

THE BBC NEWSPAPER

# ariel

**ANNUAL REPORT**  
4 PAGE SUPPLEMENT



PHOTOGRAPH: MARK BASSETT

## Will the internet kill tv?

The Web at 20  
www.bbc.co.uk/digitalrevolution

◆ **TELEVISION CHANNELS** are doomed? Who says so – Tim Berners-Lee, creator of the worldwide web. In a speech at the BBC to mark 20 years of his breakthrough idea he said the migration of video online was unstoppable **Page 7**

## Trust stops exec bonuses

◆ **THE MOST SENIOR** executives have been told they will receive no bonus payments 'until further notice' as the BBC Trust conducts a review of top pay. **Annual Report Supplement inside**

## TVC is listed, but what next?

◆ **PARTS OF TELEVISION CENTRE** now have grade II status giving the buildings a level of protection. How does this affect the plans to sell the site and move people out? **Page 7**

## It's goodbye from me ...

◆ **... AND GOODBYE FROM HIM** Ariel editor Andrew Harvey is leaving after eight years at the paper and our online editor Andy Walker is moving to be website editor at *Today* **Pages 2, 10**





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#### Guest contributors this week

**JOHN SIMPSON** finds that BBC Two's new comedy series *Taking the Flak* hits close to home. Page 6

**CHRIS BOCKMAN** captures both the delights and less savoury aspects of life in the south of France. Page 15

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## NEED TO KNOW THE WEEK'S ESSENTIALS

# Jammy move for 'doughnut'

◆ **IT IS 'NATIONALLY IMPORTANT** and of special interest'. What is it? Television Centre, whose iconic inner ring – the 'doughnut' – and studio 1 have been granted grade II listed status.

Ninety two percent of all listed buildings are grade II, with only 2.5 percent given grade I listing (eg Buckingham Palace, Clifton Suspension Bridge, the Palace of Westminster, York Minster).

The remainder are in the grade II\* category, which includes Broadcasting House, Battersea Power Station, Sunderland Empire Theatre and Stoke-on-Trent railway station.

Anyone can suggest a building to English Heritage, which examines the case and makes a recommendation – 'we recommend buildings for listing with great care' – but the decision on whether to list is taken by the culture secretary.

Once status has been given, listed building consent must be applied for in order to make any changes which might affect a building's special interest. Contrary to popular perception, listed buildings can be altered, extended and sometimes even demolished provided it is within government guidance.

Story and picture, page 7

◆ **THE WALKING WITH DINOSAURS** Arena Spectacular began its European tour in Glasgow this month, and is stomping its way across the UK until the end of August. The live action show may be bad news for cash-strapped parents, but is good news for BBC Worldwide, which has seen £11m in ticket sales from the 20-city prehistoric extravaganza.

It is the first time in Europe for the innovative arena tour, featuring life-size animatronic dinosaurs operated by hidden puppeteers, which has grossed more than £84m since starting in Australia in 2007.

*Walking with Dinosaurs* is the latest in a series of BBC programmes that have made the leap to a live format, with *Top Gear* and *Strictly Come Dancing* both currently taking tour bookings.

The BBC's original six 30-minute episodes of *Walking With Dinosaurs*, in 1999, cost £2m a minute to make, which is still recognised in the Guinness Book of Records as the most expensive documentary series on television.

Inspired by the film *Jurassic Park*, producer Tim Haines first had the idea of using real life scenery inhabited by computer generated dinosaurs in 1996. The result – three hours of photorealistic animation – was something not even attempted by Hollywood at the time, but proved hugely successful with audiences not just in the



UK but around the world. The brand has generated millions of pounds in retail and licensing since launch.

◆ **LAST WEEK'S SCHOOLS QUESTION TIME** saw an impressive performance by 18 year-old Suzanne Burlton from London. Sitting on the panel alongside politicians Andy Burnham, Jeremy Hunt and Sarah Teather, and Shami Chakrabarti of Liberty, she spoke confidently and articulately on a variety of topics.

The programme, from Salford, was produced by a group that included the winners of the 2009 Schools Question Time Challenge. This competition invited schools to put forward ideas for their own panel events, the ten best of which were judged by the regular *Question Time* production team.

From these, four schools were selected to participate in last week's programme.

So how did it all start? The idea emerged in 2003 when David Dimbleby suggested making a junior version of *QT*. The first was broadcast in 2004, since when it has become an annual summer feature in the programme's calendar. Inspired by their experiences, a number of participants have gone on to pursue a career in broadcast journalism.

## ARIEL ONLINE EDITOR'S UPDATE

### They're going around the world... I'm just going

The weather might be a little cooler than of late but here at Ariel online things have been as hot as ever. We reported on the launch of BBC One's autumn schedule, featuring an all-action video showcasing the season's highlights, which include a new series of *Doctor Who*, an adaptation of Jane Austen's comic novel *Emma*, and celebrities attempting to go around the world in 80 days in aid of Children in Need.

*Torchwood*, featuring a typically chilling and thrilling story shown over five consecutive nights, brought good audience figures to both BBC One – and Ariel online – hitting the heights when 6.2m people tuned in to the channel for Thursday night's episode.

We also gave prominence to a schedule change on BBC Two to make way for the July 7 memorial service for Michael Jackson. The service, which over-ran by 90 minutes, attracted an average audience of 4.1m, peaking at 5.2m, beating that

evening's episode of *Emmerdale* on ITV1.

Elsewhere, Gavin Hewitt was appointed Europe editor, succeeding Mark Mardell.

There was great interest in the news that the BBC London Clubs no longer will be serving alcohol in their bars between 2.30 and 5pm.

Have no fear, though, as their other services – which include the sale of soft drinks and snacks – will remain unchanged.

This is my final editor's column before leaving for the *Today* programme. I'd like to thank the mighty Ariel team for their unfailing friendship and support but most of all thanks to Ariel online's readers and contributors who have cheered, thrilled and, occasionally, berated me during the past 16 months. It has been huge fun, with the launch of a new website, vastly improved audio-visual content and a big rise in hits. I just hope I made a difference.

Andy Walker

## NEWS BITES

**HARDEEP SINGH KOHLI**, a regular presenter on *The One Show*, has been suspended from the programme for six months after being accused of behaving inappropriately towards a female colleague. Kohli said: 'Nobody has accused me of sexual harassment. I recognise that I overstepped the mark and have apologised unreservedly.'

**RECORD NUMBERS** watched Glastonbury on demand through the BBC's dedicated website and the red button. The website had 7.2m video requests, with Lady Gaga the biggest draw with 1.3m followed by Lily Allen with 762,000. In 2008 the top artist was Jay Z, with 119,000 requests.

**CRUFTS IS** to be shown on More4 after the BBC pulled out of screening the show for the second year running, following concerns over the welfare of pedigree dogs.

**TORY MP** Nigel Waterson has tabled a Commons motion calling on BBC South East to reconsider its decision to replace the 'hugely popular' Beverley Thompson and Geoff Clark as presenters of the evening tv news. The BBC says it is making the programme 'more news-focused and hence changing the line up'.

**FORMER BBC** journalist Donald MacCormick has died of a heart attack aged 70. He presented *Question Time*, *Tonight*, *Newsweek* and *The Money Programme*, but is probably best remembered for anchoring *Newsnight* alongside John Tusa and Peter Snow in the 1980s.

**BBC LONDON** has marked the 150th anniversary of Big Ben's first 'bong'. An edited version of a new musical composition, celebrating the bells of London, was featured on *BBC London News* on July 10, and BBC London 94.9 carried reports from the premiere of the musical at St Mary le Bow church.

**A THIRD** and final series of *Mistresses* has been commissioned from Ecosse Films. The BBC One drama follows four friends supporting each other through the complexities of life.

**BBC NORWICH** has become the latest BBC building to open its doors to the public. The tour of the Forum includes a visit to the *Look East* tv studio and a look behind the scenes of Radio Norfolk. In January, Birmingham and Manchester started offering tours.

**INDEPENDENT PRODUCER** Eileen Herlihy, currently an executive producer with IWC, has been appointed BBC Scotland's new head of entertainment and events.

**A SURVEY** commissioned by BBC Wales has found that more than half of Welsh people support the role of the Prince of Wales. Almost 60 percent of people believe that there should be a replacement when Prince Charles becomes king.



A BBC team with the army in Afghanistan saw the deadly impact of war in graphic close-up

# Feeling the fear of the fight

by Sally Hillier

Correspondent Ian Pannell and cameraman Fred Scott have given a vivid account of their experiences in Helmand province, where they spent five dramatic days embedded with troops on the frontline. Their startling reports led many of last week's BBC news programmes.

Speaking to Ariel from Kabul, Pannell said he felt 'a weird mix of emotions' after emerging unscathed from a week of intense fighting that saw eight British soldiers lose their lives. One of them, 20 year old Christopher Whiteside, was killed only hours after being filmed by the BBC.

Given the constant mortar attacks, one of which took place as they were editing a piece for broadcast, and the ever-present threat of roadside bombs, even the highly experienced Scott, who has worked in Afghanistan, Iraq and other

war zones, described the assignment as 'one of the hardest' he had ever undertaken.

Pannell, who took over from Alastair Leithead as Kabul correspondent nine months ago, said: 'There were some dark moments - moments when I don't mind admitting that I felt extremely scared. Although I had reported from hostile environments before, it was at a reasonable distance.'

Not this time. Invited by the army to see its men in action, they were with A Company, 2 Mercian, part of the Light Dragoon Battle Group, as they took part in Operation Panther's Claw, a metre by metre assault on the Taliban in the central Helmand river valley.

The BBC team accompanied troops as they moved through fields and alleyways in pursuit of the enemy, who often seemed to be one step ahead. Diving into ditches and streams and behind walls to dodge gunfire was a



War reporting: Ian Pannell and Fred Scott taking cover and, below, trying to get a connection to London to file their material

common occurrence.

'It was tough, grimy and exhausting,' Pannell recalled. 'The weather was a sweltering 45 degrees and we were carrying backpacks that contained five litres of water, enough food to last 40 hours, batteries, medical equipment, such as bandages, morphine and tourniquets, and a sleeping mat.'

There were no tents, though. Like the soldiers, many of them half their age, the BBC duo slept out in the open, inside a compound.

The heat and dust caused havoc with the editing and transmission equipment, particularly the satellite connection to London. Material that should have taken half an hour to send was taking four and a half hours.

The duo were praised by Mary Hockaday, head of newsroom. Their 'graphic update of what's happening on the ground', combined with analysis by defence correspondent Caroline Wyatt 'shed new light on the UK at war', she said.



## For two young soldiers the hardest battle began when they came back

**Brave soldier: Andy Allen before he was badly injured**

by Claire Barrett

As British losses in Afghanistan escalate, in line with the offensive against the Taliban, a BBC One documentary reveals the horrific impact on the lives of two young soldiers whose real battles began on their return from the war zone.

The 90-minute *Wounded*, to be broadcast in the channel's autumn season, follows the two young men for a year after their return from battle.

Andy Allen, a 19 year-old Ranger, lost a leg and badly burnt his eyes in an explosion, and 24 year-old Lance Corporal Tom Neathway lost both legs and an arm after moving a booby-trapped sandbag. Their

story starts from the moment they are flown back to the UK and continues through their fight for survival and their difficult rehabilitation.

Picked out as a 'personal highlight' of BBC One's next season by Jay Hunt, the channel controller described the intimate documentary as 'utterly heartbreaking and completely uplifting'. In its level of ambition, *Wounded* followed in the tradition of the 'big, topical factual pieces' of which she had been most proud during her year-long tenure.

The two soldiers were 'self selecting', explained executive producer Jane Aldous. 'Once we got permission from the Ministry of Defence and the NHS, it

was a case of who came in first.' A high risk approach, the programme makers had no idea whether the two men would survive their injuries or how they'd feel about the filming after they had regained consciousness.

'We took our lead from them,' Aldous told Ariel, with both the soldiers and their families keen for the public to share and understand their experiences. 'It was an extraordinary thing for them to allow us to join them on this extreme journey, and an extraordinary privilege.'

At the beginning of this week, the deaths of British service personnel in Afghanistan totalled 184, compared to the 179 killed in the Iraq war.





# Transferred post production jobs axed in restructuring

by Cathy Loughran

BBC Vision is to shed 15 post production jobs in Bristol and 11 in Birmingham, just months after dozens of former BBC Resources staff, whose regional operations closed, transferred into the division.

Both Resources businesses closed in April because they were no longer commercially viable. A total of 76 post production staff at the two cen-

tres were given the option of volunteering for redundancy, with those remaining being transferred into BBC Vision under TUPE arrangements on April 1. Seventy eventually transferred.

Vision Productions announced last week that a restructuring, affecting 65 post production posts, would lead to 39 post closures. At the same time, 13 new positions will be created (four in Bristol, nine

in Birmingham) offering opportunities for redeployment for the 39 whose jobs will go. The net number of jobs lost is expected to be 26.

Bectu has begun talks with the BBC over the planned redundancies, which the union says may not be necessary. Luke Crawley, assistant general secretary, commented: 'We feel that BBC Vision could make much greater efforts to use staff rather than hiring freelances.

That's what we want the BBC to explore.' A preference exercise to seek volunteers for redundancy is already under way.

In a statement, the BBC said that the cuts were regrettable but that staff levels had to reflect core business requirements: 'While maintaining the highest standards of quality, it is essential that the BBC makes programmes as cost effectively as possible.'

## Club bars to cut alcohol sale times

The BBC London Club is to call time on alcohol sales between 2.30pm and 5pm to bring opening times more in line with business hours.

Members agreed to the move, following a request from the BBC, when they held their AGM last week.

Currently, alcohol is on sale from midday through to 11pm most days in bars at Television Centre, White City, Bush House, W1 and Elstree.

Those premises will continue serving tea, coffee, soft drinks and snacks in the afternoon and bar opening times could still be extended for special events.

The Club in London has also taken the first steps towards incorporation into a company limited by guarantee. The move is to remove personal financial liability from trustees.

The idea received initial support at the AGM. If members vote for the change at a planned extraordinary general meeting in September, directors would be appointed from within the membership and a company could be up and running by Christmas.

## Green champs pool best ideas

The BBC's environment champions gathered at Broadcasting House on Monday to review progress, share and generate new ideas at the first BBC environment day.

Successes to date include a 31 percent reduction in flights between London and Manchester and a 16 percent drop in waste going to landfill sites.

Caroline Thomson, chief operating officer and chair of the BBC environment committee, outlined plans for the year, including increasing the number of environmental champions from 250 to 300. Guests invited to contribute their experiences included Jonathan Porritt, founding director of Forum for the Future.



## Team work at T in the park

**Festival goes lap up the sun while watching Kings of Leon, Nine Inch Nails and Lily Allen at Scotland's T in the Park festival, which took place in Kinross-shire over the weekend and attracted around 85,000 people. In a note to staff Donald**

**MacKinnon, BBC Scotland's head of programmes, praised what she called the 'fantastic collaborative effort' which provided 111 hours of tv programming and 20 hours of radio content for 10 television and radio channels, plus the website.**

**Despite her assurance that the coverage was delivered with 'maximum efficiency', some papers questioned whether a 324-strong BBC team was required at the festival, in echoes of the numbers debate around Glastonbury coverage.**

## Chat online at jobs fair

HR Direct will mount a virtual careers fair on July 29, offering live interactive seminars and a chance to chat online to recruiters and managers, via the BBC jobs website. The full range of divisions and job families will be represented, including BBC Worldwide and BBC North.

The 12-hour event has recruited hiring managers from across the BBC but more volunteers are welcome. Contact HR Direct's Paula Castillo or call ext 02 27033.

Internal and external participants can register to take part via <https://jobs.bbc.co.uk>

## Controversy over Alesha

As widely predicted, Arlene Phillips is making way for Alesha Dixon (right) on the judging panel for *Strictly Come Dancing*. Ballerina Darcey Bussell will appear as guest judge towards the end of the run.

Phillips is to join *The One Show* which has a long association with *Strictly*. Even so, her departure from the Saturday night flagship show after six years has generated controversy, with some critics and fans accusing the BBC of 'ageism' and asking why Len Goodman hasn't been replaced.

It's a charge that has been strongly rejected by BBC One controller Jay Hunt, who says the new line-up of judges is part of a revised format, which will involve further changes, to be announced later.



## Hewitt takes on Brussels beat

After reporting from around the globe, often parachuted in to cover the big stories, Gavin Hewitt, newly appointed Europe editor, says it will be 'great' to have his own patch and the chance to develop specialist knowledge.

He will take over in the autumn when Mark Mardell starts his new role as North America correspondent, replacing Justin Webb, who is joining *Today*.

The latest move in the journalists' merry-go-round will see the highly-experienced Hewitt swap his current role as a special correspondent, covering a huge range of news at home and abroad, for a more settled berth in Brussels. 'Obviously I'll still need to travel a lot - around Europe - but it will be very different from what I'm doing now,' he says. 'In fact somebody described Europe editor as one of the toughest jobs in journalism.'

'People tend to get very exercised about Europe, and part of my job is to be the human face of all the stuff coming out of Brussels.'

## Indies get closer to networks

A successful meet-the-commissioners scheme for indies that helped green light two documentaries for BBC One is to be re-run this year.

XM25 is an initiative for out-of-London independents that puts 15 indies in direct contact with BBC network commissioners in a series of workshops.

The current XM25 ends in September. Among its successes is a one-off science documentary called *Around the World in 90 Minutes*, a first commission for Burning Blue Media in Bath which follows a Nasa satellite navigating the earth. Another is Truevision North's first BBC commission *A Year of Change*, a single doc on the recession. More ideas are in development.

Applications from indies are open until July 24. Visit [bbc.co.uk/commissioning/xm25.co.uk](http://bbc.co.uk/commissioning/xm25.co.uk)



# A RICH MAN'S WORLD

Billed as the first recession drama, *Freefall* explores the human cost of greed

**THERE HAS BEEN LITTLE LET-UP** in the onslaught of dire economic news of late. But something has been absent from the rehearsed delivery of facts, and this is the human cost of the downturn. It's why BBC has taken the step of commissioning the country's first recession drama, a grittier, more emotional look at the fallout from the credit crisis.

The result is *Freefall*, an unflinching account of an ordinary family trapped by a crippling mortgage sold to them in 2007, before the banking system's meltdown. It's the first production from Origin Pictures, the company set up by former head of BBC Films David Thompson, and directed and written by Dominic Savage, director of *Born Equal* and *Love + Hate*. Savage's premise is that we were all victims of the credit crunch and to varying degrees, to blame for the events that led to it.

'The psychology is what interests me – what moti-



Cooper and Harding in *Freefall*, BBC Two, July 14

vates people,' he says. 'The film is about different forms of human greed, and I think everyone is greedy. We're encouraged to be that way.' *Freefall* has three interwoven threads: the banker who bundles up dodgy mortgages and makes an obscene profit; the duplicitous mortgage broker; and the family man whose greed gets the better of him.

To lend the script authenticity, Savage interviewed the people directly affected by the financial fallout, from high-fliers in the City to people who had lost their homes. But the final version, he says, is 'a mixture of written dialogue and improvisation. I was open to change and to the actors bringing something else to it'.

As a child actor himself – Savage starred in Stanley Kubrick's 1975 adaptation of Barry Lyndon when he was ten – he is better than most at coaching realistic performances from relative novices. Girls Aloud's Sarah Harding makes her acting debut in *Freefall*. It's a small part, but she is memorable as a beautician cheated on by her mortgage broker boyfriend, played by Dominic Cooper.

While *Freefall* feels almost like a documentary, it has the freedom to travel unhindered to places where a documentary can't. This is what Ben Stephenson wanted. 'If the drama is just telling you what you already know, but done better, then it's not worth it,' the controller of drama says. He believes that what he has ended up with is a drama that gives 'a unique insight into a story we thought they knew'.

It may not be uplifting, but Savage is adamant that the lesson the film teaches us is a romantic one. 'It has a direct and simple message, ultimately, which is that the things that give us the most contentment are the ones we don't have to buy, the things that surround us – relationships, family, love. These are the things that are free, but give us the most happiness.'

Carla Parks

Rossetti's muse:  
Amy Manson  
as model  
Lizzie Siddal

## ARTISTS

# AND MODELS

**Apparently, you've had other scripts about the Pre-Raphaelite brotherhood, but none had stood out like this.**

The project was inspired by Franny Moyle's rather wonderful, revelatory book on the pre-Raphaelite brotherhood and their private lives. The relationships between the artists were so intertwined and complex...there was so much potential for exploring and exploding some of the sexual hypocrisy at the heart of prim Victorian society. Peter Bowker, who wrote *Occupation* and *Blackpool*, was the natural fit to write the screenplay – he didn't disappoint.

**How did he approach their story?**

Peter captures not just the spirit of a young band of mavericks at the vanguard of a revolution in British art, but he writes their stories with a combination of fondness and irreverence. In that sense, the scripts felt quite genre-busting in their attitude to art and social history. He had approached the subject matter as a relationship drama first and period genre second.

**Have their lives been dramatised before?**

There was *The Love School* in 1976 with Ben Kingsley, which was pretty 70s studio-based and a little bit more reverent to the artists and models than our piece.

**How is yours shot?**

We were trying to achieve a subtly different look and feel to it. The approach we took to lighting and framing the shots mean that the period locations and costumes should feel a bit crisper and modern. In the first block we shot with two cameras so there's lots of cutting to mirror the artists' fast moving lives.

**You say it's a 'relationship drama' rather than a history piece..**



Naughty love: Aidan Turner as Dante Gabriel Rossetti and Amy Manson

BBC Two's drama *Desperate Romantics* paints an irreverent portrait of the Pre-Raphaelite brotherhood – a band of 19th century artists who have been compared with the more recent punk movement. Ariel got the lowdown from executive producer Ben Evans

17 layers of thermal gear and snow boots...

**How did you get the pre-Raphaelite 'look'?**

We had a make-up team who created some brilliant approximations of real characters from history. Of course, we had to pay special attention to the 'muses' – especially the redheads...

**Was it harder to recreate the look and feel of the bohemian society, or the polite society?**

Creating both milieu threw up its own challenges, but it was important to show the different textures of thriving, industrial mid-nineteenth century London. Great poverty and almost ubiquitous prostitution rubbed shoulders with the upper classes, as well as a new moneyed industrialist class, and as such these artists would loiter somewhere between the two, slumming it and looking for inspiration, as well as looking for the next commission. A working farm in Luton provided us with many of our working class London locations and a combination of manor houses gave a sense of the upper echelons – eg the interiors of art critic John Ruskin's house.

**Will struggling BBC creatives be able to relate to the brotherhood?**

I think they may be able to empathise with some of the struggles they faced – the struggle for the kernel of a good idea, the industry that goes into making a good idea stand up, the Byzantine complexity of getting that idea commissioned...and then the sense of anticipation (and fear) that accompanies one's work being broadcast! Not much has changed in the last 150 years in that sense.

**Desperate Romantics, BBC Two, starts July 28**

You have a group of young men and women, who were all in their late teens and early 20s when they started getting noticed as artists and models. It was a slightly more innocent age – a lot of them were still virgins when we meet them – but that all changed quite quickly. Then there are universal themes – celebrity, professional jealousy, unrequited love, and quite a bit of 'naughty love'...

**Post-watershed 'naughty love'?**

There are adult themes and humour... but I like projects that peer into all corners of human experience. A lot of it involved few or no clothes, but luckily we had a gritty cast who were up to shooting in very cold weather. You have incredibly intimate moments and behind the camera everyone had



## COULD THIS BE ME?

JOHN SIMPSON FINDS AN UNCOMFORTABLE LIKENESS IN TAKING THE FLAK

**IS THE BBC'S APPALLING** chief foreign editor David Bradburn, as played by Martin Jarvis in the excellent new BBC Two comedy series *Taking The Flak*, me? Of course he is; though fortunately for those who have to live and work with me, he's also half a dozen other people.

In fact, the originator and co-writer of the series, Tira Shubart, with whom I lived and travelled for ten years in the 1980s and 90s, discussed various models for Bradburn, and all the terrible correspondent behaviour she and I had seen on our wanderings.

(In the first episode, one of our standing jokes, the way news correspondents use Wales as a unit of measurement, found a way in. The ghastly local BBC stringer in East Africa says on camera that the country where he's based is '38 times the size of Wales'.)

Sadly, I recognised all sorts of things about myself in David Bradburn. For the record, though, I don't go round Hoovering up receipts, since I gave up submitting expenses to the BBC years ago. And I certainly don't carry copies of my books around with me, if only because I like good literature.

But the pomposity? The self-importance? The irritability? All true, alas, though getting older helps. So does having a three-year-old son.

David Bradburn and I have something else in common: we're almost the last survivors of a breed of monster which once roamed the world, dominating its environment through sheer will power and aggression. Now, though, most of the old-school television

news correspondents have retired or headed for the safety and better pay of the studio.

Tira Shubart was one of the best news producers I've worked with. Understandably, her counterpart in *Taking The Flak*, gets off much more lightly than the appalling Bradburn and the dreadful but equally well-drawn correspondent of the BBC World Service, Margaret.

So does the thoughtful, philosophical cameraman, Jack. (The real-life cameraman who filmed the series is the famous Darren Conway, who usually works for BBC News, and his quality shines through.)

The locals, too, are usually cleverer than the bumbling twits from London. Satire is always better when everyone is ludicrous or a swine. The people who deserve it most get royally shafted in *Taking The Flak*, and very satisfying it is. I look forward to the rest of the series. I'll be wincing as I laugh, though.

**Taking the Flak, BBC Two, Wednesdays**



Foreign reporting: John Simpson

# Our man on the moon



**GREAT THINGS HAPPEN** when we work together, so the BBC mantra goes. But when Mark Rickards, a senior radio producer at BBC Scotland, needed an expert on space for his Radio 4 documentary marking the 40th anniversary of the first moon landing, he got in touch with Nasa. Imagine his surprise when their recommended expert was a BBC Scotland colleague.

Glasgow-based post production editor David Woods was his man: 'It was very lucky,' says Rickards. 'Having someone I could talk to face to face made life an awful lot easier.'

Woods has a passion for all things lunar going back to childhood: 'The thing that cemented the fascination for me was when the BBC showed a film on the fifth anniversary of Apollo 11. I was 14 years old and recorded the soundtrack. For the next few years I played it over and over again.'

He now has the Nasa archive on a hard disk at home. 'I have the complete Apollo 11 mission in sound, with all the transcripts and I know the sequence of what they were trying to do.'

Bringing tv and lunar expertise to the documentary made Woods the perfect collabora-

tor: 'I knew what sections of the archive would work well for Mark's programme and the things that might take it in a new direction. I thought the landing would be a good thing to focus on, because the moon walk gets most attention.'

Rickards's pitch to get his documentary, *Walking on the Moon*, commissioned included use of new audio archive that hadn't been heard on British radio and a section on the

**Radio producer got a shock when he went looking for a lunar specialist**

Radio 4 website that would allow people to send in their memories of 1969. His trump card was to get second man on the moon,

Buzz Aldrin, to present the programme.

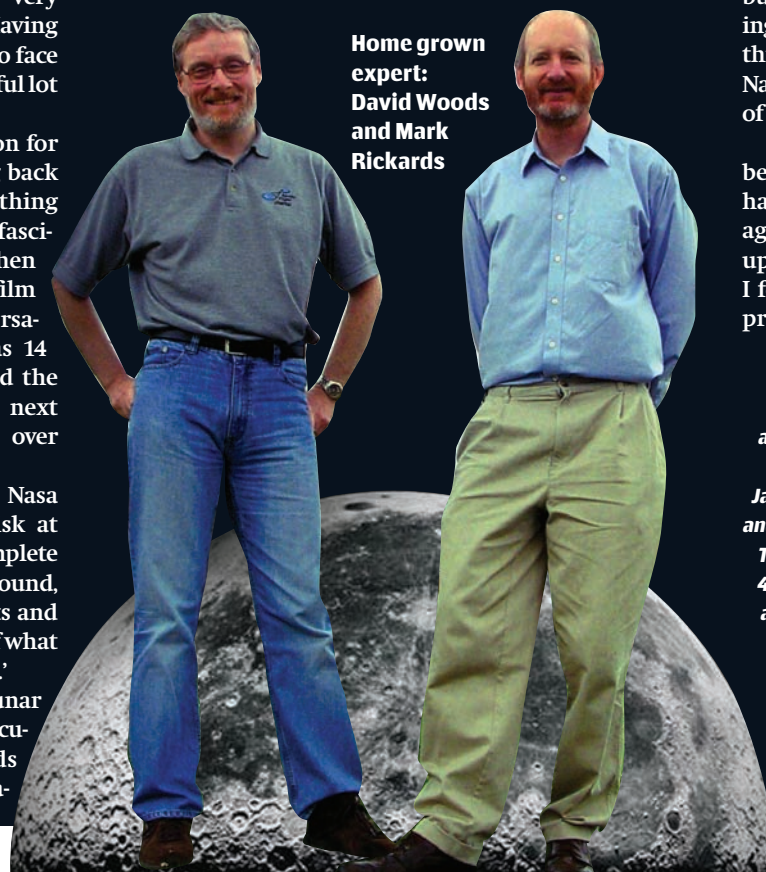
'We had to go to his home in Beverley Hills,' says Rickards. 'His agent suggested recording in a reception room near a swimming pool. We blocked the doors off, but there is probably the distant sound of people splashing about in the pool.'

The tension between the ex-astronaut and mission control was still evident. 'He was the one who was thousands of miles from earth, but they were the ones calling the shots. As he read through the records from Nasa he was querying some of the points they'd made.'

Now his specialism has been rumbled, Woods is happy to be called upon again: 'I'm aware I've built up a good knowledge and I feel that's a resource that producers could tap into.'

**Peggy Walker**

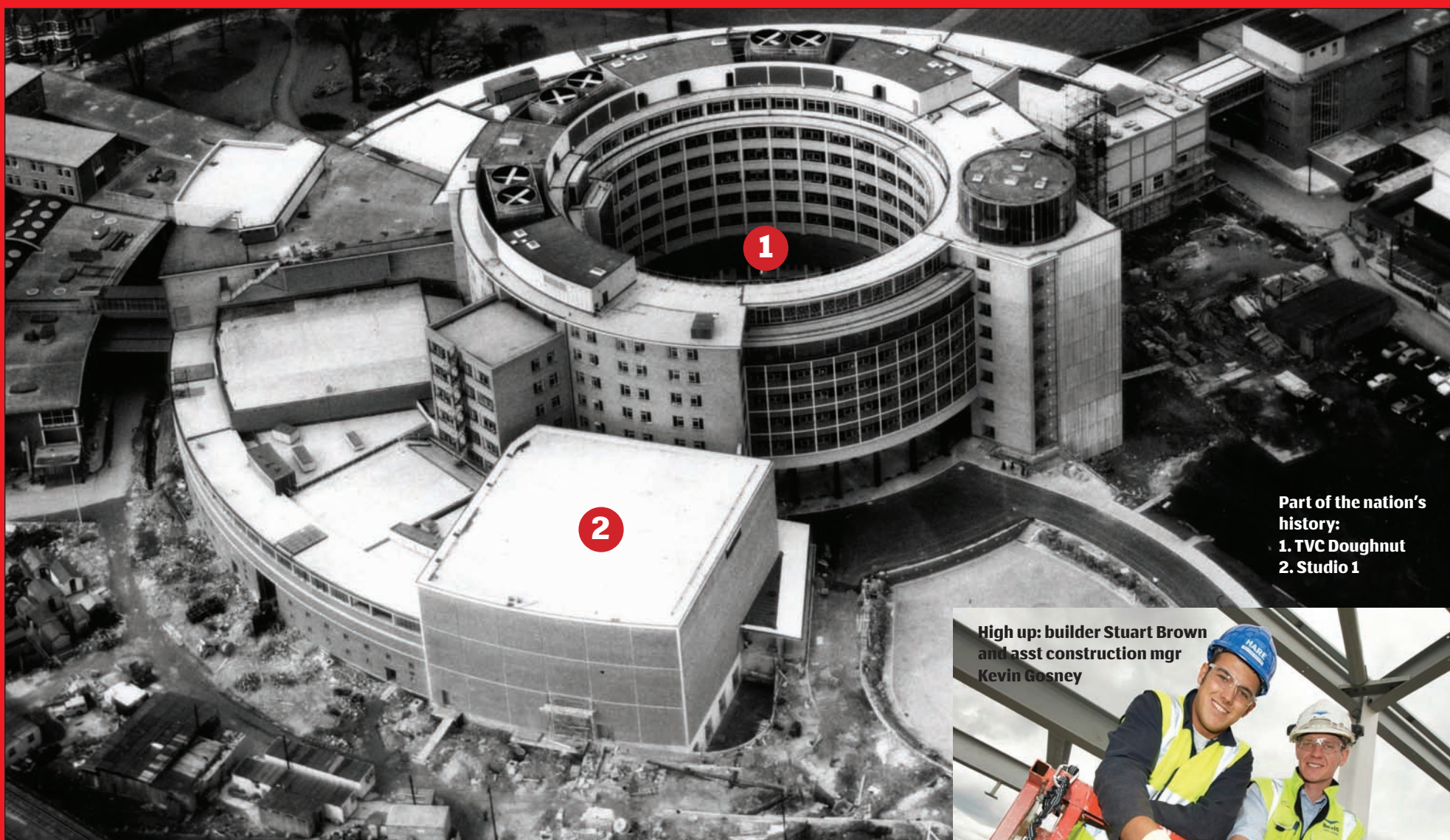
*Walking on the Moon* is available on iPlayer and is part of the BBC's Moon Season. James May will be *On The Moon* and at *the Edge of Space* for BBC Two and BBC Four; Radios 2, 3, 4 and 5 Live will each mark the anniversary of the moon landings on July 20 with themed programming and the BBC Archive has released a new online collection telling the story of the Apollo moon missions



Home grown expert: David Woods and Mark Rickards



As west London landmark gets listed status, the latest media complex reaches a milestone



Part of the nation's history:  
1. TVC Doughnut  
2. Studio 1



High up: builder Stuart Brown and asst construction mgr Kevin Gosney

# We still aim to sell

**THE GRADE II** listing for Television Centre's iconic ring – popularly known as the 'doughnut' – and Studio 1 has raised questions about the future of the building, which is due to be sold.

The heritage listing will restrict the changes that can be made but the BBC says it is too early to know whether this will affect the eventual sale price.

While the property downturn has put original plans to dispose of the site on hold, the intention is still to vacate and sell TVC after

2012, when many people will have moved to Salford and into the redeveloped BH in central London.

The grade II status for the doughnut and Studio 1, with its well-known atomic dots and the building's name, was granted last week by the department of culture in recognition of 'architectural and historical special interest'.

Other parts of the west London site, including the other seven studios, the scenery block and the famous canteen, do not qualify.

The BBC HQ opened in 1960,

and winning features include the entrance hall, with its John Piper mosaic; the central drum with its mosaic tiles; the Huxley-Jones gilded sculpture of Helios and the full-height glazing of the stair and original clock.

TV Centre was designed by Graham Dawbarn, whose inspiration came from doodling a question mark on the back of an envelope. The BBC has been working with English Heritage for some time to establish which parts of the building are historically important.

## Pass the spanner, mate

**A TOPPING OUT** ceremony took place last week to mark the construction of the highest point of MediaCityUK in Salford.

A crowd gathered in the open air 19 floors up on top of the studio block's south tower as Kevin Gosney, assistant construction manager, turned a golden spanner on the final nut and bolt of the steelwork.

The site, the new home of BBC

North, will be completed in 2011.

So far, 6.5m workman hours have been spent on the build and more than 85,000 cubic metres of concrete, and nearly 9000 tonnes of structural steel used.

As a result of the project, Peel and Bovis have awarded more than £188m worth of contracts to companies in Salford and Greater Manchester.

# Traditional tv channel? Won't be long before it's history

Internet creator Tim Berners-Lee looked into the future and this is what he saw

**THE HOTTEST TICKET** at the BBC last week was Tim Berners-Lee, creator of the worldwide web and one of the most influential men of the 21st century,

In front of a packed audience at the White City Media Centre, he gave a speech marking the 20th anniversary of his idea.

It was when he looked into the future that he caused a stir by stating: 'The concept of a [tv] channel will soon be history...the future of video on the web will allow random access to everything that has ever

been broadcast.'

Berners-Lee was at the corporation for the launch of a new BBC project, provisionally entitled Digital Revolution, which will examine the web's impact on all our lives.

Digital Revolution will provide an online forum for discussion about the web, with contributors' ideas feeding into a BBC Two series on the internet to be broadcast next year.

George Entwistle, controller of knowledge commissioning, said the series would be 'open source', with the rushes available to everyone.

In a witty and passionate talk, Berners-Lee presented a succinct *tour d'horizon* of the web, from its earliest incarnation in his 1989 paper, Information Management: A Proposal – described as 'vague, but exciting' by a colleague – to the global network we see today, with a trillion web addresses and 100 million websites.

He stressed the importance of open standards and royalty-free content, and railing against those who wanted to censor or control the internet.

'Any attempt to constrain it will be

very short-sighted,' he observed.

Users should not be 'constantly living in fear, worrying about people looking at what questions you are asking online', he added.

Admitting that snooping by governments was 'fairly frightening', he was bullish about the power and persistence of the web. 'The trend has been that the internet gets around controls in the end.'

Find out more about the Digital Revolution project at [bbc.co.uk/digital-revolution](http://bbc.co.uk/digital-revolution)

Andy Walker



# week@work

## WHAT TO WEAR

◆ **MICHELLE ACKERLEY, RESEARCHER, MANCHESTER**

**Where did you buy the outfit you're wearing in the photo?**  
My jacket is from Kookai, dress from See by Chloe, leggings from M&S, and the pumps are from the White Company.

**Where have you taken inspiration from?**  
I tend to get inspiration from lots of different places. It really depends what kind of mood I'm in. I like things that don't look like they have come straight off the shop floor. I like colour – especially burnt oranges/beiges/reds. When I shop I tend to home in on colours first and then look at the item. I do tend to wear a lot of black as well though. Animals and exotic plants can give you great inspiration for colour.

**Are you experimental in your style?**  
I do like to try new things. My favourite piece at the moment is a pair of braces that I got from a local charity shop. I love dresses but I'm not really a girly girl. I try and make things look more funky than pretty.

**Have you had any fashion nightmares?**  
I think my early teens were one big fashion nightmare.

**Whose wardrobe would you most like to rummage through?**  
I actually love rummaging through my mum and gran's wardrobes. I've found some great things that they've kept for years that have come back in fashion. I find that far more fun than just going out and buying something.

**What's the worst outfit you were made to wear as a child?**  
A multicoloured duffel coat. I looked like a female version of Joseph and his techni-coloured dream coat. It was very embarrassing but I never got lost in a crowd.

## CHANGING PLACES



**MARTIN MONTAGUE** (pictured), senior producer in Radio 7 presentation, takes a 12 month career break to move to Northern Ireland... **SHIRLEY OWENS** becomes BBC Oxford's finance administrator. She replaces **YANI SAMPURNO** who is on maternity leave... **TRACEY HIGGINS**, a bj at Radio Shropshire, begins a year attachment as sbj... BBC London reporter, **ANJANA GADGIL**, begins a three month attachment at BBC East in Norwich... **5 News's** weekend presenter **NICK WALLIS** moves to BBC Surrey as the new breakfast show presenter... **JULIA HALPIN**, ba at Radio Berkshire, becomes marketing and fundraising officer at Children in Need based in White City... **SAMEENA MISABAHUDDIN**, currently on the production trainee scheme, begins a 12 week placement on *The One Show* in Manchester.



## LEARNING CURVE

◆ **WANT TO IMPROVE** your communication skills or sound out your creative ideas? Because of high demand for workplace coaching sessions during Training and Development's Never Stop Learning Week, T&D will be offering more one-to-one sessions on July 30 at BBC sites around the country. The coaches are all BBC staff who have been trained by the BBC Academy. It is anticipated that places will go quickly. To book a session visit [learn.gateway/never-stoplearningevents](http://learn.gateway/never-stoplearningevents)

## KNOW THE SCORE

**Nicky Bignell, music rights manager, explains the seven things you should know about using music**

**1** The BBC uses more than 200,000 music items in its programming each week. Blanket agreements with the Performing Rights Society (PRS), for music/lyric copyright, and Phonographic Performance Limited (PPL), for sound recording copyright, cover our use of them. These agreements cover all BBC public service rights (Worldwide has separate blanket agreements covering commercial exploitation).

**2** There's a lot of clearable music to choose from, so you should avoid using tracks outside the agreement which can result in additional costs. To obtain immediate clearances for commercial recordings use the automated Fast-Clear system: [tinyurl.com/fastclear](http://tinyurl.com/fastclear). Independent productions can access this at [tinyurl.com/externalfastclear](http://tinyurl.com/externalfastclear).

**3** Original film soundtracks are one of the few things excluded from our agreements as rights are usually owned

by the film companies. As a result they tend to be costly. We were quoted US\$25,000 for just one minute of the Orlando soundtrack. There are companies clearable for use though who specialise in re-records of film soundtracks.

**4** Use of a commercial recording or existing song as title music for your programme requires special clearance and will involve a fee. Contact the music copyright team immediately as these are sometimes denied. We recently cleared *Totally Saturday's* use of Elton John's Saturday Night's Alright For Fighting.



**5** If you want to change the words of a song, consent is required from the music publisher as musical works are protected by copyright law. This is often difficult as composers want to protect the integrity of their songs, but we have lots of experience in

clearing word changes. Our favourite clearance is 'sprouts, sprouts, lay them all out, this is a plate of Brussels Sprouts' sung to Tears for Fears' Shout.

**6** It's not true that you can't use recordings by the Beatles. UK public service uses are permitted but there are likely to be clearance problems if you require rights for other exploitation, for example dvds and audio books.

**7** If you're including any kind of dramatic representation of a stage show, musical, ballet or opera in your programme then this requires special clearance and also payment of what can sometimes be quite costly fees. Please speak to us as soon as possible.

Visit [tinyurl.com/bbcmusiccopyright](http://tinyurl.com/bbcmusiccopyright) for more information. The team is also available to give presentations/masterclasses. Contact Nicky Bignell





'DO I LOOK like a porn star?' asks Radio Northampton's Joe Pignatiello as he cavorts on a bed in his new cotton pyjamas.

The breakfast show presenter, seen here in front of a former travel agent's in Kettering, broadcast from outside four empty shops last week.

'We wanted to present a show from towns in the county that have been affected by the recession,' he explains. 'But we also wanted to add a bit of a twist.'

At each location he was joined by traders and businessmen discussing the local economy while school children were invited to submit drawings to brighten up the empty shopfronts.

There are plans to do it again next month in five new locations. 'Lots of our listeners turned up to say hello and contribute to the show – it was great,' he says.

The hunt is now on for a new bed, the one above having been given to a charity shop.

## blogbites

### Monday

#### Three Years in China

And so, that's it. My time in China is up. For much of my time here, this country was busy preparing for the Olympics – taxi drivers in the capital were made to wear fresh yellow shirts and take English lessons.

**James Reynolds, Beijing correspondent**  
[bbc.co.uk/blogs/thereporters/jamesreynolds/](http://bbc.co.uk/blogs/thereporters/jamesreynolds/)

### Tuesday

#### Carrot Countdown

It's all been a bit of a blur since Glastonbury... a mad week that's not left much room for gardening. The carrots should soon be ready to pull up. The kids eat loads of carrots so I'm looking forward to letting Lola dig them up. Hopefully, we'll have bundles of them, and I may even attempt a carrot cake. Now harvest time is growing close, I'm a bit worried my relaxed attitude towards watering will come back to bite me on the bum. The broccoli plants are huge, as are the holes that have appeared in the leaves. I don't know about snails munching my veg, it looks more like a rogue Alsatian has been using my patch to get its five-a-day.

**Sara Cox, Radio 1 dj**  
[bbc.co.uk/blogs/digin/](http://bbc.co.uk/blogs/digin/)

### Wednesday

#### The Pope and the economists

The global recession is hurting the central finances of the Catholic Church. Vatican Radio, which is run by the Jesuits and headed by the director of the Vatican press secretary, Fr Federico Lombardi, is now planning to carry advertising because the church is no longer able to fully finance it. I've a personal connection with Vatican Radio: I was vox-popped on the station while on a student trip to Rome, and that was the first time my voice was heard on radio.

**William Crawley, BBC Northern Ireland presenter**  
[bbc.co.uk/blogs/ni/](http://bbc.co.uk/blogs/ni/)

### Thursday

#### England's women eye Ashes treble

While the Ashes series has been getting under way in Cardiff, England's women have been preparing for their own one-off Test against Australia. Retaining the women's Ashes would cap off a remarkable five months after Charlotte Edwards' side were crowned world champions. The relevance of Test cricket in the women's game though has waned in the last few years as England and Australia are the only countries to play the four-day format.

**Alison Mitchell, sport bj**  
[bbc.co.uk/blogs/tms](http://bbc.co.uk/blogs/tms)

### Friday

#### JLS – 'Beat Again'

Embarrassingly '90s boyband atmos? Squee!-worthy glimpse of torso? JLS colours in the background? Literal dancing to illustrate the lyrics? Thankfully, I'm just cringing at the new JLS video and not the song itself. Because it's quite simply TOTALLY AWESOME. I didn't watch much of X Factor, but I knew that JLS were a boyband and that Louis Walsh was their mentor. And I was pretty sure that this was a Recipe For Disaster. But I was wrong. This song, with its slick production and sing-along chorus, is a great surprise.

**Vicki Lutas, trainee writer**  
[bbc.co.uk/blogs/chartblog/](http://bbc.co.uk/blogs/chartblog/)

## AI SCORES

audiences

◆ **TORCHWOOD** had four out of the five highest AI scores for programmes on terrestrial channels last week.

The special series, *Torchwood: Children of Earth*, which ran from Monday to Friday at 9pm on BBC One, achieved its highest AI of 91 on Thursday – six points above the drama average. Other episodes all scored 89 or 90.

The BBC Pulse sur-



vey also showed 84 percent of the audience said they made a special effort to watch the series. And around three

quarters of viewers thought it was a high quality programme, and liked the characters and storyline.

It had a loyal following with an average audience of over 6m each night.

To see other programmes audiences love, visit [audiencesportal.com](http://audiencesportal.com) and click on TV Pulse.

## SPEAK EASY

◆ **LAST WEEK** President Barack Obama and Russia's President Dmitry Medvedev met in Moscow. The pronunciations of both of their names can be problematic and mispronunciations or inconsistent pronunciations across BBC output can attract strong responses from audiences.

In the case of Barack Obama, we recommend the pronunciation he uses: **buh-RAAK oh-BAA-muh** (stress is shown in capitals; -aa as in father) while for Dmitry Medvedev, we recommend **DMEET-ri muhd-VYED-uhf** (stress is shown in capitals; -uh is unstressed like 'a' in ago; -vy as in view). This pronunciation is anglicised for the purposes of English-language broadcasts but still reflects the Russian pronunciation.

Somewhat unexpectedly, it was not the pronunciation of a foreign name but the pronunciation of the English word lieutenant



that attracted complaints. One broadcaster pronounced it lyoo-TEN-uhnt (or loo-TEN-uhnt; -ly as ll in million) which is the US English pronunciation, instead of the British pronunciation **lef-TEN-uhnt** (although luhf-TEN-uhnt is also possible).

For pronunciation queries contact 02 82277 or [pron.gateway.bbc.co.uk](http://pron.gateway.bbc.co.uk)

## SHAMELESS PLUG

◆ **SIMON WHITEHOUSE, TVC TOUR GUIDE, AND CATHIE KAYE, ALEXANDER TECHNIQUE TUTOR**

Approximately 75 percent of adults in the UK suffer from back pain at some point in their life. Last year the British Medical Journal published a report revealing that the Alexander Technique can have significant long-term benefits for people with chronic back pain, RSI, neck pain, breathing/vocal problems and muscle stiffness as well as improving general wellbeing.

As part of the BBC Club, we currently hold individual lessons at TVC but will be starting lessons at Bush House and WestOne soon.

In each session we look at how our pupils 'use' themselves, identifying bad habits that can cause pain.

For more information or to book an introductory lesson email Simon and Cathie at [bbcalextech@yahoo.co.uk](mailto:bbcalextech@yahoo.co.uk) or call

07989 572712/  
07932 713963. A list of local teachers can also be found at [www.stat.org.uk](http://www.stat.org.uk)





# We are print in a digital world and we hope you like it that way



As he prepares to leave the editor's chair, Andrew Harvey reviews the role of the paper

**THIS IS MY LAST ISSUE** as editor of Ariel. After eight years in a hugely stimulating job I am heading, somewhat unfashionably, towards retirement from the BBC. You can't buck the progress of the calendar and this is probably no bad moment for a change.

One of the aspects of Ariel that I am most pleased about is change. The paper has evolved through two redesigns and a fairly constant process of adjustment into the issue you have in your hands today. During the same time, the Ariel website has developed and strengthened to the point where it can now support audio and video content as part of its daily news service.

**THE STEADY IMPROVEMENT** of Ariel online and the instant availability of news from many sources have had a significant impact on the paper. Long gone are the days when we might have decided to hold a story for the projection we could give it in print. This means that news in its most straightforward sense plays a smaller role in today's Ariel, although I believe big and complex topics can be presented more effectively across newspaper pages than in a series of web links.

We have placed greater emphasis on stories about people, their work and their interests, and in general we have tried to reflect the fun and the challenges of working at the BBC and to cover



the programmes and projects that people are making happen. As a paper we aim to explain more and give more context, so that Ariel is worth reading each week and will tell you something you didn't know, even amid so much other information – because without the support of our readers there would inevitably be a question of 'why does the BBC need a weekly paper'.

Believe me, that question gets asked. Fortunately, one of the most convincing answers came recently from you, our readers. In a survey by Mori commissioned by internal communications 86 percent of the people who responded gave Ariel their approval. There is still work to do to win the support of the remaining 14 percent and to continue improving the content, but I took that as a broad vote of confidence in the printed page and the team that produce the paper each week. It's a small team in which nearly half work part time and they deserve credit for a paper that must justify its place in the complex modern media operation that is the BBC.

**JUST A WORD ON COST.** Our income pays for printing and distribution that itself is quite an operation. We send the pages electronically on a Monday night to our printers in Rotherham and by early Tuesday morning they are distributed by our loyal and reliable driver through London and to Manchester. It remains a regret that

other parts of the BBC don't receive Ariel until Wednesday but the cost of mounting our own delivery to every office would be too high.

One aspect of Ariel that has been central to the past eight years has been its editorial independence. Greg Dyke was director general when I was appointed and he made it clear that he expected the paper to speak its mind. 'Be

## Ariel needs to speak with its own voice

irreverent' he urged us. Mark Thompson has been equally supportive and has told me that Ariel is only worth having if it is seen to be independent and does more than recycle management agendas.

It is good to know that at the highest levels of the organisation there are people who understand that if the paper is to retain the credibility of the people who work here then it has to be seen to be their representative. This means there will be times when we feel we should ques-

tion management decisions, whether in programming or in internal policy. I think all the senior leaders of the BBC acknowledge this. Ariel is their paper too.

**TO THOSE MANAGERS** who have struggled to accept or understand Ariel's role, I would say that our natural position is to be supportive of the BBC and its aims. We feel it is important that we do that our way; that we're not automatically 'on message' but that we interpret the many initiatives and priorities in a way we hope will resonate most effectively with you, our readers. You are individuals with a range of skills and opinions and I suspect you would not thank us, let alone pick up a copy, if we were seen as simply a cog in the publicity machine.

We are conscious that the external media follow Ariel and this adds to the sense sometimes of walking a tight-rope. We do our best to avoid causing embarrassment to the BBC by what we publish and the emails we receive, many of which are written by people with concerns that need to be aired and discussed. But there will inevitably be times when material from Ariel is picked up by

newspapers looking to cause trouble. These are relatively infrequent and I hope they are a small price to pay for the greater benefit of having an internal newspaper that is open and free.

In my eight years there has hardly been an occasion when I have been put under strong pressure either to hold a story out or to put one in and that says much for the spirit of communication at the BBC. I have worked with some of the mighty editors of Fleet Street over the last 40 years and some would envy the freedom the BBC extends both to its own paper and more particularly to its own journalists when reporting the dramas that have assailed the corporation.

I would have liked to be able to introduce you to my successor but no one has yet been appointed or the job even advertised. This is because internal communications is conducting a review to work out how best it can introduce greater multimedia elements across its activities – and this is work in progress. In the meantime, my colleagues Sally Hillier and Cathy Loughran, who share the role of deputy editor, will be running the paper. It will not be easy

through the summer holiday period and they will welcome as much help with story suggestions and feedback as you can give them.

**WHATEVER HAPPENS** to Ariel, it has been a privilege to edit the paper that first appeared in 1936 and to keep it alive and lively in the 21st century. I want to thank all our readers for their engagement with the paper either as friends, critics or both and for giving us encouragement when on occasion we have wondered about the editorial line we should take.

I am reminded of an approach I made to one senior correspondent with a sensitive inquiry. I began by saying 'I don't intend to be mischievous, but...' Before I could go any further he bellowed 'Mischievous! – that's your job, you're a newspaper.'

Well, I'm pleased to say that by some measures we have succeeded as Private Eye no longer refers to us derisively as Pravda.

But perhaps the best parting shot is a comment that arrived in my inbox this Monday morning from another journalist who is retiring. He wrote:

'Thank you for brightening my life, for making me look forward to Tuesdays and for not being an organ of the BBC. In this digital age, we still need a paper copy to read on the train.'

Long live Ariel.



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

## Cover blown

Is just me, or is the decision to aim towards an FM radio switch off in 2015 crazy?

I live in Preston and work in Manchester, both supposedly good DAB coverage areas, but despite this I find the signal to be weak and inconsistent and the sound quality terrible. I'm comparing the two now in the BBC Radio Manchester studio – FM is crisp, full and rich, DAB is flat and dull with a delay. DAB sets are expensive and power hungry, FM is cheap and widely available.

Why are we intent on pursuing this flawed technology and making millions of analogue radios useless?

**Steve Saul**

*Radio Manchester*

## Digital limits

In all the statements about DAB by 2015 there is no mention of DAB's present lack of geographical coverage. Nine million DAB radios may have been sold but this will not have been 'nationwide' as large areas of the country can't receive DAB. For instance, in the southwest (ie Devon and Cornwall, Isles of Scilly and the Channel Isles) there are large areas of no coverage at all because there are no transmitters for DAB.

Until we have near 100 percent coverage there will be no point in having DAB in cars (by 2013) nor switching off FM in our homes. My DAB radio has lived in its box in the loft for five years.

**Bernie Steed**

*former chair SW Audience Council*

## No option

If the future is digital, how come viewers in England are being told to switch to analogue for their regional news? And how about an apology to viewers in regions like Exeter (July 7), which have already had analogue turned off, or to those in regions such as Cambridge and Oxford which can't opt out at all on BBC Two?

I'm a tennis fan who was gripped by the Murray/Roddick match. But like all other viewers, I also have the ability to turn my telly to BBC Two and would have been happy to do so to continue watching the match.

As we can no longer properly opt out English regional programmes on BBC Two, what is the reason for alienating a large proportion of England's viewers outside London in this way? Is it so we can boast about the high viewing figures on BBC One the following day? That's hardly what public service broadcasting is about.

**Gordon Findlay**

*tv news director*

## Just beat it

I was delighted with the BBC's brave decision to cover the Michael Jackson memorial concert and sat down

## We might be killing the spirit of radio

I'm not a fuddy duddy. I may drive a Morris Minor and think that the music really died with John Lennon, but I am not behind the times. My house is full of computers and I wouldn't be able to live without my WiFi radio or my iPlayer. And yet when it comes to DAB, I'm hesitant to jump on the bandwagon. Despite living only ten miles from London (and within the M25), I can still only pick up a handful of stations. I now only use DAB to listen to BBC 7.

And don't get me started on In Car DAB – I have one of those too, and could not pick up

a single station on my drive to Bush House. Why must we sacrifice analogue for DAB? I don't want a radio to decide for me what I can and can't listen to – I want to slide along the dial and pick up those random French stations, or the odd (dare I say it), pirate. It's what makes radio so special – that feeling that it belongs only to you and whatever you hear was intended for your ears only. I don't want my list of stations to read out like a fast food menu. Save analogue and you save the spirit of radio.

**Victoria Forbes**, *trainee studio manager, WS*

to watch it on the HD Channel. But I was appalled by the inappropriate running commentary by Trevor Nelson and Paul Gambaccini.



I could not believe that during the Rev Al Sharpton's speech they thought it appropriate to comment during a momentary pause and then crash his return.

In the end I had to turn over to CNN who didn't have a running commentary and who showed the event the respect it deserved.

I think that the BBC has let down a huge part of its audience. We took an excellent and moving event and made it less than it was.

**Mike Shaft**

*BBC Manchester*

## Brick lane

Nicky Campbell's right; let's not get a downer on Salford. He says, 'It's not Helmand Province' (June 30). Carl Johnston (July 7) replies that, 'Clearly he has never been to Ordsall' (which neighbours the Quays). Let's have some balance, please.

As a former resident of Salford Quays, I drove through Ordsall many, many times and only had a brick thrown at my car once. It's a much improved area of late and very safe, except on bonfire night.

**Steve Blears**

*sbj, Radio 5 Live planning*

## Bag lady

Hot new series for the autumn season? 'Imagine That Pension!' presented by Alan Yentob, 'The History of the Handbag' with Jana Bennett and, introduced by Mark Byford, 'The all new Thunderbirds' (filmed in Superannuation). Can't wait!

**Jonathan Bridger**

*picture editor, BBC Southampton*

## Nothing compares 2U

With reference to Chris Arundel's mail about the BBC's lesser paid

workers (June 30). I am part of 'The A Team', a group of voluntary retired people working with BBC Radio Merseyside, helping support the listeners in our area.

As volunteers we obviously don't get paid, but the BBC doesn't even offer any form of expenses, travel or food remuneration. Makes our blood boil to see the highly paid mickey and expense takers.

**Russell Felton**

*BBC Action Desk, Radio Merseyside*

## Count every bean

Much as it hurts me to say it, Mark Thompson is right when he says it's as justifiable to claim for a Starbucks coffee as it is for a £50 meal (Ariel, June 30). And he's equally right to say 'It's a matter for individuals if they want to claim everything or not'.

I think we should take note of what he says and do as he does.

So all those people who were just a little embarrassed to claim for cups of tea and coffee for presenters or for the additional cost of a travel card extension – don't worry – just CLAIM! CLAIM! CLAIM!

So long as they're a legitimate expense and you've got the receipt fill in those e-expenses and send to your authoriser.

**Gillian Darlington**

*broadcast assistant, R4 documentaries*

## Stuck in the Forest

So we're told that the old style Ericsson phones are being switched off and that we all need a new style VoIP phone.

Such a shame that such phones don't allow staff here at BBC Radio Nottingham to call our big local team, Nottingham Forest Football Club. (The number's 0115 982 4444 – see if it'll work on your phone). Progress?

**Steve Beech**

*sbj, BBC Nottingham*

## Easy does it

I was going to write bemoaning expenses and how the BBC's sen-

ior persons just don't seem to 'get it', whatever it might be (it certainly isn't cash, they get plenty of that).

Instead I'm moved to congratulate the *Top Gear* team on a programme that's quite simply a joy; from the effortless presentation to the stunning photography, that just keeps getting better.

Those of us in this business know just how much work it takes to make something look this easy, and this good. Keep it up.

**Matt Seymour**

*bj, Radio York*

## Our place in the sun

The environmental coverage at the G8 summit in Italy on the BBC last week has been somewhat partisan.

Both sides of the anthropogenic climate change argument should be reported by the BBC but seldom are. In the 70s the end of the world was just around the corner with



the next ice age. Then in the 80s it was all about acid rain. It will be some other nonsense next week.

How about applying some common sense and wondering if the sun's natural tendency to warm and cool might possibly have a connection with the earth's natural tendency to warm and cool? At the very least report the possibility.

If the sun were to go out instantly I imagine it would become quite chilly on earth. I further imagine, however, BBC news would report this as a manmade phenomenon.

Don't we flatter ourselves. 4.5 billion years of evolution and climate change just happens to have occurred in the last hundred or so industrial years.

**Nick Young**

*BBC Look East*

## Reporting back

In response to Faarea Masud's letter about engaging teenagers with news (June 16), BBC News School Report has been doing just that for three years. I spent three months with the project this spring, and I couldn't have been more impressed with the interest and knowledge young people have in both news and politics.

Students in David Cameron's constituency arranged their own interview with the opposition leader, and many other teenagers took on political topics. Some schools even set up their own mini tv or radio stations. Reports from the students ended up on all the major network outlets, local radio stations and regional tv opts.

Hundreds of people across the BBC lent their expertise as mentors. And the enthusiasm and respect the young people give you is infectious.

We can always do more to engage young people – but there is good work going on to do so.

**Andrea Davidson** *former English regions producer, School Report*

## FROM THE VAULT

### July, 1967

**We're delighted at the improvements in the BBC Pension Schemes. We should, however, like to know why there is apparently one law for married women and quite another for married women on the BBC staff? Whereas it is clearly stated that the half pension will now go automatically to the widows of all married pensioners who die before their wives, the husbands of women pensioners must be approved as being a dependant – that is, 'an invalid and dependent husband'.**

**We'd like to know why this discrimination is made against married women who have paid in for their pensions on equal terms with men. We would further express the opinion that this is an outdated and Victorian attitude which should be changed forthwith.**

**These days, husbands and professionally employed wives are in partnership. They plan their way of retirement together just as they share work-a-day lives and household expenses. We have the right, the same as any married man, to leave our share of our pension to our partners. Whether they be 'invalid and dependent' is quite beside the point. Or should be.**

**Anna Instone**, *head of gramophone programmes,*  
**Joyce Rowe**, *radio publicity officer*



## FOR RENT

**1 bed split level flat, Acton.**  
£850pcm. Call 07904 473054

**Accommodation near Malmesbury and the Cotswolds (J17 M4 5 miles).** Rooms (short or long term let) in secluded farmhouse on family run beef farm. Private shower, guests' kitchen and lounge. Ideal for walking, cycling, fishing and sightseeing. Gliding, paintballing and go-karting also available nearby. Telephone 01666 822982

**Acton 2 double bedroom flat.** Large lounge, separate kitchen. Close to Acton central station, buses 70, 207, 607. Available August. £1,100pcm. Contact Richard 07961 313071. Email Richard@rcmark.co.uk

**Acton attractive fully furnished studio flat** with pull down bed. 8 minutes to zone 2 tube. Parking. £145pw. Telephone 020 8896 9454

**Acton. Lovely 3 bedroom Victorian house** (+ small office) for rent. Private garden, in quiet street. Available immediately. £500pw excl all bills. Missy 07836 222774

**Brentford Canal (TW8 8LD) BBC flatshare** with one male, double bedroom and bathroom, £600pcm + bills + council tax, lovely location, 30 minutes direct bus ride to White City/Westfield. Available now. Contact Huw Davies-News on BBC GAL or call 07905 125830

**Bright, spacious,** quiet room above family home on Scrubs Lane, close to TVC, suit female, all bills incl £450pcm. Midweek let available. Cas 07956 295453

**Bright sunny double room** in lovely house in Ealing W13. £475pcm including bills. Share garden, living room, kitchen, and bathroom. Deborah 07970 919232

**Brook Green** delightful large double room in friendly family house. 15 minutes walk TVC. WiFi. £150pw inclusive. Call 07803 724283

**Campden Hill,** quiet room overlooking garden, own TV, microwave, WC and shower, convenient Kensington High Street. £80pw. Contact bmaddox@pitt.demon.co.uk

**Chiswick/Acton border.** Spacious 4 double bed house. 3 bath/shower. Parking. Garden. Close to transport. Available July. £2,400pcm. For details email Sally Curtis at sacurtis1@gmail.com or telephone 01502 676167 Mobile 07875 100198

**Chiswick.** Lovely 1 bed flat. 2 minutes tube. £820pcm. Telephone 07775 782210

**Delightful 2 bedroom furnished garden flat.** Five minutes TVC. £1,400pcm. Available mid July. Telephone 07956 113979 after 7pm

**Double room, ensuite, East Sheen (SW14).** Brand new. Share with female professional. WiFi, cleaner. Felicity 07815 744573

**Ealing double room in sunny 3 bed flat** on quiet street 5 minutes walk from Broadway, available 27/7. £440pcm excl. Call/text 07736 317612/ kate.emily.henderson@gmail.com

**Ealing flatshare with owner.** Bright, double room. Close to shops and transport links. £520pcm inclusive. Telephone 07803 896092

**Ealing W7** lovely 2 double bedroom flat. All mod cons. Available 10 July. £1,100pcm. Call 07984 477442

**Edgware Road zone 1.** 7 minutes to tube. £1,250pcm. Spacious 1 double room. Newly decorated. Attractive, fast acting landlords seek reliable tenants!

**Gorgeous one (double) bedroom period flat within minutes of West Ealing station.** Large and light reception room with wooden floors and fireplace, modern kitchen, new bathroom, and large double bedroom. To view email catirel@gmail.com

**Gorgeous 2 bed garden flat Kensal Green** semi/unfurnished. Available 2/08/09 short bus/train/cycle ride to BBC £1,200pcm. Email sara@realworldrecords.com

**Hammersmith Grove, W6.** Spacious furnished studio flat, mezzanine level bedroom area, separate kitchen and bathroom. 10 minute walk to TVC. Available July. £800pcm excluding bills. Contact hammersmithgrove@googlemail.com

**Hammersmith W6 OHX** large ensuite room in friendly atmosphere flatshare, large peaceful terrace. 2 minutes Ravenscourt. £160pw inclusive. Telephone 07973 716359

**Harley Street** large furnished bed/sitting/dining room with own bathroom £650pcm inclusive of all bills 5 minute walk to BBC. Would prefer Monday-Friday let. James 020 7935 0292

**Highbury gorgeous flat** 5 minutes from tube and all amenities. Oak parquet, white modern décor and 3 bedroom. Available July-October. £385pw. Telephone 07930 307169

**House for rent** fully furnished 2 bed semi detached house, near centre of Wilmslow, Cheshire, close proximity to Manchester airport/mainline railway. Off road parking and rear garden. £650pcm. Call Mike on 07783 044002

**House share Perivale** tube opposite, 12 minutes White City. BBC housemates. Choose bedroom £275/£345pcm. 01895 634610

**Kensal Green,** 2 huge rooms in spacious garden flat, sharing with prof female. Telephone 07872 616150. Email janiswilliams007@hotmail.com

**Lovely double room in charming Notting Hill square.** Light, comfortable, large balcony. Share with professional non-smoker. £650pcm inclusive. Short lets considered. George 07967 736777

**Lovely two bedroom garden flat** in Hammersmith directly on the river with river views. Rent £900pcm neg. Contact oolala.joanne@gmail.com

**Newly renovated 2 bedroom,** A½ bath, ground floor flat on Royal Crescent. Five minutes to Westfield centre, tube, bus and mainline stations and 10 minutes to TVC. Available now, £450pw. 07789 158048 (mobile). Email plhamesq@gmail.com

**Notting Hill** raised ground floor garden flat 1 double and 1 single bed. Unfurnished. £380pw excl bills. Telephone 020 894 13943. Email philippa.giles@bbc.co.uk

**NW10,** 2 bedroom, spacious first floor flat with garden, kitchen/diner, separate lounge, near Roundwood Park. Semi/unfurnished. £265pw + bills. Available 1 August. Telephone 07949 027536

**NW10,** well presented 2 bedroom flat close Roundwood Park. £255pw excluding bills. Furnished or unfurnished. Sophie 07770 483743

**NW10 Willesden Junction/Kensal Green.** Lovely 1 bed furnished flat in period property. Wood floors, recent neutral décor. Large open lounge/kitchen, beautiful working fire, all mod cons inc washing machine. Close to TVC, 1 minute tube. £800pcm excl bills. Call Cathy 07872 637073

**One double bedroom first floor flat** in a modern building. Hallway, spacious sitting room leading onto private balcony, storage, modern fitted kitchen, bathroom and double bedroom. Close to Battersea Park, riverside and village. 5 to 10 minutes walk from Clapham Junction or Wandsworth Town mainline stations. Telephone and internet connection. Suit a couple. £300pw. Email dancollins@hotmail.com

**Perivale house share** double room to let 12 minutes White City. £110pw. Telephone 07836 276147

**Pleasant ex council flat** to share with mostly absent owners, available mid July. 2 minutes Goldhawk Road station. £550pcm. Penelope 07815 82897

**Queens's Park** lovely bright, spacious two double bedroom 2nd floor flat. 3 minutes walk to Queen's Park tube. Let furnished/unfurnished. £330pw + bills + council tax. Contact 07802 485330

**Room to rent in Highgate flat** close to Hampstead Heath and C2 bus route. £563pcm. Jane 020 8341 7355

**Sheen/Mortlake** professional flatshare with 2 females mid 20s. Large double in 3 bedroom, 2 bathroom apartment. WiFi, balcony. £514pcm + bills. Contact Laura 07950 908383

**Shepherd's Bush.** 3 bedroom house in Lefroy Road by Wendell Park. A 15 minute walk to TVC. Completely refurbished. Furnished or unfurnished. £400pw. Call Robert 020 8993 7571

**Shepherd's Bush** lovely 2 bedroom ground floor flat with big garden available from September. 15 minute walk to BBC. Whole flat £1,300pcm. Please email milliebamford@yahoo.co.uk Telephone Millie 07887 735235

**Short or long term flexi rent** double room in lovely, light, spacious flat on nice residential street 5 minutes Brixton tube to share one other. £540pcm or £490. Monday-Friday plus bills. Email sarahwharton@mac.com

**Single room W3.** £395pcm + bills, friendly houseshare, 10 minutes Central line, available 12/7. Call 07879 651129 (Lucy)

**Sunny, spacious 4 bedroom West Hampstead** family house available for very reasonable rent from 10 July for five weeks. Telephone 020 7435 0304

**To rent 2 bedroom, 2 bathroom modern ground floor flat** with balcony overlooking the river on the Island Brentford. Furnished or unfurnished. Available 1 August. Rent £1,500 Contact. Sue 020 8748 6481 or email sue.malden@btinternet.com

**Two bedrooms in 3 bedroom flat** in nice block on White City Estate, BBC end. To share with easygoing young BBC staffer, suit two similar. Available from the beginning of August 2009 at £440/£500pcm including all bills. Contact m\_trustram@hotmail.com

**W2** two large rooms in spacious family house/garden. £170/160pw each £300pw together. Wood Lane 10 minutes. West End 30 minutes. Available now. Ring 020 7727 7868

**W12** Lovely sunny three bedroom terraced house for rent. South facing garden, 20 minute walk to TVC, near tube and bus lines. Available now for six month. £1,300pcm. Am open to shorter let or letting for a few nights at week if a London base is needed. Please contact me on 07834 845339

## PROPERTY

**2.5 miles from Manchester MediaCity.** Large 4 bedroom, double fronted Edwardian detached house with compact well stocked gardens. In need of some work to update. £230,000. Contact 07740 899047

**Leeds.** Self contained accommodation needed from September for student doing post grad. Daughter of BBC producer. Please email joanna.sharpe@sky.com

**Limehouse Penthouse at E14 6JN.** Very sunny top floor flat, 2 double bed, 2 bathroom, Open plan kitchen lounge, two large terraces. Overlooking Canary Wharf, east London, Olympic Stadium, City. Garage & 24 hour porter. 10 minute walk in CW or West ferry DLR, Langdon Park. £350,000. Telephone 07815 100259 or email samsonhood@yahoo.com

**Pretty cottage 25 minutes from White City.** Detached, 2 bedrooms etc, lovely garden and potential for extension. Poets Corner W7, close M25, M40, M4, A406 and mainline (Paddington 17 minutes). £380,000. Email thelittle.house@virgin.net

**Shepherd's Bush,** light, high ceilinged flat, raised ground floor, 1 bed, balcony, convenient for tubes and BBC. £275,000 call 07986 342379

## HOLIDAYS

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**Andalucia, Spain.** Village holiday house. Now only available 11-18 July and 5-19 September. Large terrace, mountain views. Sleeps 4. From £270pw. Visit Seville/Granada/Cordoba. Website www.rosariohouse.co.uk Telephone 07769 701803

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**Brittany/Normandy border** beautifully restored artisan's cottage close to the stunning Mont St Michel. Sleeps 4. Discounted ferry fares. Owned by former BBC staff. For pix/info visit brittany-holiday-cottage.co.uk or call Simon on +974 660 9269

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**Cornwall.** S/C barn annexe suit couple, close to sea and Eden Telephone 01726 65340. Website www.trethullan.com

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**Dorset** thatched cottage. Sleeps four. Near Lulworth Cove. Website www.snailsplace.co.uk

**French Riviera.** Stunning balcony view across bay to nearby Cannes from 7th floor apartment. Sleeps 4 plus swimming pool and tennis court access. Availability in July, August and September. Contact Penny 07736 481193

**Ibiza 6 bedroom** hilltop pool cancellation 11 July, 18 July, 26 September half price. Peter 01993 831021

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## PROGRAMME MAKING

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Henry Wood House  
9D/Ref: 14724409  
E 27-Jul-09 A 08 months

**Radio 1 & 1Xtra Station Sound Manager**  
London  
Yalding House  
8D/Ref: 14760609  
E 26-Jul-09 A 06 months

**Radio Producer, Irish Language Unit**  
Belfast - Broadcasting House  
7D/Ref: 14542309  
E 22-Jul-09 A 12 months

**Production Coordinator**  
Aberdeen  
5H/Ref: 14298109  
E 19-Jul-09 A 12 months

**Researcher/Ymchwilydd, X-ray and The ONE Show**  
Cardiff  
5D/Ref: 13533909  
E 04-Aug-09 A 05 months

**Section Principal Trombone**  
Manchester  
Under Review/Ref: 14624309  
E 10-Aug-09

## JOURNALISM

**Reporter (SBJ), Regional Political Unit**  
London  
Millbank  
8D/Ref: 14649609  
E 21-Jul-09 A 09 months

**Assistant Producer, World Service Sport**  
London  
TV Centre  
7D/Ref: 14664309  
E 24-Jul-09 A 06 months

**BJ/Facilitator, Political Newsgathering**  
London  
Millbank  
7D/Ref: 14649509  
E 30-Jul-09 A 12 months

**Researcher Radio Current Affairs, Manchester**  
Manchester  
5D/Ref: 14373309  
E 16-Jul-09 A 08 months

**Newyddiadurwyr Darlledu x2, Newyddion BBC Cymru**  
Cardiff  
5/7D/Ref: 14741509  
E 23-Jul-09 A Various

**Broadcast Journalists, BBC Radio Leicester**  
Leicester  
5/7D/Ref: 14697009  
E 07-Aug-09 A Continuing

**Broadcast Journalist, BBC Lincolnshire**  
Lincoln  
5/7D/Ref: 14288809  
E 20-Jul-09 A 12 months

**Researcher (BJ) - Inside Out - London**  
London  
Marylebone High Street  
5/7D/Ref: 12320909  
E 23-Jul-09 A 05 months

## BUSINESS SUPPORT AND MANAGEMENT

**Controller Comedy Commissioning**  
London  
TV Centre  
SM1/Ref: 14389509  
E 20-Jul-09

**Head of Internal Audit**  
London  
White City  
SM2/Ref: 14731409  
E 26-Jul-09

**IFRS Project Accountant**  
London  
Media Centre  
SENEX/Ref: 15280409  
E 19-Jul-09 A 12 months

**Decision Support Manager, BBC Workplace**  
London  
White City  
11D/Ref: 14528409  
E 27-Jul-09

**Head of Marketing, Radio 2 and 6 Music**  
London  
Henry Wood House  
10D/Ref: 14624609  
E 23-Jul-09

**Media Planning Group Head**  
London  
White City  
10D/Ref: 14555609  
E 23-Jul-09 A 06 months

**Decision Support Analyst, BBC Workplace**  
London  
White City  
9D/Ref: 14528509  
E 27-Jul-09

**Manager, DV Solutions Manchester**  
Manchester  
9D/Ref: 14251109  
E 26-Jul-09 A 12 months

**Media Relations Manager**  
London  
TV Centre  
8D/Ref: 14743909  
E 20-Jul-09 A 09 months

**Learning Project Manager - West Midlands**  
Birmingham  
8D/Ref: 11739709  
E 20-Jul-09

**Senior Research Executive, FM&T**  
London  
Broadcast Centre Media Village  
7D/Ref: 14725609  
E 20-Jul-09 A 10 months

**Business Manager, Finance & Commercial Strategy**  
London  
White City  
7D/Ref: 14289809  
E 21-Jul-09 A 11 months

**Public Affairs Co-ordinator**  
London  
White City  
5D/Ref: 14724909  
E 23-Jul-09

**Assistant, HR Shared Services, BBC People**  
London  
White City  
4D/Ref: 14695109  
E 19-Jul-09

**Grant Application Assessor - Freelance Register**  
Multi Location  
N/A/Ref: 14720909  
E 06-Aug-09 Freelance Various

**Committee Chair, Vice-Chair & Committee Members**  
Multi Location - South East  
N/A/Ref: 14661709  
E 06-Aug-09 A 3 years

**Committee Chair & Vice-Chair, North of England**  
Multi Location  
N/A/Ref: 14655409  
E 06-Aug-09 A 3 years

## NEW MEDIA

**Broadcast Journalist, BBC World Service**  
London  
Bush House  
7D/Ref: 14748101  
E 22-Jul-09 A 09 months

**Assistant Content Producer Development**  
London  
Media Centre  
6D/Ref: 11243609  
E 16-Jul-09 A 06 months

**Web Producer (Broadcast Journalist)**  
Leicester  
5/7D/Ref: 14668109  
E 24-Jul-09 A 08 months

**Editorial Assistant - APS**  
London  
Media Centre  
4D/Ref: 13997609  
E 16-Jul-09 A 09 months

**Editorial Assistant - Tagging**  
London  
Media Centre  
4D/Ref: 13997409  
E 16-Jul-09 A 09 months

## TECHNOLOGY

**Project Manager Talent Pool, FM&T**  
London  
8D/Ref: 14412209  
E 23-Jul-09 Various

**Developer, FM&T**  
London  
7D/Ref: 14412509  
E 23-Jul-09 Various

**Tester, FM&T**  
London  
7D/Ref: 14412409  
E 23-Jul-09 Various

**Software Engineer, FM&T**  
London  
7D/Ref: 14412309  
E 23-Jul-09 Various

**ITACU Operations Coordinator**  
London  
TV Centre  
4D/Ref: 14766209  
E 23-Jul-09

## See Attachment

## Great to go global

## Vishaka Muchal got strategic at Bush House

**I HAD BEEN IN THE BBC FOR TEN MONTHS** and my one year contract was coming to an end when I read about the global Hot Shoes placements. Because the position I applied for was in the strategy team and had little to do with my job as a services co-ordinator, I made sure I sounded very enthusiastic on the application form.

My placement was the best two weeks in the BBC for me. The strategy team deals mainly with developing the BBC's international news services, analysing performances and producing the monthly International Market Report. They also look after the global news annual performance and objectives review and competitor research and spending review.

While I was there I prepared a number of articles for the International Market Report. The first was about the media landscape of Turkey, which was published in June's edition. The other was to research radio in Iran and Afghanistan. I thoroughly enjoyed the research and also the ambience of Bush House, which is very different



from my usual workplace.

I'm normally based at Beaumont House, the BBC residential unit in London, where we put up new recruits to the World Service. As a services co-ordinator, I provide guidance and support to joiners to the language services, as well as hospitality, administration and conference organisation.

The range of shifts and roles makes for varied work, which was very different from Bush House, where I worked 9am to 5pm in an office occupied mostly by senior managers and their PAs. I felt intimidated at first, but after a few days I felt more at ease there than in any workplace I've ever been in.

My team was extremely encouraging and arranged meetings and tours, enabling me to learn about the various departments and output of Bush House.

During my placement, Global News Live took place in the Media Village. This was an opportunity for everyone in the BBC to find out more about the work of global news. In the run-up I helped the event co-ordinators. Although it involved a lot of minor jobs like tea runs and putting up posters, I got to meet broadcast assistants, journalists, voice engineers, studio managers. I attended the HARDtalk and World Have Your Say sessions, but the icing on the cake was the World Service Trust concert.

Before my placement, I was a bit confused as to what the next step in my career should be, but it has helped shape my aims and ambitions. With my intercultural communication academic background, I now know that there is a lot I can offer to the BBC.

**Been anywhere nice?  
Send your attachment stories to Clare Bolt**

## FULL DETAILS AND HOW TO APPLY

Full details and how to apply are on Gateway at:

[https://jobs.bbc.co.uk/fe/tp1\\_bbc02.asp](https://jobs.bbc.co.uk/fe/tp1_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





**EMMA SIMPSON**  
**PLANNING ASSISTANT**  
**BBC SCOTTISH SYMPHONY ORCHESTRA**

PHOTOGRAPH: ION SUPER

**Although Emma Simpson loves singing in a choir, she prefers staying behind the scenes when it comes to work**

**Are you musical?**

I always did musical things at school and I play the clarinet but I never wanted to play as my career. I enjoy being behind the scenes. The exciting thing for me is being involved in the finished product.

**Which is what you do now...**

My main role is sorting out the orchestra's schedule, which is done weeks in advance. We're based in the City Halls in Glasgow and have to book the sessions we want in the hall at least nine months in advance.

I also manage our concerts all around Scotland. I make sure everyone's on stage when they should be, look after the conductor and soloists, and the front-of-house and backstage staff wherever we are. This helps to make sure the event runs smoothly.

**Sounds like it can get quite complicated**

When we're going out of town I book the coaches and hotels for about 80 people: the players in the orchestra and management staff. At the moment I'm sorting it all out for the BBC Proms. It's a big task because we're going down twice. I've got a massive spreadsheet to work out who needs what for each night.

**Why aren't you in Pacific Quay?**

When the Queen Margaret Drive building was shut we moved to the City Halls. It's great be-

cause the orchestra gets to rehearse in the building where they do their concerts, and it's a lovely hall to work in.

**How did your career begin?**

After university I moved back to my parents' house in Dorset. I sent my CV out to orchestras and festivals, but I was working on an organic dairy farm to earn some money. I got a job at Brighton festival as an assistant concert manager and then also with the Chester summer music festival.

**And then you worked abroad?**

I went to Baden-Baden in Germany to work with the European Union Opera, which was like an apprentice company for singers who had just left music college. We put on amazing operas with international stars. I was looking after the singers, picking up conductors from the airport, running recitals. I even ended up being assistant wardrobe mistress for the male chorus.

**How did you get into the BBC?**

The music business doesn't happen in Dorset, so I moved to London and got a job look-

ing after the diaries of over 400 classical orchestral and session artists. I talked to orchestra managers, West End show fixers and loads of musicians. I got to know everyone.

Then I got a job at the BBC Symphony Orchestra at Maida Vale. I went on attachment as a broadcast assistant with the BBC Singers and found my niche. They're the only full-time professional choir in the UK.

**Do you sing, then?**

Yes, I've been doing it since I was at school. I sing in the alto section of the Glasgow Chamber Choir. I just love it. When I was working in Manchester I sang with the Halle Choir and the Manchester Chamber Choir. We used to do the *Daily Service* on Radio 4 occasionally.

**How does Manchester fit in?**

I'd seen a job for the BBC Philharmonic advertised a few weeks before and asked the orchestra manager if they'd found someone for the role when we were both backstage at a concert. She said no and asked if I was interested. The next

day the producer rang me up and asked if I'd like to go and work in Manchester on a six-month attachment.

**What do you think of the BBC attachment system?**

I think they're brilliant. I've done three so far. They give you the opportunity to go somewhere different without all the risks of having to move for good. The BBC Philharmonic were keen for me to stay, and I ended up agreeing with them after a lot of soul searching. I was there for over three years.

**What's a standout memory?**

We brought the whole cast of the opera *Salome* over to Manchester to do a performance prior to its opening in Turin. I had to organise 15 singers with visas, travel and accommodation. At the end of the opera, *Salome* asks for the head of John the Baptist, so I organised for one of the singers to bring the head over with them. When they came through customs with the prop, they had to show a note explaining what it was.

**And being in Manchester led to meeting your husband-to-be?**

We met on the train down to London. Last year he was offered a job at Strathclyde University, so I had to decide if I would move again. Luckily, this time last year my current job was advertised. It was perfect timing. He proposed to me on top of a hill, with a bottle of champagne in his bag.

**CV** EMMA SIMPSON

**Degree:** Music at Liverpool University

**First job:** Working on an organic dairy farm and Brighton Festival

**Career landmark:** The Proms. For as long as I can remember, my family and I used to watch the last night of the proms on tv. This year's proms is the ninth I've worked on.

**Family:** Fiancé Alex Dickson, research lecturer in economics. My sister Julia works for the BBC Symphony Orchestra.

**foreign**  
**bureau**



**CHRIS BOCKMAN**

REPORTER, TOULOUSE

**ARE YOU THE FOIE GRAS CORRESPONDENT?** I really was asked that once. But I could just as easily be the oyster or even Roquefort reporter as the small cheese farmers here have found themselves at the centre of a decade long EU/Washington trade dispute.

They take food very seriously here. The local cuisine is not as highbrow or creative as, say, in Lyon but it's at the heart of the French contradiction: duck fat, cheese, wine and yet the healthiest population in Europe. Life expectancy in France is highest in Toulouse, Nice and on the island of Corsica. Yet they also share the highest rate of sick leave. Of course Monday is when the illnesses peak.

If you are going to be a foreign correspondent here you have to enjoy not just eating but rugby. This is the only region of Europe (except possibly the Welsh valleys) where kids want to grow up to be rugby players rather than Beckham. Around 90 percent of all top French rugby players come from an area roughly taking in Biarritz, Toulouse and Clermont.

Twice a year I get invited for drinks by the Prefect – a sort of regional governor who acts as the eyes and ears of Paris, making sure the provinces are not on the point of revolution. That's the best time to go with

**The rioting stunned BBC people who spend summer here**

a wish list of difficult stories you want to cover, because one call from the Prefect and all hurdles disappear.

The media are considered part of the establishment and with it comes a certain prestige. You will never see the mainstream French

media unveil MPs' expenses or what 'adult' films are being watched at taxpayer expense.

One thing I have learnt is that programme editors don't care if a chief executive officer or senior politician is interviewed in a capital or the provinces; they just want the interview, and that's a lot easier to sort out in somewhere like Toulouse.

More often than not VIPs are here because of Airbus. Toulouse has become France's fourth biggest city – and prosperous thanks to the airplane maker which has its headquarters here. While covering Airbus is an enormous part of my job, another topic has emerged: the 'banlieues' – the rundown mainly immigrant estates on the outskirts of the cities.

The three weeks of rioting in hundreds of cities and towns across France in 2005 stunned the country – and a lot of BBC staff who spend their summer holidays down here.

I have probably spent more time on these rough estates than most other British journalists and I am not optimistic. It's inevitable they will ignite again soon – since so little has been done to resolve decades of neglect and seething frustration.

In my eight years in Toulouse what has changed most about my work for the BBC? In the past, French way of life tv features were lapped up by programmes. Now, thanks to the FTP (file transfer protocol) system – rapidly sending standups shot outside duck farms, Airbus, ski resorts and so on and all video streamlined from home – it's not even necessary to look for a feed-point anymore.

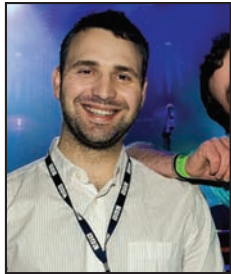
But for the time being I refuse to buy a Blackberry. If Toulousains can get away with absenteeism and live healthily then this is my own small case of French resistance in the face of globalisation.



# green room

## THE ARIELATOR

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



**UPSIDE** Across the Line, Radio Ulster's show dedicated to the local music scene, has been selected for an exhibition celebrating ten cultural icons in Belfast.

'We are feeling greatly honoured to be even vaguely considered among these (actually talented) people who we have followed, often to the point of irritation, for the past 23 years of our humble existence,' says producer **Paul McClean**.

More culture... North West Tonight correspondent **Jayne Barrett** walked away with broadcaster of the year at the O2 regional press awards for her 'brilliant and comprehensive' reporting during Liverpool's year as capital of culture, which she called 'an ace laugh'. Radio Merseyside also won radio broadcaster of the year.



### DOWNSIDE

North Yorkshire reporter Cathy Killick spent her 20-year anniversary at the BBC being tossed about on one of the world's steepest rollercoasters at Flamingo Land for a report on *Look North*. The mumbo jumbo stands 98ft tall and plunges at an incline of 112 degrees. The sbj's blood-curdling screams and whimpers of fear made the uncut video version rather difficult to decipher. It wasn't all bad. Footage of her trip shot to popularity on the BBC news website, making her only second in popularity to Madonna.

## EARWIGGING

OVERHEARD AT THE BBC

...He only has one setting – Baptist minister...

... Can you put the scorpion back in my pigeon hole when you have finished?...

...It's not spam. It's awareness-raising...

...There are some eggs on my desk over there. Suck them...

...Standby to cue the puma to ovulate...

...I wasn't always this old...



Studio reunion for Sid, Nick and Suzanne



## NICK PICKS A WINNER

**IF YOU HAVE** ever doubted the power of the critic (or television), do so no more. Nick Owen, a presenter on *Midlands Today*, has stumbled his way into the fickle and prickly art world as a result of an offhand remark.

Back in January, Nick and his co-presenter Suzanne Virdee reported on a local artist who had started painting after being made redundant on his 60<sup>th</sup> birthday. Nick remarked that the paintings were 'Lowry-esque'. A frenzy ensued, with artist Sid Kirkham selling more than £60,000 worth of paintings in two weeks. The painter has been swamped ever since. 'I'm

absolutely clueless about art,' admits Nick, whose 'collection' at home includes only pictures of football, cricket or family.

Just last week, Sid appeared back on *Midlands Today* and unveiled a painting in honour of patron Nick, who is also chairman of Luton Town and a supporter of 51 years. Not surprisingly, the artwork, set in the 1950s, includes Luton shirts hanging on a washing line and, in the background, one of the football stands. The 'masterpiece' will either hang in the presenter's home or in the Luton Town boardroom. Any interest, Mr Saatchi?

## SARK IT TO THEM SIMON

**Green room did a double-take** when a story sent to us included this line: 'The Countess of Wessex even complimented Mr Fairclough on his erection.' But any ideas of making money from

the tabloids faded when we realised that Guernsey bj Simon Fairclough was only sporting a contraption that looked like a teenager's science experiment crossed with a broomstick.

This is the so-called 'Sark OB vehicle', used by Simon to broadcast live to the BBC's main studios in Guernsey when the Earl and Countess of Wessex spent last week visiting the isle of Sark, where no cars are allowed. Made by the Guernsey engineering 'department' (one Christopher Swift), it came to the rescue nicely, but it's not the kind of look you'd want to model on the runway.



## WE HEAR THAT...

**IT MUST** be daunting to display your wares before a full house of copy-starved journalists. At last week's BBC One autumn launch, channel controller Jay Hunt confessed the event was 'quite nerve-wracking'. It wasn't that she doubted the quality of her new programmes; it was simply fear of 'what happened to my predecessor'. It was at the 2007 autumn launch, after all, that the screening of misleading footage of the queen claimed the scalp of former controller Peter Fincham. Hunt is hoping for a happier ending this time.

**ROBIN LUSTIG** gets measured up for bullet-proof leather jackets in Mexico City earlier this month. The *Newshour and World Tonight* presenter visited the Mexican capital to cover the drugs war and mid-term elections held earlier this month. Shame the jacket will repel stray bullets, but not swine flu.



**GREEN ROOM'S** picture of the week (a very irregular feature for lack of material) is of Coventry and Warwickshire's mid-morning presenter Annie Othen at the Royal Show in Stoneleigh last week. Yes, she's the one with her head up the ass of a goat. Apparently, the goat had been artificially inseminated. This is crying out for a caption. Send your witty words to us and we'll print the best next week.



## Win tickets to the World of Top Gear



The World of Top Gear Exhibition at the National Motor Museum includes a collection of the actual cars created by Jeremy Clarkson, Richard Hammond and James May for some of their most ambitious challenges. You can also experience the feel of the *Top Gear* studio at the 'Enormodrome'. We've got two family tickets to give away (one adult/four children, or two adults/three children). To enter, answer this question: In what year did James May join the current crop of Top Gear presenters? Email ariel competitions by July 22.