
E 12-Jul-10 A 12 months

Portfolio Assurance and Support Manger, BBC World Service
London
Bush House
9D/Ref: 362461
E 12-Jul-10 A 08 months

Assistant Editor Multi Location West
9D/Ref: 303797
E 12-Jul-10 A 08 months

Business Accountant/Cyfrifyddwr Busnes
Cardiff
8D/Ref: 362965
E 07-Jul-10 A Various

Business Manager, Local Radio
Birmingham
8D/Ref: 303799
E 12-Jul-10 A 08 months

Change Delivery Manager, BBC Finance
Cardiff
8D/Ref: 303796
E 12-Jul-10 A 08 months

Senior Auditor, BBC Finance
London
8D/Ref: 303792
E 12-Jul-10 A 08 months

Senior Research Executive, Journalism
London
White City
7D/Ref: 372773
E 19-Jul-10

Press & PR Officer, English Regions
Birmingham
7D/Ref: 363847
E 18-Jul-10 A 06 months

Assistant Accountant, Programme Finance
Glasgow
5P/Ref: 365078-1
E 08-Jul-10 A 04 months

Research Executive
London
White City
5D/Ref: 375370
E 13-Jul-10 A 12 months

Planning Administrator, Symphony Orchestra
London
Maida Vale
5D/Ref: 362645
E 12-Jul-10

PA / Team Assistant
London
Henry Wood House
4D/Ref: 364660
E 12-Jul-10 A 09 months

Management Assistant, Newsbeat
London
Yalding House
4D/Ref: 362950
E 09-Jul-10 A 06 months

Trainer
London
Bush House
4D/Ref: 362845
E 11-Jul-10 A 12 months

Project Assistant
London
Bush House
4D/Ref: 362842
E 11-Jul-10 A 12 months

Team Assistant
London
Broadcast Centre Media Village
4D/Ref: 355510
E 06-Jul-10 A 06 months

Press Assistant
London
TV Centre
4D/Ref: 379252
E 13-Jul-10 A 03 months

NEW MEDIA

Head of User Experience and Design for News, Sport and Real Time Experiences
London
Broadcast Centre Media Village
11D/Ref: 342770
E 08-Jul-10

Interactive Editor, Radio 5 live Interactive
London
10D/Ref: 375576
E 14-Jul-10 A 08 months

Sales and Client Manager
London
White City
9D/Ref: 364556
E 18-Jul-10

TECHNOLOGY

Senior Commercial Manager, Broadcast & Enterprise Technology
London
10D/Ref: 303800
E 12-Jul-10 A 08 months

Senior Research Engineer
Salford Quays
9D/Ref: NNP362946
E 12-Jul-10

Service Manager
London
Broadcast Centre Media Village
8D/Ref: 374586
E 14-Jul-10 A 2 years

Project Manager
London
Brock House
8D/Ref: 372856
E 15-Jul-10 A 08 months

Senior Software Engineer
London
Broadcast Centre Media Village
8D/Ref: 363343
E 11-Jul-10 A 09 months

Junior Software Engineer
London
Broadcast Centre Media Village
5D/Ref: 374433
E 20-Jul-10

BBC WORLDWIDE

Senior Digital Executive, UK and Ireland
London
Media Centre
1W/Ref: 349524
E 08-Jul-10

Sales Support Administrator
London
Media Centre
3W/Ref: 349525
E 05-Jul-10 A 12 months

Commercial Team Coordinator
London
Media Centre
4W/Ref: 339374
E 15-Jul-10

BBC NORTH

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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:

Publicist

Software Engineering Team Leader, TVP

Production Coordinator, BBC Sport

MAKE A DAY OF IT
A snapshot of working life

Colin Blane
Scotland Correspondent,
BBC News

HOW DOES YOUR WORK DAY START?

I generally work a five-day week and I suppose I start by listening to the radio, usually Radio Scotland, from 7.30am. I speak to our Bureau producer any time between then and 9am. I find I have to go to Edinburgh a fair bit, but if nothing pressing is happening I head into the office and I'll be at my desk by 9.30am.

HOW DID YOU GET INTO THIS JOB?

After studying history at Glasgow University I got a job with DC Thompson newspapers. I think I might have embarrassed them into giving me a place because I was only 21 and they were looking for someone over 25, but they muddled up the interview location - I went to their Dundee HQ and they sent someone to Glasgow. I finished up being interviewed by one of the owners. After three years on local papers I got a job with BBC radio in Aberdeen, and after a stint in Edinburgh I became Scottish Affairs correspondent for the network.



MEMORABLE MOMENT AT WORK?

I covered the Libyan Embassy siege while I was in London on a training course; I was one of the first journalists on the scene at Lockerbie; I remember standing in Sherwood Crescent, where one of the wings came down, looking into the trench and finding it hard to piece together what had happened. I had covered disturbing news stories but this was my own country, an hour and a half from my house and it was hard to rationalise.

WHAT IS THE BEST JOB YOU'VE EVER HAD?

I was East Africa correspondent and, for me, there was a real sense of a circle being completed because I was born there. To be a foreign correspondent in a place as exciting as east Africa is something else. The most fantastic story for me was the release of Nelson Mandela in 1994. I was asked to cover Kwa-zulu natal and I saw him vote. I'd been in South Africa a lot and I had seen how close the situation was to unravelling.

HOW DO YOU END YOUR DAY?

On a good day I head for home about 6pm, but lots of days are different from that. I might start early doing hits for *Today* or 5 live and I might finish late working on items for *The World Tonight* or *Today*. I'm 55 now but I'll definitely do a few more years. I think I'm very lucky in that I have always been very busy with work.

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

green room

ON CAMERA



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

WE HEAR THAT...

A TIP of the hat to business editor Robert Peston for a bit of free publicity last week when he used a copy of Ariel in his tv report on the proposed pension changes (pictured), with the line 'This BBC magazine headline made many employees wilt'. In return Green Room are happy to highlight his informative blog, Peston's Picks, where he advised any high fliers in the relatively early stages of their BBC career, who expect their salaries to rise sharply, that they would 'probably be bonkers' to make any future contributions to the scheme. You have been warned.



STRONG WORDS perhaps, but that's not all Peston's blog has in store. Try hovering your mouse over the image that accompanies the BBC pensions post to reveal an unusual picture description. Then click on the picture itself to be taken to technology website The Register and its entertaining tale of the BBC tea boy, the iPhone, and the ever-changing picture of TVC...

WHILE STAFF at the new BH in W1 will be expected to handle expensive and state-of-the-art equipment, they will not be trusted with microwaves. It's hard to be precise with a story as complex as this one but, in the past, at least one baked potato has been left in an unattended microwave for half an hour, setting off fire alarms and causing programmes to go off air. As a result, there will be no personal microwaves in common kitchen areas unless someone comes up with a microwave that has an override function. Green room can only imagine the ramifications of this controversial decision. Get the unions on board now.



Win a Smurfs box-set

THE SMURFS are back. A Hollywood feature film is currently in production, and now the revival continues with the dvd

release of the original Hanna Barbera cartoons this week – the first time ever in the UK. Starring familiar characters like Papa Smurf, Smurfette and the evil Gargamel, the series originally aired on LWT in the early eighties, and was shown on the BBC in the late nineties. All 27 episodes of the first season are now available in the four-disc box set, with extras.

We have three season one box sets (rrp £39.99) to give away, courtesy of Arrow Films and Fabulous Films. To win one, tell us who created the Smurfs? Email ariel.competitions by July 12.



MEMBERS OF BBC Radio Leicester's mid-morning team enjoy the sunshine with the inhabitants of Hawthorne Street at a party on Saturday.

The road forms the location of *The Street*, the station's real-life soap which is making local celebrities of its cast of residents. The idea of presenter Tony Wadsworth, the series began five months ago and is still going strong. Over a quarter of residents contribute material each week, and – inspired by the project – they have now formed their own committee.

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.

THE ARIELATOR

DOWNSIDE

First weeks at work are always difficult, but for presenter Graham Mack things took a turn for the extremely embarrassing when he paid a visit to the British Legion club at Penhill while getting to know people in the local area. 'I found some people enjoying a buffet and launched into my spiel, 'Hi I'm Graham Mack; I've just started on the Breakfast Show at BBC Wiltshire. What three things can you



tell me about this area?' says Graham. 'I stuck a microphone under the nose of an elderly lady and she said, 'Number one; Marge died this week. Number two; we went to the funeral. And number three; this is the wake...'

HMP PANTS

'THANK YOU FOR THE GIFT during my visit to HMP Leeds today. A prison-made oven glove, and some prison pants,' tweeted home affairs correspondent Daniel Sandford last week after witnessing new Justice Secretary Ken Clarke on his first prison visit in the job. Naturally Green Room had to find out more – was Daniel a participant in some kind of bizarre prison



initiation ritual that involved wearing only a glove and a pair of pants? Fortunately not – the items were given to him after a peaceful visit to the workshop. Daniel kindly sent us a picture of the prison-made boxers (50% cotton and 50% polyester, size large), which we display in the interests of fashion. Bang on trend, we'd say.

MAN TO MAN

MOST MEN WHO come onto *Woman's Hour* are no match for the venerable Jenni Murray. But now the stalwart presenter has a whole new show to compete with. *Men's Hour* with Tim Samuels (pictured) on Radio 5 live will supposedly 'delve into uncharted emotional territory'. This won't include a dissection of the perfect summer risotto, but rather tips on how to stay monogamous. The press release says that 'this is the men's magazine women have been waiting for'. But is it the men's magazine men have been waiting for? Find out on July 18.



EARWIGGING

OVERHEARD AT THE BBC

...Don't get too carried away – cupcakes are at stake...

...I knew that pig would come back to haunt me...

...Sperm donation? Well, that's not happened...

...Were you a caveman, daddy?...

