

ariel

THE BBC NEWSPAPER
'WE CAN DO A WHOLE
LOT BETTER':
LUCY ADAMS ON
RESULTS OF HR SURVEY
Page 10

On a scale of zero to 120 feet...

◆ **HOOVERMAN**, aka inventor/presenter Jem Stansfield, inches his way to the top of the BBC White City building with the aid of only a pair of home-made vacuum gloves. The strictly 'don't try this at home' experiment features in BBC One's new science series *Bang Goes the Theory*, which started its run this week.

PHOTOGRAPH: MARK BASSETT



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Guest contributors this week

BILL THOMPSON leans towards the trend of multimedia multi-tasking
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JEMMA HARDY of BBC South gets fired up on attachment to the green team in London. Page 14

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**NEED TO KNOW** THE WEEK'S ESSENTIALS**Salford site for the BP garden**

◆ **THE BLUE PETER GARDEN** will definitely move north when BBC children's relocates to Salford, the BBC has confirmed.

Unveiled by presenters Peter Purves, John Noakes and Lesley Judd in March 1974 the garden was designed by *Gardeners' World* presenter Percy Thrower. It started life as a working vegetable garden but five years later was redesigned to incorporate an Italian sunken garden, complete with fish pond.

In 1979 the team commissioned a bronze bust of *Blue Peter* dog Petra from 'Guy the Gorilla' sculptor William Timym. For many years the bust stood outside Television Centre but when the building was extended in 1984 Petra found a new home in the garden. George the Tortoise was interred there following his death in 2004.

In 1983 there was a national outcry when the garden was vandalised – plants trampled, flagstones hauled up and stonework smashed. Several fish died after oil was poured in the pond. The culprits have never been caught.

In 35 years the garden has been home to three time capsules. The first, assembled in 1971 and the second in 1984 were both unearthed in 2000 as part of the millennium celebrations. A third capsule was buried that same year and will be reopened in 2029.

The garden is used by other programmes and BBC Breakfast broadcasts the weather from there every morning.

◆ **THE BBC TRUST** has made it clear that they want the BBC One schedulers to look again at running the next series of *The Apprentice* in the run up to a general election, with its star Alan Sugar now fulfilling his new role as Labour peer and Gordon Brown's enterprise champion.

Even though it found there was no conflict of interest nor breach of BBC guidelines in Sugar's dual role, the trust decided that the approach of a general election, possibly before May, increased the sensitivity of that position. *The Apprentice* is normally screened from March onwards.

Any final decision – which would also affect scheduling of *Junior Apprentice* – would be for the BBC executive to make.

As a matter of course, the BBC reviews all of its schedules to ensure that output is suitable for transmission during the period before an election. The corporation said that if polling day is announced in the first part of 2010, the executive would bear the trust's view in mind.

The trust clearly disagreed with complaints made by shadow culture secretary Jeremy Hunt, that Sugar's government appointment – of itself – put BBC impartiality at risk. Chairman Michael Ly-

Percy Thrower revisits the garden in 1980 with *Blue Peter* presenter Sarah Greene



ons was however critical of the executive over an appearance by Sugar with the children's secretary Ed Balls at an event to promote apprenticeships. Lessons should be learned from that for the future, Lyons said.

◆ **ORIGINAL UK-PRODUCED** children's programmes have taken a big hit in the last four years, new Ofcom research shows, with commercial PSB channels spending 70 percent less than they did in 2004 and BBC spend down by a fifth.

The third annual Ofcom report on PSBs also highlighted cuts in nations and regions news investment over the period – down 15 percent for BBC services and 25 percent for commercial Channel 3 licensees. Spending on network news across the BBC, ITV, Channel 4 and Five also fell by 13.5 percent over the four years.

Overall, the main PSB channels spent almost 15 percent less on original UK programmes – down from £3bn in 2004 to £2.6bn in 2008. Total hours of UK original content broadcast by the main channels fell by three percent to 33,177 hours a year.

The good news was that, over the last two years, audience appreciation of the public service broadcasters has actually increased, in terms of quality, trustworthy news and coverage of big national events.

BBC One retained its core strengths, Ofcom reported, and BBC Two continued to be rated highly. Perhaps more interestingly, audience opinion of BBC Three and BBC Four has strengthened since 2007, with regular viewers rating the PSB characteristics of the digital services as highly, or even more highly, than the main channels.

OLYMPIC SCREEN TEAM TAKE LEAVE OF THEIR SENSES

by **Bren O'Callaghan**,
manager **Big Screens**
Liverpool & Edinburgh

IT WAS WITH CAUTIOUS OPTIMISM that I approached London 2012 open weekend, having nursed not one but two new commissions for the BBC Big Screens in Liverpool and Edinburgh.

Places of Public Resort is a giant interactive video jukebox in Liverpool's Clayton Square and the first BBC project to receive an Olympic Inspire mark – the gold medal of the Cultural Olympiad. Didn't you hear the starting pistol? It went bang a year ago...

At the weekend the video juke-

box featured vintage BBC news reports donated to the North West Film Archive at Manchester Metropolitan University. They included Morecambe & Wise judging a bathing beauty contest and curly-permed teens at a travelling fair spinning manically to the blare of Blue Monday.

Shoppers immediately grasped the voting interface, stepping into hotspots and using hand movements to scroll between clips.

Once satisfied, I could leave it to run unattended as I was off to Scotland, where, with the indispensable help of the screen team, we unveiled Scratch'n' Sniff Cinema Presents Gregory's Girl.



In a collaboration with culinary event company Bompas & Parr, free numbered cards were printed with eight mystery whiffs to com-

NEWS BITES

JOHN SIMM will return as The Master, arch villain time-lord and sworn enemy of the Doctor, in David Tennant's final episodes of *Doctor Who* this Christmas.

THE GUIDELINES for handling royal deaths have been updated and placed on the news site on Gateway. They can be found via the following link: <http://news.gateway.bbc.co.uk/obits>

BBC RUSSIAN has opened its radio archive of key historical moments covering nearly half a century. The collection features a recording of Alexander Solzhenitsyn reading his seminal work *One Day in the Life of Ivan Denisovich*.

RADIO 3's Free Thinking festival will be in Gateshead from October 23-25 and speakers include Tanya Byron and Ken Livingstone. The weekend of free cultural events includes specially commissioned radio drama, panel debates, talks and workshops.

WOMAN'S HOUR presenter Jenni Murray has received an honorary degree of doctor of letters from Brunel University, west London. At the graduation ceremony she advised new graduates not to be afraid 'to start at the bottom'.

ONLY MEN ALOUD, winners of BBC One's *Last Choir Standing* contest, will perform at the BBC Proms In The Park in Swansea on September 12, BBC Wales has announced. The BBC shop at TV Centre has tickets for the London *Proms In The Park* event at Hyde Park on September 12. Tickets are £25, staff price £20.

BBC WORLDWIDE has announced a licensing agreement with Shine Television to manage the *MasterChef* brand in the UK and Ireland. The three year deal include live events and publication of branded books and website.

BBC SWITCH is going on the road. From August 2-7 Switch DJs Annie Mac, Nick Grimshaw and Aled Haydn Jones will be appearing at club nights around the UK.

Off-air community action can help pave the way in Salford

by Claire Barrett

Targeted outreach activity will raise the profile of the BBC in the north of England ahead of the move to Salford, believes Alec McGivan.

More strategic and effective use of off-air projects such as BBC Blast and Your Game – aimed at disadvantaged young people – can help give the BBC a foothold in some of the harder to reach northern communities ahead of the 2011 relocation, said the head of BBC Outreach.

‘By the time we open the Salford offices, we want a more intimate relationship with the local and wider community. We want people to see real value from the move, but it takes time to build that kind of rapport.’

Speaking to Ariel following last week’s publication of the BBC corporate responsibility report, McGivan

said that significant volunteering opportunities would be established for staff heading for Salford. ‘We want to maximise existing goodwill through a range of volunteering packages – whether helping a charity make a video or working with young people.’

Volunteering was an effective way of getting familiar with the community and its issues and of bringing people back into the BBC, he said.

The report represents a ‘snapshot’ of the off-air activity over the last year to connect with audiences – ranging from BBC School Report,

which involved 10,000 school children on one day, and 25,000 over the year, literally making the news, to the Accessibility for All project which improved access to the web for disabled people.

But it was a genuine report, insisted Yogesh Chauhan, chief adviser, corporate social responsibility: ‘The facts and figures are accurate and robust and also reflect where we’ve not done so well.’ Like the environment, where in the first year of a five year strategy, the BBC improved its waste and recycling but fell short on its aspirations for energy and water use.

A priority for next year, there will be high profile, quarterly awareness campaigns to get staff on board, and greater focus on environmentally sustainable programme production. ‘We’ll be looking at things like low energy lighting and the movement of workers – where programme quality will not be affected,’ said Chauhan.

It was also a year of impressive fundraising effort: ‘£116m was raised which is staggering, considering the economic climate. It’s a reflection of the trust people have in the BBC.’

Raising money would remain a priority next year, Chauhan added, when the BBC Wildlife Fund and Sport Relief would join Children in Need among the high profile campaigns. ‘And every penny will be accounted for,’ he insisted.

See the report at <http://www.bbc.co.uk/outreach/index.shtml>

Thames river rescue squad

Among the opportunities offered by the BBC’s connect and create initiative are bespoke team challenges, allowing colleagues to work together and with outside bodies to give something back to the community. For instance, chief operating officer Caroline Thomson and her operations group team have been cleaning up the Thames shoreline recently, with the Thames 21 charity.



Bank deposits: Caroline Thomson and Peter Farrell, head of legal affairs in property, get stuck in to clean up the Thames foreshore at Hammer-smith.

PHOTOGRAPH: ANNA GORDON

New film probes rape case in light of retrial law

by Sue Llewellyn

A BBC One documentary to be shown this week revisits the case of a horrific attack on an elderly woman 12 years ago.

And the BBC has won the right in the House of Lords to name Wendell Baker, the man accused of the rape of Hazel Backwell at her home in east London in 1997.

When the case came to court at the end of the 1990s, DNA evidence was deemed inadmissible and Baker was acquitted of rape and burglary.

But the House of Lords later ruled that the DNA evidence should have been admitted even if it had been wrongfully obtained, and in 2005 the 800-year-old double jeopardy rule was swept away in England. Until then anyone found not guilty could never be tried again for the same crime. Now, though, people may be retried if the offence is serious enough and the new evidence suitably compelling. Two cases have so far been retried.

Cameraman attack

Richard Bilton, presenter of the documentary, which has been made by Mentorn, has told Ariel: ‘It was a truly awful crime. Wendell Baker never faced justice, the jury never got the chance to see the DNA evidence, and we believe that this could be the basis for a retrial under the double jeopardy rule.’

He continued: ‘We tracked Baker down to talk to him and he attacked the cameraman with a stick. We hope our documentary leads to a thorough re-examination of this case and a bit of justice, even after her death, for Hazel Backwell.’

Double Jeopardy, 10.35pm. July 30, BBC One.

Holst archive on air

Rare footage giving an insight into the life of Gustav Holst, composer of *The Planets*, featured on various BBC outlets last Friday, thanks to BBC Gloucestershire reporter David Bailey. The films include interviews with Holst’s daughter Imogen and a number of other composers, including Michael Tippett, who died in 1998. A tip-off led Bailey to the archives of the Holst Birthplace Museum in Cheltenham, where he found the footage, shot as part of an unfinished filming project on Holst during the late 1970s.

Kavanagh takes top job at CBBC

Damian Kavanagh, head of planning and scheduling for daytime and an exec producer on programmes such as *Escape To The Country* and *Hospital Heroes*, has been appointed controller of CBBC. He will take up the role, initially on a 12 month attachment, later this year.

He replaces Anne Gilchrist who is joining BBC Vision’s comedy department as creative and business director after deciding not to relocate with children’s to Salford.

Kavanagh will oversee all programmes and multiplatform com-

missioning for the CBBC channel and two dedicated blocks on BBC One and BBC Two.

● Owenna Griffiths took over on Monday as editor of *Newsround*, succeeding Sinead Rocks who has moved to current affairs as an exec producer.

Deal opens way for BBC video on newspaper websites

by Sally Hillier

The BBC has taken its partnership ambitions to a new level this week, announcing that it is to share some of its online video news content with leading newspaper websites.

The radical development means that The Daily Telegraph, Guardian, Independent and Daily Mail – the titles with the largest online readerships – will become the first to feature certain BBC video news on their sites to complement their own material.

They can start doing this with immediate effect; later other newspapers are expected to follow suit.

They will be able to choose material in a number of key subject areas that has been already generated for the BBC and published on BBC online. The subject areas are:

- UK politics
- business
- health
- science/technology

These genres have been chosen on the basis that they 'represent a good cross-section of the public service news output on BBC online'.

As a public service, the clips can be embedded without charge. There is no intention to extend the range of content to genres such as entertainment news and sport news.

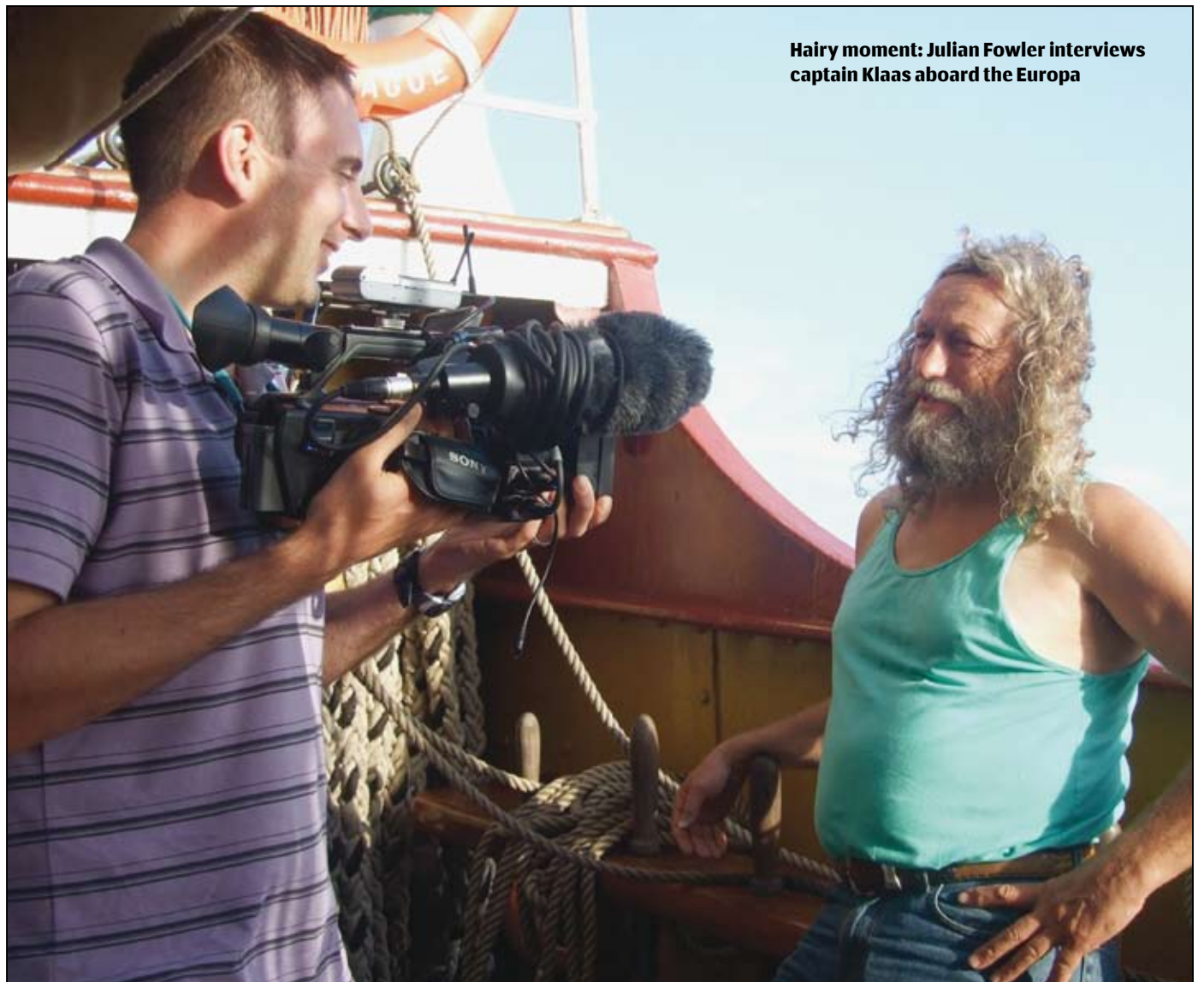
All content will have clear on-screen branding, with link-backs to BBC online. The corporation is not making available either 'white-labelled' content (which third parties could brand as their own or editorialise), or 'bespoke' material.

'The way the public is consuming audio and video online is changing,' says deputy director general Mark Byford.

'Audiences are increasingly expecting news content to be available wherever they are, rather than always having to navigate to destination sites. We hope this wider distribution will extend audience reach to BBC content. However, we are only providing material already produced on [our] news website and restricted to certain core public service genres.'

Emily Bell, director of digital content, Guardian News & Media, notes: 'We're always keen to give our online users as much information and content as possible to help them explore news stories, so we're delighted to be collaborating with the BBC on this initiative.'

Meanwhile, the BBC Trust is considering fresh proposals drawn up by management as an alternative to the local video plans that the trust rejected earlier this year.



Hairy moment: Julian Fowler interviews captain Klaas aboard the Europa

Tall stories from Atlantic challenge

By Peggy Walker

An astronaut has twittered from space (kind of – he sent an email back to ground control who posted it on his behalf) and BBC Newsline reporter Julian Fowler has been twittering from the Atlantic ocean, which is still pretty good going. Fowler is on board the Europa heading for Belfast from Halifax, Canada.

The BBC Northern Ireland reporter is taking part in the Tall Ships Atlantic Challenge. He is the only journalist among the

crew and has been sending back video and audio reports, as well as updating a blog and his twitter page.

He has described seeing seals and whales off the bow, and stunning sunsets over the stern, as well as 'a night sky full of galaxies and shooting stars'.

He has also found time to finish writing his best man speech which he was due to give but will now have to record onto dvd as he will be mid-Atlantic on the day of the wedding. 'Bad timing or what,' he tweets.

'It is challenging enough getting to

grips with being at sea, but broadcasting live from the Atlantic is something else,' he says. 'A lot of BBC broadcast engineers have helped to ensure that the technology works, but they are on dry land and not being thrown about by waves. If the pictures are green it might not be the satellite link playing tricks with the colour!'

Read and watch additional reports, blogs and photographs on the BBC Newsline website, and follow Julian's progress on Twitter: @bbcjulian <<http://twitter.com/bbcjulian>>

Trust assesses latest details on Canvas

Additional information about Project Canvas has been published by the BBC executive, in response to a request from the BBC Trust.

Canvas, regarded as a critical part of the BBC's contribution to building digital Britain and scheduled to launch in 2010, is the proposed joint venture between the corporation, BT and ITV to bring

catch-up from the pc to the tv set via broadband.

After a seven-week initial consultation, during which it received more than 800 submissions, the trust announced in June that it had decided to delay a decision about the project until management had supplied more details.

Now the executive has come forward to say that it

plans to work on platform specifications with industry partners, including the Digital TV Group (DTG).

It has also provided the trust with details about governance arrangements and the use of editorial controls. As for the EPG (electronic programme guide) it intends that this will be customised, to make it easier for people to navigate their

way around. Over the coming weeks, the trust will assess and analyse the further information and take comments from interested parties. This consultation period will last until the end of August after which the trust will publish its provisional conclusions.

It is hoped that a final decision on Canvas will be made by the end of the year.

No gift sets but plenty of hotel bills among chairman's expenses

Rail fares and hotel bills accounted for the bulk of the £19,116 claimed by Michael Lyons, chairman of the BBC Trust, in six months.

Between October 2008 and March 2009, he claimed £9,616 for accommodation with a further £5,379 spent on rail fares. Lyons lives in Bir-

mingham and commutes to London, and by its nature his job entails a substantial amount of travel and overnight stays.

His entertainment bill, though, was a relatively modest £662 externally and £118 for internal entertainment (for BBC staff members).

The chairman's costs incurred while carrying out duties for the corporation were revealed last week by the BBC Trust as part of its commitment to transparency and openness.

The second highest spender among the trustees between October 2008 and March 2009 was Ali-

son Hastings (£12,762) followed by Jeremy Peat (£11,654), the trustee for Scotland.

At the opposite end of the scale Mehmda Mian claimed £859 and Anthony Fry a mere £249.

The Trust decided in April 2008 to publish trustees' individual expenses

on a six monthly basis. Trustees are expected to observe the 'the highest standards of propriety with respect to the stewardship of public funds and the governance of the BBC'.

The details follow the recent publication of expenses claimed by the BBC's senior executives.

TREADING ON THIN ICE

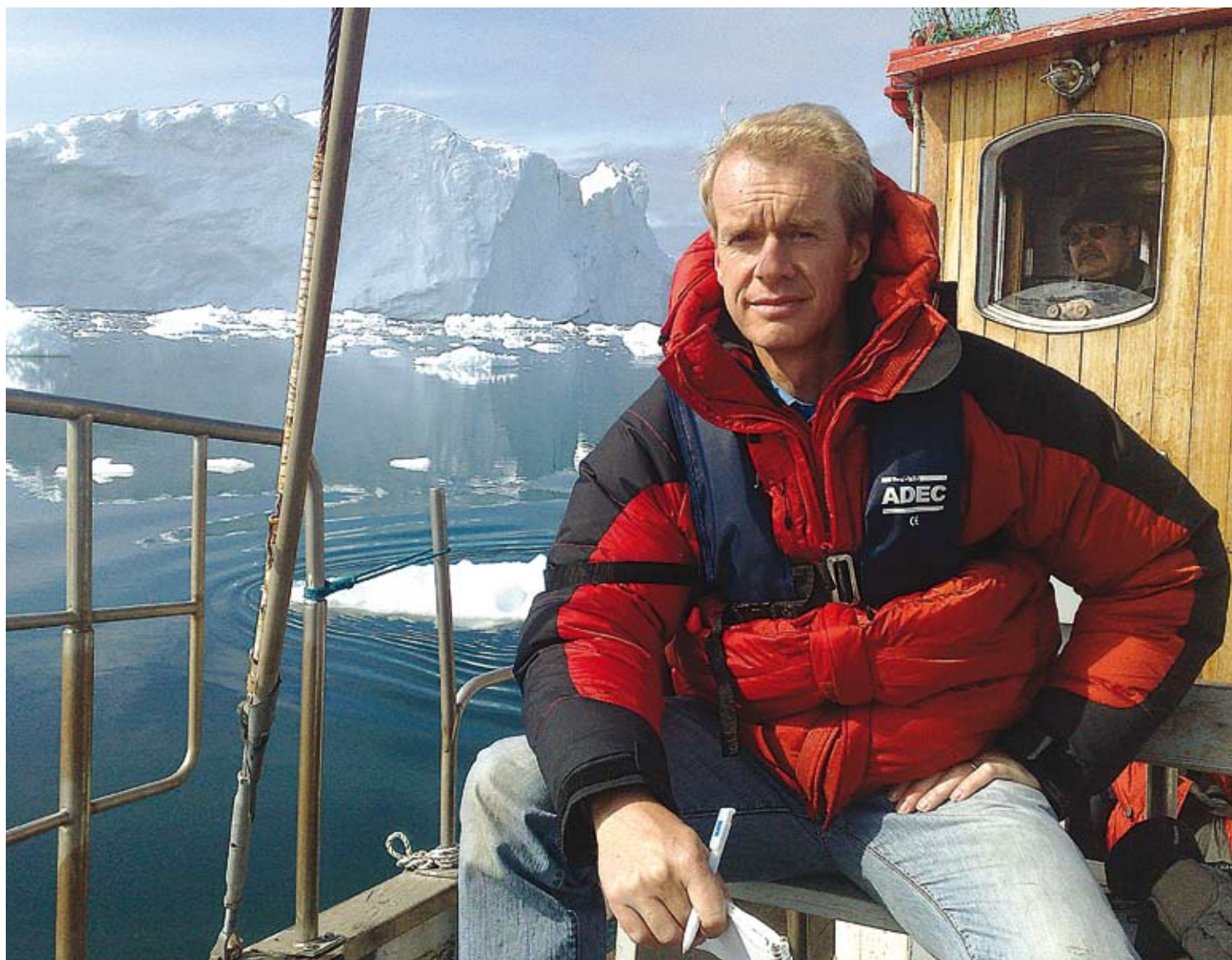
HARDtalk went to Greenland to get the cold facts on climate change, as presenter Stephen Sackur explains

IN THE LAND OF THE MIDNIGHT SUN a 2am wake-up call isn't greeted with a curse. This is not a Greenlandic proverb, but it should be. Having just returned from ten days of filming inside the Arctic Circle I'm still buzzing with the energy gained from the pure air and dazzling summer light of the far north.

With producer/director Ian O'Reilly and camera woman Zoe MacDonald my mission was to give climate change the *HARDtalk* treatment... We'd been granted access to the world's environment ministers, gathered in Illulisat, western Greenland, for a 'candid' exchange of views designed to hasten a new international treaty on climate change.

But having done a series of rigorous interviews with the politicians striving to agree on emissions cuts we wanted more. So we took *HARDtalk* onto the ice. Which brings me back to the 2am wake up call. The early start was needed to get us onto a US air force flight from Greenland's main airport at Kangerlussuaq to the international science station known as Camp Neem. Neem is in the far north of the Greenland ice sheet. The only way in is to hitch a ride on a Hercules transporter equipped with landing skis. Unfortunately the first time we tried it the skis were never tested. Two and a half hours in the bowels of a rickety prop plane ended with the pilot apologetically announcing that the NEEM landing strip was fog-bound. We had to go back.

Michelin man: Stephen Sackur dresses for the job



Our second time around was more successful. We waddled out of the plane onto the two kilometre thick ice wrapped from head to toe in BBC-issue cold weather gear: Michelin-man coats, salopettes, furry boots and hats. We were equipped for polar conquest. Instead we discovered it was just one degree below freezing and soon beads of sweat soon began to form. Somehow it was becoming easier to believe in glo-

bal warming... and that was before we quizzed the world's top climatologists about the effects of rising temperatures on the northern hemisphere's most important mass of ice.

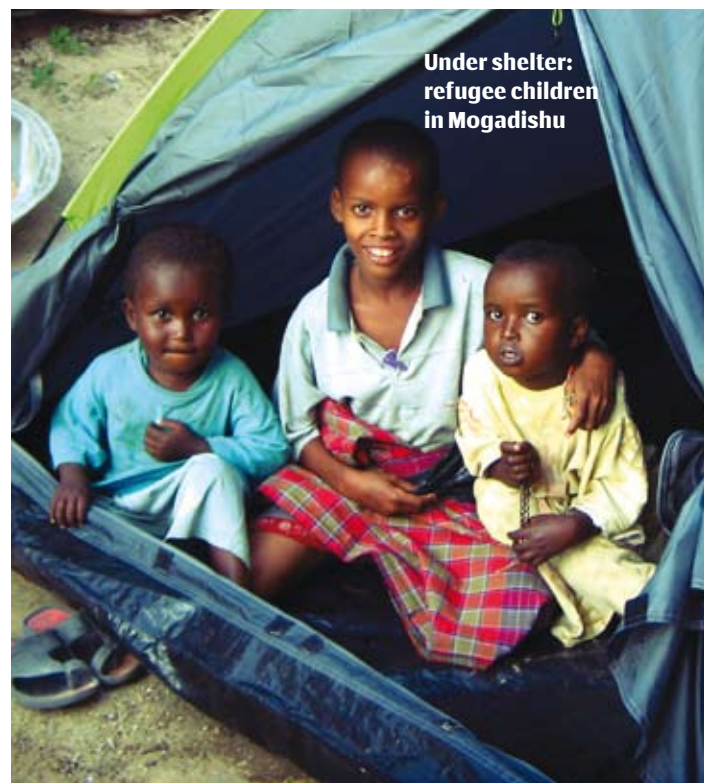
But in truth *HARDtalk* going on the road in Greenland was designed to be counter-intuitive. We wanted to report not just on the hard science behind all the talk of the 'melting' ice sheet, but also on the new opportunities that cli-

mate change may bring to Greenland. A longer growing season is a boon for Greenlandic agriculture. A reduction in the amount of winter sea ice makes for easier transportation and logistics; that is encouraging oil, gas and metals prospectors to intensify their exploration efforts in what could be the most resource-rich island in the world. In a vast territory with no paved roads connecting its sparse settlements, our

efforts to tell this story involved boat, prop-plane and helicopter.

It didn't always go to plan, and it wasn't always easy, but it was enormously rewarding to report from the planet's northern frontier.

The arguments about the scale and impact of global warming will continue, but Greenland already feels like a country coming in from the cold.



Under shelter: refugee children in Mogadishu

TENT AID: **HOW ONE DETERMINED WOMAN MADE A BIG DIFFERENCE**

by **Cathy Loughran**

WHEN SOMALI SERVICE journalist Kati Isse wanted to deliver 40 badly needed tents to homeless families in her native Mogadishu, the shipping costs threatened to scupper her one-woman relief operation. The charity dash was to provide shelter for some of the most vulnerable people displaced by Somalia's civil war.

'I'd bought as many of the lightweight £15 tents as I could afford, but the cost of transporting them was beyond me,' says Isse, who was inspired to help after hearing Somali service broadcasts about the plight of children dying for lack of shelter in seasonal heavy rains.

Fortunately a businessman friend, Abdirishid Duadi, was travelling to Hargaysa,

Somalia's second biggest city. He persuaded a plane-load of fellow passengers on a flight from Gatwick to carry a tent each as hand luggage, having got airline company Daallo to agree. Heavy fighting meant that the tents were stuck in his Mogadishu office for a week before distributed them to 40 families.

Isse had previously sent \$1000 to the region for scarce plastic sheeting to shelter 200 families. The cost of such materials has now doubled in Somalia, as fighting between rival

militia has intensified around Mogadishu and more flee their homes.

'The families get tickets and come up to collect their sheeting when their number's called,' Isse says. 'They even dress up if they know local tv is going to film them. It makes you want to cry.'

Next year, she plans to be first in the queue when the organisers of the Glastonbury festival give away hundreds of abandoned tents to good causes. Meanwhile, she hopes to set up her own charity to organise more help to ease her country's mounting humanitarian crisis.



Kati Isse's big plans

cutting edge



BILL THOMPSON

Which way do you lean?

IN THE ONGOING DEBATE about how television will adapt to the digital age, a contrast is often drawn between the 'lean-back' attitude of a family watching *EastEnders* on the sofa and the 'lean-forward' position of someone hunched over their computer.

Long-form entertainment, documentaries and serious news programmes are, it is sometimes argued, best experienced from the semi-recumbent posture parodied in *The Royle Family*. Those of us who prefer the iPlayer, 4oD or itv.com are a minority, the sound of our Tweets merely amplified by reporters keen to exaggerate the impact of online viewing on established tv-watching habits. The iPlayer audience, although impressive, is certainly a small proportion of total tv viewing, and the actual numbers who engage with

online services around a show relatively modest compared to those who seem content to watch without blogging, messaging, twittering, updating Facebook or visiting programme websites.

I rarely watch tv without a second screen

But the division between lean-back and lean-forward is itself being challenged by a hybrid approach, common in my house. My kids and I lean back to watch tv from the sofa while also using a laptop, netbook or smartphone to surf the net, chat to friends or engage with the interactive elements of the show.

It's now rare for me to watch any television show without a second screen, although it can go to extremes. During the 2008 US presidential election I found myself using a desktop computer, tv and two laptops to keep up.

One interesting side effect of two-screen viewing may be that it encourages more people to watch their favourite programmes as they are broadcast, because that is when the community is active. This is also true if a show has online elements that are updated as the programme is broadcast in simulated real-time, like the news website that accompanied *Spooks Code 9*.

Getting the right sort of online services and content to support programmes is far from easy, especially as different audiences may want different things from the same show, but we should bear in mind Samuel Beckett's refrain from *Worstward Ho*: *Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.*

The BBC is far better placed to experiment and fail than the commercial sector. It is important that it is able to do so and that a culture of experiment and innovation is maintained, since the future of tv now relies on failing better, not getting it right first time.

Bill Thompson is a technology commentator



All ideas welcome

Beat the bullies: Fergus Crow from the National Children's Bureau with senior content producer Hugh Garry and facilitator Naomi Luland work on Radio 1's anti-bullying campaign

Suffering a creative block? Trying to tell the same story in a fresh way? It's time to call on the creative network...

by Sue Llewellyn

TUCKED AWAY in an eerily quiet corner of White City is a tiny department: part of the newly created BBC Academy, creativity and audiences is a small cluster of six desks, home to the BBC's creative network.

It may look unremarkable, but if you're stuck for ideas the network can almost certainly help. Using creative tools and techniques, the network tries to find inspirational solutions for programme makers suffering the deepest creative block.

'We can't claim credit for any of the big ideas,' creativity consultant Linda Cockburn says modestly. 'We simply facilitate them. For us it's not actually about being creative... in a weird way it's quite the reverse. The art is in designing and providing the stimulus, so that other people can have the big ideas.'

The network has around 40 members around the BBC, all of whom are trained as creative facilitators. Each must be willing (and able) to take time out of their normal day to run brainstorming or away day sessions when required.

Last week the creative network was asked to help Radio 1 devise a new anti-bullying campaign (main photo). But they've also helped *Working Lunch* to generate fresh ideas for the programme relaunch, run a comedy away day and worked on pan-BBC projects

like last year's Digital Olympics, which looked at how best to use resources in 2012.

Jason DaPonte, managing editor of BBC mobile platforms, is one of the network facilitators. With less than three years until the start of the 2012 games, he brought together mobile phone operators, handset manufacturers, the BBC and the mayor's office for the 'Mobile Olympics'.

'We wanted to get everyone in the industry in one place. The idea was to share ideas and see how we could work together, which has

helped us understand each other's ambitions for 2012,' he says.

Radio 1 producer Philippa Ayloott called on the network to help with its anti-bullying campaign. 'We needed to find a strong idea we could hang the campaign on,' she says. 'Having a facilitator made us much more focused; we achieved more in one hour than we could have in three and we came up with five really strong ideas. All we need to do now is develop them.'

Facilitators do not have to be experts in the areas they work on, but they must be able to look objectively at a problem. Often they just need to help people identify the right questions to ask, before they come up with answers to the wrong one. And because they occupy neutral ground, DaPonte promises that they are 'very dem-

ocratic' - everyone has their say, regardless of rank.

With a project as complex as the Olympics, they began by asking participants for a favourite memory: a race, an opening ceremony, anything to help ease them into the topic. People are often asked to bring something to the session which could be used as an icebreaker - from cds to Lego.

Good ideas, the facilitators stress, are not the sole preserve of development departments. Their sessions are designed to give people a chance to step out of the usual mindset and give free rein to their imaginations. And amazingly, in these budget-conscious times, the service is completely free.

Meet the team at their next open day on September 28.

Wu-How the winning idea

'**NINJAS** have protected their knowledge for centuries,' confides AP Andy Mosse. 'They were distracted by Hollywood in the '70s, but now they're revealing their secrets...'

Wu-How - Mosse's idea for a Ninja-led 'how to' show aimed at 16-34 year olds - won the internal 'Make your moo-ve' competition, a chance to submit a programme idea to BBC Three controller



Danny Cohen.

Mosse (above) had two weeks to work on an idea: runner Mike Bower helped with 'concept development' over lunch, and in a fortnight it had evolved from a 'slight-

ly flimsy' idea to the final piece, a slick blend of animated graphics and archive clips.

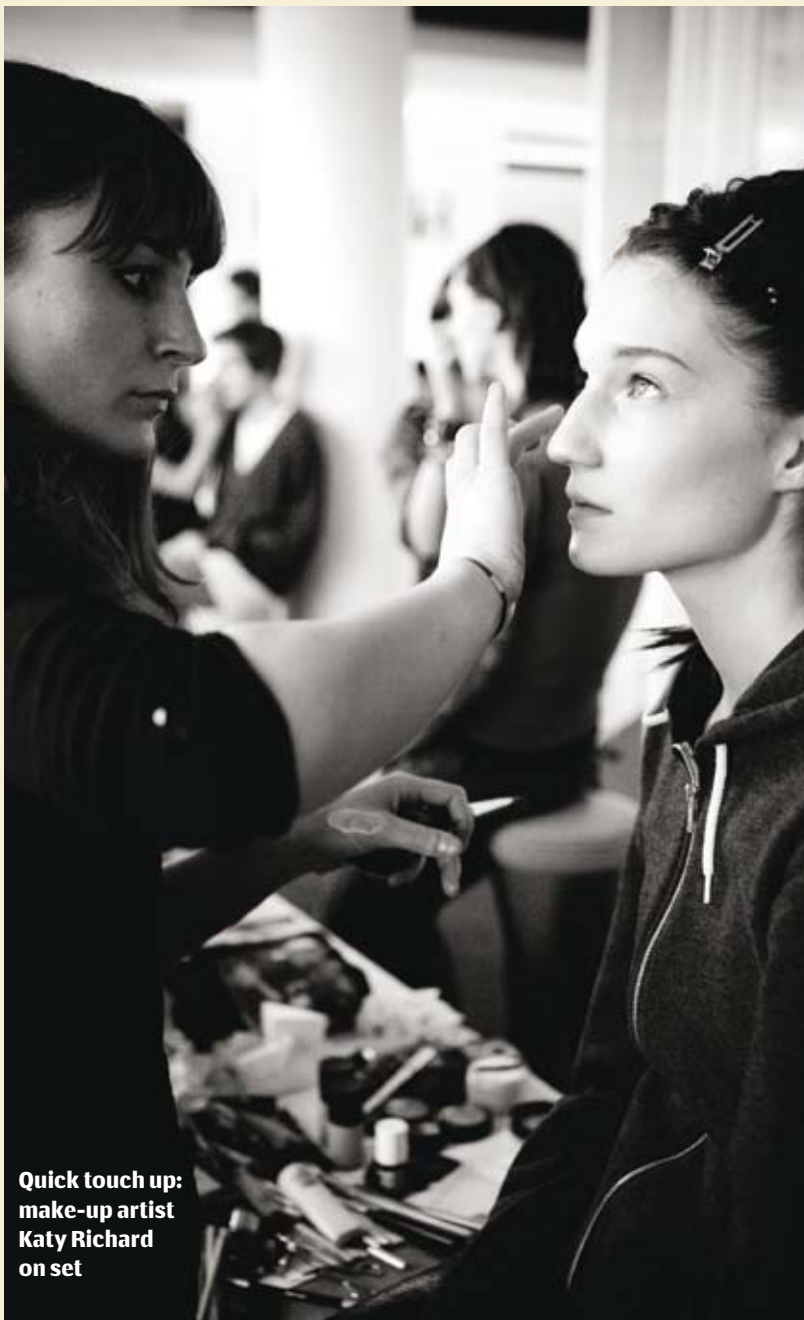
'There are lots of 'how to' films on the web, but we're assuming a certain level of base knowledge,' he says. 'We're showing people how to build invisible shelves and make sushi, not use scissors.'

But an idea that sounded good in the Bristol canteen also

had to sound good on the sixth floor of TVC: meeting Cohen and his scheduler felt a little bit like *Dragons' Den*. 'They really tried to unpick my idea - I don't think they were persuaded until they saw the taster clip. But it won, and the multi-platform commissioner thinks it could work well as a joint tv and online proposition.'

More on the competition at ariel online

DESIGN MATTERS



Quick touch up: make-up artist Katy Richard on set

Why young creatives are fighting to get a place on the BBC's scheme

by Laura Scarrott

WHETHER IT'S TEASING Peggy Mitchell's wig into coiffured perfection, or sourcing opulent velvets for the Pre-Raphaelites of *Desperate Romantics*, a skilled designer can elevate a kitchen sink drama into a Bafta-winning production.

It's that kind of talent that the BBC's design trainee scheme aims to nurture. From make-up artists to set designers, costume makers and webmasters, graduates like costume designer Natalie Humphries – nominated for a Bafta for BBC Four's biopic of Barbara Cartland, *In love with Barbara* – are much in demand.

And aspiring designers are banging on the door. This year, 1035 applied for 11 work placements in costume, make-up, set and interactive design. The successful ones begin their year long placements in October and will get to dip their toes in children's, comedy, drama, entertainment and online.

The scheme was set up ten years ago when the BBC shut down its in-house tv design department and became reliant on freelancers. It was a way for programme makers to maintain a relationship with the design community, and is now the only place where aspiring designers can go to get both training and hands-on production experience (BBC costumes and wigs closed last year).

The placements, which are part-funded by Channel 4 and Five and supported by Skillset, aren't restricted to BBC productions.

'We're providing training for the entire industry, so we want the trainees to get experience and make contacts outside the BBC,' explains Alice Skidmore, the scheme's coordinator.

'Because many of them will come back to work for us in the future, it's in our interests to ensure that their work is of a high standard.'

Ariel has caught up with some of last year's trainees (see panel).

Katy Richard, make-up trainee

Currently working on *The Thick of It* for BBC Two

I've just finished work on Margot Fonteyn, a film about the life of the ballerina, which was filmed at Alexandra Palace in London and Beaconsfield in Buckinghamshire. On a typical day I'd be on set by 6am preparing the lead actors, including Anne-Marie Duff, before moving on to the 20-30 extras playing ballerinas. For the rest of the day I was responsible for make-up changes and keeping an eye on continuity between takes.

It was a departure from my previous placement at a prosthetics company called Animated Extras, making silicone pigs for an abattoir scene in Guy Ritchie's new film, *Sherlock Holmes*.

I enjoy working on fantasy and science fiction as it allows me to be more creative and bring characters to life.

A few years ago I did work experience at a theatre and loved it so much I decided to study it at college. I started training in 2005 so it has taken a while to get where I am today. The scheme has been a fantastic opportunity and has fast tracked my career. When it finishes I'm hoping to work with some of the designers I've met on my placements, or do more trainee work.

Philip Brown, set trainee

Currently working on *Survivors* for BBC One

I used to be a set dresser on *Hollyoaks*, so I was keen to work on a different type of programme. *Desperate Romantics* was that. One of my tasks was to recreate the Royal Academy in the mid 19th century. I was responsible for 100 paintings which we had on loan. We recreated one scene a number of times so I had to remember their exact positioning. I'm working on *Survivors* at the moment and have been given an insight into the special effects used. The first series was filmed in Manchester and they relocated to Birmingham for the second, so we had to take pictures of both skylines and make sure that they looked the same on screen. The scheme has acted as a springboard for my career and provided me with security in a difficult climate.



Lex Wood, costume trainee

Currently working on *Gracie!* for BBC Four

I made a lot of contacts while studying for my BA in costume design. When I started the scheme a costume designer I'd met on work experience asked if I'd be interested in working on *Red Tails*, George Lucas's new film. It's set in World War II so I helped the designer source original garments and fabrics from the 1940s and make replicas, before we flew to Prague for the six month shoot.

I also worked on *The Supersizers Eat* – there were lots of period costumes which I loved, as I'm interested in social history. The programme had a small budget, so we hired in everything we could and made the rest of the pieces look outstanding. There were only two of us working on it and I learnt a lot.

Chris Maslin, interactive trainee

Currently working on *Project Canvas*

I'm designing all the channel icons for Canvas, a partnership project that will combine tv and broadband. My job is to make sure that they are clear and aligned when users flick through the pages. I also worked on the Radio 1 website redesigning the djs and shows page, which goes live soon.

When I left university I had the imagination and creativity to work in design but I didn't know how to apply those skills in a practical sense. I'm much more employable now.



Is your family as dull as Parky's?

by Sue Llewellyn

AS AN ARDENT FAN of *Who Do You Think You Are*, Michael Parkinson was delighted to get a call from the programme. Did he want to take part? Of course he did, although he pointed out that his own research had unearthed nothing of note in the Parkinson genealogy. Not to worry, they replied – everyone says that, but we always find something interesting.

Not this time. 'Six weeks later they phoned to apologise...my story was so boring they had to cancel the entire project,' Parkinson told Radio Times in an interview that was widely picked up by the rest of the press.

This set us thinking. If Parky's family was boring, what about the rest of us? A quick online appeal revealed a selection from the family archives of BBC staff.

PAULETTE EDWARDS at Radio Sheffield was 'quite excited' that her family wasn't boring like Michael Parkinson's. 'I think they might have been on the run. My mum and granny came from Jamaica and quite often the family would pack up and leave at the drop of a hat. They kept moving around and nobody knew why, but I'm so proud of them for making an effort to be unusual.'

HER SHEFFIELD colleague **Katrina Bunker** from the *Bigger at Breakfast* show volunteered a spot of scandal. 'My great, great grandfather George Pepperdine shot his wife on Lady's Bridge in Sheffield. In a public house. Rumour has it she'd been having an affair with the landlord.'

NOT WISHING to be outdone on the body count, 5 Live producer **Ian Shoesmith** came up with a horror story that made headlines. 'My wife's great, great, great grandma, Catherine Flanagan, was a serial killer who poisoned members of her family, including her own son, with arsenic from fly-paper back in the late 1800s. It was an insurance scam. Convicted along with her sister Margaret, the Black Widows of Liverpool were hanged following a huge public outcry.'

'To this day, the joke whenever we visit my mother-in-law's house is 'never try the soup'. I've seen pictures of the woman, and the resemblance to my mum-in-law is particularly striking.'

IF PARKY'S feeling hard done by, he can take comfort from *Working Lunch* presenter **Declan Curry**. 'My aunt is tracing our family tree back,' he told us. 'She has got as far as Glasgow tenements in the 1840s... and so far there's nothing remotely interesting.'

QUAY EVENT



PACIFIC QUAY was under siege last weekend as a pirate ship and a procession of rubber ducks was unleashed on the River Clyde. It was the annual Glasgow River Festival and BBC Scotland welcomed 10,000 visitors. They tried their hand at 'historical' news reporting (the surrender of Robert the Bruce) and produced radio plays on the life of William Wallace. The themed activities tied in with BBC Scotland's year-long campaign, *Scotland's History*, remembering the country's past. As well as running tours of the site staff offered face painting. 'This is the second year we've been involved in the festival,' says marketing coordinator Susie Miller. 'A lot of people turned up to work on Monday with blue fingernails.'

week@work

RESOURCE OF THE WEEK

AS SWINE FLU spreads, the UGC team in news has been mapping both the number of people affected and their attitude to the virus. The red markers denote users worried by the pandemic, the blue markers those who aren't concerned, and yellow people actually affected by H1N1. By clicking on the pins you can read their comments. tinyurl.com/newsswinemap



2020 VISION



The Jackson brood in EastEnders

IS YOUR PERCEPTION OF BRITAIN a little London-skewed? Do you shy away from inviting old people into your studio audience or (subconsciously) pick blondes over 'ginger' actors? Vision is running workshops around the country that it hopes will open people's eyes to diversity 'in its widest definition', says Daniell Morrisey, who helps run the diversity action group. 'We look at ethnicity and disability, but also socio-economic difference, geography, age and sexuality...' He stresses that the sessions aren't about box-ticking, but a genuine opportunity for everyone involved in programme making to question whether modern Britain is reflected in their output. 'We want everyone to contribute, irrespective of their role,' he says. 'If you're sourcing contributors, where are you getting them from? If you're involved in any aspects of storytelling, what narratives are you telling?'

The sessions, devised by the entertainment development team, are short and sweet. And if you think you know your modern Britain, you'll be put to the test – each session opens with a quiz, written by the *Weakest Link*'s chief question writer, Simon Magson.

Peter Salmon, director of BBC North, is encouraging everyone in Vision to go along. 'It made me realise just how much I don't know about our audience and the population in general,' he said. 'Everyone needs to look at diversity as a creative opportunity.'

The first workshop will be held in Birmingham on August 13. Visit the website for a complete list of sessions. tinyurl.com/twentytwenty

blogbites

What we've found while trawling the blogs this week

Monday

Are you confused by the swine flu advice? Later this morning the health secretary, Andy Burnham, will try to clarify swine flu advice to pregnant women and parents of young children after conflicting advice over the weekend caused confusion and concern. People's travel plans could also be thrown in doubt after British Airways and Virgin Atlantic said they want to ban people with swine flu from flying but doctors say the policy won't work. **Harriet Oliver, Radio 5 Live assistant editor** bbc.co.uk/blogs/fivelivebreakfast/

Tuesday

Dragons' Den on HD At one level *Dragons' Den* is a business show, about projects, profits and margins. Above all it is a blind dating show in which every blink and twitch and bead of sweat tells a story. In HD I felt I got the sticking plaster on the flying machines, every slight from as the Dragons reviewed their position, the wild desperation that flickered through contestants' eyes, the blankness as they realised that they were cornered. **Danielle Nagler, head of HD** bbc.co.uk/blogs/bbcinternet/

Wednesday

Panorama Producer Imprisoned Maziar Bahari (pictured), the Iranian filmmaker who worked with Jane Corbin on the *Panorama* film, Obama and the Ayatollah, that ran before last month's fateful elections, was arrested in Tehran on 21 June. His laptop was also taken by men who didn't identify themselves. Maziar is a film maker in his own right, with at least 10 films to his credit. **Sandy Smith, Panorama editor** bbc.co.uk/blogs/theeditors/

Thursday **Day 4 – Down on the farm** The latest location was revealed to me this morning as usual by Chris Moyles. From bridal shops, to making smoothies, then getting my legs waxed at the beauty salon to something completely different – shovelling cow poo. I'm finding it interesting travelling the length and breadth of the UK and seeing the variety of things young people are getting up to. **Greg James, Radio 1 dj** bbc.co.uk/blogs/gregjames/

Friday

Friday's quote of the day 'I'm probably 5ft 2in to 3in tall. But my hair does make a difference' - Amy Winehouse. The singer alludes to her iconic beehive while defending herself at her trial for assault, for which she was later acquitted. **Magazine Monitor** bbc.co.uk/blogs/magazinemonitor/

COMING UP

◆ **Dai4Films** is to make a 3 x 60 minute series following boxer Joe Calzaghe as he adjusts to life after boxing. **THE CALAZAGHE CLAN** was commissioned for BBC One by Judith Winnan, factual commissioning executive, and will be exec produced by Neil Davis. A transmission date is yet to be confirmed.

◆ **Controller of BBC Three Danny Cohen** and factual exec producer Harry Lansdown have commissioned **THE SEVEN AGES OF...** for BBC Three. The 3 x 60 minute series will look at three key events in women's lives: dating, marriage and pregnancy. Made by Renegade Pictures it will be shown in 2010 and exec produced by Victoria Watson and Alex Cooke.

◆ **THE SILENCE** will form part of more than 20 hours of new drama on BBC One next year. The 4 x 60 minute series about a deaf girl who witnesses a murder will be made by Company Pictures. An exec producer is yet to be confirmed.

SPEECH PATTERNS

◆ This week *Speech Patterns* is fostering peculiarity, idiosyncrasy, stubborn-mindedness – all tied together with some brilliant 'left-of-centre' thinking.

Before the shadow culture secretary picks up the phone, *Speech Patterns* isn't promoting a liberal agenda or contributing to a leftie 'monoculture' at the BBC – two accusations levelled at the controller of drama commissioning, Ben Stephenson (pictured), who suggested that creatives should engage in 'left of centre' thinking.

With his detractors determined to overlook the yawning semantic gap between 'left of centre' and 'left-wing', Ben issued a riposte, explaining that he often used the expression to encourage people to come up with ideas from a new perspective.

We reckon he should try 'left-



field next time....the worst that can happen is he's accused of inciting staff to make progressive house music fused with reggae in the manner of 'Leftfield' - famous 90s electronica pioneers.

WHAT TO WEAR

◆ **ALISON CRESSWELL** SENIOR ADVISOR, WHITE CITY

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

Dress from French Connection, shrug from M&S, glasses from Tiffany and necklace from Covent Garden. The jewellery is from all over but mainly Bolde and Wiley in Richmond.

Do you need to dress a particular way for work?

I try to be individual and when I'm training people I'm known to wear very high shoes - I'm not sure why.

Are you experimental in your style?

Very, but I have a low boredom threshold. I particularly love changing my hairstyle and colour.

Have you had any fashion nightmares?

I'm sure my friends would say yes but it's all about wearing something that makes you feel good. You can't get it right all the time but you can learn from your mistakes.

Whose wardrobe would you most like to rummage through?

The costumes from Priscilla Queen of the Desert. I love theatrical items – alternatively it would have to be Vivienne Westwood.



SPEAK EASY

◆ The political crisis in Honduras, pronounced **hon-DYOOR-uhss** (-dy as in duty; est. anglicisation) has featured prominently in the news. Below is a list of the key pronunciations you should bare in mind when covering the crisis:

- ◆ Ousted president Manuel Zelaya (pictured): **man-WELL sel-IGH-yuh** (-s as in sit, -igh as in high)
- ◆ Former speaker of congress



Roberto Micheletti: **rob-AIR-toh mee-tchell-ETT-I** (-tch as in church)

- ◆ Mediator and president of Costa Rica Oscar Arias Sanchez: **OSS-kar ARR-I-ass SAN-tchess** (-arr as in marry, -tch as in church)

For pronunciation queries contact pron.gateway@bbc.co.uk or 02 82277.

CHANGING PLACES



Bj **MATT COLE** (pictured) has been appointed the new Europe correspondent for the nations and English regions. He will replace **CHRIS MASON** at the end of the year... Executive producer in current affairs, **SAMANTHA ANSTISS**, begins an attachment as BBC Three commissioning

executive in September. Series producer **SAM BAGNALL** covers her attachment... Senior broadcast engineer **ADRIAN HUGHES** leaves BBC Oxford to become a production editor based in Hull.



Bob Hoskins in *The Street*

AI SCORES* audiences

THE THIRD SERIES of Jimmy McGovern's *The Street* is off to a strong start, building on the second series' closing AI score. The last episode in the second series scored an AI of 85 compared to 89 for the opening episode of the third series which also attracted 5.02m viewers (a 22.3 percent share). The second episode increased on this again with an AI of 90 and an average audience of 5.9m (a 22.5 percent share). Audience comments about the programme include 'well-acted and thought-provoking', 'gritty true-life drama' and 'BBC drama at its best'.

To access viewing figures and read audience comments on BBC programmes visit audiencesportal.com. * Appreciation Index

ONE MILE RADIUS

CAROLINE BOOTS, HEAD OF COMMUNICATIONS MIDLANDS, EAST AND LONDON

During the summer a trip to the beach (yes, beach) in Birmingham's Chamberlain Square is the perfect way to while away a lunch break. Complete with deckchairs, buckets and spades it's a must for all landlocked Midlanders. But if the hustle and bustle is too much you don't have to roam far from the Mailbox to find a more tranquil setting. The Peace Gardens, created in 1995, commemorate the 50th anniversary of the end of World War II. After a short stroll round the gardens you can stop off for cakes and a cuppa at the tea rooms at Birmingham Museum and Art Gallery.



Only 17 percent of people in the BBC are satisfied with the HR service they're getting, according to a staff survey. The new BBC People director who asked the questions sees plenty of room for improvement. Cathy Loughran reports

'THE INFRASTRUCTURE behind making content would, in an ideal world, be a silent enabler, but sometimes feels, as one production manager recently said to me, "like a process of programme prevention".

That was controller of production operations Sally Debonnaire, writing in Ariel seven months ago, about the back office systems and outsourced services that too often frustrate colleagues like hers, at the core of the BBC business.

Complex hiring processes, delays in payments and contracts and multiple forms and emails were some of the HR problems that Debonnaire and her teams – working with BBC People – were trying to tackle.

And her complaints resonated with dozens of colleagues across the corporation who shared their experiences with Ariel in 2008.

AN AMBITIOUS HR PLAN, Getting the Basics Right, has already simplified some day to day business – introducing emailable contracts, simpler checks before people are hired and automatic ending of contracts. There has also been good progress in speeding up payment to freelancers.

But if the results of a survey to test staff perceptions of HR at the BBC are anything to go by, there is still a way to go to persuade people in the organisation that the HR division is on their side.

The survey was launched last month by new director of BBC People Lucy Adams, just a few weeks into the job. Overall, more than a third (37 percent) of the 4,700 who took part in the online questionnaire said they were dissatisfied with the service from BBC People. Only 17.6 percent expressed satisfaction.

More detailed results will be published later, but the headlines show a predictably big thumbs down for red tape, no-can-do attitudes, unfriendly systems and a perceived lack of understanding of business needs.



PHOTOGRAPH BY MARK BASSETT

'We've been guilty of a one-size-fits-all service': Lucy Adams wants to double staff satisfaction rates

When it comes to HR, 'no can do' is not the right answer

Respondents were asked to rate statements on a sliding scale from one to five – the lower the score, the more negative the perception. On the scale of opinion between BBC People 'is overly bureaucratic' and 'keeps things simple' perceptions were mostly negative, registering a score of 2.1. An allied question – 'overly rule bound' or 'generates creative solutions' – produced the same result.

Only slightly higher (2.2) was the assessment of whether BBC People focuses on HR priorities or understands individuals' business needs.

On the 'computer says no' question (BBC People says 'you can't do that' versus 'how can we make this work?') – again, a pretty negative outcome of 2.4. This is the same swing towards 'makes my life harder' as opposed to 'is easy to do business with'.

The HR function was seen to be risk averse and too fond of jargon. Staff were neutral on whether or not BBC People adds value and on whether the people answering HR queries usually tell us what we want to hear, or give 'candid advice'.

The new HR chief is certainly candid about the feedback: 'Satisfaction levels are not great. This is a clear mandate for improving service delivery,' Adams told Ariel. 'My team was ex-

pecting some negativity but we're really up for making changes.'

On the plus side, the survey had a 21 percent response rate – much higher among managers, with 34 percent of grade tens and above wanting to have their say. Was she personally surprised by what staff have been saying?

'No. The clues were in the questions I was keen to ask,' she says. 'It appears that where the service is relevant and fit for purpose, it delivers well. But we're too often guilty of offering a one-size-fits-all service when this is a very complex organisation.'

IN HER SECOND MONTH in charge, she also suspects the BBC is guilty of responding to a crisis with measures that are 'highly compliant' but perhaps not appropriate long term.

Adams has already reversed the system whereby she had to approve anyone who was rehired after being made redundant. She would rather trust people in divisions to make that call and reduce layers of process, she says.

What else does she feel is most urgent to fix? 'Things that drive managers mad.' Adams cites the recruitment authorisation forms (RAF) that have to be filled in to give approval to hire someone. A pilot of a web-based system in news, which filled vacancies two

weeks faster than before, will now roll out to other areas.

Among other quick wins is a war on jargon: 'I think we should ban HR jargon – terrible words like "operationalise" and even our own "process simplification project": that just means "making life easier for managers".'

Longer term, she says, there are 'systemic' improvements to be made and her teams are having discussions with outsourced partner Capita and HR Direct about how the service they deliver can be made more relevant to individuals and teams.

THE SURVEY showed that expert knowledge, accessibility and face-to-face contact with HR professionals were what people valued most. A service that was remote, faceless and impersonal was a huge turn off. There's a dilemma there for the BBC when pressure of efficiencies mean that the days of the HR expert down the corridor are gone.

'But faceless HR via email to someone who doesn't understand your situation is demoralising,' she concedes. 'We have to try to create a sense of "someone who knows me and cares about me" within a modern, outsourced model.' She clearly wants a closer relationship with HR Direct and Capita.

Adams came to the BBC from the same role at an international legal firm. If she's brand new, she says she already sees great potential for changes that will make people's working lives here easier. So do her colleagues. Even though BBC People were not included in the survey, Adams's own colleagues completed the questionnaire and returned identical views – 'doubly frustrating for them,' she says.

Her team will study staff feedback over the summer. When the survey is re-run next year Adams then wants to see twice as many people satisfied with the service.

arielview



SALLY HILLIER

Small steps to social mobility

SOME YEARS AGO, at the Sheffield documentary festival, there was a bit of hand wringing over the socio-economic backgrounds of those working in broadcasting. 'Everyone is so middle class,' sighed one senior exec. 'Why doesn't our industry attract more working class candidates? There must be talented people out there. Perhaps we're just not looking in the right places to find them.'

A fair point since at the time virtually all tv and radio jobs were advertised in the Guardian rather than, say, the Sun or Daily Mirror.

It was also the case (and still is to some degree) that many budding producers and journalists gained a toehold in the business through placements or unpaid work, secured because their parents 'knew someone' at the Beeb or Channel 4 – an option not generally available to the poor and unconnected.

Memories of the Sheffield discussion were revived last week when Alan Milburn published his report on social mobility, finding that professions like the law, medicine, the civil service and, yes, the media are dominated by the middle classes and often privately educated, prompting Milburn to urge those lower down the social scale to get pushier, raise their aspirations and set their sights on the top jobs.

A change of thinking by employers themselves wouldn't go amiss either, and in this respect the BBC is already a trailblazer. It has introduced various initiatives over recent years, in a bid to shake off its reputation as an organisation almost impossible to join unless you're already part of the elite.

Its famous production trainee scheme, which

kick-started the careers of Mark Thompson, Peter Salmon and Nick Robinson, has been relaunched. The scheme still seeks the 'brightest and the best', but does that via college, university, regional and community websites, so broadening the field. There is no age limit, nor minimum educational requirement.

The BBC has opened itself up in other ways too. Take School Report, allowing hundreds of children to get involved in news production, and BBC Blast, offering teens a chance to develop their creative skills. Not in themselves a route to a broadcasting career, but both ways to get a new generation from varied backgrounds thinking of the BBC as a potential future employer.

The BBC still has a long way to go to change its demographic make-up (ask around the office and see how many people's parents worked as lorry drivers, cleaners or kitchen assistants) but it is doing more than most to try to change things and promote Milburn's vision of a more upwardly mobile society.

Sally Hillier is deputy editor of Ariel

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

Little glory in Gillards

Chris Baxter is right to question the amount of time and money we spend compiling radio award entries (July 21). However, rather than kick into touch the idea of competing for Sony Awards, surely the time has now come for the Gillard awards to be quietly dropped from the schedule.

It is far more meaningful to be judged against your peers from across the whole industry, from the largesse of BBC network radio to the smallest community stations, rather than just other BBC local stations.

As a result, I fail to see how winning a Gillard can be thought of as a real achievement – it sounds a bit daft when referred to on air and has more than a whiff of ‘photocopier salesman of the year’ about it.

With all due respect to Frank Gillard, a man to whom we owe a lot, I believe we should concentrate our limited time and money on an award that really matters.

David Butcher
engineer, Radio Suffolk

Flexible friend?

Flexi contracts are great, they said. You get holiday pay and sick pay, they said.

You get a minimum guaranteed number of days, they said.

Ok, then. Guaranteed number of days 20. Days worked 108.

Oh, didn't we tell you? You only get the holiday pay and sick pay for your guaranteed number of days, not the rest, they say.

Message to BBC People: walk the walk or don't talk the talk.

Duncan Hess
director

Has the BBC created its own monsters?

THE BBC says more scrutiny is needed over ‘top talent pay’ so perhaps a good idea would be to stop referring continually to a very small number of people as ‘top talent’.

In fairness to presenters, if this is the way they continually hear themselves described they are inevitably going to get an inflated sense of their worth, not to mention their negotiating power.

That is not to say that presenters aren't talented but the BBC's output is as good as is it is because there are whole teams of talented people behind talented presenters.

If any group of people is made to feel

particularly special the danger is it will lead them to think they can ‘cross the mark’ in the way that Russell Brand, Jonathan Ross and, most recently, Hardeep Singh Kohli all acknowledge they have.

Individually they are all responsible for their actions, but in terms of the culture created around ‘top talent’, the BBC itself has been the Frankenstein creator of the monster that got out of control.

Heidi Williams, music and factual programmes, BBC Wales

Claire Perry, head of employment policy and freelance legal affairs,

replies: Flexi contracts were originally created to reflect a world where the BBC competes for work and as such could not guarantee hours to people in advance of winning that work. It would be irresponsible to offer more hours in the initial contract than the BBC could guarantee employment for.

Giving too much credit

Why do we need constantly to credit ‘BBC Sport’ when we run pictures of sporting events on the news?

I'm sure viewers are baffled when they see that credit on the top left of the screen – unable to understand why we seem to treat ‘BBC Sport’ as an external broadcaster.

We are not a divided organisation, but those astons suggest we are.

Joel Mapp

video journalist, Northampton
BBC sport has told Ariel: ‘News programmes credit all broadcasters for their sports footage; it therefore seems consistent to credit the BBC sport footage, and this also makes viewers aware of the events bought by the BBC with the licence fee.’

Who's laughing?

There were many highlights at the recent Latitude Festival. One of them, in all the wrong ways, was the performance of Janeane Garofalo in the comedy tent.

She came on nervously, delivered some rather weak material about bidets and flip-flops when, realising that the audience wasn't laughing, committed comedy suicide and fled.

So imagine my wife's surprise when listening to *4 In A Field*, ‘featuring the best comic talent at the 2009 Latitude Festival’, she heard

the same material from Ms Garofalo, this time with the audience rolling around in hysterics, hooting with laughter at every punchline.

Some detective work involving Google and iPlayer revealed that this wasn't the performance we'd witnessed, but one recorded earlier. And a comedy producer friend confirmed that the material had indeed been ‘sharpened’.

If a comedian dies on their feet, is it right to dub on canned laughter to make it sound as if it was funny?

Richard Leeming
exec producer, music interactive

Caroline Raphael, commissioning editor Radio 4, **replies:** There was more than one performance by Janeane Garofalo at this year's Latitude Festival. The one broadcast on Radio 4's *4 In A Field* programme was recorded in the BBC Radio

Arena and not taken from Janeane's performance at the Latitude Comedy Tent, which I believe your correspondent refers to.

Good home wanted

My husband John Uphoff, who died last year, was a popular early morning presenter on BBC Jersey. He was known for his no-nonsense, anti-establishment and outrageous humour.

He'd previously worked for Pennine Radio, Viking, Classic Gold, The Pulse and on Jersey's commercial station, Channel 103.

He had a large and cherished collection of radio mugs, dating back to the eighties, which I set out to find good homes for. The final mug, yet to find a home, is a Gwent Broadcasting mug. My research suggests that many of the broadcasters formerly with Gwent have ended up with the BBC.

If any of your readers is interested in having this mug, please contact me at uphoff@localdial.com.

Jan Uphoff

Bang to rights

I am surprised that Sue Llewellyn swallowed the PR line that the ‘Bang’ promo was ‘the BBC's first ever live trail’ (Ariel, July 21). It was certainly elaborate, but far from being the first. The BBC has been making live trails since 1923 (on radio) and since 1936 (on television).

All of the BBC's radio services include live trails for a number of programmes on a daily basis, and BBC One and Two include live trails for news and sports programmes several times a week.

Tony Currie
announcer-director, BBC Scotland

OBITUARY

DONALD MacCORMICK

When the red transmission light went on Donald MacCormick was in his element. Live television, political debate, the great matters of the moment – when Donald was in the presenter's chair no one could better him for teasing out the arguments and issues.

Donald, who has died aged 70, had a style that was calm and thoughtful, never gladiatorial. The questions he posed were never more important than the answers he sought. Ever courteous to his interviewees, his rich Scottish cadence, perceptive questioning and formidable knowledge of the politics of the day won him an audience of regular viewers who valued and respected his skills.

They were skills he honed at



Donald MacCormick behind the desk at Newsweek in November 1980

Glasgow University with fellow students who were in future years to sit opposite him in the tv studio: John Smith, Donald Dewar, Menzies Campbell and former Lord Chancellor Derry Irvine.

Away from the studio, around his dinner table, he would debate and argue with great advocacy, passion and humour, for Donald was no dour Scot. Laughter and anecdote were very much part of his character, and he revelled in the political gossip of the moment.

He arrived in Lime Grove, then home of BBC current affairs, via STV, Grampian Television and BBC Scotland. It was from Lime Grove in 1975 that Donald first became a face on the network, co-anchoring the revived *Tonight* programme with Sue Lawley and Denis Tuohy.

In the days when current affairs mounted extensive programming from the autumn political

conferences, Donald became a major member of the touring presentation team who set up their studios at the various seaside venues. It wasn't surprising that when George Carey was setting out to edit a new nightly news programme to be called *Newsnight* that he decided that MacCormick was the man to join John Tusa and Peter Snow as its trio of heavyweight front men. The authority and clout that they brought to those fledgling days set the tone of *Newsnight* that survives to this day.

In later years he moved to LWT as presenter of their political programming, returning to the BBC and presentation duties on BBC World. Donald was married twice, first to Lis MacKinlay, with whom he had three children. His second marriage was to Liz Elton, herself a well known Lime Grove producer. They had two children.

Ron Neil

JOBS

BBC People

PROGRAMME MAKING

Director, BBC Childrens
London / Salford Quays
SM1/Ref: 15611209
E 10-Aug-09

Communities & Learning Partnership Manager
Glasgow
10S/Ref: 15355309
E 16-Aug-09 A 08 months

Assistant Producer, World Service Sport
London
7D/Ref: 16017909
E 06-Aug-09 A 06 months

Assistant Producer/Director, To Buy Or Not To Buy
Birmingham
7D/Ref: 15433509
E 02-Aug-09 A Various

Assistant Producer, Radio 1
London
Yalding House
5/7D/Ref: 15711909
E 06-Aug-09

Radio Production Co-ordinator, Cbeebies Radio
Multi Location - London
4P/Ref: 16024809
E 03-Aug-09 A 04 months

Production Management Asst, Repeats & Reversioning
London
White City
3D/Ref: 16053209
E 09-Aug-09 A 06 months

Runners Pool
Glasgow
2D/Ref: 14756209
E 23-Aug-09 Casual
Various

JOURNALISM

Senior Broadcast Journalist, Politics Show
Newcastle upon Tyne
8D/Ref: 14323609
E 29-Jul-09 A 10 months

Chief Writer, Breaking News Pilot
London
TV Centre
8/9D/Ref: 15784509
E 10-Aug-09 A 06 months

Broadcast Journalist, Live Political Programmes
London
Millbank
7D/Ref: 15864609
E 17-Aug-09 A 06 months

Video Journalist - Plymouth
Plymouth
7D/Ref: 15573209
E 31-Jul-09

Broadcast Assistant, Captioner/Researcher
London
Millbank
5D/Ref: 15881009
E 10-Aug-09 A 06 months

Broadcast Journalist - BBC Newcastle
Newcastle upon Tyne
5/7D/Ref: 15928209
E 08-Aug-09 A 06 months

Broadcast Journalist (Multi Media), NE & Cumbria
Newcastle upon Tyne
5/7D/Ref: 15927009
E 31-Jul-09 A 07 months

Broadcast Journalist (Station Sound Producer)
Lincoln
5/7D/Ref: 15568009
E 03-Aug-09 A 06 months

Broadcast Assistant, North West Tonight
Manchester
3/4D/Ref: 15627609
E 05-Aug-09

Broadcast Assistant, Democracy Live
Birmingham
3/4D/Ref: 15504409
E 02-Aug-09 A 06 months

Programme Leader, Journalism Foundation
London
White City
Under Review/Ref: 15944209
E 06-Sep-09 A 12 months

BUSINESS SUPPORT AND MANAGEMENT

People & Organisational Development Manager
London
Media Centre
10D/Ref: 15944009
E 30-Jul-09 A 06 months

Business Accountant/Cyfrifyddwr Busnes
Cardiff
8D/Ref: 13661309
E 29-Jul-09 A 03 months

Audience Insights Senior Executive - Africa
London
Bush House
7D/Ref: 13655409
E 03-Aug-09 A 12 months

Programme Finance Assistant/Cynorthwy-ydd Cyllid R
Cardiff
5D/Ref: 16037409
E 03-Aug-09 A 03 months

Television Media Manager
Glasgow
5D/Ref: 15364509
E 09-Aug-09 A 12 months

Information Researcher/Ymchwilydd Gwybodaeth
Cardiff
4D/Ref: 15576509
E 04-Aug-09 A 04 months

Technical Assistant
London
White City
4D/Ref: 14689609
E 04-Aug-09 A 12 months

Assistant to Sport Senior Team
London
3D/Ref: 16018009
E 09-Aug-09 A 07 months

Team Assistant (Part-time)
Hull
3D/Ref: 11380709
E 04-Aug-09 A 12 months

Purchasing Business Assistant
Glasgow
3/4D/Ref: 15276809
E 06-Aug-09 A 12 months

NEW MEDIA

Usability & Accessibility Specialist
London
Media Centre
7D/Ref: 15989109
E 13-Aug-09 A 12 months

Assistant Content Producer Chapterisation
London
Media Centre
6D/Ref: 15833709
E 02-Aug-09 A 03 months

SPECIALIST TECHNICAL AND DESIGN SERVICES

Operator / Senior Operator - BBC South
Southampton
5/7H/Ref: 15627509
E 03-Aug-09 A 04 months

Production Electrician, Trainee
Glasgow
4H/Ref: 11723609
E 09-Aug-09 A 2 years

TECHNOLOGY

Project Delivery Manager
London
Media Centre
10D/Ref: 15852709
E 04-Aug-09

Engineering Team Lead
London
White City
10D/Ref: 14100009
E 03-Aug-09

Network Engineer
London
Media Centre
7D/Ref: 15852609
E 04-Aug-09

Broadcast Engineer - Oxford
Oxford
5/7H/Ref: 15628509
E 03-Aug-09 A 12 months

BBC WORLDWIDE

Sales Support Administrator - EMEA
London
Woodlands
3W/Ref: 15505009
E 02-Aug-09

Press Office Assistant, S&D, Content & Production
London
Media Centre
4W/Ref: 16020609
E 03-Aug-09

See Attachment Event planner

Jemma Hardy, PA at BBC South, joins the green team in London

ON THE HOTTEST DAY OF THE YEAR, I made my way to my Hot Shoes destination on the fifth floor of White City. In a far cry from my day job as a PA at BBC South, I had entered the world of internal communications. My two-week placement was with green goddess Christine Brown and the BBC environment project team. As the ambassador for all things green at Southampton I had leapt at the chance to apply for the placement – hoping to learn new skills, be inspired and gain experience. I was not disappointed.

My placement coincided with preparations for the first BBC Environment Day, a year after Mark Thompson set targets to be attained by 2012 (20 percent cut in energy consumed per person, 20 percent reduction in CO2 emissions per person, 25 percent cut in water used per person, 25 percent savings in waste per person and to recycle 75 percent of waste).

I quickly got stuck into the nitty gritty planning of the day, and was pleasantly surprised at how much responsibility was vested in me from the start. As well as helping with the organisation of the event I got



I've returned to my job more fired up than ever

time to research green issues (something I rarely get much time to do back in my normal life).

The event, hosted by chief operating officer Caroline Thomson, brought together environment champions and ambassadors from across the BBC at London Broadcasting House. Speakers shared their insights and experience of addressing sustainability issues in the current economic climate, with the keynote speech by Jonathon Porritt (programme director of Forum for the Future). It was a great day, full of enthusiasm, tinged only slightly by the realisation that the BBC has a way to go to keep up in the green stakes. But where there's a will there's a way – and it was evident from those in attendance that there certainly is no lack of will.

My fortnight was over far too soon and I was sad to say goodbye to the team who'd made me so welcome, but I've come back fired up and more determined than ever to make Southampton BH more environmentally friendly. It was great to have time away from the day job to refocus and get inspired with new green ideas that might make a difference.

The Hot Shoes scheme is an unrivalled way of delving into another part of the BBC and I'm hugely grateful for the opportunity. Oh, and my top tip to anyone else going on one: wear interesting footwear – it's the first thing people look at when you say why you're there (I bitterly regretted only taking my comfortable yet uninteresting tan pumps). And White City – sort out the random room numbering system please.

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

FULL DETAILS AND HOW TO APPLY

Full details and how to apply are on Gateway at:
https://jobs.bbc.co.uk/fe/tpl_bbc02.asp

For assistance contact BBC Recruitment's Response Team on: 0800 082 8080 or 0370 333 1330

EXTERNAL APPLICATIONS

Vacancies published on this page are open to BBC Staff. Where indicated (E), external applicants may also be considered. Please contact (quoting the appropriate ref.no.): Recruitment BBC HR Direct, PO Box 1133, Belfast BT1 9GP Tel: 0370 333 1330. Textphone: 028 9032 8478



PHOTOGRAPH: ANNA GORDON

ROLAND TAYLOR

**INTERACTIVE EDITOR
R3 AND BBC PROMS**

A former teacher and social worker, he now has a new string to his bow as producer of the Ukulele Prom

Tell me about the prom you are producing featuring the Ukulele Orchestra of Great Britain

We know from various bits of research that there are a lot of ukulele players out there. The ukulele is a very trendy instrument at the moment, so it's the perfect time to do it. It's really caught the public imagination. There has been a lot of press coverage, not just about the Ukulele Orchestra performing at the BBC Proms, but the fact that people can join in.

For an interactive editor it's wonderful as we get to create some fantastic online content. If you can't come to the prom with your ukulele, you can play along live at home listening to Radio 3 or online after the event. You can join in practically anywhere on August 18 at 10pm. You could even host your own ukulele party.

Isn't it a bit random?

Well, a few producers from Radio 3 came up to me and said that they couldn't believe I actually asked to produce the ukulele prom. I told them it was at the top of my pile.

In interactive at Radio 3, you use new technology with what can be very old music...

There is literally something for everyone at Radio 3 from core classical to absolutely experimental. My background is in teaching, so I'm a firm believer that context is everything. I think that you can present any kind of art or music to someone, however abstract, however

challenging, as long as you know your audience and get the context right.

How did you take to teaching?

I taught for the best part of ten years. The holidays were definitely attractive, but I particularly loved teaching composing; that was my passion. I began with two years in the state sector then did some supply teaching which took me into some very challenging schools. Then I taught at a private girls' school, which had its own unique demands. When I moved into social care my boss told me I'd be eaten alive. I said that he should go and teach 11-18 year olds in a girls' school.

Still, your two years as a social worker must have been tough?

I basically did 48 hour shifts and had five days to recover, but actually I found I never recovered. I worked in various secure units across the country - houses with a usual ratio of three staff to two kids. A lot of the time the kids were bigger than me, and I had to use all my wits to gain

their respect. I'd turn up on shift and every window in the house would have been broken. Or I'd see another worker's car had been smashed to pieces. I always parked round the corner.

The press knocks spending money on teenage offenders, but from my two years in the job I think it's invaluable. The majority of the kids that came through the units I worked in...well, you'd see their lives turn round.

How did you start at the BBC?

There was a production panel which was like an internal temping agency. I was mostly doing admin, some of it fun and some not. I became a temp at Radio 3, then a trainee broadcast assistant, both still on the production panel. Around 1999 I officially became a member of staff - a very proud day for me. I was on the princely sum of about £13,500.

How did you work your way up the ranks?

It was just a case of working hard. As broadcast assistant I worked on all sorts of shows. I think broadcast assistants are

worth their weight in gold. I wanted to become a producer. Those jobs were like gold dust, though.

I had a lucky break in interactive, because I was interested in creating music learning applications for kids. I did that for a bit, went off to learning, came back, then got a job as a producer at Radio 3 doing a children's programme called *Making Tracks* which was a huge amount of fun.

When that came off air I was put back onto the general producers' rota at Radio 3 and ended up doing stuff like the Proms, which I get an incredible buzz out of producing. Then a year ago the guy doing my job decided to move on and I thought I'd go for it.

You write music yourself. What kind of music?

It's minimal, just simple piano music. I recently recorded a couple of albums worth which at some point I'll probably get round to sticking up on the internet. It's a personal thing that I enjoy doing; it's not for commercial reasons. I'm not manacled by the ambition of youth anymore. I no longer feel the pressure to try to push myself forward as a composer and prove myself. I wouldn't call myself a composer; I define myself as a sharer of music, and in my current job I couldn't be better placed.

Interview:
Adam Bambury

foreign report



YURI KUSHKO

BBC UKRAINIAN PRODUCER GOES INTO BATTLE

A DOG CAME OUT OF NOWHERE, barking in the summer evening calm a minute before we went on air. Unusually, the BBC Ukrainian Friday interactive programme was coming not from our London studio, but via satellite from a field near Poltava in north Ukraine. The barking turned out to be the least of our problems that soon arrived in the shape of torrential rain, thunder and lightning.

What lessons could be drawn from the Swedish-Russian Poltava Battle that took place on this spot exactly 300 years ago? Listeners from Ukraine, western Europe and the US joined in our conversation. In an interview for the BBC Ukrainian service on the eve of the battle's anniversary, Swedish historian, Peter Englund had told us that it marked the end of Sweden's era as a European superpower. After winning the battle, Russia went on to become an

Armed with umbrellas and mics, the team stood its ground

empire while Ukraine had lost what was left of its autonomy. Had Swedish King Charles X11 and not Peter the Great of Russia won, Europe today would look quite different, Englund said.

The rain got heavier, but at first made little impression on our guest, the deputy director of the museum of the battle, Ludmila Shendryk. At this stage we used two umbrellas borrowed from the museum, just to keep our mics and the satellite dish, providing a connection to London, dry.

But halfway through the programme, the rain became a torrent and the wind picked up. Studio manager Dmytro Pylypchyk and driver Valeriy Zakusylo desperately juggled the umbrellas to keep the guest and presenter (ie me) dry. In vain.

London ordered us to use the five minute news break to regroup under the nearest roof. What they did not know was that at 9pm the museum of the Poltava battle was shut. Even the deputy director couldn't let us in.

'Had we been standing here 300 years ago, who would be shooting at us, the Swedes or the Russians?', I asked our guest. 'Both,' she said. The BBC team, armed only with mics and umbrellas, bravely stood their ground exactly half way between the positions of the opposing armies from the June 27 1709.

Literally a few minutes after the live programme ended, the weather changed and the dark, quiet Poltava night fell.

We were soaked and exhausted, but proud that the BBC held its positions notwithstanding nature's assault.

CV ROLAND TAYLOR

Degree: Masters in music composition, music degree, PGCE [post graduate certificate of education]
First job: Wearing tights and performing at mediaeval banquets
Career landmarks: Directing an all-female production of 'the Scottish play' which inspired actor Edward Petherbridge to compose three sonnets in its honour.

green room

THE ARIELATOR

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



UPSIDE

'Led largely by smell, I eventually found a furry backside sticking out from behind a filing cabinet,' re-counts engineer **James Daniel**.

'It was so still I was concerned it had managed to accidentally throttle itself on some cables but, after a gentle prod, it realised it had been found and emerged, skittered across the floor and obligingly ran into the trap.' So it was that James managed to capture, and subsequently release, the notorious White City fox that had caused untold damage to office furniture over the weekend. For his contributions to the (entirely humane) sport of indoor fox hunting, Paul receives the golden Up Arielator.

As do **BBC Radio Lancashire**, for saving the Tram Sunday Festival in Fleetwood. The event was close to cancellation last year due to a lack of volunteers, but thanks to the radio station's promotional help it went ahead this month and was a big success, with an estimated 70,000 attendees.

DOWN ARIELATOR



Little did technology correspondent **Rory Cellan-Jones** realise what danger he would be in when he went to see Britain's oldest working television in action at a North

London house. 'They were known as widow makers in the tv repair trade,' the owner gleefully informed him as they watched the 1936 Marconiphone. 'You touched them once and that was the last thing you did.' Rory appeared unfazed, though his final words to camera – 'after two hours, you really do need to turn it off' – did sound a touch more commanding than informative...

EARWIGGING

OVERHEARD AT THE BBC

...I studied *Pretty Woman* at A level...

...He got hospitalised by his own cat...

...Personally, I love a bit of chopper...

...I'm not having much luck with Peruvian Radio, if I'm honest...

...What happens in the car park, stays in the car park...



JULY 1989 BLACK/WHITE Back l to r: Mike Curtis (instructor), Kevin Burden, Cathy Killick, Richard Lawrence, Rob Norris, John Venables (instructor), Andrew Edwards, Branwen Jeffreys, Neal Dalglish **Front** l to r: Zoe Hodgkinson, Catherine Cross, Tracy Molloy, Shari Vahl, Liz Goddard **JULY 2009. COLOUR** Back: Kevin, Cathy, Richard, Andrew, Neal **Front** Zoe, Catherine, Tracy, Shari, Liz

IT WAS 20 YEARS AGO THIS MONTH

MADONNA'S LIKE A PRAYER and the Bangles' *Eternal Flame* was storming the charts, the Tiananmen Square protests were brewing in China, but for 1989's intake of trainees to the Trainee Reporter Scheme, the year meant manual typewriters, Revox tape recorders and a distinct lack of internet access.

Twenty years after they began their BBC odyssey, the group was reunited in a Worcestershire restaurant. Of the original 12, eight are still at the BBC: health correspondent Branwen Jeffreys, World producer Neal Dalglish, Rob Norris at World Service, Cathy Killick (Look North), Learning producer Zoe Hodgkinson, Liz Goddard (Midlands Today), Radio Four's Shari Vahl and Andrew Edwards at Radio Leeds. 'A couple of us didn't need a lot of catching up,' said Andrew. 'I lured Cathy to the cinema on the first weekend of the course - to see *Women on the Verge of Nervous Breakdown*, before you ask - and we've been together ever since.'

Catch the chicken

SUMMER TIME is the silly season, and it seems our animal friends are happy to oblige in keeping things amusing – even while W1 was preoccupied by the White City fox last week (see Arielator), BBC Lincolnshire had their own animal encounter in the guise of a particularly slippery chicken.

The hen had found itself in a park next to the Production Office, and it was up to a motley crew of assorted staff to capture it and take it to safety. A chase ensued, sound tracked by gales of

laughter from spectators in the office, with bj Hannah 'I'm good with birds' Johns eventually grabbing hold of the elusive fowl.

Green Room is assured the chicken is now 'living happily ever after in Gainsborough' which we hope isn't a euphemism for being inside someone's stomach. Anyway, this week's outbreak of nature has given us a hankering for further creature features. Send us your finest workplace animal tales and we'll print the best over the next few weeks.



WE HEAR THAT...

SALFORD SUPERHERO Peter Salmon has an arch nemesis - mild mannered schoolgirl and pop sensation Hannah Montana, aka Miley Cyrus. Unlikely foes you may think, but the forces behind the Media Guardian Top 100 have brought them together. Salmon recently acknowledged the fact by signing off an email with 'Peter Salmon, the 93rd most important person in Media, after Miley Cyrus/Hannah Montana'. Cyrus is yet to respond, but then her global viewing figures are equivalent to the fifth largest population in the world.

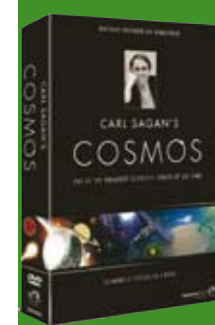
PAPARAZZI SHOTS of Matt Smith as the new Doctor Who have had online fans all a-twitter. Not necessarily about his outfit (which, with the natty bow-tie, is generally agreed to be Troughton-esque), but because of the TARDIS sitting behind him. Some have praised the police telephone box's retro styling and white trim, while others have decried that it all looks too shiny and new.

Whatever the verdict, the TARDIS has plenty of room for the team to hang up their new certificate from the Guinness World Record for the 'most successful' sci-fi series.

IT'S A line that Hollywood's A-list often falls back on, and it seems the chairman is following their cue. 'I try to avoid reading negative stories in the press any more,' he told our mole wearily. Media blackout at the Trust towers then...



WIN A DVD BOX SET OF CARL SAGAN'S COSMOS



To coincide with the 60th anniversary of the moon landings on July 20, astronomer Carl Sagan's classic documentary *Cosmos* has been released on dvd. First broadcast in 1980, the 13-hour series

describes how nearly 15 billion years of cosmic evolution transformed matter and life into consciousness – and does it hugely entertainingly. Sagan part-wrote and presents the series, taking viewers on a voyage through space and time in his *Star-Trek* style 'ship of the imagination' to a suitably cosmic soundtrack of Vangelis, Pink Floyd and Mozart.

To enter to win one of five *Cosmos* dvd box sets, answer this question: What is the second closest star to the Earth? Email ariel competitions by August 3.