

ariel

BEFORE AND AFTER – THE BBC BELFAST
COUPLE WHO LOST 13 STONE **PAGE 7**

TOUGH TALK ON PAY

PHOTOGRAPH: CHRIS CAPSTICK

◆ **STEPHEN SACKUR** locks horns with Mark Thompson at the News Festival, where the HARDtalk presenter asked the dg about executive pay. It was a highly charged session, but there were plenty of other lively moments during two days of discussion and debate

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Guest contributors this week

ALEX SOUTH, sport reporter at Radio Guernsey, joins the squad at Television Centre. Page 14

JAMES COPNALL, correspondent in Sudan, explains why it's not easy to cover stories in one of the world's trouble spots. Page 15

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Younge sets early test over bureaucracy

by Sally Hillier

♦ **HE HAS BEEN BACK FOR ONLY TWO WEEKS**, but already Pat Younge is on a mission to tackle BBC bureaucracy.

The new chief creative officer of Vision Productions has asked managers working for him to examine internal processes and procedures 'that are making life difficult and either get them modified or removed'.

It will be 'one of the first tests' for his senior colleagues, he explained in a video webchat on Friday, broadcast via the Vision intranet, and he has asked them to take it on because he is concerned that paperwork could be hampering staff as they try to do their jobs and might be a turn-off for potential employees.

Recalling his own experiences of having his passport photographed no fewer than three times during the appointment process for his new job, Younge said: 'Imagine [what is involved in] a drama production trying to hire a make-up artist for the day.'

There was a time when the BBC could claim to be the 'employer of choice', he explained, but other options were now available and: 'If we don't make working for us a good experience, good people will choose to work elsewhere.'

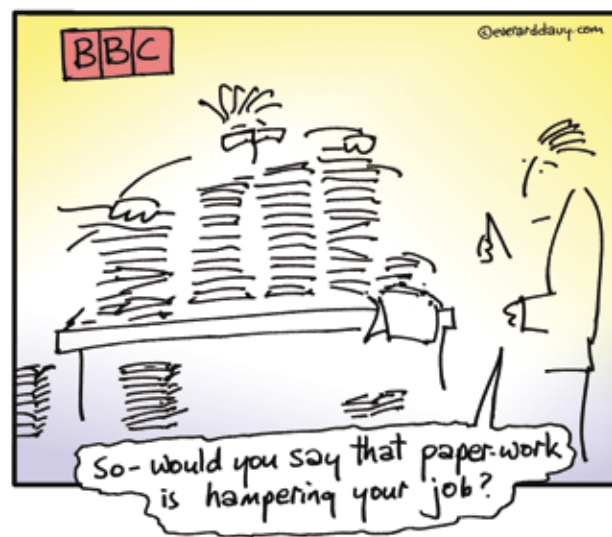
He believed that support services such as HR, finance and IT should have to clear 'the same quality bar' as BBC output.

As for his other impressions of the BBC, where he was previously head of planning and programmes for Sport before moving to the

United States to become president and general manager of the Travel Channel, Younge says it is 'not as far on the multiplatform journey' as he had expected.

'I believe that multiplatform is not just optional but absolutely essential. We're not as far advanced as we should be. A lot of what we call new media isn't very new any more. You will hear me talk about this a lot in the next few years.'

Along with a greater focus on multiplatform, Younge wants Vision Production genres to be 'best in class'. This is the top priority he has set the genre heads (comedy, entertainment, factual and drama), generating a positive reaction in department meetings.



Trust hits back at policy report

by Claire Barrett

♦ **LAST WEEK'S** Policy Exchange report called for the BBC to stop chasing younger audiences with high spending on popular sports rights, US dramas and big name entertainment presenters.

Whether the think tank, which has the ear of the Tory party, is of the same mind as BBC management should become clearer next month, when Mark Thompson hopes to publish his strategic review. And it is this document, which will detail the first proposals for programmes and services the dg may scrap, that may make the more telling contribution to the public face of a future BBC.

Reflecting shadow culture minister Jeremy Hunt's views, the Policy Exchange report called for a change in BBC governance. It deemed the BBC Trust 'ineffectual' in its regulatory role and unable to hold the BBC to 'sufficient account'. It should be replaced with a BBC Joint Board, argued Mark Oliver, the report author, to which management

would be accountable on day-to-day issues.

The creation of a Public Service Content Trust, meanwhile, would be the external monitor of all public service spending and service delivery.

The BBC Trust hit back, saying it had 'been focused on protecting the public value and independence of the BBC against political or commercial influence. Anyone proposing change to the current governance arrangements must demonstrate that they won't put either that value or that independence at risk'.

The future of the licence fee is among the issues a Tory commission, chaired by former dg Greg Dyke, is considering. Its findings are also due early this year.

Whatever its form, the licence fee should be shared, said the Policy Exchange report, with the BBC obliged to 'bottom slice' 5 percent of the next settlement (around £175m) for content on other channels. 'The BBC might decide that investing £20 to £30m in Channel 4 programmes or E4 might be a better way to reach the 16-35s with programming of public value than spending £100m on BBC Three,' it said.

Happy 30th birthday to Newsnight

A special programme to mark 30 years of *Newsnight* will be broadcast on BBC Two on Saturday evening, presented live from Television Centre by Jeremy Paxman.

There will be four short films, presented by key *Newsnight* people from the past and present, including Kirsty Wark, Peter Snow and Martha Kear-

ney. Three of the films, each of which will be followed by a discussion with guests from the worlds of politics and culture, will explore:

- How politics and political reporting have changed over the last 30 years
- Britain's place in the world - from the Falklands to Afghanistan

- The kind of society we have become, and the impact of the recessions of the 1980s, the 1990s and now, the consumer boom, the internet revolution and the growth of celebrity culture.

The fourth film will look behind the scenes of *Newsnight* itself, reflecting the changes in tv production over the years.

NEWS BITES

BBC WALES has confirmed that construction of a new drama production centre will start within months, if planning permission is granted. It will be at Roath Basin in Cardiff Bay, forming a base that will bring together *Doctor Who*, *Casualty* and the BBC's longest running tv soap *Pobol y Cwm*.

THE BBC has had 56 complaints, but also letters of appreciation, about 1984: *A Sikh Story*, shown on January 10 on BBC One. It recounted, through the eyes of presenter Sonia Deol, the year the Indian army stormed the Golden Temple. 'We took great care to ensure [it] was accurate and balanced by including a range of contributors offering differing points of view,' says the corporation.

HOW MODERN society deals with death will be the subject of the Dimpleby Lecture, to be given by Terry Pratchett on February 1 on BBC One. The first novelist to give the lecture, Pratchett is also known for his campaigning work for Alzheimer's disease sufferers, after being diagnosed himself in 2007.

ALMOST TWO months after he was last seen in public, Nigeria's ailing president Umaru Yar'Adua has given an exclusive interview to the BBC Hausa Service. He spoke to senior producer Mansur Liman by phone from Saudi Arabia, where he went in November for treatment for a heart condition.

RADIO LEICESTER is investigating the effects of anti-social behaviour on communities with a week-long series of programming, which will culminate in a live debate on the breakfast show on Friday (Jan 22) featuring Alan Campbell, minister for anti-social behaviour, and shadow home secretary Chris Grayling.

TV LICENSING is launching a new campaign this weekend. 'Push a Little Button' is designed to encourage people to think about using www.tvlicensing.co.uk for any licence issues. You can buy a licence, ask a question, change address, bank or direct debit details, or make a payment online on the updated site.

THE BBC Trust has launched an eight week public consultation on the performance of the BBC's on-demand offerings, including the iPlayer, simulcast tv and podcast downloads.

RUN A MILE FOR SPORT RELIEF

ONCE AGAIN BBC staff are invited to enter the spirit of Sport Relief and sign up to run a mile for the charity. Everyone will get an email encouraging them to join the Sport Relief miles, which take place across the UK on March 21 and will be featured on BBC One's *The Mile Show*. Peter Salmon, director of BBC North, visited Zambia, where he saw some of the projects funded by money raised by Sport Relief last year. You can see his blog at www.bbc.co.uk/blogs/aboutthebbc/

Energy and commitment in the Year of Science

by Claire Barrett

THE BBC'S YEAR OF SCIENCE starts this week, celebrating the breadth of BBC content and capitalising on the subject's rising currency.

New landmark series on BBC Two and Radio 4 will be complemented by family-oriented shows on BBC One exploring the science of the everyday. Off-air activity will encourage the public to get hands on with science, while partnerships will promote both engaging content and new scientific research.

2010 marks the 350th anniversary of the Royal Society, but this is a 'neat coincidence' rather than motivation for the theme, Kim Shillinglaw, commissioner for science and natural history, tells Ariel. 'We do an extraordinary job of producing and providing science content which doesn't always get noticed or appreciated. This is a chance to say, look at what we do.'

The BBC Two trailblazers are Iain Stewart's *How Earth Made Us*, starting this week and looking at how geology, geography and climate have influenced mankind, and Jim al-Khalili's *History of Chemistry*. 'I was gobsmacked by how entertaining a story this is,' admits Shillinglaw.

Michael Mosley's *History of Science*, told in six parts for BBC Two, will follow. 'It's basically the story of knowledge – no other intellectual discipline has done as much as science to make us what we are today.'

Primetime and popular, *Bang Goes the Theory* will be back on BBC One in March, with its entertaining live experiments and demonstrations. Shillinglaw was apprehensive about the reaction to *Bang* from the scientific community. 'But we got back nothing but warmth, enthusiasm and praise. The science minister, Lord Drayson, tweeted that he was meeting me recently and had back 200 tweets that were overwhelmingly positive about the programme.'

There will be *Bang* specials and the return of its roadshow – the free events regarded by 97 percent of those who attended previously as 'exactly what the BBC should be doing'.

Shows like *Bang*, alongside

the returning *Jimmy's Food Factory*, would not have made it onto the main channel even a year ago, believes Shillinglaw, who credits a growing generation of new presenters, including Alice Roberts and Brian Cox, with helping to popularise the subject.

This is not to dismiss past endeavours, and plans are afoot to open the BBC science archive 'bit by bit' to the public. 'There are some great moments – I remember *Tomorrow's World*'s journalistic doubt that cds would catch on – as well as coverage of big events such as shuttle launches in the early days of space exploration.'

The year of science will put more emphasis on partnerships – like the buddy scheme which has paired around 50 programme makers with working scientists and science organisations. 'CBBC producer Phil Hall, for instance, is teamed with Anthony Cleaver, chair of the engineering board – a slightly unlikely pairing but it's proving fruitful.'

Shillinglaw is aware that people are talking more, worrying more – the BBC Trust is to investigate the accuracy and impartiality of BBC science coverage – and engaging more on science. 'The BBC has a critical part to play in creating a science literate Britain. We are committed to playing that role energetically.'

Iain Stewart, presenter of *How Earth Made Us*, on Zinkikra mountain in Libya



Matthew Price with an earthquake survivor

The difficulties of reporting from Haiti after the earthquake

THE COLLAPSE OF CIVIL SYSTEMS in Haiti, in the aftermath of last Tuesday's earthquake, has made covering the story much harder for the BBC people on the ground. They already have to contend with the emotional stress of what they are seeing and hearing – the traumatised people, the stench of death, the armed gangs, all in a state which was barely functioning before the disaster.

Jon Williams, newsgathering world editor, describes it as 'the most logistically difficult situation I have dealt with in my four years in this job. There are no phones working, no infrastructure, no communications, no clean water'.

Matthew Price was the first British journalist to get to Port au Prince, arriving with producer Ian Sherwood and shoot-edit Chuck Tayman just in time for a live on Wednesday's *Ten O'Clock*

News. The only supplies they took were those they could grab on their way through Miami.

As well as reporting on the devastation and the horrors facing survivors they needed somewhere safe to stay, and to find food and safe drinking water.

They found an hotel which was still standing, which has now become the BBC base in Port au Prince. A satellite dish was flown to the Dominican Republic and driven in to Haiti over a difficult, unsafe road.

The BBC has hired armed security to watch over both staff and equipment in Haiti, such is the danger. It is also flying in water, ration packs and anti-malarial drugs on the charter planes bringing in new staff, as the early teams are replaced.

The BBC has designated Haiti a cat-

egory 1 hostile environment, which means Williams has to sign off on every staff member travelling there, and keeping in touch with people on the ground is problematic. Williams has only had one direct conversation with Matthew Price, by getting a call patched through from an i-phone in the Washington bureau to Price's US cellphone – but most mobiles don't work.

Production teams are liaising with staff via satellite communications, when they come through traffic to file. And the demand for the story is enormous, testing the resilience and ingenuity of everyone involved.

The emotional pressures of covering situations like Haiti can take a heavy toll, Ariel looks at how the BBC helps staff cope with post-traumatic stress, p10.

U2 and BNP, mistakes were made

THE BBC'S controversial coverage of U2 when it launched a new album last year breached editorial guidelines, an internal investigation has found.

The Editorial Complaints Unit, has ruled that the use of the symbol in the graphic 'U2 = BBC' gave 'an inappropriate impression of endorsement'.

A pre-recorded interview between Zane Lowe and Bono of U2 was for the most part appropriate, but a reference to Radio 1 being 'part of launching this new album' was not.

But while it upheld complaints

from RadioCentre, the trade body for commercial radio companies, about undue prominence for a commercial product, the ECU did not uphold RadioCentre's complaints about an edition of Jo Whiley (Radio 1, Feb 2009) and a News Online report of U2's concert on the roof of Broadcasting House.

The BBC/U2 tie-in was widely criticised – not just for the album plug but because some people believed it wrong of the corporation to align itself so closely to a group whose lead singer, Bono, campaigns on issues like poverty and climate change.



Additionally, the ECU has ruled that the BBC's handling of a Coldplay tour, which featured the 'Radio 1 presents Coldplay' online site, with direct links to the websites of ticket agents, was not in keeping with guidelines on links to external websites.

■ The ECU also found that two senior BNP members, who told Radio 1's *Newsbeat* that England footballer Ashley Cole was 'not ethnically British', were not given a sufficiently robust grilling. The BNP pair, who in an interview last year referred to the black, London-born sportsman as 'coming to this country', should have been challenged more rigorously, it said.

Cover the arts like we report technology

THE ARTS 'shouldn't be stuck in a ghetto for pointy headed people', says the BBC's first arts editor Will Gompertz.

And his role was to get arts more coverage in news broadcasts, offering 'a little bit of analysis and insight which isn't part of the correspondent's role'.

Arts coverage in news was currently 'patchy' with only the *Today* programme getting honourable mention. Gompertz contrasted the coverage of the death of Jade Goodey with the death of foremost choreographer Pina Bausch, which didn't make 'even a three minute piece' in the bulletins: 'Because no one was there, fighting that corner, it didn't happen,' he said.

Panellist Steve Barnett, a government advisor on the film and tv industry, argued that the appointment was 'Reithian' in its aim: 'The BBC is saying, we think arts are important, therefore you



Will Gompertz: fighting his corner

should,' he said, arguing that a 'conscious decision to elevate arts by giving them more air time' amounts to 'unnatural selection'.

'Should it be the BBC's job to change the national conversation about arts? Shouldn't it be about news values? Airtime is rationed and the BBC argument is paternalistic.'

Speaking from the floor, Mark Thompson said the same debate had been had about appointing a business editor, ten years ago: 'People said it would be boring and they would never get their stories on the bulletins...and it emerged as a very fertile area for drama, conflict, for big characters. The arts editor role...is there because we need to find the fertile stories. If we can't find powerful stories in this field then we aren't doing our job properly.'

How do you decide what is important to cover? Gompertz: 'That is the knottiest issue facing me. There's no question that if a major public event happens, like a new public building or if Alan Bennett dies, we should cover it.'

'But what about when Daniel Barenboim comes to London's South Bank to play Beethoven concertos this month? Is that a news story? I would argue that it is. He plays it like no one else in the world and he's political and interesting beyond what he does in music. For me, that is a major cultural event of our time.' Arts events need to be covered with the same commitment as health or technology, he told his first news festival.

DG gets another grilling on top salaries

Ariel was in the audience as managers, staff and guests debated pay, phones, war, local news and that election

IT'S THE ISSUE that won't go away and his encounter with Stephen Sackur at the News Festival left Mark Thompson in no doubt about the anger among the ranks over executive pay.

Sackur pressed the director-general on why leaders at the BBC should get such big salaries and asked whether he had considered cutting the pay of those at the top.

Feelings ran high as the *Hardtalk* presenter said he had received 'hundreds of emails' from news staff about the matter – some from people saying they were so furious they wanted to see Thompson leave the corporation.

'There are huge numbers of people in the organisation who think your salary [£834,000] is plain wrong and corrosive,' Sackur told his boss in the most highly-charged session of the news festival.

The argument that the BBC had to compete with the market was 'redundant', Sackur claimed, pointing out that Channel 4 was currently looking for a new chief executive at a salary of between £400-£500,000.

'Channel 4 has fewer than 1000 people working for it, and you can't compare the two jobs in scale and complexity,' was Thompson's reply.

He believed his pay had actually gone down in real terms since he rejoined the organisation and stuck to his well rehearsed line that if the BBC wanted to be the best broadcaster in the world, it had to recruit the best people.

'Suppose we want to get the head of HR from a private company...we couldn't get them because [what we offer is] hundreds of thousands of pounds less than people can get in the

Is the BBC too big for its boots? Shadow culture secretary Jeremy Hunt (second left) provokes strong reaction from Wall to Wall's Alex Graham, watched by an amused Richard Sambrook and media consultant Steve Hewlett



Packed house: Peter Mandelson



Panorama's Jane Corbin



private sector. We are so far behind the market.'

The same was true in marketing and communications, he explained, where BBC people were getting 'a lot less' than they could get elsewhere. (Like PD James, who recently quizzed Thompson on the *Today* programme, Sackur wanted to know why the BBC needed both a highly paid director of MC&A and a director of communications).

As for Thompson's own future, he told the festival audience: 'I will be dg as long

as the BBC Trust wants me to be dg. But if someone says it's time for me to go... well, I won't bore you any longer.'

It fell to Helen Boaden, on the opening morning, to wrestle with another issue that's not going away – the trouble with the phones.

The problems, which have had journalists tearing their hair out as connections are lost and calls fail to transfer, could take six months to fix, she admitted. 'Heated discussions' were taking place with Siemens, Boaden said.

Frustratingly, the same VOIP phones worked 'fantastically well' in other organisations: 'We have put the phones on a network they should never have gone on because it's not robust enough.'

'We're learning the hard way that if you don't invest in the right infrastructure, it all goes wrong.'

The episode had highlighted 'the downsides of outsourcing', although contracting out support services saved millions of pounds that would fund content.



Critical: Shoib Shafiri

Why call me a fixer? I'm a journalist

WHAT MORE should media organisations like the BBC be doing to safeguard local fixers? After a year which saw one local BBC freelance producer killed in Afghanistan and others kidnapped or in hiding, the festival was given an insight into the risks such journalists face, particularly after the western media moves out, from Afghan freelance Shoiab Shafiri. More collaborative working and less of a 'them and us' culture would be a start, said Shafiri, who has a longstand-

ing association with the BBC in Afghanistan and was himself kidnapped for eight days.

Something as simple as understanding that in Afghan culture, cancelling an interview is taken as a personal affront: 'The response will be to blame the Afghan [who arranged it]...you're puppets working for foreigners and you're against me personally,' he told the Survivors session.

Shafiri was especially critical of the term 'fixer': 'I have 14 years experience in

journalism...I've reported and filmed undercover, on front lines, covering violence and massacres. I have a master's in international journalism, so why am I called a fixer? It really hurts.' Giving local journalists equal status, and equal credits on air, would make a huge difference, he said.

Panellists Ben Brown and Jane Corbin described instances in Zimbabwe and Iran where local colleagues had paid the price of working for BBC and other western media.

Brown's former driver had suffered years of 'persecution' by the Zanu pf and Maziar Bahari, an Iranian-Canadian journalist who had worked with the BBC and Newsweek, was imprisoned, tortured and eventually released last year in Tehran.

In Bahari's case, pressure from media organisations and supporters, including Hilary Clinton, had paid off, Corbin said. The most dangerous thing was to allow captives to 'drop out of the news'.



PHOTOGRAPH: CHRIS CAPSTICK LEFT OVERS

Diverse routes in for new trainees

◆ Helen Boaden formally launched the third Journalism Trainee Scheme, welcoming 15 recruits who beat off stiff competition for a place (there were 120 applicants for each one).

Trainees come from a wide range of backgrounds, including Ross Vetton, who, despite being homeless at 16, gained A levels then a law degree. Vacation adventures led him to become a travel guide writer with a deep affection for Africa. He says: 'While I was focusing on travel and hotels I couldn't write about the lives of the locals. Everyone in Africa seems to listen to the World Service so I applied to the BBC to get the chance to tell those stories.'

Zak Brophy was so determined to break into broadcasting he gave up his job with the youth charity Centrepunt to work for community radio



Zak Brophy and Ross Vetton

in West London and build his experience. He spent part of last year running a summer school for teenaged Palestinians in the West Bank, and hopes eventually to return to the Middle East as an investigative reporter.

The 2010 JTS begins in March, with the nine women and six men completing formal Cojo training and multimedia placements around the UK.

A little local difficulty

A DISCUSSION ABOUT alternatives to ITV regional news produced more questions and hurdles than answers.

Now the chosen bidders are in place to run pilots for the government's proposed independent news consortia, would the plan be workable, asked Radio 4's Jane Garvey? 'Not in its current form,' said Ian Squires, director of ITV regions and current affairs. 'It needs to be properly funded, with a master contractor and a direct relationship between ITV and the service providers.' The ITV man was no more optimistic about the Conservatives' suggestion for 80 city stations: 'Transponder costs would be prohibitive, at £500,000 each a year. We may as well carry on as we are.'

ITV had also decided that savings of less than £8m were not enough to persuade the company into a resource sharing partnership with the BBC. 'The sums didn't add up for ITV but the idea [of sharing routine diary stories and studio facilities] was still on the table,' said David Holdsworth, BBC English regions controller. The panel contemplating the 'death' of local news did agree that the BBC should not be left as sole provider. But there was no consensus about the quality that viewers would accept, with Squires doubting that a lower grade experience would get an audience and Bob Satchwell, of the Society of Editors, arguing that they might, if they were getting stories they most wanted to know about.

Twitter: pros and cons

◆ 'People don't wake up and check the BBC and CNN any more. They go to Twitter or Facebook for links to stories other people have posted,' said Persian TV presenter/producer Pooneh Ghoddoosi. 'Their attitude is, if it's important enough it will come to me.'

Was Twitter the tinderbox that sparked the 'green revolution'? In 20 days there were over 2m tweets about Iran. Ghoddoosi says no.

'When there's a circle of censorship you get closer any means you can. Twitter was very helpful in terms of gath-

ering information, but it was also difficult to verify.'

Social media can help tell better stories, especially from authoritarian regimes, the panel agreed, but traditional media isn't dead. Social media just represents 'an extra layer', said Nic Newman, FM&T controller, journalism.

But beware: as social media becomes more powerful, government and industry will start positioning themselves much more in terms of control and exploitation, warned William Dutton, Professor of internet studies at Oxford.

SOUNDBITES

'**LET ME** deal with the handbag' – **Mark Thompson** defends bosses' expense claims.

'**NO. I'M** just as confused as everyone else' – **Helen Boaden**, when asked if she knew how to transfer a call using a VOIP phone.

'**I'VE DONE** none. I'm a freelance broadcaster' – **David Dimbleby**, confessing to Emily Maitlis that he had ducked out of all the BBC's mandatory training courses.

'**THE BBC** made a catastrophic error in getting rid of Moira Stuart, who is sort of a national treasure' – **Ben Brown**

'**THERE'S A** chippiness about people in the North West...and non-chippier than me' – Cheshire-born **Nick Robinson**, debating whether the Tories will have a problem in the North at the next election.

'**I HAVEN'T** been nipped, tucked, or filled in and if my wrinkles are showing, I don't care' – **Julia Somerville**

'**I LIKE** it when things go wrong in the studio.' – **David Dimbleby**

'**WE GOT** a lot of flack for the baseball cap. It wasn't a great disguise, but you'd be surprised how well it worked' – John Simpson's producer **Oggy Boytchev** on disguising Simpson to report undercover from Zimbabwe in 2008.

'**I DIDN'T** think it was going to take off, so I went out for lunch with a colleague and we spent the entire time talking about French politics' – **Peter Mandelson**, describing the day of the Labour party's failed leadership coup.

'**THIS GUY** is an a*** hole. I've been with him all week and he hasn't got a clue' – **Ben Brown**, recounting a description of himself by a BBC fixer called 'Dragon' in Sarajevo, to Serbian troops who were holding the pair at gunpoint. It worked. They were released.

'**I THINK** that [appointing older female newsreaders] is killing two birds with one stone, if you'll excuse the expression, because I've been told that some of the younger women are no bloody good' – **Kelvin McKenzie**

'**THERE WAS** no role model for her. We have moved on now... I really don't think that will ever happen to a spouse again' – former guru to the Blairs, **Carole Caplin**, confessing that she 'felt terrible' for her part in the bad press that Cherie Blair attracted while at Number Ten.

This year's news festival award winners, recognising special contributions in their areas, were Emily Jones, Aine Hynes, Chip Hutcheson, Laura Kuennsberg, Jo Floto and Howard Benson. The team award went to SCAR. Watch festival sessions at <http://news.gateway.bbc.co.uk/newsfestival/>



Phone trouble: Helen Boaden



Felt terrible: Carole Caplin

TV debates split vote

AMONG POLITICIANS and the media, the jury is out on what televised debates will do for the next election.

Take Peter Mandelson, who predictably attracted a packed house at the festival: 'They will make a big difference and the rest of the campaign will matter relatively less,' he predicted. 'People think of the presidential debates in the US as plastic, razzamatazz, photo opportunities, but...they get into the stuff of policy.'

Cue former Labour home secretary Charles Clarke, on an election-themed panel with Times leader writer and Conservative advisor Danny Finkelstein, BBC political editor Nick Robinson and controversial former Number Ten advisor Damian McBride.

The debates on ITV, Sky and the BBC would 'not be a moment that changes anything', they would be 'about reinforcing views about the candidates', Clarke said. Finkelstein agreed: 'Even the Kennedy-Nixon debate didn't make much difference to the polls,' he reminded the session titled 'Can Labour stop the Tories?'

Robinson believed the party

leaders' 'style or demeanour' would count more than any errors made on camera, and he agreed with Finkelstein that the Nick Clegg factor could be the most crucial of all.

As the format of the debates continues to be thrashed out, *Question Time* host David Dimbleby told the festival they had to be interactive: 'There's no point in having an audience that just sits there,' he said.

Wouldn't the tv debates trivialise the political process, he was asked. After all, we're not electing a president. 'But we are,' Dimbleby said, 'that's what politics has become. Leadership is everything.'

If Labour don't stop the Tories, there would be no hasty

turnarounds from a Conservative government, shadow culture secretary Jeremy Hunt assured his BBC audience from another festival platform, although the BBC Trust's days would clearly be numbered. While his party wanted to give the executive board more strength they would not act before charter renewal, and would work with the trust and the board to reach an interim arrangement.

Debating whether the BBC is 'too big for its boots', Hunt saved his fire power for an attack on the cost of the move to Salford, asking why it would not break even in its first year: 'I think it pretty obscene what it is costing the licence fee payer,' he argued, admitting that the project was now too advanced for his party to put it into reverse.

Then more reassurance: a future Tory government would 'fundamentally' support multi-year settlements of the licence fee, Hunt reiterated: 'We don't want BBC News to feel that the way they cover politics might affect that.'

Just as well to have that on the record.



Emily Maitlis quizzes David Dimbleby

Late night reviewers 'happy' to go to Glasgow

by Cathy Loughran

If you're going to relaunch a long-running, late night strand in a new place, on a new set, with a new name, in a new longer format...you need to do it in style. An hour-long Obama special probably fits the bill.

That's what the arts programme formerly known as *Newsnight Review* has planned this Friday when the first edition of *The Review Show* comes live from Pacific Quay's news studio – in the vanguard of programmes moving out of London, following the network supply review.

The more intimate set will subtly reflect the Glasgow city skyline, but presenters Kirsty Wark and Martha Kearney stay the same and many of the familiar *Newsnight* reviewers, including Mark Kermode, Germaine Greer and Tom Paulin, will be making the journey north.

'Our spikey regulars are happy to travel. There's a real excitement about the new show,' says executive producer Liz Gibbons. 'But in the longer, weekly 45-minute format there will be opportunities to expand the line-up, with four guests instead of three.'

It will remain largely a discussion based show with vt inserts, but with more scope to go beyond new work

Kirsty Wark promises 'a feisty cast' for the first edition from Pacific Quay

and explore topics in terms of their wider cultural impact, she says. Single subject programmes will also be part of the mix.

'And we'll move away from just detached critics and bring in more artists as advocates of their own work, like *Newsnight Review* did with Richard Dawkins on his Darwin book,' says Gibbons, who has committed

to the Scotland move for a year. Her new team of assistant producer Maurice O'Brien and researchers Dawn Elrick and Tamsin Curry are all Glasgow-based. Don Coutts (*After Dark*) will studio direct.

The move will mean closer links with *The Culture Show*, already part based in Glasgow, and the expanding BBC Scotland arts slate under BBC Scotland's newly appointed creative director of arts David Okuefuma. *Imagine* makes the move to PQ in June.

Kirsty Wark promises a 'feisty cast of commentators' for Friday's special. Her guests include Bonnie Greer and New York novelist Hari Kunzru to debate the cultural impact of a year of the Obama presidency on US news, satire, the internet and African American identity.

The Review Show, BBC Two, January 22



All set: Kirsty Wark and exec producer Liz Gibbons



Fab four: Dominic Bird with (from left) Coleen Flynn, Harriet Chalk and Martha Howsden

PHOTOGRAPH: ANNA GORDON

'Guerilla' tactics pay big dividends

By focusing their energies on a single channel, a small development team has done the business

by Cathy Loughran

They might not look like a 'guerilla' squad, as Peter Salmon christened them, but their revolutionary tactics have paid off big time for BBC Three.

In the year since factual entertainment editor Dominic Bird and his three-woman development team came together, their tally of in-house commissions for the channel totals an impressive 23 hours – four series and two single documentaries – across factual, entertainment and current affairs.

Instead of being genre-led, as most development is, the four have focused all their energy and ideas on BBC Three, its audience, their lives, loves and aspirations. If that sounds simple, it's a fairly big break with tradition.

'Format entertainment might have people who specialise in Saturday nights, but for both in-house and in the independent sector, this is a new way of thinking,' says Bird, who also executive produces *Dragons' Den*.

'If we'd ended up with a couple of pilots we'd have been pleased, so the results so far are exciting.'

Among them is *World's Toughest Driving Tests*, from Manchester entertainment, which will see two as yet unnamed celebrities taking the wheel in some of

the world's most challenging environments. The six-part series will be on air this spring.

In production this August, from London entertainment, will be another six parter, which follows the professional and private lives of a group of young doctors over the first four months of their careers. *Newly Meds* will be on Three later this year.

If fat shows sound like a BBC Three staple, controller Danny Cohen was convinced that a single observational doc about Steps singer turned fitness guru Claire Richards and her postnatal battle to get her figure back, was an original enough idea to green light. That's now in production with London factual.

In the pipeline is a four-part series about – yes – obesity, again from London factual. 'This is a tough subject to crack, and find a new approach that feels like it has got BBC Three values,' Bird says. 'So this is international and about improving people's lives, rather than just going for shock value.'

The team developed a further pre-watershed pilot series, on order from entertainment, and their first commission, broadcast last year, was from current affairs. *Too Young to Vote* saw Melissa Suffield (*EastEnders*' Lucy Beale) touring the UK and Europe to investigate whether

giving 16 year olds the vote would refresh democracy.

The 'A-team' idea was kick-started by Vision's former chief creative officer Peter Salmon, who thought in-house production was 'missing a trick' by not winning more commissions from a channel that was on a roll.

He persuaded Jon Beazley and Tom Archer, controllers of entertainment production and factual, to co-fund the unit. Senior development producer Harriet Chalk was recruited from Mentorn, producer Martha Howsden also joined from the indie sector and assistant producer Colleen Flynn from in-house entertainment.

'We were just too unfocused in-house to really concentrate on winning the business,' admits Salmon, director of BBC North.

'That's where Dominic's guerilla unit came in – passionate about BBC Three, judged on whether they were a success on that channel alone and made up of people who were likely to live and breathe its output.'

Danny Cohen, whose audience has grown ten percent in the last year, says the team experiment had already 'massively exceeded expectations...and the journey's not completed'.

The team agree that the single channel focus is a 'luxury' in the sometimes scattergun commissioning environment: 'It gives amazing creative freedom,' Chalk says. 'This is one job you just don't turn down.'

The other face of apartheid fight

She's a controversial figure, so a new film on Winnie Mandela would always be a challenge, **Clare Bolt** reports

IN THE 1970S, people knew about Nelson Mandela through Winnie – the face of the struggle against apartheid while he was imprisoned. As the years unfurled she became seen as a liability, a woman who endorsed the barbaric practice of 'necklacing' and was implicated in the kidnapping and murder of 14 year-old activist Stompie Moeketsi...

For writer/director Michael Samuels, the contradictions of Winnie's life were the attraction.

'I was fascinated by her trajectory,' he told the audience at the screening of Mrs Mandela, which tx's on BBC Four on January 25. 'We require our heroes to be two dimensional, but Winnie is not black or white.' Sophie Okonedo, who plays the protagonist, identifies her neither as a victim or a hero: 'She's all of it,' she says.

The idea for the film – shot on location in South Africa – stemmed from a conversation between exec producer Roy Ackerman from indie Diverse, and then commissioner Richard Klein. 'We were talking about big icons – people of whom a lot is expected and the pressure of expectation is too much,' Ackerman says. 'Winnie was the Che of the 70s, the face of the struggle – at university everyone had her face on t-shirts. It was incredible that no one had told her story. It's like a Greek tragedy.'

He always thought it was a dangerous project. 'What right did British people have to tell this story for a start? We had



Nelson and Winnie Mandela

'There's a lot of confusion around her... she's a moving target'

a South African casting agent and they said, this is not going to be easy.'

Critics have already picked up on the fact that the leads are British, although Ackerman reasons that they didn't come to the parts with loads of baggage.

They didn't approach Winnie herself – rumour has it that she has her own, authorised film in the pipeline. 'It took a long time to get there... we went out and met lots of people who knew Winnie,' Ackerman says. 'There's a lot of con-

fusion around her in South Africa – she's a moving target. But the people who know her all say she is remarkable, charismatic, unforgettable...in that sense she is a truly dramatic character.'

The film takes iconic moments and subverts them. Mandela's 'long walk to freedom' from Victor Verster in 1990, shown from Winnie's perspective, becomes more ambivalent.

With the benefit of dramatic hindsight, we know she is having an affair, we have seen her exposed to the terrors of the South African state in her husband's absence – and we see flickers of rage, sorrow and defiance on her face.

There is no attempt to palliate Winnie's crimes. There are extenuating circumstances, yes, but the film portrays her as having an innate aggressive streak: as a child she attacks her sister with a rock: when she is courting, she punches her future husband in the guts.

'It's probably more sympathetic towards her than I felt at the start,' Samuels admits. 'It's not hagiographic. Ultimately we have to base it on research, but it has to work as a drama.'



T-shirt hero: Sophie Okonedo plays the complex title role

BBC Belfast pair discover a diet which leaves them full, fitter and eager to spread the word It's all a big weight off Campbell's mind

by Claire Barrett

IT'S JANUARY, AND THE GYMS ARE BURSTING like belts after a Christmas feast. We're sworn off chocolate, have resolved never to touch another mince pie and resisted any inclination to take a tippie with teetotaller-like zeal.

Like many others, BBC Belfast's Campbell Lawley indulged in a 'mad greedy's Christmas – big style' and is getting back on track now the licence to binge has been revoked. 'I know exactly how to do it,' says the community bus driver with the conviction of someone who has shed eight stones in the last couple of years.

The former 19 and a half stoner decided to battle the bulk when his wife Carol, a BBC Northern Ireland events organiser, was told she had to lose five stones before undergoing double hip replacement surgery. 'I just needed that nudge,' says Campbell, who joined his wife on a Slimming World 'food opti-



Big plans: the couple one month before the diet

misation' programme. 'The hardest part was going to a slimming class. It's a guy thing, I suppose.'

As the only man at the first group meeting, Campbell challenged the consultant, who insisted that nothing – including alcohol – was off menu. 'I set out to prove her wrong,' he laughs, 'but I lost eight pounds in the first week eating more than ever. It's more about how one type of food works against another. I can even eat chips, which I'm a

great fan of, so long as I do it their way.'

It's encouraged Campbell to develop his culinary skills. 'We have quite a few dinner parties and cook as we would eat. Our friends can't believe we've lost so much weight eating so much.'

He has also started exercising; swimming daily and going hill walking with his daughter and son-in-law who, after being introduced to the diet, lost 11 stones between them.

'It's not what's in your stomach; it's what's in your head,' believes Campbell, who reckons his slimming success has cost him a fortune in new clothes. 'Anybody can do it, but they have to want to. It has totally turned our family outlook around.'

Carol, meanwhile, is recovering from her first hip operation, having lost the necessary five stones. Her husband – who shed his first seven stones in just eight months, dropped from a 46 to 30 inch waist and was a 2008 Slimming World man of the year semi-finalist – says he only wanted to give his wife some moral support; they were never slimming rivals. 'It wasn't about competition... but I know she hates me for it.'

Slimming champs: Campbell and Carol have had to splash out on new clothes

GOOD FOOD

Whet your App-etite with the BBC's Good Food App

◆ Week@Work's resolution to eat fewer ready-meals in 2010 was given a boost this week with news of BBC Worldwide's Good Food Healthy Recipes App for



recipe suggestions for that lone duck breast in the freezer, we still managed to find a selection of recipes to cater to our fussy palates. It's a shame the app doesn't allow you to change the number of people you're cooking for (four seems to be the standard) but overall it is reasonably easy to navigate and you can build a list of your favourites. For those of you on calorie counting diets, be aware that it does not give nutritional information, but we're told that this will be included in a future update, though sadly they won't be adding any new recipes.

Week@Work will attempt to fend off the January blues by road-testing the suggested chocolate brownie recipe, although we have to admit to being slightly dubious about the inclusion of mayonnaise in the ingredients list...

The Good Food Healthy Recipes App is available for £2.39 from the App Store on iPhone and iPod touch or at itunes.com/app-store/.

the iPhone/iPod touch.

Boasting 120 recipes to keep you eating healthily from breakfast to dinner, you can search by ingredient – useful for using up all those bits at the back of the fridge.

We've had a play, and despite there being no

SHAMELESS PLUG

SIMON HAILES, CORPORATE MEDIA RELATIONS MANAGER

Last year I set myself the challenge of running a half marathon and was overwhelmed by the support from my BBC colleagues who helped me raise over £1000 for Great Ormond Street Hospital. I really wanted to help them as they provided a huge amount of support to my friend Andrew Dokleman

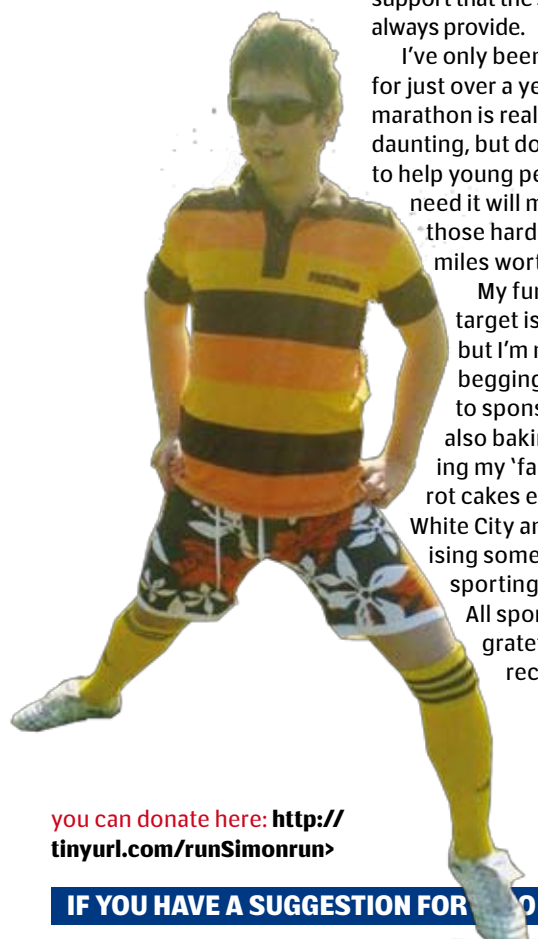
who sadly died of bone marrow cancer when we were ten.

This year I felt ready to challenge myself to go the distance and have set my sights on the marathon. I'm running it for Children in Need because lots of children face huge obstacles early on in life whether through illness, abuse, homelessness or deprivation and Children in Need gives them the kind of extra support that the state can't always provide.

I've only been running for just over a year so the marathon is really quite daunting, but doing my bit to help young people who need it will make all those hard training miles worthwhile.

My fundraising target is £1500, but I'm not just begging people to sponsor me, I'm also baking and selling my 'famous' carrot cakes each week at White City and organising some charity sporting events.

All sponsorship gratefully received.



you can donate here: <http://tinyurl.com/runSimonrun>

week@work

RESOURCE OF THE WEEK

WITH ELECTION FEVER CREEPING up on us, Week@Work thought you might find the BBC's Democracy Live website a useful resource. The site (launched in November 2009) provides unparalleled access to live and on-demand video coverage of the UK's national political institutions and the European Parliament. Its innovative 'speech-to-text' search system (which also works in Welsh) allows you to search the video archive for specific topics and content can be embedded in other websites.

Mark Coyle, Democracy Live's launch editor,

said: 'We've had an overwhelmingly positive reaction from journalists, political observers, academics and casual users as well as politicians themselves.'

'The General Election is very likely to heighten interest in politics and we hope people will find what they're looking for in Democracy Live.'

In addition to live and on-demand coverage, Democracy Live features a Historic Moments section containing video of memorable political events over the past two decades.

You can find the site at
www.bbc.co.uk/democracylive



BBC IN ACTION

Radio fans were spoilt for choice last week as a number of big shows took to the airwaves. Richard Bacon's new after-noon show on 5 live got off to a strong start with Tory leader David Cameron in the seat on Monday. In this picture, Richard is in conversation with Danny Cohen, troller of BBC Three.

Listeners have the opportunity to

CHANGING PLACES

◆ After almost 40 years of loyal service, local radio engineer **ROGER CRICK** (pictured) is retiring from BBC Radio Stoke...

Bright young thing **MATT EDMONDSON** joins Radio 1 to talk entertainment and showbiz on Fearnie Cotton's Friday show...

SHARON MAIR has been appointed to the new role of editor, Olympics and commonwealth games for BBC Scotland...

CHARLENE PREMPEH joins the BBC as research communications manager...

Freelance reporter
ALICE GRIFFIN

joins BBC Sheffield as their new Doncaster district reporter...

LOUISE KATZ is leaving her role as project director in global news to become Academy partner – projects...

CHARLOTTE RILEY leaves her role in the internal communications production team at the BBC to make friends with Mickey Mouse and co. at Disney...



WHAT TO WEAR

Gavin Ramjaun presenter/correspondent, sport and news

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

I got the suit a while ago from M&S, the shirt is from Thomas Pink (the stripes sold it, and it doesn't strobe on camera), tie from M&S and shoes from Reiss.

Do you have to dress a particular way for work?

I certainly do. For sports news I have to wear jacket, trousers, shirt, smart shoes and tie – and with *Breakfast* pretty much the same – although sometimes I don't wear the tie if it's a lighter story. I try and match colours together, which can be a fashion faux-pas. I would love

to wear an orange shirt but I don't think it would go down that well.

Where have you taken inspiration from?

I'd like to say from something out of GQ, but people might think I'm a prat! My colleagues all dress impeccably; Simon Jack and Huw Edwards always have amazing suits.

Are you experimental in your style?

Absolutely. Yellow jumpers are the way forward. I still need to convince my girlfriend that this is trendy.

Have you had any fashion nightmares?

Erm, yes. When I was at CBBC a stylist 'advised' me to try these ridiculously tight BRIGHT RED skinny jeans. Oh dear.

Whose wardrobes would you most like to rummage through?

Will Smith, Brad Pitt, David Beckham and George Clooney.



PHOTOGRAPH: MARK BASSETT

blogbites

What we've found while trawling the blogs this week

Almost Feel It's OK To Write About Summink Else Today

If there is a Brekkie groove, I do believe we have found it. So one week down and who knows how many to go. I can't tell you by the way how much I have enjoyed reflecting on all the different opinions and crits people have had regarding our new slot. A few years ago I wouldn't have had any of it and just buried my head in the sand, alienating any future potential audience but now, if we can get 'em - we want 'em, so why not listen to what everyone has to say?

Chris Evans, Radio 2 breakfast presenter
http://www.bbc.co.uk/blogs/chrisevans/2010/01/almost_feel_its_ok_to_write_ab.shtml

E20 on EastEnders

In comments on my E20 blog post 'Boilerplated' asks, why are you still peddling the myth that 'old fogies' can't cope with computers?

The BBC is not perpetuating the myth that older people can't cope with computers - we are trying to do the exact opposite. True many parents and grandparents were using computers in the work-place before anyone thought about having 'a computer in every home'. We have a commitment to digital inclusion (it's actually part of the BBC's charter) and to reach audiences who do not have access to the internet. We point audiences to where they can get access to the internet and where to get help in developing their online skills.

Seetha Kumar, controller, BBC Online
http://www.bbc.co.uk/blogs/bbcinternet/2010/01/e20_on_eastenders_your_comment.html

Disability on Glee

Already rather popular in the US and down under, Glee, a teenage musical sitcom, is just now hitting UK screens for the first time. A sort of modern day Fame, the show is set in an American high school and is based around an underdog glee-club. It prides itself on representing difference. The club even includes a wheelchair user. Or does it? Actor Kevin McHale, who plays all singing, all dancing, wheelchair using geek Artie Abrams, is not disabled himself. With more and more pressure being put on television and film companies to use disabled actors in disabled roles, disabled people saying it's akin to blacking up etc etc, you can imagine it caused a bit of a stir when Glee first aired last year in the US.

Emma Tracey, assistant producer on Ouch!
<http://www.bbc.co.uk/blogs/ouch/>

MOT failure rates released

The government agency which oversees the MOT system has backed down after 18 months and released data which shows how often different makes and models of cars and small vans fail MOTs.

This means that car and van buyers will now have access to the detailed MOT records of individual models, including reasons for failures. It follows an a FoI request made by the BBC in July 2008.

Martin Rosenbaum, Freedom of Information specialist
<http://www.bbc.co.uk/blogs/opensecrets/>

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into the studio and watch all the action thanks to a set of high-tech webcams that are installed in the studio. The four-camera set-up produces a live video feed broadcast on the station website and is automatically vision-mixed by software that picks up which microphone is in use.

Richard says: 'The cameras are great - it's not about making a tv programme, it's

about allowing the listeners to eavesdrop on a live radio studio. The reaction I've seen on Twitter is that people really enjoy seeing what the guests are getting up to during the news and travel bulletins - people seem to find that strangely hypnotic.'

On Thursday the cameras proved their worth when studio guest Cat Deeley took it upon herself to tickle travel presenter

Nick Duncalf during his bulletin (watch the clip of him squirming on the 5 live website).

Richard Bacon is on air Monday-Thursday from 2-4pm on 5 live and you can check out the highlights in the amusingly titled 'Bacon Bits' podcast on the 5 live website bbc.co.uk/5live

1ST YEAR @WORK

ADAM HEAYBERD, RESEARCHER, QUESTION OF SPORT

What's surprised you most about the BBC?

It amazes me how many different courses are available to us both online and face-to-face. It goes to show that the BBC really does like to invest in its employees by encouraging them to continue learning new things.

What been the most important/ useful thing you've learnt in the year?

I believe I have a much better understanding of targeting audiences since joining as a researcher for *A Question of Sport*. I am constantly encouraged to take part in development meetings too which is a great way of learning how executive decisions are made as well as improving my own editorial judgement.



And your best moment/worst moment?

The best moments for me have been meeting various sports heroes both past and present. As a triathlete myself it was great to get Alistair Brownlee on the show and, as a boxing fan, meeting David Haye was fantastic but more recently shaking hands and chatting with Henry Cooper, the man who floored Mohammed Ali was pretty special.

AI SCORES

GREAT BRITISH RAILWAY JOURNEYS, now steaming into its third week, has been steadily gathering a loyal and dotting audience.

The 20-part series on BBC Two, Mondays to Fridays at 6.30pm, reached its highest AI of 89 on Friday, when presenter Michael Portillo went to Clyde Valley apple orchards and scaled the Forth Rail Bridge. The episode also attracted the biggest audience of the series, hitting 2.23m on Tuesday and Friday, exceeding the channel timeslot average of 1.93m.

The series runs over four weeks with each week covering a different railway journey in the UK.

Many viewers are heaping praise on Portillo as a presenter, 'Fab - more Portillo please!' said a female fan, 40.

Viewers also commented on the quirky nature of some of the features: 'Before the start I couldn't have cared less about Eccles cakes but that little interlude was a gem,' said a male viewer, 65.



PHOTOGRAPH: MARK BASSETT

Dealing with trauma: it's alright to be upset

With the horrors of the Haiti earthquake an urgent reminder of the stresses BBC staff can face at work, a revamp of trauma support services is underway

by Sue Llewellyn

'LOOKING BACK I KNEW that I had probably needed help for a while,' says former Baghdad bureau chief Patrick Howse, 'but I just wasn't prepared to admit or accept it.'

Howse's stiff upper lip reaction to the traumatic experiences that he, and his team, had faced in Iraq was not uncommon and he readily acknowledges the massive personal consequences of keeping a lid on his emotions.

'My 20 year marriage nearly failed and my teenage daughter, who was going through a difficult phase, was not helped by me being on a hair trigger shouting and sobbing.'

It should have been obvious to everyone who knew him that he was struggling. The signs were clear if you knew what to look for: anxiety, short temper, panic attacks. 'I had a flashback during a morning meeting,' he says, recalling the horrors of the devastating market bomb which killed 147 people. 'I could hear them all screaming and smell the smell. I was overwhelmed and really struggled to pull myself back.'

A normal reaction

But the final straw for Howse came after a direct hit on the Baghdad bureau which narrowly missed killing him. 'Four days later I was back in England and went to get my hair cut. I was sitting there when the barber asked me if I'd been anywhere interesting recently. I felt my face flushing and started sweating so I tore off the apron and ran out.' As he rushed home he passed a school sports day and heard a starter pistol go off. 'There comes a point where you just lose track of everything,' he says. 'It seemed like Iraq was normal and everywhere else was abnormal.'

Until relatively recently nobody talked about PTSD or the emotional impact on journalists working on difficult stories and the whole subject was somehow taboo. World affairs correspondent Allan Little once admitted that until someone he worked with was killed he had viewed PTSD as an 'indulgent, nancy-boy thing'. At the time of writing, Little was reporting from Kabul on the latest Taliban attack.

It is now widely acknowledged that people who live

through horrific events are affected by them – including journalists – and that is something Richard Sambrook, director of global news, says we should not be embarrassed about. 'We have gone a long way to de-stigmatising trauma and we now recognise that it doesn't just affect people in war zones but also people in cutting rooms or having to attend gruesome court cases. It can affect all sorts of people in different ways so managers and colleagues need to be trained to spot the signs.'

Hostile environment training was introduced in 1991 and it was a natural progression to include a section on PTSD says Sarah Ward-Lilley, managing editor, news, 'so journalists know what to expect, what to look out for and where to get help'.

Now this trauma awareness training is being extended be-

'It seemed Iraq was normal, everywhere else was abnormal'

yond news to include training for all staff who might be exposed to potentially traumatic events at work in the UK or abroad or on a more personal level.

Previous models of dealing with trauma such as critical incident debriefing or 'sending in the counsellors' have been shown to be ineffective and even potentially harmful, according to chief medical officer Dr Colin Thomas. 'People need to be prepared for trauma and to understand that it is a completely normal and natural reaction to feel bad for a while afterwards,' he explains 'It's a process that you have to go through – a bit like grieving – and if you don't then it can be a problem.'

Identifying need

Dr Thomas is spearheading a revamp of BBC training courses for dealing with trauma. Based on a Navy model called TRiM, or Trauma Risk Management, the



Patrick Howse with the shell which just missed him



What will the stresses be of reporting from Haiti?

RECOGNISING TRAUMA

A TRAUMATIC INCIDENT can be any event that's outside an individual's usual experience, with the potential to cause emotional, psychological or physical harm. 'Previously the Dealing with Trauma course was very focused on news but the emphasis has changed and we can now deliver it across the board,' says occupational health manager Lai Kuen Wong who is co-ordinating the training programme and support network. 'It can apply to any traumatic situation at home or abroad and so we are hoping to see a lot more people take up the Level 1 course. We are also very keen to identify those who could become Trauma Support Network facilitators.' *Dealing with Trauma (Level 1 - 01HAS094)* learn.gateway.bbc.co.uk/courses/coursedetails.aspx?courseID=8741
For more information contact
LaiKuenWong@bbc.co.uk or on ext 83269

training aims to identify those who are not coping after potentially traumatic events. 'We do have a counselling service if people need it,' says Dr Thomas, 'but the worst thing is to make people think they need it immediately.' Generally he says people just need to talk through their experience first and to process it: 'It's a bit like waxing your car before washing it. Waxing is good but you've got to wash off all the muck first.'

Howse believes that having a trained colleague to talk to would be a fantastic first step. Without such a network he says the only conversations he had to process his experiences were with his team on the ground or with 'gruff Australian cameramen where we sat together and described in detail what bits of a human looks like when smeared up a tree – really visceral conversation which I couldn't possibly have with my family or

'Talking it through is important, you can leave it at work'

with my bosses.'

Dr Thomas stresses the key to developing a successful BBC Trauma Support Network is in having ordinary members of staff who are not only trained to identify trauma but who are also familiar with the workings of their particular department and are known to their peers.

'In the last couple of years we've been rolling out trauma awareness for managers,' explains Ward-Lilley, 'and the next step is to build a trauma network.' Spreading trauma awareness to staff is a key step and this will be achieved via a Level 1 course that is open to anyone. Secondly, anyone who has done level 1 and who shows a willingness and an aptitude to get trained to the next level can become a Trauma Support Network facilitator.

Culture change

These people will form the Trauma Support Network and will be available when col-

leagues need to talk to someone. Ward-Lilley welcomes the culture change in news and says she hopes to see a wide take up for the level 1 training course. 'We need more people in the bureaux and regions to be part of this network and spread the word.'

'But it's not just about news,' says Dr Thomas, pointing to the recent incident in Tanzania where the CBBC *Serious Explorers* guide was killed by an elephant. 'News is the biggest area most likely to have problems because of the stories they cover, Haiti being a good example. Even those on the intake desk back home who have to look at horrifying images can be affected.'

He continues: 'But it could be anybody on any production like Richard Hammond's *Top Gear* accident, investigative documentaries or the reporting of troubling court cases.'

As home affairs correspondent Alison Holt knows only too well: 'Some of the details like in the Baby P or Victoria Climbié cases are just so appallingly distressing that you can't leave those things behind,' she says. 'They'd come back to me at home or when I was with my children. Talking it through with colleagues is important because you're processing it and hopefully you can leave it and not take it home. I don't want to pollute someone else's mind.'

Talk to each other

Holt believes the way forward with trauma is in setting the tone and giving colleagues room to talk. 'It should become our habit as an organisation to look out emotionally for the people around us,' she insists, 'and it needs to become second nature to check on our colleagues.'

Howse would agree and admits that although his experiences in Iraq were deeply traumatic he says the worst thing he had to deal with was the Jamie Bulger case when he was a young journalist. 'It was really gruesome and extremely difficult but I was lucky at the time because *North West Tonight* was a very close knit team and we helped each other. I've always thought of that as the model of the way a BBC team should be – looking after and out for each other and perhaps just being there to give a hug.'

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

Week point

Most press stories on Chris Evans taking over from Terry Wogan claim that he will be inheriting an audience of eight million listeners. This is, of course, eight million for the whole week – probably up to two million of the same people for each day.

Why are radio audiences weekly figures, while television audiences are measured per programme? Very confusing and, dare I say it, very misleading.

William G Stewart
producer/presenter

David Bunker, head of research,

Vision, replies: No attempt to be misleading – it's a function of both the different ways of collecting audience data and the different ways in which people listen to the radio/watch tv.

For television we have audience data for individual programmes from BARB and that's how people tend to watch them – as individual programmes. We therefore talk about the audience to a particular programme at a particular point in time.

For radio we have figures across timeslots and averaged across a longer period. So we know that in an average quarter 7.8m people listen to Terry Wogan at some point in an average week – but we don't talk about

We should claw back our cuts from the fat cats

Re Ariel Online's 'tough questions for Thompson on pay' story: Journalists at World Service news and current affairs – part of BBC News – held a referendum before Christmas on fat cat salaries in the BBC. 95.6 percent of NUJ members (turnout 69 percent) called on the DG to reduce his salary to five times the BBC median (abt £183,000) in an effort to restore staff trust in his leadership.

A second vote condemning budget reductions in BBC News and linking them to fat cat salaries was passed by an even bigger majority: 97.3 percent.

We reckon that eventually up to £8 million of unacceptable cuts in the news budget could be reversed if top salaries were reduced to a level more commensurate with public service values.

Mike Workman, NUJ FOC at World Service NCA

listening to a particular show on a particular day because we don't have data that granular and it's also not as relevant as the Terry Wogan audience will dip in and out from day to day and within a day.

So Chris Evans will be inheriting nearly 8 million ex Terry Wogan listeners – just not all at one time.

Cool inclusive

Re The Arielator in last week's issue: How patronising, both to SJP and to those of us at World Service, to infer that the likes of someone who frequents 'achingly exclusive' venues is

unlikely to listen to BBC WS.

It clearly shows ignorance of the station and its multitude of programmes and the sophistication and intelligence of an obviously discerning Emmy award winning American actor, who also happens to be a successful producer, a prominent member of a women's political committee and a Unicef goodwill ambassador.

Our global perspective is much valued around the world – it's achingly inclusive.

Be honest – have you ever tuned in Ariel staff? You're in for a treat.

Deborah Mackenzie
World Service newsreader/presenter

We can still PC you

Was anyone else astonished that the Tory MEP on a recent *Any Questions* on Radio 4 declared he no longer paid his licence as a political gesture, now using his computer to watch tv, and that no one pointed out to him that he was still legally obliged to pay a licence for his receiving equipment, tv set or otherwise?

Rob Champion
drama serials

Pipa Doubtfire, head of revenue management replies: If anyone watches television programmes on a computer (or any other device) as they're being shown on tv, they will need a

licence. A licence won't be required if watching programmes after they have been broadcast.

Alice Feinstein, editor Any Questions?

adds: It was not clear from what Daniel Hannan said that he was acting illegally. However Jonathan Dimbleby did challenge him on the implications of what might happen if everyone didn't pay their licence fee.

These fullish things

The decision to replace individual bins with communal hub bins was supposed to encourage us all to recycle (January 12). If we're doing our part, facilities need to be more reactive in emptying the bins more than once a day.

The fact is that by around 3pm, the general waste bin in our hub is overflowing to a sickening degree, with teabags and food containers spilling onto the work surfaces and the floor.

As all bins have been removed from desks, the likelihood is that the bins also contain tissues that people have blown their noses into.

The health and safety issues on this alone are a cause for concern.

Jim Sangster
BBC Archive



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London Bridge. Furnished double room available for up to 3 months. Excellent transport links. £600pm including bills. sameena.misbahuddin@bbc.co.uk Telephone 07903 141845

Lovely double room available close to Blackheath, sharing with married couple. WiFi/satellite etc. London Bridge 12 minutes by train. Charing Cross 20 minutes. £128pw/£550pcm. Mobile 00 234 803 403 0132. Email caroline.duffield@bbc.co.uk

Lovely double room in light flat in Hammersmith. Near shops and transport links. Spacious sitting room, shower room, bathroom, kitchen, 2 balconies, lift and communal garden. Ex local authority. Share with 1 professional female. Non-smoker. £680pcm, all incl. Call Katy on 07881 622797

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PROGRAMME MAKING

Editor TV News, East Yorkshire & Lincolnshire
Hull
11D/Ref: 246735
E C 25-Jan-10 A 17 months

Editor The Strand, World Service Arts and Music
London
Bush House
11D/Ref: 246664
C 25-Jan-10

Editor Conversation, General Factual A&M Factual
London
Broadcasting House
11D/Ref: 246663
C 25-Jan-10

Development Producer, BBC North
London / Salford Quays
9D/Ref: 246042
C 25-Jan-10

Cynhyrchydd y Gyfres Dros Dro Pobol y Cwm
Cardiff
9D/Ref: 245380
C 26-Jan-10 A 04 months

Production Manager, Newsround
London
8P/Ref: 249229
C 27-Jan-10 A 09 months

Recording Operator
Glasgow
5H/Ref: 244598
C 26-Jan-10 A Various

Researcher, Development and Events, BBC North
London / Salford Quays
5D/Ref: 247014
C 25-Jan-10 A 12 months

Broadcast Journalist (Planner), BBC Radio Nottingham
Nottingham
5/7D/Ref: 245750
E C 29-Jan-10 A 12 months

Post Production Assistant Pool
Glasgow
3H/Ref: 23562009
E C 20-Jan-10 A 03 months

Team Assistant, Development and Events, BBC North
London / Salford Quays
3/4D/Ref: 247015
C 25-Jan-10 A 12 months

JOURNALISM

Sports Correspondent
London / Salford Quays
10D/Ref: 250010
E C 09-Feb-10

Assistant Editor, BBC Leicester
Leicester
9D/Ref: 246737
C 29-Jan-10

Senior Broadcast Journalist, Newswire
London
TV Centre
8/9D/Ref: 249360
C 02-Feb-10 A 06 months

SBJ/Producer, BBC World Debates
London
8/9D/Ref: 248737
C 28-Jan-10 A 06 months

Senior Broadcast Journalist, Today Programme
London
TV Centre
8/9D/Ref: 247640
C 27-Jan-10 A 06 months

Broadcast Journalist, World Service Business Programmes
London
7D/Ref: 247853
C 27-Jan-10 A 06 months

Broadcast Journalist, Today Programme
London
TV Centre
7D/Ref: 247644
C 27-Jan-10 A 06 months

Media Coordinator
London
TV Centre
5D/Ref: 249421
C 28-Jan-10 A 06 months

Breakfast Presenter (Broadcast Journalist)
Swindon
5/7D/Ref: 248004
E C 29-Jan-10 A 12 months

Political Reporter (Broadcast Journalist)
Multi Location
5/7D/Ref: 247563
E C 25-Jan-10

Broadcast Journalists - BBC Guernsey
Guernsey
5/7D/Ref: 238403
E C 01-Feb-10

Administrator (Scheduler) - South West
Plymouth
4D/Ref: 248581
E C 29-Jan-10 A 12 months

Broadcast Assistant
London
Broadcasting House
4D/Ref: 245100
E C 26-Jan-10 A 12 months

Broadcast Assistants - BBC Guernsey
Guernsey
3/4H/Ref: 238755
E C 01-Feb-10

Managing Editor, Middle East Region
London
Broadcasting House
Under Review/Ref: 245132
C 29-Jan-10

BUSINESS SUPPORT AND MANAGEMENT

Director of Risk and Assurance
London
White City
SM1/Ref: 246626
E C 25-Jan-10

Programme Manager, Training, Project North
London
11D/Ref: 250177
C 28-Jan-10 A 2 years

Head of Reward, BBC People
London
White City
11D/Ref: 249482
C 25-Jan-10

Senior Manager, Business Development, R&D
London
Broadcast Centre Media Village
11D/Ref: 248356
E C 27-Jan-10 A 09 months

Employee Relations Manager
London
White City
10D/Ref: 249762
E C 01-Feb-10

Contract Manager
London
Broadcast Centre Media Village
10D/Ref: 248901
C 25-Jan-10 A 09 months

Head of Communications, BBC Radio 3 & Classical Music Television
London
Henry Wood House
10D/Ref: 247327
E C 25-Jan-10 A 10 months

Process Improvement Consultant / Ymgynghorydd Gwelliant Proses
Cardiff
9D/Ref: 248916
C 31-Jan-10

Schedules Manager
London
8P/Ref: 247955
C 27-Jan-10 A 10 months

Marcomms Executive, Asian Network
London
Yalding House
7D/Ref: 249415
C 25-Jan-10 A 06 months

Assistant Management Accountant
London
Bush House
6D/Ref: 247507
C 24-Jan-10 A 12 months

Communications Officer, BBC Trust
London
6D/Ref: 247260
E C 31-Jan-10

Research Executive, Audiences
London
White City
5D/Ref: 248791
E C 27-Jan-10

Media Manager
Salford Quays
5D/Ref: 247762
C 01-Feb-10

Research Executive
Glasgow
5D/Ref: 23446409
E C 21-Jan-10 A 12 months

Local Radio Administrator, BBC Guernsey
Guernsey
4D/Ref: 238404
E C 01-Feb-10

NEW MEDIA

Editor, Communities
London
Media Centre
9D/Ref: 248625
C 02-Feb-10 A 12 months

Delivery Manager/Rheolwr Darparu
Cardiff
9D/Ref: 246115
C 25-Jan-10

Developer
Birmingham
7D/Ref: 248357
C 28-Jan-10

Senior Operator, BBC Yorkshire
Leeds
5/7H/Ref: 247121
E C 25-Jan-10

TECHNOLOGY

DMI Change Lead
London
White City
SM2/Ref: 24835409
C 26-Jan-10 A 12 months

Software Engineer
London
Broadcast Centre Media Village
8D/Ref: 24835509
C 27-Jan-10

Senior Tester
London
Broadcast Centre Media Village
8D/Ref: 247106
E C 27-Jan-10 A 06 months

Technology Specialist
Belfast - Broadcasting House
8D/Ref: 20838409
E C 28-Jan-10

Test Analyst
London
Broadcast Centre Media Village
7D/Ref: 25007909
C 28-Jan-10

BBC WORLDWIDE

Client Solutions Executive
London
Media Centre
2W/Ref: 249195
C 27-Jan-10

See Attachment

Mr Sport comes to town

Radio Guernsey’s sport reporter Alex South, spends time with the big players at TVC

I REALLY DIDN’T KNOW WHAT TO EXPECT from my one week ‘In Sport’ attachment. I chose to spend it at Television Centre working for tv sports news as my family and I are keen to move to the North West and the relocation to Salford would suit us down to the ground. I was nervous walking into the office, which is a little bigger than I’m used to back in Guernsey, but it didn’t take long to settle in, especially with the editor Owen Williams telling all and sundry that I was mister sport in the



Channel Islands and an expert on Final Cut Pro (the editing software they use at BBC Sport). Despite my big build up I felt, for the first few days at least, like I was back on work experience. When I get told someone is ‘shadowing’ me I tend not to be filled with happy thoughts, especially if I’m busy. But if the sports news guys felt like that they didn’t let it show. By Wednesday that had all changed and I was actually doing the job. Thrown in at the deep end covering the Champions League. It was sink or swim time and with a little help from the ‘back row’ team I just about stopped myself from going under, putting out a package on Rangers’ defeat to Sevilla. From then on I felt much more useful, helping cut together pieces for the weekly sports programme on a Friday and generally trying to do as much as I could. I spoke to the sport presenter Sean Fletcher on my last day and he told me that four years ago he also did an In Sport attachment. His was slightly longer than mine at four weeks but it proved that there is a history of people coming on a short loan before making the switch permanently. I’d like to think that in the next year I could, thanks to In Sport, follow that same well trodden path.

Been anywhere nice? Send your attachment stories to Clare Bolt

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On Twitter you are @jiminthe-morning how did that come about?

We were keen to let people know what goes on behind the scenes and invite them to participate. I was sceptical about Twitter at first but it kind of took off, and now I've got about 1800 people following me and a tremendous amount of traffic and comments or ideas for news stories and guests comes from Twitter. We probably get more useful stuff from there than from texts and emails.

Do you think other BBC outlets should use it more?

Yes, but you've got to do it right. The potential is huge if you make it work for you and you get it right. It's all about being the person you are but in 140 characters, and people either like you or they don't.

You seem to have mastered social media but are you naturally social?

Not hugely, no. A lot of people in radio are hermits really. There's a need to be liked and all you have to do is be someone's mate for three hours. You put your life on the air and people feel they can call and talk about absolutely anything, daft or serious.

What did you want to be when you grew up?

I didn't have any real idea, I just wanted to get out of school. Without any particular ambitions I stumbled into radio and 30 years later I'm still here.

How did you get started in radio?

I worked on university radio and when Coventry's new commercial radio station came looking for people to join I said yes and stuck at it.

What is it about radio that you really like?

It's fast, it's immediate and it's intimate. You're talking to one person all the time and it has the possibility of making a difference. We encourage and celebrate people who make a positive difference to their lives and to other people's. I guess we try to make the world a better place at 12 noon than it was at 9 that morning.

That's very optimistic isn't it?

Most people are mostly good, most of the time. That's the standpoint we start from, and we use the phrase 'hats off to humanity'. We're fed up with negative whingeing attitudes, they make the heart sink. So we're upbeat, positive, celebratory and glass half full. This doesn't mean we're blinkered or Pollyanna about what the world's actually like, but we just like to celebrate other people who are doing good things.



PHOTOGRAPH: PAUL ELTON

JIM HAWKINS

MID-MORNING PRESENTER, BBC RADIO SHROPSHIRE

Where do you find these people?

All over the place. Every week I sit on a bench somewhere for an hour and all sorts of people come and talk to me and I record it. I once had a 19 year-old Mormon missionary on his first ever visit away from home and as he was trying to convert me I was trying to ask him questions.

What makes good local radio?

A sense of community and being part of it. It's a two-way thing with the people that you serve and remembering that you do serve them. Putting the audiences first, caring about what they think, not just filling the slots in the appropriate way.

So what is 'Free For All Friday'?

We never set anything up for Friday mornings, everything comes in from listeners via phones, texts, emails and Twitter. So it's whatever people think we should be talking about, what's on their mind, what they want us to chase up, what they need help with. But most days the content of the show is, to a greater or lesser extent, user-generated.

Is being a good radio presenter a difficult skill to master?

I was really terrible when I started but have got the hang of it now. I was trying to sound like other people but it's all about being yourself. Don't try

to be a radio person, be natural, be the person you are.

So what does the real Jim Hawkins do when he's not on the radio?

On Wednesday afternoons I volunteer at the Severn Hospice. I work in the appeals department and host events for them. I am also a keen cyclist and photographer and I collect old radios.

How did you get into that?

I started off trying to track down the same HMV record player that mum used to own. Now I've got dozens of radios from the 1940s to 1970s, a couple of dozen tape recorders from the 1950s to 1970s, wind-up gramophones, record players, turntables, several hundred 78s dating back to the late 19th century and 500 of the first LPs released in the UK from 1950s onwards. It's all got a bit out of hand and I never did find an identical record player to mum's.

What are you really proud of?

This is my 30th year in the business and the thing that means so much to me every day is putting on my BBC pass. Every morning I put it on and I think wow, I work for the greatest broadcaster in the world and I'm so chuffed about that. I love it.

Interview by Sue Llewellyn

CV

Degree: Briefly studied English and American Literature at Warwick University before dropping out to work in local radio

First job: Pianist in a hotel restaurant

Career highlight: Winning a Silver Sony Award in 2002 for my show 'The Baldy Brothers'

Family: Oscar, aka 'Comedy dog', and two cats.

foreign bureau



JAMES COPNALL

CORRESPONDENT, SUDAN

THE URBAN SPRAWL OFTEN known collectively as Khartoum is actually three cities. Khartoum itself radiates out from the old British-built centre, past the airport and through posh new suburbs on tarmac roads that weren't there five years ago. You can sense the oil wealth in the thrusting 4x4s, even if most still travel in shared minibuses or three-wheeled motorised rickshaws.

To the north of the Blue Nile, a vast sluggish expanse of water, is Khartoum North, or Bahri. To the west, just past the point where the Blue and White Niles meet, is Omdurman, the most populous city in Sudan.

There is a real sense of living in a crucial moment of history

Sudanese are unfailingly polite. Every time I go for a jog, shouts of encouragement follow me: 'White man! Good! Welcome!' When Sudanese offer greetings, in English, it is often

in a charming rush: 'How are you? Fine?' with no pause between the sentences. But the hospitality cannot hide real problems. For four decades in the half-century since Independence, the Muslim North and the non-Muslim South have been at war with one another. The splits are over religious, cultural, ethnic and ideological differences – as well as the neglect of the desperately under-developed south. Southerners, including the millions in Khartoum, bitterly resent the form of Sharia law in force in the north, in which alcohol is illegal and wearing 'indecent clothing' in public is punishable by up to 40 lashes.

In January 2011 the South will vote on whether it wants to be independent.

Another civil conflict continues in Darfur. Although the fighting has died down, more than two million people are still displaced.

Covering those stories isn't easy. A travel permit is needed for Darfur, and that depends on the authorities' mood. In the South, which is run by the Sudan People's Liberation Movement, and where everyone seems to listen to the BBC, the issue is logistics. Jonglei state is the size of Bangladesh but has only 50 kilometres of roads usable all year. This year more people have been killed there, in inter-ethnic fighting, than have died in Darfur, says the UN.

The challenges are huge – and there is a real sense of living in a crucial moment in history. As the country builds past Darfur peace talks and next April's elections, the first since 1986, towards the referendum that could result in a new country being born, it is a fascinating place to be based.

green room

THE ARIELATOR

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



UPSIDE Sometimes working at the BBC can have unexpected benefits. For ba **Panna Mawji** this now includes being personally invited to the London residence of the 'Mozart of Madras', composer and musician AR Rahman.

The unlikely friendship began in February 2008, when Asian Network secured an interview with Rahman. When the team arrived, the first thing Rahman said was, 'Are you Panna Mawji?' Panna wasn't there, but the composer sung the ba's praises, admiring her persistence in securing the interview and her genuine manner. This month, a year later, Rahman sent Panna an email saying he was in town for two days and happy to do another interview, but on one condition – that she was there this time. 'AR Rahman is the greatest ever legend to over a billion people in India and they would do anything to catch a glimpse of him,' says Panna. 'And here he was expressing his desire to meet me – I was humbled and speechless.' She and presenter Gagan Grewal took up the invite, and the interview went out on Asian Network's AR Rahman day last week. 'He was a great host,' remembers Panna. 'He even introduced me to his wife.'



DOWNSIDE *Snow Watch* host **Chris Packham** has had to censor himself because he fears for his job. Packham told the Sun last week that he had signed a deal

to continue fronting the *Watch*-branded nature shows for another two years, but joked, 'That's if I don't do anything to blow it. So I think I'll lay off panda-bashing for a while.' He wasn't referring to an outlawed sport enjoyed only by the super-rich in deepest China, but to his somewhat controversial suggestion that pandas should be left to die out because they've 'gone down an evolutionary cul-de-sac'.

EARWIGGING

OVERHEARD AT THE BBC

...Can you make that monkey clap to the music, please?...

...'We need a volunteer for going to Cardiff. Anyone?' 'I can go as long as I can come back'...

...This dump of yours is noisy and smelly...

...I just don't think North of Watford is for me...

...Call me so I can flirt with you...

...I was dreading carrying me double yolkers down the road...

...Can I un-pop your balloon?...



Capturing the ice age



'STONEHENGE! Where the demons dwell, where the banshees live and they do live well,' Spinal Tap famously sang of Britain's most iconic prehistoric rock arrangement. But while it may be a damn good song, the band sadly failed to provide much well researched information about the monument other than asserting that it's a place where 'a man's a man,' and 'children dance to the pipes of Pan'.

So thank the horned one for new BBC Two series *Stonehenge Britain*, which will tell the story of pre-historic Britain from the times of the earliest nomadic hunters through to the Romans. The team planned to start shooting with presenter Neil Oliver in the Spring, but due to the snow they tore

up the schedule and began right away.

'It was an opportunity too good to miss,' explains series producer Cameron Balbirnie. 'How else could we transport Neil into the sub-arctic world of ice-age Britain?'

The team duly mobilised through the blizzards to Wiltshire to get the shots. 'Freelance cameraman Pat Acum promised that his mother of a 4x4 could make it through anything,' says Cameron. 'But director Simon Wincombe wasn't quite so certain of production's people carrier.'

The shoot was deemed a success, providing an unlikely start to production on the new series. We just hope they didn't rope in any poor extras in loincloths.

SEE INLAY FOR DETAILS

SENIOR NETWORK producer Annette Bartholomew is in the album charts – without singing a note. She features in the sleeve notes of the latest Enya compilation, thanked by the singer along with a host of famous folk. 'I was stunned at being mentioned and didn't expect it all,' says Annette. The multi-million selling star and producer first



met in 1989, when Orinoco Flow was in the charts. Annette interviewed Enya for Radio Guernsey and the two kept in touch. 'I directed Enya singing in Gaelic a few years later for BBC Television. It was fun but challenging to be directing in a different language,' she says. Thankfully Enya had written the lyrics phonetically...

Win The Boys Are Back the book

IN 2001 journalist Simon Carr published his debut novel, *The Boys are Back In Town*, a moving yet humorous account of life as a single father following the death of his wife. Now the critically acclaimed book has been made into *The Boys are Back*, a film starring Clive Owen which charts his successes and failures in reconnecting with his two young sons. The film is out on January 22, and we have five copies of the novel to give away courtesy of BBC Films. To enter to win one, tell us which newspaper

Simon Carr is currently a parliamentary sketch writer for. Email ariel competitions by January 25.



WE HEAR THAT... NEWS FESTIVAL SPECIAL

DAVID DIMBLEBY revealed that he'd never been to a training session at the BBC because he was a freelance. 'I don't bother with all that,' the maverick told Emily Maitlis when discussing his broadcasting career. Not so – a mole tells us Dimbleby did, in fact, attend the Safeguarding Trust course and rather relished 'being around all the young people...who weren't at all respectful to him'.

SEPARATED AT birth: the BBC's new arts editor, Will Gompertz (right) and Bill Nighy.



SOME ENTERTAINING badinage between Prince of Darkness Peter Mandelson and *Politics Show* presenter Jon Sopel: 'Did you deliberately put me in a shaky, unstable seat?' asked Mandy. 'I feel like I'm going to fall on to the floor.' 'Ah, but you'd pick yourself up again, wouldn't you,' Sopel quipped, without skipping a beat, as the secretary of state smiled benignly. 'And that's why you get your vast salary.'

MORE FESTIVAL revelations from David Dimbleby: he used to write Margaret Thatcher's name at the top of his notes because he was prone to forgetting her name mid-interview, and – unhelpfully, for a host of *Question Time* – he 'finds it difficult to stop people talking'. Clearly not a natural tweeter, he was still delighted that the controversial Nick Griffin *QT* had been the world's most tweeted subject on Twitter the next day. His son-in-law had culled a few gems for his amusement, Dimbleby said, including hero-grams from three fans who separately tweeted: 'I'd like to have DD as my grandfather...I want him for my husband... I want him to have my babies.' Would never have happened to Robin Day.

Win Investigative Film Week tickets



THE CENTRE for Investigative Journalism is hosting London's first Investigative Film Week from February 2 to 6. Taking place at City University, the event will showcase six of the best investigative films and

follow each with a Q&A session with the film-makers. Films on offer include the UK premiere of Gunter Wallraff: *Black on White* (pictured) and a screening of *Panorama's Undercover Nurse*. We have a pair of week long passes to the festival to give away. To enter to win them, answer this question: In April 1957, *Panorama* screened a special programme about the harvest of what crop? Email ariel competitions by January 25. tinyurl.com/cijfest